

Richard Harprath und Henning Wrede (Hrsg.), *Antikenzeichnung und Antikenstudium in Renaissance und Frühbarock*. Akten des Internationalen Symposiums 8.–10. September 1986 in Coburg. Verlag Philipp von Zabern, Mainz 1989. XII, 263 Seiten mit 346 Schwarzweißabbildungen.

Handsome and thoroughly professional, like all books published over the decades by Franz Rutzen, this book comprises first the 'Programm', which is essentially the contents of the text. One paper, that of Dr. ELISABETH SCHRÖTER, 'Eine unveröffentlichte Sueton-Handschrift aus dem Atelier des Bartolomeo Sanvito in Göttingen. Zur Sueton-Illustration im letzten Drittel des 15. Jahrh. in Padua und Rom', appeared in *Jahrb. Berliner Museen* N. F. 29–30, 1987–1988, 71–121. The 'Verzeichnis der abgekürzt zitierten Literatur' is a virtual 'state of the art' compendium of major research-sources on Antikenstudium und Antikenkopie before and since H. Ladendorf's epic bibliography of that name, published in 1958. (P. P. BOBER and R. OLITSKY RUBINSTEIN's *Renaissance Artists and Antique Sculpture. A Handbook of Source* [1986] takes up much of the rest, including Dean Phyllis Pray Bober's own great monograph on Amico Aspertini.)

The essays which were the spoken papers are arranged in roughly chronological order, covering in essence the survival of and rediscovery of Antiquity from Ciriaco d'Ancona in the second and third quarters of the Quattrocento to Giovannantonio Dosio in the middle of the Cinquecento. The last two papers, ROLF A. STUCKY's 'Frans Floris' Basler Skizzen und das Problem der Antikenergänzung im mittleren 16. Jahrh.' (S. 215 ff.), and STEFAN LEHMANN's 'Die Reliefs im Palazzo Spada und ihre Ergänzungen' (S. 221 ff.), deal with the relationships between drawings and restoration, although Stefan Lehmann's spoken paper seemed to put more emphasis on Cassiano dal Pozzo's finished drawings, while his published paper deals with the present (and past) conditions of the Palazzo Spada and related reliefs in and from Rome.

To borrow a phrase popular in automobile and telephone advertising, this book admirably represents the 'new generation' in correlations between Antiquity and the draughtsmen of the Renaissance, Mannerism, and the Early Baroque. Actually, this is the 'third generation' of such studies, the era of national, municipal, or collegiate symposia followed by attractive 'Proceedings' such as this volume. Mercifully, the

mechanics of welcomes, farewells, audience comment, and other extraneous details are only titled in the 'Programm' and are omitted from the actual text. The 'first generation' in this discipline comprised the Olympian studies of Bartoli, Egger, Hülsen, O. Jahn, Michaelis, and others, on specific artists or the settings in which they worked. The 'second generation' tidied up the lists, tracked down the monuments, and looked at the artists from their aesthetic contributions. Richard Harprath and Henning Wrede have contributed nobly to the new, cooperative approach, which is also being practiced in London (Ian Jenkins) and at Windsor Castle (Jane Roberts, Amanda Claridge, *et al.*) for Cassiano dal Pozzo. The 'third generation' tends to arrange itself along national lines: which artists came from Germany, the Low Countries, France, and Italy and which sketchbooks or 'cartographic museums' are in the same national or royal collections, plus of course the United Kingdom.

ANNEGRIT SCHMITT begins the chapters with the Parthenon according to Ciriaco and Giuliano da Sangallo, and with the altars, urns, inscriptions, and coins utilized by Felice Feliciano and Jacopo Bellini. In 'Monumenta Antiqua Romana. Ein illustrierter Rom-Traktat des Quattrocento', ARNOLD NESSELRATH shows us how the architects of 1450 to 1500 measured and reconstructed the big buildings of imperial Rome and their details. Moving from Filippino Lippi through Raphael to Michelangelo and Marcantonio Raimondi, MICHAEL WIEMERS addresses 'Zur Funktion der Antikenzeichnung im Quattrocento. Eine Stellungnahme zur bisherigen Forschung'. In 'L'Anonyme A de Berlin: Hermannus Posthumus', NICOLE DACOS continues her brilliant work in bringing a little-known Netherlander into the mainstream of antiquarian studies, alongside his countryman Marten van Heemskerck, in the decades from 1536 to 1556. The connection, manifest in the ruinscape drawings by both artists in the Berlin albums, is expressed by the wonderful *graffiti* on the curve of the Volta Nera in the Domus Aurea, where Sustris, Heemskerck, and Hermannus Posthumus engraved their names in the careful capital letters of the homily on the block of marble in the middle of Hermannus' *Paysage avec ruines* of 1536 in the Prince of Liechtenstein's collection at Vaduz (Figs. 4 and 1).

Architectural symbolism and architectural ornament go hand in hand or block by chisel in the next two essays. GUNNAR BRANDS gives us 'Architekturrezeption der Hochrenaissance am Beispiel römischer Stadttore' (S. 81 ff.), and CARLO GASPARRI complements this with 'Sulle lesene con tralci di acanto Valle-Medici' (S. 111 ff.). The Late Etruscan and Roman gates of Northern Italy have long been recognized as the motivators for Renaissance architects and engineers, when one takes in the walls, towers, and bridges which often went with them. The body of related drawings is large and varied from G. da Sangallo to A. Palladio. The series of early imperial scrolled acanthus pilasters or panels, primarily recorded in and from the Valle-Medici collections in Rome (and now seen, in part, in Florence), were natural objects of interest in the decorative carving of the years around 1475 in Northern Italy. The Porta della Sala del Trono in the Palazzo Ducale at Urbino is the prime illustration (Figs. 2-5).

The high points of the book are the articles, chiefly by the two Editors, which deal with restudies of the two great 'codices' of the middle of the Cinquecento, the Codex Coburgensis and its later 'spinoff' the Codex Pighianus. RICHARD HARPRATH focuses in on a major issue with an heroic effort at the 'hands' in the compendium: 'Zeichentechnik und künstlerische Persönlichkeit des Meisters des Codex Coburgensis' (S. 127 ff.). He is followed by HENNING WREDE'S 'Die Codices Coburgensis und Pighianus im gegenseitigen Vergleich', with important concordances which organize the separate researches of the late nineteenth century. Two Pighius studies, on his system and on his excursus into Xanten, by GUNTER SCHWEIKHART and HILDE HILLER, bring us to MARGARET DALY DAVIS' study of how the Codex Coburgensis was interrelated with the collecting instincts and topographical researches of Marcello Cervini. And, hardly least, is RUTH OLITSKY RUBENSTEIN'S article on a Codex from the circle of Dosio, in Florence, which brings together from a new point of view what the pursuit of altars, inscriptions, and decorative motives was all about, a worthy conclusion to the whole tone of the symposium and what the volume – a tightly-orchestrated operation – was all about.

In summation, what this beautiful volume demonstrates to perfection is something only scholars working in Germany, the Low Countries, Italy, perhaps France, and the United Kingdom can do best. That is to think about the legacy left by their voyagers and their residents in lands where Antiquity was before the world became super-scientific and skyview mobile. The ruins of Rome in the poetics of the painters from the Low Countries tell us how the fussy antiquities of the Quattrocento moved to the romantic evocations of the 1530's to the 1550's. This collection of very worthwhile essays is the story of the passage from the

world of Ciriaco d'Ancona to that of Martin van Heemskerck, its visual and literary documentation, and very much more. Can we hope for more such symposia and more volumes of this quality?

Boston

Cornelius C. Vermeule III