

# SCHOLARS, EXPLORERS, PRIESTS

*How the Renaissance Gave Us  
the Modern World*



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*How the Renaissance Gave Us the Modern World*

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The Godwin-Ternbach Museum, Queens College, CUNY

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## FOREWORD

Once again, this exhibition, curated by Professor James Saslow and his students in a seminar on Renaissance art, allows the museum to fulfill its mission to educate and enlighten through the interpretation of art objects in our rich collections. In conceptualizing the exhibition around the key themes of scholars, explorers, and priests, Dr. Saslow has formulated a means to closely examine and appreciate historical objects in their own context as well as in relation to our contemporary worldview and experience. As he points out, the Renaissance provided the foundations for modern **education, communication, technology,** and spirituality that still exist today. At a time of instantaneous communication, when history seems to have faded from memory and global contact has shrunk the world, this is a critical exercise for understanding central principles of modern Western civilization that still deeply inform and affect our lives. With this method, students and audiences are offered a sense of the continuity of human culture and consciousness, an understanding of how art is a vessel and mirror of history, and the relevance of history for our times.

The nineteen students, named below, worked as a team to select paintings, prints, sculpture and decorative objects from over 300 works in the collection. They researched and wrote catalogue entries and wall texts, designed the layout, and created the slide shows and audio and educational guides that accompany the exhibition. In the creative spirit that characterized Renaissance innovation, they experimented with new interactive technologies that are, in fact, the high-tech outgrowth of Gutenberg's invention of the printing press, which led to the re-invention of culture and **identity.** But, as demonstrated in the exhibition, this moment also saw the expansion of contact and exchange with non-Western cultures, which today form the basis for a global culture that will, again, re-invent who we are, how we think about ourselves, and what we are able to accomplish.

We thank Professor Saslow for his inspiring and thoughtful ideas and for guiding his students in the realization of this exhibition. We thank the students themselves—Kimberley Babcock, Teresa Clarkson-Farrell, Anthony DeAversano, Arianne Fernandez, Caroline Gerkis, Justinne Lake-Jedzinak, Elizabeth Lamourt, Peter Leeds, Joellyn Maloney, Gale Matthews, Maria Murillo, Lauren Nuzzolo, Antonia Perez, Chrysoula Politou, William Steinman, Laura Stevenson, Nava Streiter, Lauren Williams, and Flora Zhen-Ron Kuo—for their excellent contributions and hard work. We trust that the experience was as gratifying for them as it was for the museum, and know it will be for our audiences.

We also thank those whose generous funding made this exhibition and its programs possible, including the New York City Department of Cultural Affairs, the Wann Family Foundation, the Queens College Office of the President, the Queens College Art Department and the Friends of the Godwin-Ternbach Museum.

As always, we are grateful to the GTM staff for their dedication and untiring effort in producing this exhibition—Brita Helgesen, Allyson Mellone, Dennis Cady, Jessica Mariano, Aisha Hassan, and John Thayer, as well as the members of the Queens College community, for facilitating the many aspects of this project.

Amy H. Winter  
Director and Curator

# INTRODUCTION

What does it mean to be “modern,” and how did we arrive at our culture, which is dramatically different from how people lived throughout our long human past?

The fertile period known as the Renaissance (ca. 1300-1700) produced numerous cultural innovations that set the stage for today’s global, secular, and technological world. Historians often call it the Early Modern period: it was the creative womb that conceived and nurtured embryonic features of modern society, finally delivered in the 18th century by the steam engine and the American Revolution. The visual arts both reflected these profound changes and helped create them. They provided images of that expanding world that helped people to understand new ideas in science, **religion**, and geography. And the revolutionary technology of printing spread a flurry of conflicting ideas, leading to our “information age” of mass media and cross-cultural tensions.

Renaissance means “rebirth,” but its cultural torrent flowed from more than the unearthing of classical Greece and Rome. Three fountains of inspiration poured out contrasting streams: **Survival** of institutions from the medieval past; **Revival** of ancient knowledge and attitudes; and unprecedented **Invention** in science, technology, philosophy, and theology. The objects in this exhibition, from the Godwin-Ternbach collections, are grouped in six clusters, illustrating how these rivers deepened and intermingled. The cluster on **Religion** depicts surviving Catholic tradition, its **reaction** to Protestant challenges, and the Jewish minority. A second highlights **Classical Revival**, whose **Expanding Knowledge Across Time** is closely related to growing interest in **The Individual**, visible in both **Portraiture** and **New Opportunities for Women**. Three clusters spotlight aspects of **Empiricism**: the innovative spirit of observation and experiment that produced **Landscape and Genre** as new artistic subjects; the **Science and Technology of Printmaking and Paper**; and the ability to sail around the globe, thus **Expanding Knowledge Across Space**.

The exhibition was developed and researched by graduate students in art history, studio art, and art education, in a Fall 2009 seminar. They wrote the catalogue entries that explain each object, as well as the large wall plaques introducing each cluster. Student contributions are identified by initials (see the introductory pages of the catalogue for names). To consult online catalogue entries that are not posted next to the object, visit the media center in the rear gallery. Students also created contextual media presentations on key themes, viewable on monitors in the galleries, and a recorded audio tour, which visitors with portable audio devices may download.

**Historians** are fond of saying “The past is prologue.” The modernity that this exhibition seeks to illuminate is still evolving, and many agree that we are now at the dawn of another, “postmodern” era. No one knows what that will bring, but radical change today makes it important to appreciate the forces that led to our world. Only by understanding how we got where we are can we discern where we are going.

James M. Saslow, Guest Curator  
Professor of Art History and Renaissance Studies



# 1

After Pierre Garnier (French, 1725-1800, Master 1742)  
Bacchus  
Bronze

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Antiquity was an endless source of inspiration for Renaissance artists. In 1496-97, Michelangelo created a standing marble figure of a *Bacchus*, which seems to be the model for our figure. The Greek god stands in an exaggerated classical *contrapposto* position on a rectangular base. In his right hand he holds a *tazza* (wine cup) and in his left a bunch of grapes. Dionysus leans against a tree stump covered by an animal skin and grapevines, which curl up and cover his genitals. Wine was his gift to his followers, who drank it in abundant **quantities** and indulged themselves at orgies that accompanied the ritualistic ceremonies dedicated to him (cat. no. 45). The basic characteristic of these rituals was ecstasy, through which the god's intoxicated followers accomplished their spiritual union with him, as the gift of the god was passed through their bodies.

An almost identical bronze statue of Bacchus at the Dresden Museum, work of the 18th-century French sculptor Pierre Garnier, makes it likely that this displayed bronze came from the same workshop. Such an object would fit the aesthetics of the Baroque period, during which French sculpture and painting had already attained their distinctive classical character during the reign of Louis XIV. However, the several versions in which the same statuette appears in the 18th and 19th centuries prevent us from accurately dating our own casting. **Never-the-less**, all these replicas demonstrate the long-lasting interest in ancient Greco-Roman civilization, which the Renaissance masters and scholars initiated and the Neoclassicists prolonged. Bacchus thus attests to the influence of Renaissance art on European creativity of the following centuries.

## 2

Unknown artist, Flemish  
Virgin Annunciate, Late Medieval, ca. 1400s  
Stone with traces of paint

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One of the more popular scenes of the New Testament to be visually represented is the moment of Christ's conception. Known as the Annunciation, the story involves the archangel Gabriel informing the Virgin Mary that she is pregnant with the Son of God. This large stone sculpture depicts the Virgin at the moment the angel appears. He has startled her, as is evident from her right hand placed on her breast as if gasping while her left hand rests on the page of the book she has just been reading. The work would originally have been completely painted. Traces of yellow remain in her hair and red and green-blue on her dress and mantle, respectively. The unfinished condition of the back indicates that the figure would have stood in a niche or against a wall.

The Renaissance has long been seen as the revival of classical ideology and rejection of the Middle Ages. However, as in this scene, not only did certain medieval aspects survive into the Renaissance, they continued to thrive. One such survival is the use of visual representation to help both literate and illiterate alike to better understand the liturgy spoken during mass. Some medieval cathedrals, like Amiens, placed Annunciation imagery on the exterior jambs of their portal. Thus, even before the parishioner entered the space, he or she would be aware of this integral part of the life of Christ. Evidence of Northern Europe's continued interest in the Gothic style can also be found in the decoration seen in the trefoil relief work on the base of the table, reminiscent of cathedral windows. While the country of origin is unknown, it is northern European, as one can find other examples of a stone Virgin in nearly the same pose in areas of Germany.

AJD



### 3

Workshop of Gian Lorenzo Bernini (Italian, 1598-1680)  
Bust of a Young Woman with a Mantle  
Marble

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The revival of the classical tradition of the independent portrait bust was one of the more noteworthy accomplishments of Italian Renaissance art. Unlike the typical ancient Roman bust, an idealized, abstract form that is envisioned only from the front and set apart by a supporting base, Renaissance busts are merely a fragment, which can evoke both physical and mental characteristics of a whole person for the viewer. In addition, this bust, with the head turned slightly to the right and tilted to the left, and the left shoulder higher than the right, differs from the stiffer forms seen in classical busts. Renaissance artists allowed for the illusion of mobility and movement in portrait busts.

This work is thought to be from the workshop of Gian Lorenzo Bernini, who is considered the creator of Baroque Rome, with achievements beyond the traditional realms of sculpture, including architecture, urban planning, and interior and theatrical design. He was also admired for his ability to produce an almost "speaking" likeness in his portraiture. Though this bust consists of little more than a head and the beginnings of shoulders, the period of the Counter-Reformation in Rome saw a strong inclination toward busts consisting of little more than the head, usually to include on mural epitaphs in churches.

Details of a portrayal of a Renaissance woman can also be very revealing of her social status. Women of the nobility were portrayed wearing extremely high headdresses consisting of thinner, more transparent materials, with lower-cut, embellished dresses; and they were given more elongated faces, with shaved foreheads, pouting lips, and lowered, heavy-looking eyes, to give the impression of aloofness. A woman of the middle class, by contrast, would be draped with heavier, duller materials and be more covered up. For all classes, there was an **expectation** and responsibility for portraits to communicate more than just outward appearances.

## RELIGION AND THE ARTS: FROM UNITY AND FAITH TO PLURALISM AND REASON

After the Great Western Schism of the 14th century, the exiled papacy was restored to Rome, but the Catholic Church was left with decreased social and political authority and a dire need for reform. Meanwhile, the growing interest in classical Latin and Greek texts among Renaissance scholars was beginning to influence theological thought and practice, challenging the centuries-old traditions of the Church.

