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Interpreting Finiguerra’s engraving of the planetary Venus and those born under her aegis not only entails an analysis of the engraving itself and other related images, but it calls for a reassessment of the work of Aby Warburg, whose research on this and other series of the planets cleared the way for many subsequent studies. Since Warburg’s followers have consistently ignored many of his theoretical concerns, it is essential to outline them briefly if we are to understand his analysis of the ‘Finiguerra’ Venus.

The most concise exposition of Warburg’s approach to art history is formulated in his famous lecture “Italienische Kunst und internationale Astrologie im Palazzo Schifanoja zu Ferrara,” delivered in Rome at the tenth International Congress of Art History in 1912. This lecture is mainly remembered as a tour de force in which he identified the hitherto incomprehensible monsters of the middle register of the Schifanoia Months frescoes as the Indian version of Hellenistic decans or sidereal demons. However, this iconographic feat was not the principal objective of the lecture; rather for Warburg the interpretation of the content or subject matter of the work of art was merely a preliminary step towards a history of style, or more precisely, the “historical psychology of human expression” he advocated at the end of his lecture.

We should not be misled into thinking that his terminology refers to a history of ideas or mentalities, for this is not the direction indicated by the question with which Warburg “concluded” his lecture: “[i]n what measure does the introduction of a sudden stylistic change in Italian art in the representation of the human appearance constitute a process of explication and conflict of international dimensions, with representations which had survived from the pagan civilization of the peoples of the Eastern Mediterranean?” The word here translated by “explication and conflict” (Auseinandersetzung in the German text) reveals Warburg’s acquaintance with Nietzschean theory. It is this Auseinandersetzung between conflicting tendencies, influences, and “energies,”
the striving towards liberation from existing forces that manifests itself in stylistic change, which interests Warburg and which constitutes ultimately the “meaning” of the work of art for him.

The search for origins, antique models and sources, that is so much an end in itself for the Warburgian school of art history, is merely a means for Warburg, a way of seeing the antagonistic forces alive within a work of art, or in more blatantly Nietzschean terms, the play of the Dionysiac and the Apollonian. Thus a Nietzschean iconological analysis is less preoccupied with identifying artistic themes and situating them in an all-englobing historical continuum than with the irruption of a “will” that opposes the forces of stability and tradition.

A Warburgian approach necessarily concentrates on the birth of a tendency, the traumatic moment when the new style, which appears to be Dionysiac, is most clearly in opposition to an established Apollonian order, for a style at its apogee, a mastered style—even though “Dionysiac” at its inception—has already become “Apollonian.” Hence Warburg’s preference for researching the Early Renaissance and the earliest Italian engravings like that of the so-called ‘Finiguerra’ Venus.

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This representation of the planetary goddess and her “children,” part of a series of the seven planets, exists in two versions. One set of plates was engraved in the “Fine Manner” a few years earlier than the second, coarser series which was copied from it about 1464 (Figures 1 and 2). Both sets of engravings are traditionally attributed to the workshop of the Italian niellist Maso Finiguerra. Warburg, however, refers to the artist of the engravings as Baldini-Botticelli, maintaining that the series or “calendar,” long considered to be the work of Baldini, is in fact a youthful engraving of Botticelli. And it is the work of Botticelli which constitutes for Warburg a sphere of transition between the realism of Cossa’s Schifanoia frescoes and the ideal Apollonian perfection of Raphael. Here is the essential passage from Warburg’s 1912 address in which he explains the engravings’ importance to the evolution of Italian Renaissance art:

As for what it depicts, the apparently accessory circumstance that a later edition of the same calendar exists, furnishes a precious contribution to the comprehension of the history of styles; thanks to a nuance of the representation, we can observe, in its nascent state, the new stylistic principle of idealizing mobility in the Antique style. The first edition of this calendar should be dated around 1465 and is exactly related
in type to the astrological broadsheets of the North. In the midst of Venus’s entourage a small feminine figure holds herself rigidly: we have here a woman in Burgundian dress who, in a very recognizable way, wears on her head the French hennin and wimple; she already proves externally that Baldini-Boticelli must have made use of a Burgundian version of the Nordic model. The tendency and essence of the stylistic transformation of the Early Florentine Renaissance reveals itself therefore in the second edition of this engraving which must be dated several years later.

