

jedoch oftmals ungenau und unzuverlässig seien. Deshalb forderte er dazu auf, alle Bauten von Architekten neu aufnehmen zu lassen, um sie auf dieser Grundlage neu analysieren zu können.

Außerdem betonte er, daß es von Sanmicheli kaum autographe Zeichnungen gebe. Mit Ausnahme von Uff. 1759 A seien folglich keine originalen Ideen Sanmichelis überliefert, was eine besonders vorsichtige Haltung, eine „*scuola del sospetto sistematico*“, wie er diese methodische Grundeinstellung nannte, bei der zukünftigen Beschäftigung mit Sanmichelis Bauten unbedingt erforderlich mache.

Nach diesem im ganzen ebenso anregenden wie ergebnisreichen Seminar bleibt nur zu hoffen, daß auch dieses Mal die Beiträge so schnell und so gut wie bisher in Buchform gedruckt erscheinen werden.

Hans Hubert

Rezensionen

BRUCE BOUCHER, *The Sculpture of Jacopo Sansovino*. New Haven and London, Yale University Press 1991. 2 vols., 382 pp., 12 color plates, 467 illustrations.

(with six illustrations)

In the earliest printed texts concerning Jacopo Sansovino, the praise of her architect is linked to the praise of Venice, a linkage that continues as a dominant motif in subsequent writings on the artist. Celebration has often substituted for, and thus impeded more sober attempts to understand the sculptor-architect Jacopo Sansovino and his art. A second obstacle lies in the persistent separation of the study of his sculpture from the study of his architecture, as though the two arts belonged to quite distinct and different spheres of activity. Both tendencies are represented in the present book, which sets out to record “the work and career of one of the greatest sculptors of the High Renaissance”. The myth of Sansovino joins hands with the myth of Venice. “Sansovino the Blessed”, “Sansovino’s glittering career” — so read the over-titles of the review of the book in the *Times Literary Supplement* (J. Pope-Hennessy, No. 4644, 3.04.1992, pp. 19–20), and the sculptor’s achievement as an architect is often viewed against the backdrop of a journey to a magic city floating on the waters of the Adriatic.

Two interrelated concerns, attention to patrons and the tracing of the trajectory of Sansovino’s career, occupy a very central place in Bruce Boucher’s book. The biographical pattern of the young artist at pains to establish the bases for his future success, familiar from monographs, is reported here again. The

young Jacopo Sansovino is portrayed as an ambitious young man, one who constructs his career with calculated decisions, at pains to secure a band of discerning patrons. While Sansovino doubtless aspired to fame, that he carefully laid his plans seems less than certain. Contemporary accounts suggest that Jacopo's character was marked by a strong strain of unbridled impulsiveness, and patrons were perhaps not foremost in the thoughts of the young artist, when, in 1521, he found himself in Paris, where he received a letter sent from Rome on 20th September containing news of girl friends he had left behind. Jacopo had ignored previous letters from his correspondent reporting the birth of a son in Rome, and the latest letter reads: "Dissiti come Caterina tua havea partorito un pucto el quale si è di poi morto" (Florence, Archivio di Stato, Conventi soppressi 78, 322, fol. 141). In light of the circumstances it seems at least as likely that the dead baby was in fact still alive. It was surely the future writer and publisher, Francesco Sansovino, who, in 1521, was born in Rome in the absence of his father Jacopo, who, in turn, although he kept his son in his household his whole life long, was never able to free himself from doubts as to Francesco's paternity.

The writer of the letter, a certain Bonaccorso Rucellai, had known Jacopo in Rome, where Rucellai, in October 1518, became involved in a boundary dispute with the Gaddi family, a disagreement in which "*magistrum Iacobum Antonii del Tata vocatum Sansovino*" acted as intermediary ("*arbitro*") between the two parties. Much later, Francesco reports that his father was, in his youth, handsome and something of a gallant ("molto bello e grazioso, onde ne fu amato da diverse donne di qualche importanza"). Here perhaps lay the origins of Jacopo's money problems at the beginning of 1521, when, accused of embezzlement, he lost his post as architect of the Roman church, S. Giovanni dei Fiorentini. In any event Bonaccorso Rucellai has promised presents for all in Rome, and Jacopo must hurry back. Rucellai's other requests concern money, not patrons.