In the Middle Ages, the laity unquestioningly obeyed ecclesiastical laws, in order to safeguard a future in Paradise. Now, inspired by the philosophies of antiquity, people were beginning to celebrate their mortal existence and emphasize individual life and free will. To avoid further challenges to its authority, the Church embraced the philosophies of Christian humanism, attempting to house the new concept of the individual within its religious framework. Renaissance popes drew humanist scholars to the Vatican and commissioned religious art and architecture that employed the styles of **antiquity** to reinforce its prestige. However, these expensive commissions often worked against the Church, being seen as gross abuses of ecclesiastical wealth and privilege.

Christian humanism led theologians to rethink and transform the relationship between the individual human being and the divine. During the Middle Ages, communication with God and the reading of holy texts were restricted to priests, and the prayers of the laity could only succeed through the intercession of the Virgin Mary and the Saints. However, in the 14th and 15th centuries, a movement arose in the Low Countries called the *devotio moderna*, which encouraged direct contact with God through private prayer and study of the scriptures first-hand. The advent of the printing press **allowed** people to acquire these holy texts, which were increasingly translated into the vernacular, and thus to rely less and less on the clergy to deliver the word of God.

With the spread of Protestant reform movements in the North in the 16th century and their challenges to Church doctrine, the Council of Trent (1545-63) was held to reiterate Catholic laws and to lay to rest disputes of its power. To answer the objections to religious imagery, the Counter-Reformation placed a greater importance on highly emotional representations of Biblical narratives and encouraged images representing Christ's passion. An increased emphasis was also placed on the lives of the saints and early Christian martyrs, as a reaction against the Protestant **denunciation** of medieval hagiography and papal authority. The Jesuits, a devout Catholic movement led by Ignatius Loyola, promoted the early martyrs as moral exemplars on missionary campaigns to the North, distributing printed handbooks and seeking to convert heretics.

The religious and intellectual innovations that developed in Europe in the early modern period undoubtedly left their mark on the status and practices of the Church in Rome. Even the most traditional works of religious art could not remain unaffected by the strong current of humanist ideologies and the reintroduction of the individual.



## 4

Unknown artist, Spanish  
Papal Saint, Late Medieval, ca. 1500s  
Wood and paint

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This elaborately dressed male figure has been identified as a papal saint. He is in the midst of offering a blessing to his viewers, as is evident in the gesture of his right hand; his left would have most likely held a crozier or staff. The papal tiara he wears evolved from a pointed round cap in the 11th century to the ornate triple-crowned headpiece in the 16th century, with variations still being used by the papacy today. Spain had great interest in the artistic styles of Northern Europe, including the continuation of some medieval themes. Visual representations of saints both in painting and sculpture continued to be popular through the early modern period.

The continuity of medieval influence is evident in the popular medium of painted wood sculpture. The papal saint bears striking resemblance to a Catalonian sculpture of Saint Peter as first pope from 1300-1450 in which the figure is in a similar pose. In both instances the function remains the same: a follower would pray to the represented saints in the hope that they would serve as intercessors between the parishioner and the holy figures of God, the Virgin, or Christ. We, as humans, are not seen as worthy to speak directly to them, but due to their holy status the once-mortal saints have the ability to speak for us. This sculpture functions in the same way as the two reliquaries nearby in this exhibition (cat. nos. 5 and 6). The papal saint might not hold the same awe or mysticism, due to its lack of any bone fragment or cloth that would have been housed in the reliquary. But it still would have been sufficient to allow the faithful to have a visual point of reference to the intended saint. Unfortunately, it is not known specifically whom the figure is meant to represent.

AJD

## 5

Unknown artist, Brabant, Dutch  
Reliquary bust of young woman, ca. 1400s  
Wood and paint

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Reliquaries were containers to house the relics of saints and other holy persons. During the Middle Ages and the Renaissance, their production was connected with silversmith and goldsmith workshops, of which this example follows the tradition. They often took the shape of the body part from which the relic was produced. Such containers were called “speaking reliquaries.” Bust reliquaries were produced to house skulls or skull fragments of the holy person. Such containers were placed on or near altars and, by the late Middle Ages, there might have been many of them **within** a church sanctuary. Oftentimes, the bust would contain a small glazed medallion that looked like jewelry. Inside the medallion would be more relics.

This example of a female reliquary bust is made of painted wood, which retains traces of the original coloring. Her head is carved in a manner that implies that she is wearing a roll of cloth with jewels. The roll may have possibly been part of a turban which was fashioned out of actual cloth, for the hair above the roll is sketchily rendered. The reliquary is Netherlandish and dates from the 15th century. It is likely the container was produced in the historical region of Brabant, a wide-ranging area of the Low Countries known during the Renaissance for its workshops, which **produced** reliquaries and liturgical equipment. Comparable to other extant reliquary busts from Brabant, of particular interest is an example held by the Los Angeles County Museum of Art in the William Randolph Hearst Collection. Like our young woman, she wears a turban partially made of a hinged, fabric-lined lid. She also has the plastic features and archaic smile of our reliquary, making it likely that ours may be attributed to Brabant.

There have been several ideas about what holy person this reliquary bust represents. One possibility is that it held a relic of Mary Magdalene, who was often depicted with a similar head covering in Netherlandish art during the Renaissance, most notably in the works of Rogier van der Weyden.



## 6

Unknown artist, Italian

Reliquary in the form of an arm with a blessing hand, Late Gothic, ca. 1400s

Wood and copper

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Relics were housed in containers known as reliquaries, which often took the shape of the body part of the relic. A bone from a finger might be housed in a hand-shaped reliquary, while a skull might be encased in one resembling the head or bust of the deceased person. These were called “speaking image” reliquaries, because they stood in for or “spoke” for the body part they resembled. This example is in the shape of an arm, a rather widespread form in late medieval and early Renaissance times, examples of which have been **recovered** in places as distant as modern-day Armenia and Ireland. Because a reliquary was thought to retain the power and holiness of the saintly person, clergy used arm reliquaries to bless people or heal the sick. The hand is positioned in a manner specifically associated with the benediction, or liturgical blessing. Oddly, although many extant reliquaries are in the shape of an arm, there are none surviving that depict a left arm, possibly due to the negative associations with that direction and specifically, the stigma attached to **left-handedness**.

This arm reliquary is made of painted and gilded wood. It has been badly worn over time, having lost most of its exterior decoration, which most likely consisted of a gilded surface embellished with precious stones. The base of the reliquary retains the gilded look that would have applied to the entire container. The arm contains a recess in which the body fragment was placed. As was common during the Middle Ages and Renaissance, there is a transparent crystal through which the piece of flesh or bone was visible to the devout. The practice of **showing** the fleshy remains of the deceased holy person was a prominent aspect of public ritual in Italian churches during this period, and was later denounced by the Protestants.



## 7

Jusepe de Ribera, *Lo Spagnoletto* (Spanish, 1591-1652)  
*St. Jerome Reading*, ca. 1624  
Etching with engraving and drypoint

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This print portrays St. Jerome, a popular Renaissance subject, here seated by a wall reading a scroll with Hebrew writing; alongside are a skull (referring to his meditation on mortality and death), books, a lion (from the legend in which he tamed a lion after removing a thorn from its paw), and a stone (with which he beat his chest in repentance). St. Jerome was venerated during the Counter-Reformation for his support of the papacy and is best known today for his translation of the Bible into Latin from the original Hebrew. St. Jerome, who acted as a priestly guide and teacher for friends, was classically educated and studied Hebrew with a converted Jew. The revisiting of Hebrew studies within Christianity owes much to St. Jerome, and his version of the Bible is still recognized by the Roman Catholic Church.

As a Spaniard working in Naples, Ribera was portraying St. Jerome in a center of innovation at the time. While Naples was faced with social and political decline, simultaneously there were reforms, new literary and artistic ideas, and new scientific inquiry; intellectual life intensified political questioning and struggle. These scholarly explorations of new ideas help explain Ribera's unique depiction of St. Jerome. Artists learned to revere Jerome for his scholarship and for his acceptance of other means of illumination by seeking new perspectives and sources of information.

**Ribera** is recognized for his naturalism and expressiveness in the treatment of Christian subjects, which included heroes and martyrs. He chose to depict the devotional image of St. Jerome with a realism similar to that in his portraits from life. There is also a degree of classical antiquity in his then-"modern" work: unlike the usual depictions of St. Jerome during the Counter-Reformation, this image shows his humanity rather than his closeness to God. Ironically, Ribera's tribute to a pillar of Catholic orthodoxy and his ideals of wide-ranging inquiry highlight the increasing acknowledgment of a pluralistic society.



## 8

Rembrandt Harmenz van Rijn (Dutch, 1606-1669)  
Jews in the Synagogue, 1648  
Etching with engraving and drypoint

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Rembrandt's *Jews in the Synagogue* depicts Jewish life in mid-17th century Amsterdam. It is indicative of the interconnection and mutual respect of different cultures at the beginnings of the pluralistic society pioneered by the Dutch at that time.

**Much** of Holland's development occurred during Rembrandt's life, including the settlement of various Jewish groups attracted to the Netherlands in the early 17th century by the promise of religious tolerance and a thriving economy. The two largest groups were the Ashkenazic and Sephardic Jews, who no longer had to feign the belief in Christianity that had been forced upon them in their adopted homelands. By 1796, Jews were granted full citizen rights in the Netherlands and contributed to the national life in social, political and economic areas.

In part because of their presence, Amsterdam became more open to the world, more modern and forward-looking. Rembrandt is thought to have interacted with Jews when he moved to the Breestraat section of the city, also known as the "Jewish Quarter," which was heavily populated by Portuguese Jews whose reason and intellect advanced the broader spirit of inquiry more than the insular Calvinist theologians of the time. Although he was most likely raised under the Calvinist belief system, Rembrandt's work implies that he identified with ancient Hebrew history and was informed by ancient Jewish sources (like *St. Jerome*, cat. no. 7). **Furthermore**, while living in this community, Rembrandt probably came into contact with the famous Menasseh ben Israel, a Portuguese rabbi, kabbalist, scholar, diplomat, and founder of the first Hebrew printing press. This is possibly why he was so well informed about ancient Jewish sources beyond the Bible, including rabbinic text and Hebrew legend.

Although there has been some debate among scholars, the subjects are most likely Ashkenazim, recognizable by their side-curls and tall fur hats. This work is especially significant in that Rembrandt gives a more accurate, enlightened and unbiased portrayal of Jews than many other Renaissance artists, who often caricatured Jews in an unflattering light.



## 9

Frans Francken II (Flemish, 1581-1642)  
Worship of the Golden Calf, ca. 1630-1635  
Oil on canvas, transferred to wood in 1812

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This painting depicts the Old Testament story of the worship of the Golden Calf. In the foreground, people bring Aaron their gold for the idol; in the distance, the calf is seen raised on a pedestal with maidens dancing around it. This piece, like other scriptural works by Francken, is recognized for its allegorical content and moralizing message. Francken's inclusion of stories from the Jewish faith brought prominence to their presence in society. These portrayals also connected the messages shared by both Judaism and Christianity.