From the Burgundian caterpillar narrowly enveloped in its cocoon escapes the Florentine butterfly, the “Nynfa” with the winged headdress and floating drapery of the Greek maenad or Roman victory.7

In spite of the embryonic nature and somewhat antiquated prose style of his analysis, Warburg’s concept of liberation is discernible here and I intend to render this aspect of his theory more explicit by developing and expanding his comments on the engraving. To understand the “liberation” of the Nynfa requires a familiarity with the traditions from which she is freed, those of “medieval realism” and astrological illustration.

* * *

The genre of planetary illustration was well-established in Northern Europe by the first half of the fifteenth century. French manuscript 606 in the Bibliothèque Nationale in Paris, German manuscript 2° formerly in Kassel’s Gesamthochschul-Bibliothek, and the Basel and Graz Planetenbücher are earlier examples of this popular genre which shows the seven planetary gods above in the sky with those over whom they rule engaged in various trades and occupations on earth below. But perhaps the Finiguerra engraving’s adherence to Northern medieval tradition is best seen by comparing it to a roughly contemporary Venus print of a Blockbuch which was widely reproduced and is now preserved in the Berlin Kupferstichkabinett (Figure 3).8

The similarities which caused Lippmann to derive mistakenly the Northern print from the Florentine engraving are numerous.9 In both works the planetary Venus is shown in the heavens above with those whose birthdays make them subject to her celestial influence below. In the lower register, both sets of “children” engage in the typically Venusian activities of bathing, and making love and music in the open air. Even the formal composition of the two works
is alike in that a barer central space is framed by the couples in the bottom corners and the clumps of trees or architecture massed to either side.

It is this general disposition of the planets and their children, to the exclusion of all other aspects, that Erwin Panofsky comments in *Saturn and Melancholy*. He explains how the unified composition with planetary deities above, children below, evolved from linear Eastern tables which presented first the planets and then a series of single figures engaged in the various occupations ruled over by the planet. According to Panofsky, the genesis of the unified composition showing planets united in the same pictorial space with their children as found in the Berlin and Finiguerra series is due to a “process of modernization” performed by a Western Europe which desired to avoid the “too monotonous form” and “heterogeneous content” of Eastern tabular representations of the subject. Panofsky finds it quite natural that the composition showing a heavenly force above and those subject to it below should have been borrowed from the Christian iconography of the Pentecost and other mysteries. The progressive movement towards what Panofsky deems a more “coherent” representation is not entirely dependent on religious models however, for a “fusion of the secularized Pentecostal design with [a] version of the ‘Liberal Arts’ picture makes further development easily comprehensible.” Is further development, in fact, “easily comprehensible?” Do the superficially analogous structures of the compositions explain anything at all? Panofsky is too quick to reduce the heterogeneous and complex to the “easily comprehensible.” For even if his theory of “fusion” were better supported, it would serve only to show that the ‘Finiguerra’ engravings are a logical step in the creation of coherence from the “chaotic variety” of the oriental tables. For Panofsky the engravings are simply one of the moments of a continuous historical process by which the rational becomes real and the real rational. Can anything be more different from Warburg’s insistence on the heterogeneity of Finiguerra’s Venus? Instead of marking a step in a logical sequence, the ‘Finiguerra’ Venus is a concrete reminder of the contradictory, opposing, agonistic forces materialized in its incongruous details. Warburg formulates questions and seeks to reformulate them. And rather than seeing this as a shortcoming, a failure to “arrive at a convincing synthesis” as Gombrich puts it in his *Aby Warburg, an Intellectual Biography*, these questions should be seen as a Nietzschean affirmation, a refusal to reduce phenomena in metaphysical or Hegelian fashion. Thus a representation ultimately dismissed as “coherent” by Panofsky is for Warburg a dynamic visual complex, a sort of drama whose shifting contradictions can be experienced but never resolved.

So let us look beyond the Italian artist’s adherence to the general composition and design of Northern astrological illustration and ask how he transforms the Northern model. What, in other words, are the heterogeneous elements of the ‘Finiguerra’ engraving?

Without eliminating the most conspicuously Northern iconographic element
of the bathers in a wooden tub protected by a canopy, the Italian artist alters
the architecture of the bathhouse by making it into a sort of barrel-vaulted
pool decorated on the outside with an antique garland. In the second version
of the Italian print this bathhouse has been simplified to the point that the
Northern wooden tub is no longer visible, and the satiric aspect of the bath
scene with its cavorting threesome has entirely disappeared to be replaced by a
pair of frontally posed lovers.