Rucellai's letter brings to light Sansovino's hitherto unknown journey to France, and thus it confirms scattered indications in the biographical tradition hinting at a concrete connection with the French court, as well as revealing Jacopo to be, as many artists of his time probably were, geographically more mobile than has been thought. In September and again in October 1521 Sansovino is found in Paris in the entourage of the Florentine friend and cousin of Pope Leo X, Giovanni di Bernardo Rucellai, who between July 1520 and December 1521 served as the papal nuncio at the court of François I^{er}. Sansovino's presence in France is more than a mere curiosity. He joins the small number of Italian artists who visited France so early in the king's reign, among them, Leonardo (1516) and Jacopo's friend, Andrea del Sarto (1518). What Sansovino did in France and if he remained there after the end of Rucellai's mission remains unknown. But hitherto we had no notices at all concerning Jacopo for three full years from the beginning of 1521, a very long time for an already thirty-five year old sculptor-architect. In light of his transalpine journey the plausibility of Jacopo's visit to Venice before 1527 increases considerably.

Suggested as early as 1752 by Tommaso Temanza, the question of this sojourn runs unresolved through the later literature.

Published in late 1991, the new monograph on the sculptural work of Jacopo Sansovino is based on the master's report and the dissertation of the author (Courtauld, 1974, 1988). On page 1 Jacopo Sansovino is introduced as "Michelangelo's most gifted rival", although the subsequent text leaves some doubts about this estimate. The author expends considerable effort investigating the contexts of Jacopo's works, the patrons for whom they were made, the institutions they served. He casts his nets wide, he says, like Sir Walter Raleigh, who tried to write a history of the world. If not all of what he retrieves illuminates Sansovino's sculpture, most of it is of interest. The plan of the work is the familiar, lately often questioned one of the monograph on a single artist: a series of essays concerning the artist's life and works, a register of documents, a catalogue raisonné, followed by a generous 467 illustrations. The essays begin chronologically, visiting the successive sites of Sansovino's activity, first Florence, then Rome, and finally Venice. After around 1536, at the end of the first Venetian decade, as Sansovino's projects overlap chronologically more and more, there is a change in plan, and the essays focus now on artistic tasks: the decoration of the Basilica of S. Marco and of the Piazza di S. Marco, the large narrative reliefs for the Santo in Padua, then Madonna statues and reliefs, tombs, and colossal statues. Concluding chapters treat Sansovino's workshop, his pupils, and the impact of his art.

The interpretation offered of Sansovino's art consists primarily of a mosaic of artistic models which, for the author, are determinative of his works. At the outset he writes: "Michelangelo's contemporaries and his followers faced a variety of models upon which they based their work; their response, to the antique, to fifteenth-century 'classics', and to each other reflects a sophistication and an awareness of styles that often go unrecognized. Nowhere is this complexity of approach more apparent than in the work of Jacopo Sansovino". It is easy to underestimate the seriousness with which this statement is intended, but, in fact, a rather exclusively genetic reading of Sansovino's sculptures in light of highly specific models constitutes the basis of Boucher's interpretation of Sansovino's art. The analysis of context, of financing, and of other preconditions necessary to but not sufficient for the creation of the sculptures remains largely unrelated to the artistic analysis of the works. The author emphasizes again and again the sculptor's unusual degree of eclecticism in his choice of models, a position which seems to produce or at least justify statements such as the following: "In Sansovino's version of maniera, the example of fifteenth-century sculptors like Ghiberti and Donatello predominate over that of Michelangelo." A genetic explanation is one possibility, and a genetic analysis can lead to a more general interpretation. In Boucher's book, however, the identification of sources plays the leading role. The intrinsic qualities which are explicitly attributed to Sansovino are rather general: a flair for carving marble, technical virtuosity, an ability to blend diverse elements, a concern for ensemble, delicacy of sentiment,

sweetness, androgynous beauty, a superficial classicism, expressive faces, especially delicate, ethereal, and wistful ones, sinuous, fluid, feline curves and the use of a characteristic modified serpentinata, painterly qualities, a strong sense of human content, and a natural tendency to draw upon a telling prototype for the task at hand — these constitute a fairly complete sample of the author's formulations. The tenor is almost Nazarene, and only rarely does the author catch a glimpse of the strength, force and powerfulness of Sansovino's plastic imagination. The mix of sources proposed is slightly different from earlier ones, but its basic components are familiar. It is in the repeated emphasis on sources in Quattrocento Tuscan sculpture — in Ghiberti and to a far greater extent in Donatello — that Boucher's reading departs from earlier ones. He comes very close to presenting Sansovino as a Cinquecento example of Quattrocento revivalism, a position, which reflects an underlying misperception of the artist. Needless to say a reading such as Boucher's stands or falls with the visual comparisons on which it is based. Herein lies the fundamental problem with a work which draws together the largest part of what is known about Sansovino the sculptor. It is fascinating to see from how many and diverse sources this knowledge stems.