As told in Exodus 32, the second book of the Old Testament, and later rabbinic commentary, the story tells of Moses going to the top of Mount Sinai to receive the Ten Commandments from God. When he did not come back as expected, the Egyptians who accompanied the Israelites convinced them that Moses would never return. The people went to Aaron and Hur, who were leading the Jewish camp in Moses' absence, and demanded that they make an idol to replace the god of Moses. Hur refused and, in their anger, the Israelites killed him.

Aaron feared they would do the same to him, so he asked the people to part with their gold in order to make the idol. Aaron thought this would temper their demands until Moses returned. However, upon their agreement, he was obligated to make the idol. The Egyptians, with their use of magic, made the gold into the form of a calf. The Israelites wanted to pay homage to it, so Aaron told them he would create an altar and that the next day would be one of worship.

The Biblical story of the Golden Calf is significant to both Jews and Christians. The story holds great importance for Jews because in rabbinic theology it is believed to be the sin that held the worst consequences for the people of Israel, as those who worshipped it were punished by death. It was important also to the people of the Reformation because it displays the consequences of idolatry.

# 10

Follower of Alessandro Algardi (Italian, 1598-1654)  
Christ at the Column, ca. 1630  
Bronze figure in polychrome wood tabernacle

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Created by a follower of the high-Baroque sculptor Algardi, the sculpture depicts the Flagellation scene in which Christ is tied to a column and whipped before his Crucifixion. With the ever-growing presence of the Protestant movement, Catholic Church officials tried to fight what they saw as heresy by using visual representation as a form of education for the masses. In order to ensure universal comprehension, art was to be devoid of any extraneous detail that might lead the viewer astray from the intended religious teaching, and thus become a heretic himself.

Twenty years after his move to Rome from Mantua, Algardi became a favorite artist of Pope Innocent X, who ruled from 1644-1655. Being so close to the papacy, the largest patron of the arts during this period, would have ensured that his artistic style followed the rules of the Counter-Reformation. His method would also have been replicated by his unknown follower, who most likely had found inspiration in another Flagellation scene by Algardi, now in the Kunsthistorisches Museum in Vienna, in which Christ is whipped by two figures.

Our sculpture of Christ, now placed alone in the facsimile of a wooden interior of a church, still retains the Counter-Reformation ideals. Christ's projection from the background, slumping posture, contrasting medium of bronze, and high level of detail insure the viewer's understanding of the work's message: that Christ suffered greatly for the salvation of his true believers, the followers of the Catholic Church. Neither the lack of figures actually tormenting Christ nor the ornately carved setting take away from the emotion being expressed. In conjunction with this work, compare the portrait of Erasmus of Rotterdam by Albrecht Dürer (cat. no. 12), a prominent Protestant sympathizer against whom the Counter Reformation would have been aimed.

AJD



## RELIGION AND THE ARTS: THE PROTESTANT REFORMATION

Christianity during the Renaissance was marked by corruption, upheaval, and internal and external reform. By the beginning of the 16th century, clerical abuses led to dissension among distinguished Church members; the most glaring example was the sale of indulgences, which promised the remission of punishment due for sins. In particular, Johann Tetzel's aggressive sales to raise funds to rebuild St. Peter's Basilica in Rome provoked the German priest Martin Luther to compose his *Ninety-Five Theses on the Power and Efficacy of Indulgences*. The theses were famously posted on the doors of the castle church at Wittenberg in 1517, marking the **beginning** of the Protestant Reformation. *The Ninety-Five Theses* also questioned other Church policies, including ideas about purgatory and judgment, devotion to Mary, the intercession of and devotion to the saints, clerical celibacy, and criticism of the pope. The theses outlined many of the issues that would prompt other reformers such as Ulrich Zwingli, John Hus, and John Calvin to attack the established Church.

One practice especially disturbing to reformers was the veneration of relics, objects or body parts associated with sacred events or saints. The belief that relics were imbued with divine powers seemed alarmingly close to idolatry, a practice from which the Church had long sought to distance itself. Perhaps even more distressing were the numerous relics of questionable origin, including feathers from the wings of St. Michael and fragments from pots used at the biblical wedding in Cana. In the very castle church at Wittenberg where the Ninety-five Theses appeared, Frederick III of Saxony held one of Europe's largest collections, over 5,000 relics including, **ostensibly**, straw from the manger of Jesus, the body of one of the innocents massacred by King Herod, and vials of milk from the Virgin Mary. These amassed relics supposedly provided Frederick with over 120,000 years of remission from purgatory. Luther and other reformers caused Frederick great embarrassment by pointing out the absurdity of his devotion to these relic "treasures."

However, the reformers soon disagreed among themselves and divided their movement, resulting in the establishment of rival Protestant churches in Western Europe, such as the Lutheran, Dutch Reformed, Calvinist, and Presbyterian sects. In addition to leaders who broke away, there were Catholics who criticized some beliefs and practices of the Church yet remained committed to reforming it from within. The most important proponent of this moderate view was Erasmus of Rotterdam, a man who earned both support and criticism from Church followers and detractors alike (cat. no. 12). His ideas, as much as those of dissenters who firmly **rejected** the established church, accelerated the development of the Counter-Reformation (sometimes called the Catholic Reformation), which was the Church's response to the Protestant uprising: a movement for internal reform in which issues brought to the forefront by Protestant reformers were openly addressed.



## 11

Peter Flötner (German, ca. 1475/85-1546)  
Printed by Hans Guldenmund (German, 1490-1560)  
The Poor Common Ass, 1525 or 1526  
Woodcut

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*The Poor Common Ass* was created in Nuremberg, Germany as an illustrated broadside, or large sheet of paper that was not folded and often functioned as a poster. In the decade following the publication of the print, Nuremberg became known for its production of illustrated broadsides. Of the publishers active in Nuremberg during the Renaissance, few were as well-known or prolific as Hans Guldenmund. A woodcutter and illuminator of manuscripts, he was later recognized for his engravings of Reformation leaders. As a publisher, he is credited with the release of woodcuts designed by Hans Brosamer, Albrecht Dürer and Edward Schoen. Indeed, his fame stems from his role in the proliferation of Reformation-era images, with all the religious and political implications of the work he printed, as much as it does from his original creations. *The Poor Common Ass* brought him fame and recognition when it was first published in 1525.

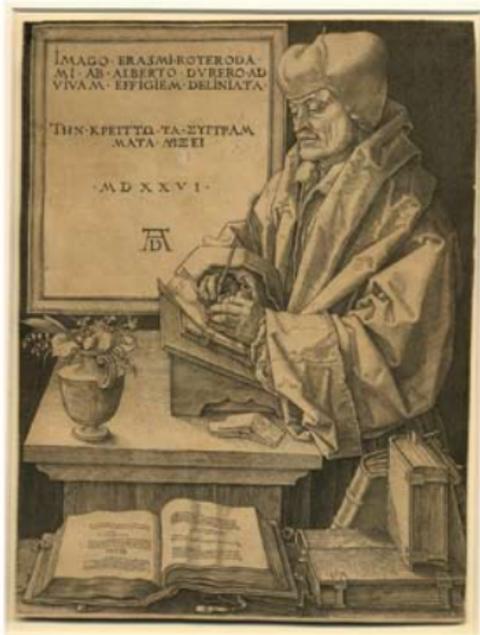
*The Poor Common Ass* is a symbolic work showing malicious and immoral companions fighting against righteous and just figures (it has several alternative titles: *The Course of the World: Tyranny, Greed, and Dissimulation Fighting Against the Word of God*; and *Tyranny, Usury, and Hypocrisy*). Letterpress titles identify the various allegorical figures in the print. The image's action can be read from left to right as follows: the peasantry, represented by the donkey, has just kicked Religious Hypocrisy (the Roman Catholic Church). However, Tyranny, in male form and wearing armor, rides the donkey while Usury (identified as a Jew) flays it alive. Human Reason, personified as a woman wearing an elaborate headdress, offers a blindfold to the donkey, showing her to be untrustworthy. Justice is shown as a helpless woman locked in the stocks, while Common Sense remains battle-ready at the far right of the print.

The print accompanied a poem by Hans Sachs, a playwright and ardent follower of Martin Luther. The poem, titled "The Poor Common Ass," scolded the peasants after their revolt: "Ass! You have been blinded by reason, when you think to oppose the authorities: for God has established them to punish your sins. So do not be obstinate and bear your cross in your distress. Be patient until the End... leave vengeance in God's hands."

## 12

Albrecht Dürer (German, 1471-1528)  
Erasmus of Rotterdam, 1526  
Engraving

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Desiderius Erasmus, Christian theologian and humanist, witnessed the burgeoning movement that would come to be known as the Protestant Reformation, yet remained committed to reforming the Church from within. Here, he is depicted by printer and fellow theorist Albrecht Dürer. Erasmus represented a more moderate position than his contemporary, Martin Luther, a man for whom Dürer clearly had sympathy, though unlike Luther the artist never openly broke with the Roman Catholic Church. His religious loyalties **notwithstanding**, Erasmus gained the respect of both Luther and Dürer for his superior learning and commitment to reform. The respect was mutual, for Erasmus was a great admirer of Dürer's work, inquiring once: "What cannot Dürer express in monochromes, that is, by black lines only?" In 1520, Dürer gave Erasmus an engraving of the Passion (see the Passion prints on the upper level), and in 1526 executed an engraving of the theologian, the most famous symbol of the connection between the two influential men.

Erasmus is shown in a standing position, working at his desk, surrounded by the books that represent his scholarship and superior intellect. A Latin inscription on the wall proclaims: "This image of Erasmus of Rotterdam was drawn from life by Albrecht Dürer." Accompanying the Latin is a Greek inscription: "A better portrait his writings show." The Greek was copied from a medal in the possession of their mutual friend Willibald Pirckheimer. The quote itself indicates that one may better understand Erasmus's nature through his written works, rather than through a graphic likeness. The inscriptions also show the command of classical language and learning held by the subject while also speaking to the artist's knowledge. Immediately below the inscription is the date of execution (1526) as well as Dürer's monogram.

The engraving has the unique distinction of being Dürer's last, for he died less than two years after its completion. Unfortunately, Erasmus found the portrait rather lacking, as he attested on several occasions. However, he did appreciate the power of the printed image, and in light of the fact that this image remains one of Dürer's most famous (and the most recognizable likeness of Erasmus), one would like to think that Erasmus would have appreciated its continued impact, nearly five centuries after its execution.