The changes concerning the planetary goddess are no less important. In
keeping with the medieval tradition of manuscript illumination and block
book prints, the Berlin Venus is inscribed in a circle or bubble with her
zodiacal signs in turn inscribed in smaller circles within this bubble. This
arrangement separates and abstracts her from the genre scene taking place
below, much as the zodiacal signs were separated and contained within the
great cosmological rose windows of the Middle Ages. The ‘Finiguerra’ Venus,
however, rides like a Roman imperator through the upper register in a chariot
pulled by doves, birds sacred to the goddess of love. This mode of transporta-
tion was surely inspired by the popular images of Petrarch’s Trionfi. Moreover,
the reference to a “triumph” of love is reinforced by the Latin inscription,
OMNIA VINCIT AMOR, on the first version of the engraving, as well as
by the blindfolded Cupid with drawn bow, since fifteenth-century illustrations
of Petrarch’s “Triumph of Love” most often show Cupid/Eros on the proces-
sional cart rather than Venus.12 Also the Italian Venus conforms in her more
generous bodily proportions to an antique ideal of beauty, whereas despite her
pagan nudity the thin, high-breasted Northern figure with her protruding belly
remains Gothic in inspiration.

More generally still, Finiguerra translates the elements of the Northern
print into an Italian idiom. Not only does the bathing tent take on a rounded,
arching form, but the points of the steeples and shoes are less conspicuous in
the Italian print. And in the second version of the ‘Finiguerra’ engraving the
architecture has lost its crenellation and become even more typical of a Floren-
tine Renaissance palazzo. These general changes in style and iconography
make it all the more difficult to understand why the Italian artist dresses two of
his female figures in the stiff Northern costumes of the Berlin print. This is the
stylistic detail which fascinated Warburg and made the engraving significant
for him.

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In Warburg’s judgment the Northern dress is part of a realistic “barbaric”
medieval tradition opposed in principle to the ideal paganizing “modern” style
being born in Italy from the revival of classical art. Not only does the Bur-
gundian dress with its stiff folds and exaggeratedly high, pointed headdresses
belong to an entirely different aesthetic from that of the loose, curved, floating
garments of Hellenism, but such clothing naturally restricts the movement of the dancer—movement whose representation Warburg considers the essential characteristic of the new style. In this sense there can never be a fusion or reconciliation of the two tendencies.

Despite their irreconcilable nature, Warburg’s oppositions are never so naive and simple as they may at first seem, for elsewhere he points out that “the energetic trend towards a grand manner all’antica can only be explained as a response to Flemish realism,” that is Flemish realism would have been a necessary opponent, instrumental in the creation of a new idealizing style. Neither is the opposition always pure, for a similar aggrandizing tendency: “a desire to recall the grandeur of antiquity”—is not altogether absent from contemporary Northern art. Unfortunately, the most insightful and complete analysis of this many-faceted opposition in the writings of Warburg is found in chapter eight of Gombrich’s Intellectual Biography which regrettably interprets Warburg’s Auseinandersetzung as a “dialectical progress towards the Renaissance within the force which appears as its very antithesis,” that is, in the direction of a Hegelian synthesis or reconciliation of opposed elements.

Mesnil, too, misses the point of Warburg’s analysis when, because Florentines actually imported many Franco-Burgundian goods, he objects to Warburg’s deriving the Florentine print from Northern models on the basis of clothing styles. In fact, Warburg is well aware of the vogue for Burgundian merchandise—the Medici inventories he had studied contained many mentions of these items—and the importance of Northern influence is not diminished by Mesnil’s insistence on the impact of tapestries, cloth, panni dipinti or other imported goods, for the North/South relationship is one of wider cultural conflict. Nevertheless, one of the questions raised by Mesnil perhaps deserves an answer since it contributes considerably to a more precise interpretation of the engraving: in what measure does the clothing pictured in the ‘Finiguerra’ Venus and her Children reflect that actually worn during the 1460’s in Florence? In other words how “ideal” is the Northern realism of the dress depicted, how “real” the antiquarian “idealizing mobility” of the new style?