The first two chapters offer a picture of Jacopo's early years in Florence and Rome. The relatively few facts for these years remain those already known (cf. Documents, pp. 177–184). Two additions not included by Boucher merit notice. Both have seen print, but neither has been included in considerations of the artist. In 1527, during the Sack of Rome, Jacopo belonged to the nearly 400 persons who found protection in the Roman palace of Cardinal Andrea della Valle and who were, on 8th May 1527, listed one by one in a notary act (printed in: *Jacques Bonaparte [Luigi Guicciardini], Sac de Rom, écrit en 1527*, Florence, 1830, pp. 81–91). He is accompanied by a “*Simona uxor Jacobi de S. Savino*”, although one notes that another member of his party has two friends, both identified as “*uxor*”, and, in the extreme circumstances of the Sack, one perhaps resorted to expedients when asked to explain oneself. At the edge of the small group around “*Jacobus de S. Savino*” stood the painter Rosso Fiorentino (“*Rossus de Rossis pictor*”, known later in France as “*Roux de Roux*”), a name one does not immediately associate with Sansovino's. Nevertheless, although it appears to have been forgotten, Rosso was Sansovino's principal collaborator on the triumphal arch erected at the Porta San Gallo on the occasion of Leo X's return, in the night of 22nd December 1515, to Florence from his meeting with François I^{er} in Bologna (“...a Jacopo da san sovino per havere facto l'ornamento della facciata di fuori della porta et antiporta di san gallo et ... al Rosso dipinctore per havere facto l'ornamento del gabellino et l'ornamento tra la porta et antiporta ...”; document printed in: Chr. v. Holst, *Francesco Granacci*, Munich, 1974, pp. 47–48, n. 89).

These contacts with avant-garde tendencies, represented by Rosso in 1515 and 1527, are in contrast to Sansovino's associations with more conservative artists during his first years in Rome. The rectification of an oversight on the

part of Vasari can afford a glimpse of Jacopo in his early twenties at the time of his first surviving work, a crèche-like model of thirteen small wax figures representing the "Deposition" (Victoria & Albert Museum), made for the painter Perugino. Bramante da Urbino, Vasari reports, had found quarters for Sansovino near the Vatican, where the young sculptor made many such models which served to bring him into contact ("piigliò grandissima pratica") with a number of older leading artists in Rome. In addition to Bramante and Perugino, Vasari explicitly names Pinturicchio, Signorelli, Bramantino, and Cesare Cesariano. The last name does not fit well with the others, and the Vitruvius commentator, Cesariano, seems never to have visited Rome. In fact, it appears that Vasari has confused him with another student of Vitruvius, who was present in Rome in 1508-1509, the Perugia-born Giovanni Battista Caporali, the pupil of Perugino, collaborator of Pinturicchio, and imitator of Signorelli. This must have been the time of a dinner in the house of Bramante, recorded in Caporali's commentary to Vitruvius (1536, fol. 102), which he attended, together with Perugino, Pinturicchio, and Signorelli. Vasari's list of the admirers of Sansovino's models contains one more name — Bramantino — than Caporali's list of dinner partners, but except for the confusion between Caporali and Cesariano, the names are the same. The introduction of Caporali, however, gives the group an unequivocal, far more coherent artistic physiognomy: even the two architects are also painters, and all but one are from the school of Umbria and the Marches, reaching into southeast Tuscany, a somewhat old-fashioned circle viewed against the emerging High Renaissance but one which played a not negligible role in the process of the assimilation of classical art by Renaissance artists, introducing into painting and decoration, vaults and decorative motifs all'antica, as well as grottesche and motifs drawn from ancient reliefs.

In the first chapter, Sansovino and the Florentine tradition, the catalogue of Sansovino's works is tentatively enlarged through a few pieces, mostly small ones, identified as "attributed works", in contrast to others identified as "autograph". While the temptation to produce "new" works for a monograph is great, none of the suggested attributions seems particularly persuasive, and that of the seated terracotta statuette of St. John the Baptist in the Bargello brings with it the unresolved problem of where to assign a number of very similar terracotta statuettes clearly made by the same master.