## 13

Workshop of Andrea della Robbia (Italian, 1435-1525)  
Lunette of Madonna between Saints Francis and John,  
ca. 1460-1520  
Glazed terra cotta

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This large glazed terra cotta relief presents bust-length portraits of three holy figures: the Virgin Mary, Saint Francis, and John the Baptist. The two male figures are recognizable by Francis's tonsured hair, in which the center is shaved, and John the Baptist's hair shirt and cross-topped staff.

**Renaissance** innovations were caused not only by new ideologies like Protestantism. Developments in artistic media also occurred, as seen here in the use of glazed terra cotta or baked clay. As told by the 16th-century writer Giorgio Vasari, Luca della Robbia, Andrea's uncle, invented a new tin-based glazing technique that would allow the terra cotta to be extremely durable, even when facing natural elements on the exterior of a building. The clay work was fired in an oven, then covered with a frit, a powdered substance containing silica and tin oxide, before being fired again. When heated, the silica- and tin-based frit produces an opaque glass fixed to the clay's surface. It has been argued that Luca was not innovative in the creation of the glaze, but he was the first to apply it to sculptural works.

From that moment, the della Robbia workshop, continued by Andrea, exclusively worked in the glazed terra cotta medium. Yet even with this new art form, the artists continued to create objects whose functions can be traced back to the Middle Ages. Their works ranged from large altarpieces and small wall plaques to works like this, which was placed over the interior or exterior of a church doorway. Just like the ornately carved stone relief work found on the portals of Gothic cathedrals, the lunette would have served the purpose of providing a visual support for the parishioners listening to the liturgy spoken during the mass.



## 14

Unknown artist, Limoges, French, ca. 1500s  
Six panels from a devotional shrine  
Grisaille enamel

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Judging by its small size and fine quality, this enamel triptych altarpiece would have been used in the home of a wealthy Renaissance patron as a visual aid in private prayer. It was created in Limoges, an area known for its superior enamel workshops, at a time when Protestant attacks were challenging the production of this type of religious imagery.

To counter these challenges, the papacy along with Ignatius Loyola and the Jesuits, following humanist-inspired movements such as the *devotio moderna*, began placing greater importance on highly emotional representations of biblical narratives, especially scenes of Christ's Passion (cat. no. 10, 15, 67 and 68). The scourge, the column, and instruments of the Passion are emphasized in the outer hemi-lunettes of this altarpiece, as well as the crown of thorns, which is prominently placed in the foreground of the central panel depicting the Lamentation. The high emotional content of Christ's Passion was ideal for objects of private devotion because it inspired the viewer to **experience** the depicted events as if he or she were present at the scene, prompting a deeper state of spiritual meditation and a more personal relationship to the divine through prayer.

The scene of the Lamentation of Christ was also important in domestic devotional objects because of the prominent role of the Virgin and the emphasis on her maternal relationship to Christ. According to household inventories, these types of religious objects were often part of a woman's dowry, and images of the Virgin would represent a role model of piety, fidelity, morality, and maternity. Considering the high infant-mortality rate in the Renaissance, the scene's emphasis on the grief of the Virgin would have been especially important for these objects of private devotion, helping women draw spiritual strength from the intense sorrow of the Virgin Mother.

# 15

Attributed to Nicholas Froment, (French, ca. 1435-1484)  
Lamentation over the Dead Christ, ca. 1450  
Oil on wood panel

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Froment, along with Enguerrand Quarton, was responsible for introducing Flemish naturalism into French art. Froment is known for his often subdued color, awkward designs, and rough style. His Lamentation clearly uses Flemish models, such as the sparse rural background and the depiction of clothing with typically Flemish, sharp drapery folds.

Froment paints an emaciated Christ who contrasts with the stocky figures gathered closely together in two separate groups. The Virgin Mary kneels over to hold the body of her dead son while Mary Magdalene grieves at Jesus' feet; a bearded male figure, either Joseph of Arimathea or Nicodemus, stands solemnly in the background looking down at the lifeless body. All figures are restrained yet emotional about the death of Christ. Froment tried to show the drama of real suffering: the painting was meant to make its owner imagine what it would feel like if he or she were there. He wanted the owner to privately contemplate the pain of Christ's death and sacrifice and recreate the religious event in his mind.

This form of meditational experience had been promoted by the religious movement called *devotio moderna*, which arose during the late Middle Ages and lasted into the Renaissance. Gerhard Groote founded this "modern devotion," which rapidly spread throughout Europe. *Devotio moderna* combined humanism and Christianity and pushed believers to pursue a personal relationship with Christ through private devotion and the reading of scripture. A movement like this had not been seen before, since all worship traditionally had been performed publicly and collectively in a church. It was popular with the working classes since they would rarely have ever seen a Bible: when the printing press was developed around 1440, those who practiced *devotio moderna* were able to bring small prints or pieces of scripture home for private use (see the exhibition section on Printing, upper level). The movement, which taught that outward observances of religion should be minimized while private thoughts and the inward love of God amplified, would go on to affect many religious leaders including Erasmus and Martin Luther.

## 16

Hartmann Schedel (German, 1440-1514)

St. Philip Being Stoned on the Cross, *The Nuremberg Chronicle*, folio CV, 1493  
Woodcut

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This woodcut is an illustrated page from *The Nuremberg Chronicle* showing the martyrdom of St. Philip, one of Jesus' apostles. It was printed then painted with watercolors and sold as a single print, probably to someone who could not afford the entire enormous book. This print was to be used during a time of private devotion following the practice of *devotio moderna* (cat. no. 15), so that one could feel the pain, suffering, and sacrifice of the saint's last minutes on earth. One would observe the soldiers with the large stones in their hands ready to kill, and then look at the peaceful disciple and meditate on how one could emulate (*imitatio*) the follower of Christ

Hartmann Schedel was a medical doctor and humanist born in Nuremberg, Germany in 1440. His extensive private library was among the most important of his time, not only because of the books themselves, but also because of its numerous prints and maps. Many of the writings and prints in Schedel's collection were tediously copied from other books by his own hand, before printed books were more readily in circulation.

In 1493 he published the *Chronicle*, an illustrated world history that is divided into seven ages from the Creation of the universe to the Last Judgment. It was known as one of the largest printed books of that time, with over 1800 woodcuts, most of which were done by Michael Wolgemut, who was Nuremberg's leading artist in the 15th century. His woodcuts used advanced shading techniques never seen before.

*The Nuremberg Chronicle* is more than a printed book: it is also an example of how the world of knowledge and art was changing. In its debt to Renaissance humanism, it shows a culture moving from medieval to modern. The *Chronicle* both refers to classical sources and borrows from other medieval chronicles. Also, during a time when few could read, it reached a wider audience with detailed illustrations and a simplified edition.



## 17

Unknown artist, Italian  
Madonna and Christ Child, ca. 1550-1600  
Boxwood

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In 1431 the Council of Ephesus sanctioned the cult of the Virgin Mary, and images of the Virgin and Child for private devotional use, or *devotio moderna* (cat. no. 15), quickly followed.

During medieval and Renaissance times, Mary was central to Catholic spirituality as the mediator between humankind and Christ. Most images of the Virgin stress her role as Christ's mother, showing her standing and holding her son. In this sculpture, Mary is represented as the Queen of Heaven, as can be seen by her crown, ornate necklace, long robe, and the scepter she holds in her left hand. This sculpture, done on a modest scale, helped one's spiritual endeavors since it made the object of prayers more tangible. Through this **piece**, the owner was encouraged to contemplate the life of Christ and the Virgin as if they were present. It encouraged the owner to form a personal, emotional relationship with the holy figures.

In his extremely influential *Meditations on the Life of Christ*, the 14th-century Franciscan author Pseudo-Bonaventure writes that the reader should "kiss the beautiful little feet of the infant Jesus who lies in the manger and beg his mother to offer to let you hold him a while. Pick him up and hold him in your arms. Gaze on his face with devotion and reverently kiss and delight in him." In this work, the folds on the Virgin's robe and the feet of Jesus are somewhat worn down and smooth, probably from the owner rubbing or kissing it during prayer. The **hands** of the child, and the Madonna's left hand, parts of her left arm and feet, and possibly her crown, have been restored in a different wood.

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# 18

Guido Reni (Italian, 1575-1642)  
St. Christopher Carrying the Christ Child, early 1600s  
Etching

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This print, attributed to the Bolognese painter and printmaker Guido Reni, depicts an image that has its roots in medieval manuscript illumination. The early martyr St. Christopher is pictured here with his usual attribute of a staff, carrying the Christ child across a river, and struggling under the child's weight, which was said to have equaled the weight of the world. However, in its exaggerated musculature and antique form, this figure resembles many depictions of the Titan Atlas or Aeneas from Homer's *Iliad*. Such a highly **classicized** representation of a religious figure reflects the influence of Greek and Latin texts, the new science of anatomy, and the art of antiquity on scholars, theologians, and artists of humanist centers like Bologna, as well as the Christian humanist teachings of Desiderius Erasmus that emphasized the consistency of Christian scriptures with ancient philosophies (cat. no. 12).

The valued literary tradition of *The Golden Legend*, a medieval text detailing the lives of the saints, with strong moral overtones, continued with the advent of the printing press and increased as a result of the Protestant Reformation's discrediting of new canonizations, rejection of the veneration of relics, and denunciation of medieval hagiography. To reassert the authority of the Church and the power of Christian martyrs, Jesuit missionary campaigns oversaw the mass distribution of the *Ecclesiae militantis triumphi*, a print series that bolstered **the** strength and influence of early martyrs and championed the importance of the saints as moral role models and intercessors in private devotion. The prints were cheaply made and would have been accessible to members of different social classes, appealing to both the illiterate and to the growing population of lettered Christians.

## EMPIRICISM: AWAKENING INTEREST IN EARTHLY LIFE

### *The Significance of the Insignificant: Genre and Landscape Painting in the 17th-century Netherlands*

Genre paintings are images of ordinary daily life, often showing such elemental pleasures as feasting and drinking with companions; and Dutch genre paintings were the first to show human subjects without reference to any mythological, social, or historical significance. Today we value them for recording what people's lives were like in other times. Their focus was not on the complexity of individuals, but rather on generic types: peasants, soldiers, and members of the bourgeoisie or of the upper-middle classes. The figures most typical of genre painting are peasants, who cannot be understood apart from their occupation and environment.

**Landscape** painting became popular at the same time as genre. Soon after the founding of the independent Dutch Republic, an altogether new way of seeing as well as depicting the tranquil, flat, watery, and almost featureless local topography became evident in numerous pictures. Those paintings are apparently naturalistic and insistently, recognizably Dutch. They form part of an iconography of nationhood, a shared set of ideas, memories, and feelings, that tied the new citizens together.