We know that national styles of foreign lands were recognized and often appreciated in Florence and that diffusion of foreign styles was great during the Renaissance. Northern clothing styles, particularly those of the lavish court of Burgundy, were sometimes adopted for wear in Italy. After the middle of the fifteenth century Italian women appear to have replaced the balzo or ghirlanda headdresses of the 1430’s and 40’s with the corna, the horned headdress of the North. However, close scrutiny reveals that, although the Burgundian dress of the Venusians is too extreme to be accounted for simply as one of these recognizably Italian adaptations, the ‘Finiguerra’ engraving nevertheless gives a rather garbled account of contemporary Northern fashion. For example, the steeple headdress of the central dancing figure in the first version of the engraving is not constructed in conformity with Franco-Burgundian
The black velvet band is set too far back on the head and lacks the characteristic loop or frontelle for adjusting the cumbersome cone. Instead of the black velvet lying against the forehead, another cloth or veil juts out over it forming almost a brim above the eyebrows. The long veil of the headdress is also puzzling, since the veils on conical headdresses seem to have been short until towards the very end of the 1460's. In still other respects the gowns are inaccurate as copies of Burgundian clothing. The bodice of the dancing lady is far too squared-off for Northern dress of the period which showed v-shaped necklines, with the point of the décolleté hidden by a pièce, or additional bodice, which was worn underneath. Nonetheless, the excessive length of both the gown's skirts and its sleeves is in keeping with contemporary Northern styles. The fur-lined sleeves were turned up at the wrists to form deep cuffs which tended to fall back over the hand of the wearer, as has the cuff of the dancing figure's upraised arm. Thus, though some aspects of the dancing woman's clothing is accurate, the Italian artist, or perhaps the Italian dressmaker whose designs he has copied, has not rendered a completely faithful version of Northern fashion.  

Observations of a similar type can be made for the clothing all'antica, which cannot have been modelled on actual Florentine street wear. Respectable Florentine girls and women were simply not permitted to don the flimsy, revealing clothing of antiquity. The thin, loose, “antique” garments seen in Renaissance painting more nearly resemble the camicia, or undergarment of Florentine women than their outer gowns. Therefore to approximate decently antique dress during the Renaissance required that a loose, blousy chemise be worn over a stiffer gown. In the ‘Finiguerra’ engravings this method of creating the illusion of classical dress is perhaps to be observed in the loose fabric the woman crowning the lutenist has draped over her shoulder.

While it is doubtful that Finiguerra’s Venusians’ clothing is patterned after “real” Florentine dress, it may in fact mirror contemporary festival or holiday costume. The “festive” ambience of the engraving has often been remarked upon, but has perhaps not been examined in a sufficiently literal manner. For the most logical explanation of their unusual attire is that the “children” of Venus are in costume, disguised either as foreigners from distant lands or as inhabitants of another epoch.

The theatrical nature of the representation becomes more obvious when the Finiguerra Venusians’ almost urban surroundings are compared to the bucolic setting of the Berlin woodcut and other Blockbücher prints. The Italian “children” of Venus make merry in front of a palazzo facade which creates a backdrop and separates “spectators” from “performers.” The spectators, girls waving and tossing flowers from the balconies, do not wear the elaborate embroidered dress or the fantastic headdressses of those who play a more active role in the festivities taking place below them.

What is the exact nature of the celebration pictured? Can the dancing,
music-making, and throwing of flowers refer to the secular May Day festivals that took place annually in Florence, and as rites of spring would have been associated with the planetary goddess presiding over this season? This hypothesis is attractive since we know that from the High Middle Ages through the fifteenth century both May Day and Carnival were celebrated with Northern feudal forms such as the dance, joust, and armeggeria. In fact the oldest accounts of Florentine May Day celebrations tell of brigades or companies of youths that constructed “courts” in several parts of the city. Women with garlands of flowers on their heads formed similar brigades and danced, played musical instruments, and joined in games and amusements. In the fifteenth century dance competitions often preceded the war games, jousts, and armeggerie, as a sort of incitement for the “knights” to perform their equestrian feats admirably before the “ladies.” To judge from Del Corazza’s diary entries describing these dance contests, it was more important to be finely dressed than to dance well. And the matching pearl-encrusted, fur-trimmed livery of each competing brigade was as rich and ostentatious as possible. Given the feudal and courtly origins and activities of the May Day celebrations, it is not so difficult to understand that costume may sometimes have mimicked the great courts of France or Burgundy. In this light the change in style perceived by Warburg may also signal a change in Florentine celebratory modes.