In these pages we are also told that Jacopo's apprenticeship to Andrea Sansovino was "the most important fact of his early life". The concrete impact of Andrea's art on the appearance of Jacopo's sculpture is, surprisingly, barely mentioned, and would appear to be confined primarily to lessons in how to carve marble. With the exception of Cat. No. 3 (Andrea's masterpiece, the Temperance of the Della Rovere monument, precipitously ascribed to Jacopo) possible connections with Andrea are either dismissed or minimized, or alluded to in a very general fashion. Only in the case of the NICHESOLA Tomb in Verona is Jacopo shown to be indebted to his master. One is left wondering if "Sansovino" is little more than a nickname that Jacopo acquired by chance as a 'garzone' in



Abb. 1 Tomb of Orazio Brancadoro († 1560). Cathedral, Fermo

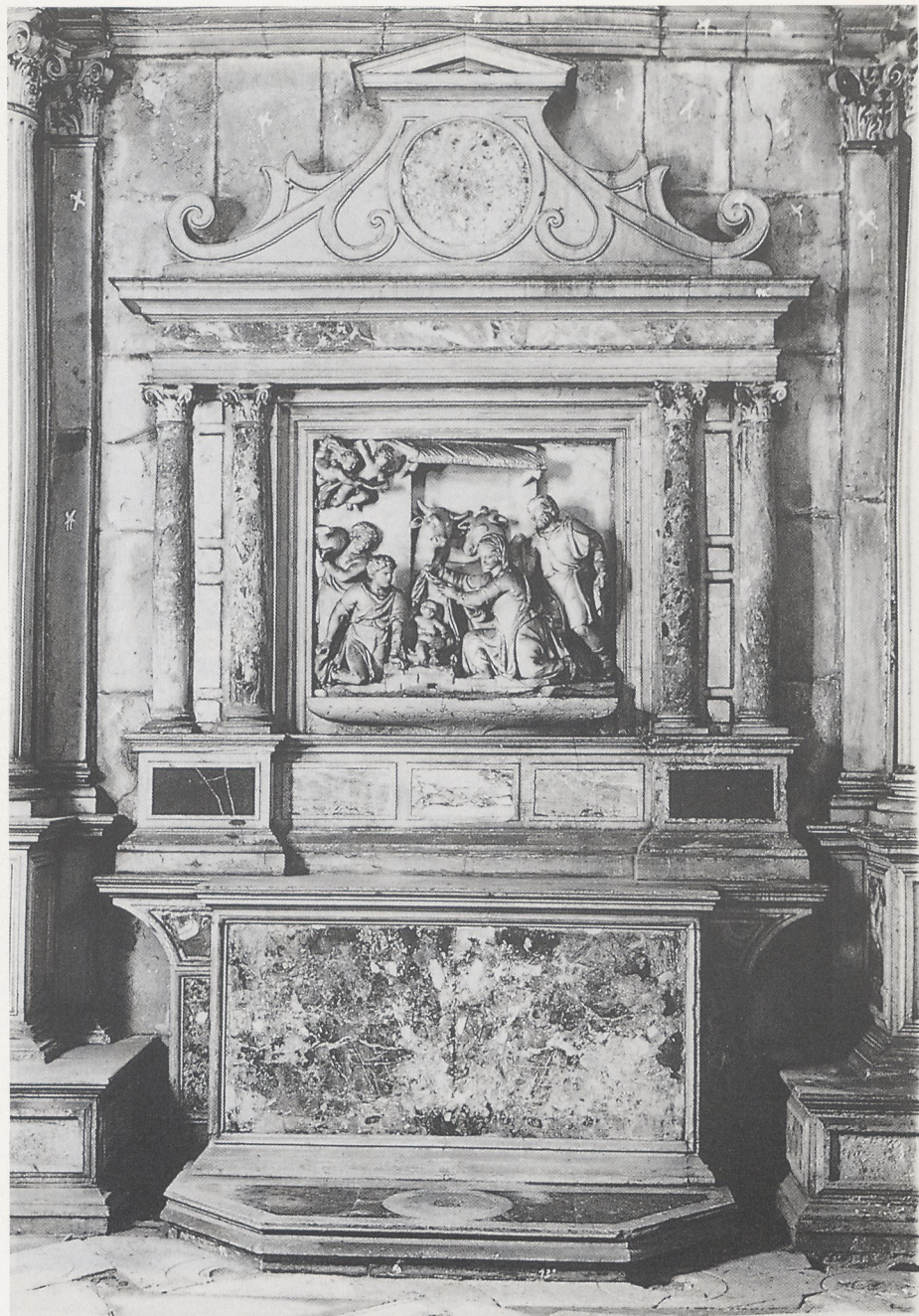


Abb. 2 Giovanni Battista da Carona, *Nativity*. Cappella Emiliani, S. Michele in Isola, Venice (Boehm 9966)