**The** two main reasons why genre painting became so popular during this period were the near-disappearance of traditional patrons—the church and the nobility—and the increasing purchasing power of the middle class. The Catholic churches had been turned over to the Dutch Reformed denomination, which was strongly opposed to images and idols in the house of God; and many Catholic nobles had emigrated from the Protestant North to the now-separate Southern Netherlands (Flanders, today Belgium). Artists were forced to find or create other markets, and they found **them** in the growing cities of the northern province of Holland. Because of an economic boom, the growing middle class suddenly had money to buy luxury products to decorate their houses. However, while the town-dwellers had money to spare, they were still far from wealthy. For these new clients, traditional, large-scale history paintings were out of reach. So artists produced more affordable paintings, and ones that catered to the different tastes of their new customers. Urbanites had a greater affinity for depictions with which they could easily identify, such as recognizable **scenes** from everyday life set in their own environments. As a result, huge numbers of paintings that fit their requests appeared: kitchen interiors, buildings, a quiet street, or even a brothel. These paintings are sharply detailed, representing a familiar world that was perfectly adapted to the living rooms of middle-class houses, and accurately mirroring the outlook of their owners.

During this period, both the great Dutch masters as well as less outstanding painters excelled at genre painting. The most important painters were the so-called Little Masters, including Adriaen van Ostade (cat. nos. 22 and 23) and such others as Jan Steen, Gabriel Metsu, and Pieter de Hooch. In addition, the three leading 17th-century Dutch artists—Rembrandt (cat. no. 8), Frans Hals, and Jan Vermeer—also created genre paintings of unrivaled beauty.



## 19

Daniel Nikolaus Chodowiecki (German, 1726-1801)  
*Cabinet d'un peintre* (The Artist and his Family), 1771  
Facsimile engraving

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Daniel Nikolaus Chodowiecki, a German painter, draughtsman and engraver, first learned painting from his father, Gottfried who was an amateur painter, and a Danzig (now Gdansk in Poland) grain merchant of Polish noble lineage. When Daniel was seventeen, he left Danzig to work in Berlin; in 1797, he became the director of the Academy of Arts in that city. When he died, he was the most famous German illustrator of his century. Chodowiecki combined a delicate etching technique with an unerring sense of bourgeois reality. He also produced countless etchings of scenes from contemporary plays, which has enabled modern scholars to reconstruct 18th-century theatrical methods with great accuracy.

Beneath the image of this print is a French sentence that reads: "Dedicated to Mrs. Marie Henriette Ayser, widow of the late Mr. G. Chodowiecki by her very humble and very obedient servant and son, David Chodowiecki". In 1771, he dedicated this most famous print of his family to his mother, Henriette, who had never seen her grandchildren.

Chodowiecki sits by the window on our right, peering over his spectacles at the child he is drawing. Seated at the table, his eldest son Wilhelm is sketching a horse, while a younger brother looks on admiringly. The eldest daughter, Jeanne, studies an illustrated album, while Chodowiecki's wife stands at the left, talking with their daughter. The caption to the print makes a public statement about bourgeois life and refined culture.

In the period, this fundamentally bourgeois attitude was faithfully reflected by north German artists, who transformed the French Rococo into a pedantic form of realism. This transition from traditional Rococo ornamentation to a highly objective art form led to a reappraisal of etching, which was particularly well suited to the representation of scenes from middle class life. Daniel Chodowiecki is a typical representative of this style.



## 20

Philips Wouwerman (Dutch, 1619-1668)  
A Dutch Horseman's Game, ca. 1650-1668  
Oil on canvas

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In Philips Wouwerman's genre scene (depiction of everyday life), the clouds and the sky occupy the majority of the painting, creating a silvery, light tone in the background. The people and horses have been reduced to the less prominent foreground in a harmonious combination of genre and landscape elements. Scenes of familiar everyday life came into great demand in the art market at this time. In them, we can see the entertainments of the middle class in 17th century Holland and their clothes and fashion.

Wouwerman was undoubtedly the most successful 17th-century Dutch painter of horses, which were included in his many small pictures. He very commonly includes a white horse as a highlight in the foreground. In addition, his works range widely in subject, from equestrian scenes and hunting parties to landscapes with travelers, cavalry battles, and military encampments. He is a master of vivacious treatment of figures, skillful animal painting, and appropriate landscape backgrounds. In 17th-century Holland, customers requested a near-perfect reflection of reality, like today's viewers of television soap operas—**distorted** just enough to make it more exciting than their own humdrum existences—and Dutch painters catered to the wide-ranging tastes of the art-buying public. Foreigners were amazed not only at the great numbers of paintings in Dutch houses but also at the wide diffusion of art: even ordinary people owned one or two paintings. The Dutch painters were extremely productive. It is estimated that at least five million paintings were produced in the Dutch Republic in the 17th century. These artists, breaking away from the status of guild craftworkers, competed in the first developed art market.



21

William Hogarth (British, 1697-1764)  
William Hogarth Painting the Comic Muse, 1764  
Engraving, 6th state

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## 22

Adriaen Jansz van Ostade (Dutch, 1610-1685)  
Cottage Interior with Peasant Feast, ca. 1650s  
Etching

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This etching of a genre scene shows how an artist could create related works in different media (for a similar painting by Ostade see catalogue. no. 23). What is immediately striking in this work is the brawly scene inside of the cottage and the magic light which emphasizes the main figures. The artist shows us his talents of observation. Nothing decorates the patchwork of the interior, the tumble-down chimneys or the ladder staircases, characteristic of the rustic Dutch house in those days. In this print, we see cross-hatching in many places: on the ceiling, chimney piece, rear wall and the door, and below the suspended chair. Several places are lighter: the lower part of the chimney, the upper half of the open door, the boards above the suspended chair, and the light side of the seat in the lower left. Darker areas appear in the apron of the woman and the hat of the man on the stairs, the waistcoat of the smoker sitting in front of the bed, and the bonnet of the woman sitting to the far right. A vivid depiction, it shows a man with a hat coming down the stairs and two men sitting on a bench talking. The entire back of one man sitting in the foreground is shaded, while the dog under the table (in the center) is more distinct.

Hanging on the wall are the peasants' meager possessions: pieces of meat, a pot, several baskets, two pieces of cloth and a ceiling lamp. The peasants mingle together in the same room. The lack of privacy may seem unbearable to us, but was commonplace to a 17th-century person. An awareness of life in isolation had not yet been accepted at this time.



## 23

Adriaen Jansz van Ostade (Dutch, 1610-1685)  
Peasant Scene, ca. 1642  
Oil on panel

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This genre painting shows a lively "low-life" peasant scene. The painting captures a dramatic moment inside a rural hut. A man standing on the stairs throws things down from the cabinet, while others under the stair pick them up from the floor. The artist is distinguished from his contemporaries by his more dramatic use of light and shade, especially the greater concentration of light on a small surface contrasted with a broad expanse of gloom.

**Adriaen** Jansz van Ostade, a Dutch painter and printmaker who worked all his life in Haarlem, is chiefly remembered for his realistic genre scenes that concentrate on peasant merry-making or brawls in houses, taverns, or barns. In addition, he shows us the inside and outside of cottages: tumble-down chimneys, ladder staircases, and overhanging trees. Ostade could capture the idyllic part of peasant life and show its elemental pleasures of feasting, drinking, smoking, and merrymaking with companions. He left us a rich record of peasant life in his time.

It seems that human subjects first appeared in Dutch genre paintings without reference to historical significance and myth. One can say it is a subject category of humble origins. In the earliest examples of genre painting, the artists took their themes from the fairground, market place, and kitchen. This was a period when all subjects came to be considered equally suitable for representation, from human figures and their environment to the animal and plant world. People only occupied one part of the world perceived by the artist, and among humans, types were still more important than individuals, whether peasants, soldiers, members of the petit bourgeoisie or the upper-middle classes.



## 24

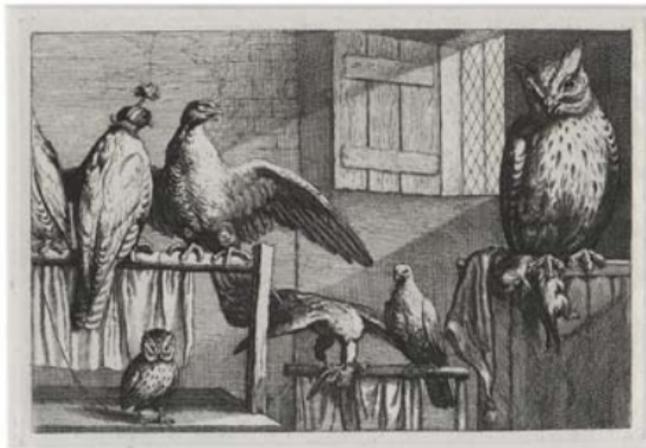
Wenceslaus Hollar (Bohemian, 1607-1677)  
Muffs, 1644-1652  
Facsimile etching, 19th c.

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This etching (along with cat. nos. 25 and 26) is a facsimile of the original by Wenceslaus Hollar, who was born in Prague and worked mainly in England. Hollar was best known for his topographical landscapes of places like Strasbourg and London. This etching exhibits the high level of detail and naturalism for which he was noted, applied to an item of clothing.

A pair of muffs, which are worn on both hands for warmth, lies on a table in a shallow space. A delicate shawl and eye mask are laid over them. The attention to detail given to each strand of fur on the muffs parallels the careful, scientific observation of natural objects that emerged at this time of rising secular empiricism. Yet this is much more than a still life: this type of print became known as the proverbial “fashion plate.” Hollar was one of the first artists whose etchings were published in costume books that became popular in the 17th century. Costume books were sources of information for women: the fashion plates in them illustrated how to wear certain clothes and designated specific clothing as “in style.” In addition, Hollar created a series of etchings depicting women wearing appropriate garments for each season. Fashion plates and costume books lasted throughout the 19th century, when they were phased out due to the invention of photography.

This image also relates to the modern interest in the individual that arose in the Renaissance, and to the development of the printing press, by which knowledge became available to a wider range of people. Women were permitted only limited roles in society during the Renaissance—their main task was to take care of the home—so expressing their individuality through fashion became an important part of civilized life.



