

Marcantonio Raimondi, Raphael and the Image Multiplied. Edward H. Wouk, ed.
With David Morris. Exh. cat. Manchester: Manchester University Press, 2016. 240 pp. £25.

This handsome catalogue accompanied an exhibition devoted to Marcantonio Raimondi held at the Whitworth, the art gallery of the University of Manchester, and is a welcome addition to the growing body of literature on the Renaissance engraver. It not only highlights his engraved translations of drawings and existing works of art, but also his less

studied independent inventions, whose subjects include mythology, antiquity, religion, portraits, and human desire. The introduction, ten essays, and ninety-five catalogue entries cover nearly every aspect of Raimondi's prolific career, from his artistic formation and early engravings in Bologna; to his sojourns in Venice and Florence, where he responded to the works of Albrecht Dürer and Michelangelo, respectively; to his collaboration with Raphael in Rome and his association with other printmakers in Raphael's circle.

The essays, of varying length and scope, tackle important questions related to the making and meaning of Raimondi's prints as well as the collecting of his works in the nineteenth and early twentieth centuries. A wide range of authors is assembled, from veteran art historians and museum curators to graduate and even undergraduate students (who contributed to some of the catalogue entries). Patricia Emison's essay, for example, thoughtfully reconsiders the definition of "reproductive" engravings, seeing instead Raimondi's prints after Raphael's works as manifesting a "common pursuit of a good style" (24) and creating a unique visual experience "because they are expertly, skillfully incised" (25). Beverly Louise Brown investigates Raimondi's *Il Sogno* with reference to the visual language of malevolent portents, and interprets the imagery as a nightmarish image of Venice on the verge of destruction. The power of Raimondi's *Morbetto* to move the viewer, to offer a repulsive image of pestilence that "mediate[s] between lived experience and the historical imagination" (62), is at the heart of Edward H. Wouk's essay. Kathleen W. Christian sees Raimondi's fascinating *Caryatid Façade* as an assimilative work that draws on all aspects of Raphael's vision of antiquity and study of Vitruvius, while Paul Joannides reexamines the origins of the *Dido* and *Lucretia* imagery. Particularly stimulating is Henri Zerner's essay on Frédéric Maximilien [de] Waldeck's nineteenth-century manuscript notes on Raimondi, which contain insightful observations on the quality of impressions, attributions, and various states of plates. Zerner endorses Waldeck's connoisseurship as still viable for art historians.

Many engravings featured in the catalogue come from the Whitworth, and David Morris provides an elegant study of the collection's importance to the city of Manchester's sense of cultural and historical identity. Stunning examples of Raimondi's *Quos Ego* and *Judgment of Paris* from the Whitworth, just to name two, show how Raimondi superseded Raphael's designs to create palpable sensations with the burin. Morris duly notes in the entry for the latter engraving the "radically new pictorial effects" (180) achieved through a meticulous and nuanced process of working of the plate.

What comes to the fore is that Raimondi was anything but a monolithic artist as an engraver. Indeed, Wouk labels him a "poet" on the order of Orpheus for his inventive powers (142). The beauty, versatility, and complexity (at times with regard to attribution) of Raimondi's enterprise are further touched on in the entries for the *Visitation*; *Venus*, *Mars*, and *Cupid*; *Climbers*; *Massacre of the Innocents*; *Parnassus*; *Jesus and Four Saints*; and *Martyrdom of Saint Lawrence*, among others. It is rewarding to find examples of Raimondi's prints from Bologna, where he worked closely with the artist Francesco Francia, setting the stage for the engraver's future and highly successful ventures with Raphael.

And while it may be true, as Emison suggests, that Raimondi “experienced the provincial’s full sense of amazement” when he arrived in Rome (27), Bologna nonetheless prepared him to thrive in the Eternal City’s cultural environment. Two of Bologna’s leading humanists, Filippo Beroaldo the Elder and Giovanni Achillini (cat. no. 10 features his portrait by Raimondi), advocated complementary theories of imitation that espoused assimilation and transformation, variety and order, seriousness tempered by wit, and the use of *parerga* (ornaments) to achieve literary eloquence. Their writings provide a rich context in which to interpret Raimondi’s approach to engraving throughout his career. The bibliographic references for the entries are spare by design, but given that the reproductive print is so central to this publication, Norberto Gramaccini and Hans Jakob Meier’s *Die Kunst der Interpretation: Italienische Reproduktionsgrafik 1485–1600* (2009), which adduces Renaissance theories of invention, imitation, and emulation in light of collaborations between artists and printmakers (notably Raimondi), could have been utilized. Overall, the present catalogue provides a fresh analysis of Raimondi’s artistic output that is accessible to a wide audience at all levels.

Giancarlo Fiorenza, *California Polytechnic State University, San Luis Obispo*