Abb. 3 Giovanni Battista da Carona, Nativity. Cappella Emiliani, S. Michele in Isola, Venice (author)



Abb. 4 After Jacopo Sansovino, Madonna and Child. Formerly Florence (?)



Abb. 5a and b After Jacopo Sansovino, Madonna and Child. Formerly Collection of Adolf von Beckerath, Berlin

Florence? That some of Jacopo's own students, for instance Danese Cattaneo and Bartolomeo Ammannati, appear to show the almost direct influence of Andrea in some of their early works suggests the opposite conclusion. This question is also related to that of the development of Venetian sculpture after 1527. In plotting this development it is usually forgotten, that Jacopo's first Venetian decade witnessed, independently from him, the importation into Venice of Andrea Sansovino prototypes directly from Loreto in the sculptures of Giovanni Battista da Carona for the Cappella Emiliani on the Island of S. Michele in Isola (Annunciation group and reliefs of God Father, the Nativity, and the Adoration of the Magi; commission, 1529, installation by Giovanni Antonio da Carona, ca. 1539), all quotation-filled variations on the Santa Casa reliefs, rendered in a successful approximation of Andrea's Loretan style. The Cappella Emiliani sculptures are never mentioned in the context of the Santa Casa sculptural decoration, although it is clear that their creator must have had a deep familiarity with the Loreto project. It appears plausible to ask if Giovanni Battista and Giovanni Antonio da Carona are not to be identified with the otherwise unknown Giovanni Battista and Giovanni Antonio da Carrara who often appear together in the documents for the Santa Casa that have been published. Although historical circumstances might suggest connections of Jacopo Sansovino with Loreto, these are not pursued in the book under review. Communication lines between Venice and the Loreto sculptors apparently remained open if the latter could produce, in Fermo around 1560, an almost instant copy of Jacopo's Venier monument in the Venetian church of S. Salvatore (*Abb. 1*). According to local tradition a work of Vittoria, the tomb of Orazio Brancadoro (d. 1560) in Fermo, finds no mention in the literature on Renaissance sculpture. It is almost certainly a product of the Lombardo shop in nearby Recanati; even the long-haired, bearded masks between the Ionic capitals suggest a sculptor, such as Girolamo Lombardo, active on Jacopo's Libreria, where nearly identical masks occur in the reliefs beneath the arches. Boucher (Cat. No. 42) rightly seconds the placement in Sansovino's immediate ambience of the beautiful underlife-size bronze group of the Madonna and Child in the Sacristy of the Redentore in Venice (first proposed by D. Rupolo; see: "Una Madonna del Sansovino ritrovata a Venezia," *Emporium* 30, 1909, S. 238f.; additionally: Planiscig, p. 358, and Weihrauch, p. 99: "Sansovinos Umgebung ... um 1536"), without however noting the double connection of the invention with Andrea Sansovino's reliefs in Loreto. The principal motif of the Redentore group, the Madonna's lifting of the bed clothes to disclose the sleeping Christ Child, is drawn from Andrea's Nativity at Loreto, where the Child is already awake. In the adaptation of Andrea's relief in the Cappella Emiliani the Child is still sleeping (*Abb. 2, 3*). In the Redentore group the rocky hillock under the Child and the Virgin's rising action seem instead reflections of the relief of the Adoration of the Magi, to the right of the Nativity on the Santa Casa. These examples scarcely exhaust the catalogue of the debts of Andrea Sansovino's namesake. While Sansovino's range of allusion was wide, it would seem well not to neglect the fruits of his first lessons in the art of sculpture.