## 25

Wenceslaus Hollar (Bohemian, 1607-1677)

Hawks and Owls, 1663

Possibly from *Animalium ferarum florium verumque icons*,

Francis Barlow after Hollar, 1671 or 1674

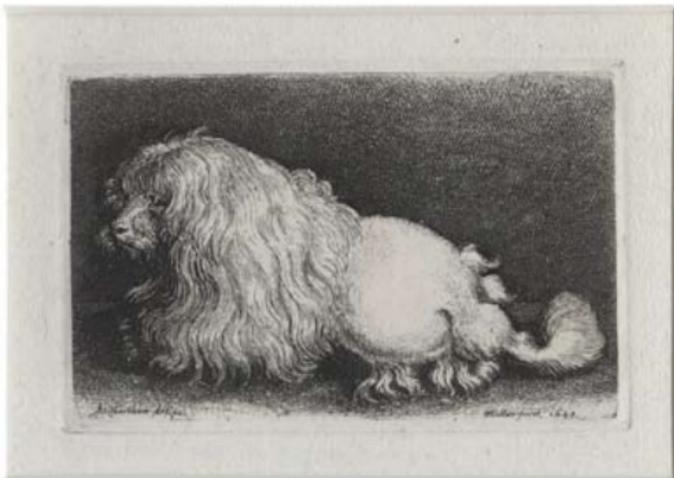
Facsimile etching, 19th c.

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Like catalogue nos. 24 and 26, this etching is a later facsimile reprint of a work by Wenceslaus Hollar, each of which applies Hollar's detailed observation to a variety of human or natural subjects.

Hollar made several series of studies of animals, such as butterflies, dogs, and even shells. Artworks depicting animals date back to cave paintings, but the naturalism of his etchings set a new standard. In the next generation, artist Maria Sybilla Merian (1647-1717) published several folios of meticulous engravings of plants and insects in South America (*Metamorphosis Insectorum Surinamensium*, 1705). The scrupulous visual recording seen in Merian's and Hollar's prints stems from the 17th-century concept that all natural things—even humble animals like birds and insects—are divine creations of God.

Hollar's etching depicts six birds in an interior setting suggesting a study room. Unlike Merian, Hollar takes the birds out of their natural context. This decision to isolate the object of study is similar to the "theatre" of surgeries on the human body popularized through Andreas Vesalius' medical treatise (1543). The attention to detail of the subject matter is completely objective, with an absence of artistic personality. This desire to study animals, and nature in general, in a visual form was a Renaissance development. Nicolaus Copernicus' astronomical treatise (1543), which concluded that the sun was the center of the universe, like Vesalius' anatomical treatise that dissected the human body for study, were achievements of the new spirit of empiricism. An individual's ability to experience and observe the inner soul, body, and world around them was one result of all these efforts. Hollar's work is a strong example of the merging of science and art and the beginnings of natural history.



## 26

Wenceslaus Hollar (Bohemian, 1607-1677)  
A Bolognese Dog, 1649  
Facsimile etching, 19th c.

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Like catalogue no. 25, this is part of another series of animal studies by Hollar, a Bohemian artist known for his careful naturalistic observation. The dog is set in a shallow nondescript space, with only the faintest suggestion of the line of the table where the dog is positioned. The detailed attention to the dog's fur and anatomy is another example of Hollar's merging of science and art—when natural history initially involved empirical study of nature's creatures.

**Medieval depictions of animals in mosaics, tapestries, and paintings are quite different from Hollar's *Bolognese Dog*.** Medieval people were humbled and constrained by nature, having only limited technology to control and study it. Thus they had little accurate knowledge and often portrayed animals fantastically and/or schematically. Dogs, however, were domesticated, and more families owned dogs than before. They were used for warmth in the winters, to perform utilitarian tasks in the home, and as companions.



## 27

Franz Dotte (German, active ca. 1595-1600)  
Rosewater Basin with The Four Seasons  
Gilded silver

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This object is a very elaborate and decorative example of Renaissance metalwork used by wealthy patrons. In the central circle, oval patterns contain allegorical figures of women in a background specific to one of the four seasons. Around the outer rim animals run through simply depicted landscapes.

**Before the invention of the fork, the purpose of such objects was to clean one's hands after eating.** When the fork was invented in the Renaissance, it changed the culture of eating into a more social activity. Aristocratic festivities including food, drink, and entertainment increased: at these feasts, guests could exchange their knowledge of the new humanist learning that emerged in the works of the 14th-century Italian writer Francesco Petrarch. **According to Petrarch, the rise of the individual resulted in the quest for inner truth and the study of grammar, rhetoric, poetry, and history.** This object is a good example of the gradual end of the medieval era, when simple survival was the most crucial part of people's daily lives. It shows how Renaissance developments in both technology and philosophy gave birth to a world centered on the individual's new control of the world around him.

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## 28

Albrecht Altdorfer (German, ca. 1482/85-1538)  
Fir Tree in a Mountainous Landscape, ca. 1520-23  
Colored facsimile etching

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This hand-colored landscape etching is a facsimile of a print by the German artist Albrecht Altdorfer. The landscape has not been identified with any specific location, but it does achieve illusionistic space. There are clear and subtle distinctions between natural elements in the foreground, middleground, and background. Suggestions of people are found on the embankment, but are not central to the work. Attention to weather is noted in the specific shapes and implied movement of the clouds.

The idea of depicting actual landscapes emerged in the 15th and 16th centuries: Altdorfer's prints are early examples of landscape as subject matter for its own sake. Medieval representations of landscape show little illusionistic space or realistic depiction of natural elements, and scale is based on importance of subject rather than spatial location or perspective. People were limited in their daily lives by the forces of nature, such as cold winters, due to the lack of technology.

The development of landscape in the Renaissance resulted from a variety of contemporaneous inventions. One such example is Leon Battista Alberti's Treatise *De pictura* (1435-36), which demonstrated how to create the illusion of real space on a two-dimensional surface through a system of linear perspective inspired by Masaccio and Brunelleschi. The ability to control nature through a mathematical formula gave the Renaissance artist a powerful tool. The world could be seen through the eye of the individual artist rather than as God's creation. Humanists like Petrarch, who championed the individual's **curiosity** and intellectual exploration, propelled actual explorations of uncharted land. This new urge to study and map the world correlates to the naturalistic developments of landscape seen in Altdorfer's etching.

## THE RISE OF THE INDIVIDUAL: PORTRAITURE AND NEW OPPORTUNITIES FOR WOMEN

We cannot talk about the Renaissance without mentioning women and the roles they played during this time of exploration, enlightenment, and anxiety. As men began to foster a heightened sense of individuality and self-worth, women, through their education and personal efforts, began to change their subordinate position in the same way: from *anima res* (objects without souls) to full human beings with individual identities. Portraits of specific individuals, a new type of subject pioneered at this time, celebrated women as well as men of wealth and power, and set the standards for future commissions, eventually even by patrons of lower status.

**Humanism** and the printing press gave women unprecedented opportunities for a personal and public voice. Humanism, the belief that study of the classics would produce a righteous person, changed the thoughts of both sexes about themselves and their place in the world. Many elite women received an education similar to men in Latin, Greek, mathematics, science, and politics. Some shaped their own lives and the lives of the people they governed as regents and queens, such as Elizabeth I of England.

**Noblewomen** were often also knowledgeable about the arts: for example, Isabella d'Este Gonzaga set artistic fashions through her extensive patronage. The elite's support also allowed the rise of the court painter, like Isabella's resident artist Mantegna (cat. no. 33). A permanent court position enabled some individual artists to break away from the traditional guild system, becoming "free agents" who could profit from the connections and privileges that flowed from association with the aristocracy.

**The** widening circulation of books also helped the growth in literacy among women of lower social classes. Many of them received modest educations from male relatives who were influenced by humanistic thought, which argued that education was beneficial for women because it could keep their minds occupied and prevent idleness, boredom, and mischief. Some women became writers, poets, and artists in their own right. Education improved their social and economic status to the point that artists such as Elisabetta Sirani (cat. no. 32) were able to support themselves and their entire families.

**The** lives of women from the lowest social classes—servants, peasants, slaves, or prostitutes—were shaped by their lack of education and by how well or badly men treated them. Women took care of their families, cleaned, cooked, washed, and worked the fields; many became victims of vicious men who accused them of witchcraft.

**Throughout** history, women lived under the regulation of laws dictated by men. The Renaissance gave many women the opportunity for an education that empowered them with self-worth and courage and thus countered some of the limitations placed on them by a patriarchal society. Their hard work, exemplary lives, and perseverance paved the way toward improved lives for future generations of women.

## 29

In the style of Antonio Moro (Anthonis Mor van Dashorst, Dutch, 1516/20-1576/78)  
Charles V of Spain, ca. 1559-1561  
Oil on wood

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At the age of nineteen, Charles I of Castile became Holy Roman Emperor and maintained vast territories in Europe that spread throughout the Netherlands, Germany, Austria, Hungary, Italy, and the Mediterranean islands, along with the inherited kingdom of Aragon. Within two years of his accession, Spain had annexed much of America and Charles would oversee the evolution of a new empire known as New Spain. Born into great fortune, the grandson of Ferdinand and Isabel of Spain and of the Habsburg monarchs, Charles inherited an empire that Europe had not seen since Charlemagne's rule (768-814). The time in which Charles lived is often looked upon as a time of transition between the Middle Ages and the modern world. As the last truly powerful Holy Roman Emperor attempting to sustain the Catholic Church's involvement in political affairs, Charles had to face increasing modernity expanding beyond the realm of a medieval worldview.

Though portrait painting can trace its roots back to antiquity, Moro's portrait of Charles shows the royal patronage to which artists now attached themselves, rather than continuing to work in the guild system. Moro's success as an artist was analogous to his rise in society, and being more socially prominent than his Netherlandish contemporaries, he enjoyed patronage that allowed him access to the political world. His master, Jan van Scorel (1495-1562), had nurtured much of Moro's success, including his knowledge of classical antiquity and **associations** with royalty and high clergy. Rivalled in skill by Titian at the time (ca. 1488-1576), Moro was considered a master portraitist, said to have the ability to produce "an effect equal to the expectation of the historical importance of his sitters."



## 30

Workshop of Giovanni da Bologna (Italian, 1529-1608)  
or Valerio Cioli Settignano (1529-1599)  
Dwarf Astride a Tortoise, after 1560-1608  
Bronze

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This small bronze of a male dwarf astride a tortoise appears to be based on the marble Fountain of Bacchus, a 1560 sculpture at the Boboli Gardens in Florence, Italy, by the sculptor Valerio Cioli da Settignano. The Boboli Gardens were seen as the validation and commemoration of Medici rule. The prototype was not truly a depiction of Bacchus, but rather a caricature, nicknamed by the Florentine people. The actual identification of the dwarf is disputed between two historical figures: one named Pietro Barbino and another Morgante, after the **giant** in a famous Luigi Pulci poem dedicated to the mother of Lorenzo the Magnificent. Giorgio Vasari (1511-1574) claims that Pietro Barbino was a beloved dwarf at the court of Cosimo I de' Medici, admired for his wit, scholastic talents, and benevolence. Vasari states that Cioli made two life-like, life-size and nude sculptures—one of the dwarf Morgante and the other of Barbino. There is skepticism among some scholars that Barbino would have been illustrated as the absurd little man on a tortoise. They suggest that there must be some confusion between the sculpture in question and the other sculpture, which inhabits a niche on the north side of the nearby palace's courtyard. Thought to be the most celebrated sculptor in the latter half of the 16th century, Giovanni da Bologna also had commissions from the Medici family. Much of his work is fountain-based, and he sometimes made numerous clay and bronze models to assist in the progress of his work.