The brigades also fabricated props or “floats” which they then pulled through the streets. In the Carnival of 1464, for example, one such brigade pulled a trionfo topped with a flaming, bleeding heart and representing the “triumph of love” to the Strozzi home in order to honor Marietta di Lorenzo degli Strozzi. And it is in this context of parade costume and floats that the ‘Finiguerra’ Venus on her decorated wagon should be placed, for Venus’s attire is far too skimpy to have been dancing costume for the contests. No girl of an honorable Florentine family could have appeared in the short tunic and open-toed, calf-length boots worn by Venus, although such a disguise and role could have been assumed by a boy. Even later mentions of nymph costumes like that sported by Venus suggest that the short camicie and mid-calf boots or socci were still considered extremely provocative costume in the sixteenth century when they do seem to have been worn by female entertainers.

Thus, when the ‘Finiguerra’ Venus engraving is examined closely, not only are two types of national dress distinguishable, but several degrees of costume as well: the ordinary dress of the spectators, the fancy dress of the brigade, and Venus’s completely theatrical disguise. This should make it even clearer that we are dealing neither with a genre scene of everyday Florentine life, nor with a simple copy of a Burgundian print, but with a visual Auseinandersetzung. Such an Auseinandersetzung is not only an artistic explication, but a social and cultural one as well.

In fact the influence of the North is visible not only in the dress of the first version of the engraving as Warburg maintains, but also in the dress of the
liberated *Nynfa* or “butterfly,” the dancing figure of the second version of the engraving. The sleeves of her thin, billowing gown are dagged, that is decorated with the leaf-like pinking or fringe common to the extravagant *houppelandes* and other Northern garments of the beginning of the century. This survival of Gothic dagging long after its heyday was common in certain occupational clothes such as those worn by lawyers and fools, and seems usually to indicate either adherence to outmoded traditions or theatricality. The anachronistic dagging appears for example on the chemise of Flora in Botticelli’s *La Primavera.*

Rather than contradicting Warburg’s view, this detail suggests that an *Auseinandersetzung* of opposing tendencies is to be seen not only in a single detail of style, but even *within* that detail, as well as in the more general transformation of the engraving. Nor does the fact that such a costume may have been “real,” that the idealizing mobility of the engraving may have copied an actual trend in fancy dress, in any way invalidate Warburg’s interpretation. For the Dionysiac was perhaps freer to manifest itself in the domain of representation, whether it be that of the secular festivals or that of the art of engraving, than in more scholarly pursuits.

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The preceding discussion should have served to demonstrate that Warburg’s “stylistic” detail is inseparable from iconographic detail. Not only does it have content in the sense that the clothing styles have their own meaning or symbolism, but in the broader sense that the heightened mobility of the dancing figure in the second version of the engraving constitutes the “meaning” or content of the work in a Warburgian approach. It is concrete, visible evidence of the irreducible forces alive in Florentine Renaissance society, which can only partially be apprehended through a purely literary or political approach to the period. To insist on form and the “content” of form is to privilege the image itself rather than the text. Such an approach seeks not so much to *decipher* images, to put them into words, as to dramatize them, to *make them visible.*

Thus traditional iconography, or even Panofskian iconology, becomes a secondary pursuit or merely a means toward an end. And with this firmly in mind, let us ask whether it is possible to find strictly iconographic differences between the first and second versions of the ‘Finiguerra’ Venus which would lend support to Warburg’s stylistic analysis. Are there any concomitant changes in the engraving’s subject matter which could be considered Dionysiac, which exhibit a “will” towards the uncontrolled release of passion, like that of the idealizing mobility of the dancer’s costume?

Until now a small kneeling figure added to the far background of the second version of the engraving has escaped all notice. Hands pressed together, the kneeling man stretches his arms forward in the direction of Venus in her
chariot. Can he be praying to the goddess? Is such an interpretation plausible for a Florentine engraving of c. 1464?