The new suggestions concerning Jacopo's architecture contained in this book are often not persuasive. The organ prospect in S. Salvatore, usually labelled Sansovino (although undocumented), appears to be a thoroughly characteristic design of Guglielmo de' Grigi, who worked in the same years for the same patron in the same church. Several architectural designs which Boucher assigns to Sansovino seem likewise less than certain. The Nichesola Altar in Verona (Boucher, fig. 90) is identical in design to the altar which frames Titian's Pesaro Madonna in the Frari in Venice, a structure completed before December 1526 (A. Markham Schulz, *G.B. and L. Bregno*, 1991, pl. 244), i.e., before Sansovino's arrival in Venice. Thus a contribution of Sansovino to the design cannot be considered a serious possibility. This circumstance raises questions concerning the paternity of the Nichesola tomb architecture, apparently executed in the same lapidary workshop as the nearby altar (the tomb inscription bears the date 1527, not reported in Boucher; cf. Weihrauch, p. 34: "...EX TEST. P. MDXXVII"), but such questions seem justified by the solecisms in the design (e. g., consoles supported directly on the Ionic capitals without an intervening architrave) and by the unresolved integration of the sculptural components in the architectural design.

This long promised book is presented as a full-dress monograph. It is valuable first of all as a compendium of previous research. Not less important than its interpretations is the scholarly apparatus — the corpus of documents, notes, bibliography, index, catalogue of works, and illustrations — which will inevitably serve as a standard work of reference and which are discussed in small print below. Many concrete observations concerning individual works are made for the first time, and a number of specific points are usefully clarified. One might, however, object to the reductive summaries of the "fortuna critica" of Sansovino's sculptures which fill out the catalogue numbers. The often-quoted likes and dislikes of Charles Perkins (1883) and Marcel Reymond (1900) may still hold a slight interest, but it would have been more revealing to hear, for example, from the sculptor Antonio Canova who, when in 1779 he saw Sansovino's St. James in Rome, wrote in his diary, "opera del Buonarroti. La metà all'ingiù mi piace molto"! The summations of modern research in the catalogue entries more often than not neglect important items, and thus they are not wholly trustworthy guides to the earlier literature.

The ideal of a definitive treatment of an important artist is perhaps one that belongs to the past, and time will tell how well Boucher's book weathers. It shares a tendency toward pronouncement which has been a less attractive feature of the scholarship on Italian Renaissance sculpture. The study of Sansovino's architecture in recent years has been more open to unresolved questions and more willing to recognize the problematic aspects of his art. Too often I do not recognize Sansovino's sculptures in Bruce Boucher's descriptions and analyses. In this respect Weihrauch's 100 page dissertation of 1935 often has the greater ring of truth. Jacopo Sansovino, who liked to quote astronomic prices for his works, would have doubtless been pleased that this monograph is being offered in German bookstores for the proud price of 300 DM.

Users of Boucher's book will long be grateful for the appendix of 311 selected documentary sources (pp. 177–244). Although entitled "Corpus of documents", this appendix lacks the distinguishing characteristic of a corpus — completeness — but few other publishers would have allowed so many documents to be included. Brief indications leading to the remaining published sources would have greatly increased the utility of this section. The contents of the documents have not been indexed, and thus access, rendered difficult by the unclear order of the documents, is not to be had through the detailed index to the book. The "new documents" are disappointingly few; all are post-1527 (in this regard, as generally, the author's research seems to have concentrated on the later period); most new documents only marginally enlarge what is already known, although nos. 82, 173–174, 198–200, and 306–308 contain genuinely interesting additions.

The bibliography is, similarly, a selected one. It stops around 1985/86, including only isolated later items, although publications concerning the artist have continued to appear in numbers. (In the preface it is stated that the catalogue was largely written in 1989–90.) Printer's errors and misspellings in the bibliography and index leave the impression that the work was left not quite finished, as do countless small mistakes and innumerable repetitions in the text.

As is the case increasingly often, the printing of the illustrations leaves something to be desired. This cannot be entirely ascribed to a decline in present-day printing standards. Several English-language books on Venetian sculptors published in recent years contain illustrations consistently of the first quality. While the costs of professional photographs and photographers sometimes seem prohibitive, the photographs chosen are not always the best ones available. Many are out of focus, and figures 301 and 302 illustrate a replica of Sansovino's Hercules on the main piazza of Brescello, and not, as the legends indicate, the original statue.