Dwarfs depicted in art can have various meanings and connotations. Some Christians saw dwarfs as negatively marked by God and avoided them. Dwarfs were also given comically prominent names by their masters, as in the case of Morgante, who was named after a giant. They were often companions to royal children, as can be seen in Diego Velázquez' (1599-1660) famous painting *Las Meninas*.

# 31



Attributed to Willem de Poorter (Dutch, 1608-1648)  
Repentant Magdalene  
Oil on canvas

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Mary Magdalene is a popular saint in the Christian calendar. Known both as one of Christ's followers and a reformed prostitute, she embodies not only the evils associated with female sexuality but also salvation through repentance. In the Renaissance, her image represented the dichotomy of woman as either ideal or wanton, loving or lustful, chaste or seductive, obedient or headstrong, saint or sinner. Mary Magdalene's image also recalled the classical goddess Venus as the glorification of the nude and veneration of physical beauty (for more information about classical art, see the section of the exhibition on The Classical Revival).

Willem de Poorter, a Dutch follower of Rembrandt, depicts Mary Magdalene as an image of feminine beauty, with delicate facial features and a sensuous body. She wears a silky red gown as a symbol of passion, sinfulness, and vanity, as well as suffering. In a moment of spiritual struggle and intense devotion, she turns her head towards Heaven showing remorse for her sins with her clasped hands, the redness of her eyes, and the pearl-like tears that roll down her face. She has thrown onto the floor her luxurious accessories, gold coins, and jars of **unguent**, used both to perfume her flesh for forbidden acts and to cleanse Christ's feet. Without fear, she has rejected the pleasures of earthly life and embraced a life of tears, penance, and sacrifice. Mary Magdalene has become a noble soul within a beautiful body, who claims the superiority of women with regard to faith and belief. To this day, she reminds us of Christ's love and forgiveness and a life of penitence.

MEM



## 32

Elisabetta Sirani (Italian, 1638-1665)  
Rest on the Flight into Egypt  
Etching

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This print illustrates the story of the Holy Family's Flight into Egypt, one of the most popular legends about the life of Christ that began in the Middle Ages. According to the Gospel of Matthew 2:16-21, the Holy Family fled into Egypt to escape King Herod's order to execute all first-born male infants in the village of Bethlehem, to avert the loss of his throne to a newborn King of the Jews whose birth was announced to him by the Wise Men.

**Sirani** portrays the Holy Family as ordinary people. She dresses them in contemporary clothing and seats them under a palm tree, emphasizing the human rather than the divine nature of the holy figures, and focusing on the maternal intimacy and tenderness of the Virgin Mary. The artist's female sensitivity no doubt contributed to the representation of intimate moments like this in the daily lives of contemporary women (for more information about genre scenes, refer to the exhibition section *Awakening Interest in Earthly Life*).

**Sirani** received her training from her father Giovanni Andrea Sirani (1610-1670, a follower of Guido Reni), and despite her short life (she died at the age of 27), she contributed to the evolution of painting in Bologna, her native city. Sirani opened her own school of painting for women; experimented with new media such as etching and printing (for more information about the printing process, refer to the section *Science and Technology*); and developed new interpretations of mythological themes and female heroines from antiquity, avoiding, in most of them, the eroticism typically employed by her male contemporaries. She **exalted** noble virtues such as courage, strength, and loyalty, usually attributed to men rather than women. Her monumental manner of painting, dramatic use of light, and rapid brushwork were admired by contemporary artists and by the public, who mourned her premature death.



## 33

Girolamo Mocetto (Italian, ca. 1470-1531)  
Judith, after Andrea Mantegna, 1500-05  
Engraving

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This print illustrates the story from an Old Testament apocryphal story about Judith, a Jewish widow who saved her people from slavery and death by the Assyrian army. Gaining access to the tent of the enemy general Holofernes she took advantage of his drunken stupor, decapitated him and took his head back to her countrymen. Having lost their leader, the Assyrian army fled, and Israel was saved.

Girolamo Mocetto, an Italian engraver, painter, and designer of stained glass, portrays Judith as remote, impassive, and unaware of the crime that she has just committed as she passes the head of Holofernes to her maidservant Abra. The artist emphasizes Judith's passive strength and downplays the dangerous power of female sexuality by placing her away from the scene of the crime, the tent, and the bed of the Assyrian general.

In the Renaissance, Judith became an example of the strength of local people against tyrannical rule from afar. Like David, who became the symbol of the Florentine Republic, she appealed to the Florentines, who saw themselves as the underdog fighting a more powerful enemy, originally the Milanese. The young heroine also attracted elite women such as Isabella d'Este, Vittoria Colonna, and Catherine and Maria de' Medici. They commissioned works depicting Judith and other female heroines of antiquity from famous artists of their time such as Titian, Mantegna, and Leonardo da Vinci. Through their commissions, elite females felt autonomous, able to assert their own identities and power. Noblewomen related their accomplishments to the achievements of praised heroines such as Judith, Lucretia, Portia, and Cleopatra who were praised for their courage, fortitude, and loyalty.

MEM

## 34



Hans Baldung-Grien (Germany, 1484/85-1545)  
The Witches' Sabbath, 1510  
Chiaroscuro woodcut

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In this print, Hans Baldung-Grien, a German painter, printmaker, and follower of Albrecht Dürer, illustrates his preoccupation with the darker side of human nature, the supernatural, witches, and death. In this chiaroscuro woodcut, he depicts a witches' sabbath, a nocturnal ceremony in a desolate forest where women participants ride backwards on flying goats, stew human bones, eat flesh supposedly of children, and copulate with Satan in the shape of a goat.

This image of witches stands as a clear example of the power of the cultural myth inherited from the Middle Ages that associated women with witchcraft and the female body with sin. During the Renaissance, from the 14th to the 17th century, the myth became a reality, and women became the targets of witch-hunts as a result of social, political and economic changes, the emergence of a new religion, interest in astrology, changes in the role of women, and the growth of printed literature on witchcraft such as the *Malleus maleficarum* (for more information on the evolution of printing, refer to the exhibition section Science and Technology).

Common people were not the only ones afraid of witches and their destructive nature. High-ranking churchmen and many intellectuals also believed in the power of witches, and felt a profound pessimism about the evils of society. These learned men agreed that it was up to them to control people who lacked discipline and proper education. Among those who needed to be controlled were women, since they were regarded as dangerous, seductive, and susceptible to witchcraft because of their inferior physical, mental, and moral capacity. Powerless against secular and religious law, women became easy targets for all the abnormalities of society and victims of male resentment and guilt. Along with wars and the bubonic plague, witch-hunts were part of the darker side of the Renaissance.

## THE CLASSICAL REVIVAL: EXPANDING KNOWLEDGE ACROSS TIME

### *Bronze Statuettes*

Throughout the Renaissance large-scale bronze sculptures were commissioned by the Catholic Church as well as wealthy patrons. Created for public display, these works attested to the political authority, religious devotion, or social status of their commissioners and enhanced the Church's religious program. Bronze statuettes, known as *bronzetti*, first appeared in the early 15th century in Florence, though the production of these small-size works reached its zenith in the city of Padua.

**Often superb pieces of sculpture, these bronzes form an integral weft in the fabric of the Italian Renaissance, helping the viewer to understand the** artistic ideas and stylistic predilections of their masters, as well as the demands of a new clientele that varied from the rising middle classes to humanist intellectual circles. At the same time they acquaint us with several sculptors who did not produce monumental works, as well as with styles, themes, motifs, and subjects which occurred less often in large-scale sculptures, such as the representation of the nude (cat. nos. 35, 37, 38, 39, 41, 42, 43). These bronzetti were often replicas of life-size originals (cat. nos. 1, 41, 42) or preliminary sketches for them, closely associated with larger works by the artist or his contemporaries (cat. no. 1). Many were reproductions of antique works that either survived in the 15th and 16th centuries or had been eloquently described in the classical texts studied by erudite humanists (cat. nos. 1, 41, 42, 43). Thus, they were sought by other artists who could study and reproduce famous works in the seclusion of their studios. Furthermore, since the majority of these small bronze **statuettes** are freestanding figures intended to be seen from all sides, they display the artist's talent for designing individual figures or groups detached from walls or niches for which many monumental statues were intended.

A good number of these statuettes were designed for domestic purposes and, though primarily decorative, they also had utilitarian functions, such as supporting an oil lamp, inkwell, or candle socket (cat. nos. 35, 38, 39). Whether copies of renowned antique masterpieces or original works on ancient subjects (cat. nos. 1, 35, 38, 39, 43), they demonstrate the new Renaissance concept of reviving a culture different from Christian culture, and thus are vehicles of the idea of pluralism. At the beginning, most of these statuettes were exact replicas of the originals. Even though many **artists** tried to give their bronzes novel qualities in order to satisfy a growing market for unique variants, improvements in the bronze-casting process—taking place in well-established public, rather than costly, private foundries—opened the possibility for exact duplication. Various derivative objects, several versions of which survive, were produced either by the artist's workshop or his followers, who retained the initial models and molds and copied them long after the artist's death. The large number of Renaissance bronze statuettes attests to their popularity as highly appreciated collectibles, and simultaneously makes them predecessors of the mass-produced objects of our time.



## 35

Workshop of Severo da Ravenna (Italian, ca. 1496-1543)  
Formerly attributed to Andrea Riccio (Italian, 1470-1532)  
Inkwell with seated Cupid supported by three winged  
sphinxes  
Bronze

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This two-piece inkwell once was attributed to the workshop of Andrea Riccio. It consists of a circular base, supported by three sphinxes, and a lid on top of which, on a tree stump, sits a winged cupid. As the sphinxes spread their wings, the tips nearly touch: only an ornamental drapery stands between them, accentuating the decorative leaf motif of the ring. The baby Eros looking to his left originally held an object, possibly a bow and arrow to shoot into the heart of an unsuspecting victim. The tree stump is pierced with equally spaced holes to hold quill pens, the feathers of which surrounded the Cupid and must have created a remarkable visual effect.

In the 16th century, these types of objects, besides their practical function, were made for the delectation of the Renaissance connoisseur, who could appreciate the combination of mythological figures from two different cultures, Egyptian and Greek. The coexistence of the three female hybrid creatures with the god of love gives symbolic meaning to this group: according to the Egyptian tradition, sphinxes personify human wisdom that **challenges** the irrationality of erotic passion, inspired by the winged cupid. However, the predominant placement of Eros on the cover of the inkwell alludes to the dominance of infatuation over reason.