Perhaps, for during the 1460's Florence was flirting with a kind of "Christian paganism" in the form of the philosophy of Marsilio Ficino. In 1463 Ficino interrupted his work on the translations of Plato's manuscripts in order to translate for Cosimo de' Medici the Corpus Hermeticum, a collection of second- and third-century hermetic dialogues. His translation, completed in 1464, had an immense impact. It infused new life in and lent additional prestige to the traditional medieval science of astrology, for the framework of the Corpus is resolutely astrological. The Corpus describes a material world dominated by the seven planets which pour down "spirits" from above. In turn every object is imbued with occult affinities to one of these planets or "governors," and man has only to understand this system of occult correspondences to become an operator, a Magus, capable of tapping the energies of the stars. Ficino attempted to do just this by means of Orphic hymns, prayers to the sun, and other ceremonies designed to attract the fortunate influences of Venus, Jupiter, and Apollo and to combat the deleterious effects of Saturn.

So in this context of the revival of late antique magic, it does not seem impossible that the kneeling figure may be attempting to attract the beneficent power of the planetary goddess. The introduction of pagan, Dionysiac elements perceptible in the stylistic transformation of the 'Finiguerra' engraving is thus also to be seen in the engraving's iconography. But, once again, an iconological analysis is less concerned with interpreting the "textual" meaning of a single figure by using documents from the period than with isolating the elements, "stylistic" we might call them, which ultimately escape iconographic interpretation and capture a more vital, less verbal, meaning.

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In order to explicate and develop the work begun by Warburg I have tried to extend his analysis to the totality of the two engravings, to show that the conflicting tendencies and the will to "liberate antiquity" are not limited to a single detail, nor is liberation to be found only in style. Warburg's philosophy of art history neither reduces the image to a text nor to its purely formal elements. Rather it goes beyond the opposition form/content to seek the Dionysiac, that which defies the rational, established order of things and appears here and there, momentarily, before becoming itself Apollonian. With such a perspective it becomes once again possible to give the period we still call the Renaissance this appellation in the strongest sense, with the emphasis remaining on the rebirth of antiquity into a medieval Christian world both born from it and forever antagonistic towards it.
NOTES

1. Aby Warburg (1866–1929), the art historian son of a Hamburg banking family, founded the library that became, after it was moved to London in 1933, the Warburg Institute of the University of London. He is generally credited with having been the “father” of iconology, the art historical methodology best known through the work of his students and followers Fritz Saxl and Erwin Panofsky. Cf. William Heckscher, “The Genesis of Iconology” in Stil und Überlieferung in der Kunst des Abendlandes (Akten des 21. Internationalen Kongresses für Kunstgeschichte in Bonn 1964), Bd. 3 (Theorien und Probleme) (Berlin: Gebr. Mann Verlag), pp. 239–262. For an exhaustive bibliography see Dieter Wuttke, Aby M. Warburg. Ausgewählte Schriften und Würdigungen (Baden-Baden: Valentin Koerner Verlag, 1980). The most complete study available on Warburg’s work and theory is still E. H. Gombrich, Aby Warburg, an Intellectual Biography (London: Warburg Institute, University of London, 1970), but for a briefer and less traditional study see Carlo Ginzburg’s “Da A. Warburg a E. H. Gombrich: Note su un problema di metodo” in Studi Medievali, 7 (1966), pp. 1015–1065. To varying degrees all these studies ignore Warburg’s numerous declarations that his kritische Ikonologie aims above all at a history of style and not just a history of culture (Kulturgeschichte) and generally, except for Ginzburg’s, they all reject or fail to accord any significance to the obvious influence of Nietzsche’s works on Warburg.


12. See, for example, fol. 7v and fol. 8r of French manuscript 594 in the Bibliothèque Nationale (BN Fr. 594) for an illustration of Petrarch's "Triumph of Love" showing a blindfolded Cupid on a cart.


BIBLIOGRAPHY


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Figure 1. Attributed to Maso Finiguerra or Baccio Baldini, *Venus and her Children*, Florentine engraving, ca. 1460. London, British Museum (photo: The Warburg Institute). Reproduced by courtesy of the Trustees of the British Museum.
Figure 2. Attributed to the workshop of Maso Finiguerra or Baccio Baldini, *Venus and her Children*, Florentine engraving, 1464-65. London, British Museum (photo: The Warburg Institute). Reproduced by courtesy of the Trustees of the British Museum.
Figure 3. Anonymous Netherlandish artist, *Venus and her Children*, from a blockbook, Kupferstichkabinett Berlin SMPK Cim 10, fol. 28v, ca. 1460–68 (photo: Kupferstichkabinett, Staatliche Museen Preußischer Kulturbesitz, Berlin).