The catalogue raisonné, divided among "attributed works", "autograph works", "workshop", "works after designs by Sansovino", "lost works", "rejected attributions", "autograph drawings", and "rejected drawings", offers routine summations of opinions and issues, resolved as often by assertion as through analysis and weighing of evidence. The label "here attributed to" is misleadingly applied to works long published as "Jacopo Sansovino" (figs. 11–12, 19–20, 25, 90). The rather small basic catalogue of Sansovino's works is comprised by the "autograph works" and "workshop", and these are all familiar. Among the thirty-one "autograph works" catalogue numbers 15 and 16 seem out of place. Under the rubric "workshop" are grouped works disparate in character: some might be considered essentially autograph, and others clearly carry out Sansovino's intentions. A few seem to bear little if any relationship to Sansovino, for instance, No. 43, a relief of the Virgin and Child in the Palazzo Ducale, Venice, which appears inspired by Vittoria's style. No. 36, the St. Anthony of Padua at S. Petronio in Bologna is surely the work of a sculptor formed initially in pre-Sansovino Venice (compare Boucher, figure 320, with A. Markham Schulz, *G. B. and L. Bregno*, 1991, pls. 233, 234), a sculptor who is, unless I miss my guess, to be identified with Jacopo Fantoni, an early Venetian disciple of Sansovino, who worked in Bologna from 1537/38 and died there in 1540. (Compare his statues of St. Daniel and St. Anthony in the Santo at Padua.) The two pieces in Boucher's catalogue with which I was not familiar, the male terms from Birmingham, appear, despite their signatures, rather too conventional when compared with Sansovino's other imprisoned telamoni.

In his monograph on Jacopo Sansovino's sculpture, Hans R. Weihrauch included a list of lost works comprising well over thirty items (pp. 81–82). It is perhaps not without significance that none of these works has reappeared in the intervening half-century. Boucher provides detailed catalogue entries for thirty selected lost works, including some for which notices have come to light since Weihrauch wrote. The new catalogue might be expanded,

and other early notices for lost works added. In 1591, for instance, Francesco Bocchi (*Le bellezze di Fiorenza*, p. 84) gives a considerably more exact description of Sansovino's work for the Ridolfi palace in the via Maggio than Vasari, Francesco Sansovino, or Borghini had done: "dove di pietra Serena sono due fanciulletti di maraviglioso artificio, di mano di Iacopo Sansovino, che mettono in mezzo un'arme semplice: & di vero sono fatti di maniera, che con un picciol panno sopra il petto, con facelle, che tengono in mano paiono vivi, & di carne." Bocchi's "di pietra Serena" seems more persuasive than Vasari's "di marmo", and his description suggests that the two putti belong to a pietra serena chimneypiece, a typology that links the young artist again with the 'pietra povera' fireplaces of Giuliano da Sangallo, Baccio d'Agnolo, and Benedetto da Rovezzano.

Detailed entries are given for thirty-five rejected attributions. The plausibility of the attributions selected for discussion varies greatly. Some are more interesting and more relevant to the theme of Sansovino the sculptor than the author allows, for example, No. 104, a polychromed stucco variant of the Arsenal Madonna, formerly in a Vienna collection and now at Notre Dame. No. 106, the polychromed terracotta Madonna and Child, formerly in a Berlin collection and now at Wellesley College — classified by Boucher as "a skillful pastiche by a late nineteenth-century sculptor" — appears to be a work contemporary with Sansovino and in a recognizable Sansovinesque style, and hence an valuable piece of the still-to-resolve Sansovino puzzle. Two further works which are similar in kind to these do not find mention in Boucher's book. The sale of the Adolf von Beckerath maiolica collection (Lepke, Berlin, 4.-5.11.1913, Cat. No. 1691) included a polychromed terracotta standing Madonna with Child attributed to Jacopo Sansovino (No. 169, ill., h. 88 cm; c. f. Lewis, in: *Titian*, ed. Rosand, 1982, p. 189, n. 47). This sculpture (*Abb. 5a and b*) was, in fact, an enlarged variant of the central group of Sansovino's relief of the Virgin and Child with Saints in the Bode Museum. Its variations from the original are much more limited than those encountered in the St. Lucy of Tiziano Minio's large stucco altar, now in the Museo Civico in Padua (Boucher, fig. 444). Similar small variations from the original are present in a polychromed replica, apparently full scale, of the small standing Madonna with Child from the Nicheola Tomb in Verona. Known only from an old photograph (*Abb. 4*), which comes from a Florentine art dealer's photographic collection, the drapery configurations are richer than in the original and relate to the small bronze version of the Verona Madonna (e.g., the gathering of drapery pressed to the Madonna by her right arm). The dual filiations speak for the authenticity of the design of the "lost" polychrome version, and the number of contemporary works which replicate Sansovino's designs in "soft" materials thus grows. Several of Boucher's "workshop" pieces might be profitably viewed in this context: e. g., Cat. Nos. 41, 44, 46, etc.

Cat. No. 117, in the Victoria and Albert Museum, is the marble portrait bust of a proud man, very old but far from dead, and the portrait possesses a relentless intensity that cannot be lightly dismissed with the judgement "competent if dull production". Not only does the suggested attribution to Giulio dal Moro fail to perceive the quality of the work, it also belongs to an attempt to exclude Sansovino from the history of Venetian portraiture. The six small bronze busts of the Sacristy door in S. Marco by Sansovino are not simply living likenesses; these "testine" are the proof that the sculptor occupied himself deeply with the basic artistic problems of the bust. They present six variations on a single drapery pattern all'antica applied to a somewhat abbreviated, often fairly broad and shallowly cut "petto".

The question of Sansovino's drawings has long been problematic. In the Catalogue of drawings four sheets are considered autograph and fifty-three drawings are rejected. Even this miniscule number of autograph drawings cannot be considered certain. While Uffizi 14535F, a drawing of the Laocoon, is identified as a "touchstone" drawing, this drawing (in fact by Sodoma) is only an attribution and does not constitute a solid basis for further

attributions such as Cat. Nos. 130 and 131 (for which, see the earlier attributions to Sansovino in: *Hommage à Andrea Del Sarto*, exhibition catalogue, Louvre, Cabinet des Dessins, 23.10.1986-27.01.1987, nos. 74-76, pp. 102-104).

Charles Davis

BEMERKUNGEN ZUM WERK VON JOHANN GREGOR VAN DER SCHARDT ANLÄSSLICH DER ERSTEN MONOGRAPHIE ÜBER DEN BILDHAUER

HANNE HONNENS DE LICHTENBERG, *Johan Gregor van der Schardt. Bildhauer bei Kaiser Maximilian II., am dänischen Hofe und bei Tycho Brahe*. Aus dem Dänischen von Georg Albrecht Mai. Kopenhagen, Museum Tusulanum Press, University of Copenhagen 1991. 273 Seiten mit 165 Schwarzweißabbildungen, 25 Farbtafeln.

(mit fünf Abbildungen)

Johann Gregor van der Schardt, der als einer der ersten die manieristische Bildhauersprache nördlich der Alpen vorstellte, ist kein unbekannter, aber doch ein wenig beachteter Künstler. Das Bild, das man sich bisher von seinem Schaffen machte, war noch bis zuletzt von dem verdienstvollen Aufsatz von R. A. Peltzer geprägt, der den Bildhauer gleichsam identifiziert hatte (Johann Gregor van der Schardt [Jan de Zar] aus Nymwegen. Ein Bildhauer der Spätrenaissance, in: *Münchener Jahrb. d. bild. Kunst* 1916-18, S. 1988ff.). Die Monographie der dänischen Kunsthistorikerin Hanne Honnens de Lichtenberg präsentiert nun nicht den bekannten Bildhauer mit dem charakteristischen, aber sehr schmalen Werk, sondern einen ungemein produktiven und stilistisch vielseitigen Künstler. Ausgangspunkt für die Forschungen der Autorin war ihre Beschäftigung mit dem Wirken niederländischer Künstler in Dänemark zur Zeit Friedrichs II. Dabei kam sie zur Überzeugung, daß eine Reihe qualitätvoller plastischer und architektonischer Werke aus der Zeit um 1580 von Schardt stammen oder von ihm beeinflusst sein müssen. Dokumentarisch gesichert ist jedoch nur, daß der Bildhauer vom Frühjahr 1577 bis Sommer 1579 am dänischen Hof tätig war und dort Porträtbüsten des Königspaares ausführte. Die weitergehenden Thesen der Autorin sind nicht durch Quellenfunde untermauert.

Schon 1985 hatte Honnens in einem Aufsatz postuliert, Schardt sei nach 1581, als er zum letzten Mal in Nürnberg dokumentiert ist, noch ein ganzes Jahrzehnt lang in Dänemark tätig gewesen (Johan Gregor van der Schardt. Sculptor – and architect, in: *Hafnia* X, 1985, S. 147ff.). Der Bildhauer sollte angeblich mit einem Goldschmied namens Hans Crol, alias Johannes Aurifaber, identisch sein, der mindestens seit 1578 bei dem Astronomen Tycho Brahe auf der Insel Hven lebte und dort 1591 starb. Seine Aufgabe war es, wissenschaftliche Instrumente