## 36

Artist unknown, Italian  
Bust of a Man, ca. 1600  
Bronze

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Attributed at one point to the 16th-century Venetian artist Niccolò Roccatagliata, this statuette is a bust portrait of a man draped in a toga-like garment. It sits on a marble base and is in good condition except for a large hole on the right side of the head and a number of dispersed, smaller holes. Rendered in a naturalistic style, it has an animated and convincing expression.

Like catalogue no. 40, a bust of a man dressed as a Roman emperor, the clothing and style of this portrait reveal an interest in the art of antiquity. Educated patrons and artists of the Renaissance would have understood that bust portraiture had been an important genre in antique art, and would have been familiar with ancient busts dressed and posed like this one. Here, the man's posture, with its slight upward and backward tilt of the head, particularly recalls an expressive style of portraiture popular in the Hellenistic age, which **was** revived in some of the most enduringly famous works of the Renaissance. Because of their august origins, busts like this, which would likely have been owned by an individual and used to adorn a private home or study, were symbols of wealth and education.

The revival of the classical style of bust portraiture corresponded to a renewed interest in the antique understanding of the value and role of the individual. Statues like this, ask the viewer to invest in an individual personality. Whether real or imagined, they represent a dramatic shift from the communally-oriented religious spirit of the Middle Ages to a culture that revived the belief that "man is the measure of all things," as the pre-Socratic philosopher Protagoras put it.

## 37

Workshop of Severo da Ravenna (Italian, ca. 1496-1543)  
Seated Satyress with Child  
Bronze

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Attributed to the workshop of the prominent Paduan sculptor Severo da Ravenna (cat. nos. 35, 38, 39), this statuette shows a satyress sitting calmly on an antique-style tree stump, with one arm around the shoulders of a child satyr, and the other extended, probably once supporting the candleholder now bolted to the statuette's base. In the tradition of similar Renaissance bronzes, the group is elegantly and naturalistically modeled, with a typical interest in the careful and lifelike representation of bodily form.

Like the statuette's naturalistic style, its subject would have been incongruous in the pre-Renaissance era. The satyress, like her male counterpart, the satyr, is a creature derived from classical mythology. Combining human features with those of the goat or horse—note her horns, tail, and hairy, goat-like legs—she appears in antique art and culture in connection with the cult of Dionysus, the Greek god of wine and revelry, and often as a symbol of wild and unbridled sexuality.

In representing a mythological creature, the statue reflects the growing awareness and interest in Classical thought and culture that emerged during the Renaissance. By emphasizing naturalistic form and by choosing imagery with heavy, sexual connotations, the statue signals a return to an understanding of the body and of sexuality that was unaffected by Christian asceticism. Still, this satyress, presented in a calm and motherly pose, can be seen not as an unqualified rebirth of Classical ideals, but as a gentler and more restrained comment on the forces of the natural world.

The statuette is an example of a genre of satyr imagery that became popular among Italian artists of the early 16th century (compare cat. no. 45) – referring to the rites of Bacchanal. In it, as in the period generally, it is possible to trace the combination of classical and medieval influences that defined early modern views of lust and embodiment.

## 38

Andrea Riccio (Italian, 1470-1532)

Formerly attributed to the workshop of Severo da Ravenna (Italian, ca. 1496-1543)

Atlas Supporting an Oil Lamp  
Bronze

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Formerly attributed, like catalogue nos. 35, 37, and 39, to the workshop of the Italian sculptor Severo Calzetta da Ravenna, *Atlas Supporting an Oil Lamp* is a product of a bronze-casting technique that enabled the artist and his assistants to create more than one statuette from a given model. Set upon a square base, the titan is weighed down by an oil lamp, shaped like the globe of the heavens, resting upon his right shoulder. He supports himself with his left hand and turns his head towards the lamp, the hemispheric lid of which is lost. Most likely, a spout and a wick emerged through the missing cover. Atlas' upward-turned head conveys either anguish or anger, since he was condemned to the labor of bearing the heavens on his head and hands. Legend has it that Zeus chose this punishment for him, as Atlas disputed his political authority and led the Titans in a rebellion against him.

The many versions in which our figure exists suggest its popularity among a humanistic elite who looked for sophisticated collectibles. Severo da Ravenna was one of the protagonists of the Paduan School and his clients were Paduan and Venetian intellectuals who revered mythological subjects. The figure of Atlas must have been of particular interest to them, since, according to Greek mythology, he instructed mankind in the art of astronomy, a tool which was used by sailors in navigation and farmers in measuring the seasons. These roles were often combined, and Atlas became the god who turned the heavens on their axis, causing the stars to revolve. Humanists deeply involved in the sciences and empirical observation of the natural world and the universe must have been especially fond of a figure replete with astronomical references. Furthermore, oil lamps were treasured as symbols of transcendental illumination by humanists, a concept dating back to Aristotle.

Modern research has proved that Riccio created the majority of his bronze statuettes while he was working at the Santo Chapel in the Basilica of St. Anthony in Padua between 1507 and 1516. Riccio's circle continued to replicate his bronzes for as long as they satisfied clients' taste.

## 39

Workshop of Severo da Ravenna (Italian, ca. 1496-1543)  
Seated Satyress  
Bronze

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The statuette shows a satyress, a mythological being who combines the characteristics of a human and a goat, seated in a frontal pose on a wooden base that has lost part of its molding. One of her hands is extended, holding what might once have been a candlestick, while the other is bent awkwardly at her side. The work is in good condition, but seems unfinished, with slightly uncontrolled modeling and a lack of fine detail.

Its composition is remarkably similar to that of another small bronze satyress, in the collection of the Museo di Palazzo Venezia, which has been attributed to the workshop of the Paduan artist Severo da Ravenna, and also to that of catalogue no. 37 in this exhibition, a Seated Satyress with Child. Although the satyress sits on a very different base and is not accompanied by a child satyr, she is in nearly the same pose and is realized in almost the same style.

**These** similarities make it hard to unearth the precise provenance of the works or their exact relation to one another, but they also reflect an explosion of mass production that began to characterize art-making during the Renaissance. Workshops like that of Severo, which used a technique of bronze-casting that allowed creation of multiple copies of a single object, began to supply a flourishing private market for small decorative or utilitarian objects. With the increased demand came an increase in output, and a corresponding rise in artistic diffusion, to the extent that today it is often difficult to attribute bronzes to specific Paduan workshops. The widening availability of art is reflected in the number of works, like this satyress, that have survived to the present as constant influences on western art and culture. It also foreshadows the vast proliferation of artistic reproduction that characterizes the modern visual experience.



## 40

Unknown artist, Italian

Portrait Bust of a Man in the Guise of a Roman Emperor, ca. 1500s  
Bronze

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This bust-length figure crowned with laurel leaves, wearing a broadly-draped cape fastened over a square-necked tunic, appears to be a 16th-century man in the guise of a Roman emperor. However, this facial type, with thick eyebrows and brushy moustache, does not resemble any known antique emperor type. It is nevertheless based upon the late Hellenistic and Roman belief in survival after death, and that the face was the vestige of the mortal being who either earned or lost a blissful hereafter. Its visual sources are late Roman: 2nd-century C.E. male busts are shown with hair and beards that cascade with curls, as opposed to a century later, when the long, flowing curls vanish and the close-fitting skullcap style, seen in this bust, was favored. The facial hair also appears as a simple sheath on the chin, as opposed to the grizzlier beards of the previous century. Towards the latter part of the 3rd century, the worried, furrowed brow seen in this bust remained one of the few naturalistic facial characteristics, and as the 4th century progressed, faces of rulers became more generalized and rigid.

Unlike more naturalistic Renaissance busts, classical imitations like this one lack a feeling of mobility. The head is always on a firm vertical axis with the body and neck, while the shoulders are situated horizontally. To say that the Renaissance revived the classical bust is thus not entirely true; the difference in structure shows otherwise.

It should be noted that the bust was not always an acceptable form of portraiture, even though it could trace its roots back to classical antiquity. The portrait bust, viewed by early Christians as a pagan symbol reminiscent of idol worship, was not in fact widely revitalized until the latter part of the 16th century.

GDM



## 41

Unknown artist, Italian  
Roman gladiator, ca. 1500s  
Bronze

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This Roman gladiator is a direct revival of classical antiquity based on a known source (compare cat. no 42). This small bronze, as well as the other bronzes in the exhibition, helped Renaissance knowledge expand across the modern world, since art was dispersed throughout Europe. Also, like many bronzes, this object may have been made from a unique mold and thus never reproduced, unless the artist took a cast of the original. A humanist might have been the commissioner of this bronze, since such people were very interested in the **revival** of both classical texts and classical art. Unfortunately for us, the collectors of these bronzes did not feel it was important to record whether a bronze was an original, first copy, or second copy; and their records seldom allude to the artist's name.

In its active, unstable pose—almost like a photograph taken just as the subject is in the act of throwing something—the figure recalls a tradition of dramatic movement dating back to the Greek sculptor Myron's *Diskobolos*, made in 450 B.C.E. Its immediate source, however, is the so-called *Borghese Gladiator*, a marble statue from Greece or Asia Minor, ca. 100 B.C.E., discovered sometime before 1611 in the ruins of Emperor Nero's villa. The collector of this bronze may have wanted to study the form of the human body, or might have wanted a **statuette** resembling the ancient gladiator, because, immediately upon being unearthed, it was widely admired.



## 42

Unknown artist, Italian  
Hercules, based on the Farnese Hercules, ca. 1600s  
Bronze

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This small Italian Renaissance bronze is also an example of the direct imitation of classical antiquity. The miniature statue is modeled after the famous, over-lifesize Hercules that the Farnese family dug up from the Baths of Caracalla in Rome in the 16th century. Much interest was aroused by that nearly ten-foot-high, highly-detailed statue. The Greek artist Glykon's signature is on the ancient statue, but scholars believe that he modeled it after a bronze attributed to Lysippos. The *Farnese Hercules* was immensely popular and attracted many visitors.

Humanist scholars who read ancient texts and collected ancient artifacts were the most likely people to acquire such small bronze copies of the *Farnese Hercules*, wishing to study it. These small bronze sculptures became very popular in the 16th and 17th centuries as a means of studying classical art, or simply as learned decoration. They were easily dispersed throughout Europe because of their size and durability. Innovative scholars commissioned artists to produce these miniature bronzes for their collections, for study and to delight guests who admired them.

LW



## 43

Unknown artist, Italian, ca. 1500s  
Centaur  
Bronze

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The same innovations visible in catalogue. nos. 40-42, which led the Renaissance into the modern world, are characteristic of this bronze as well. The centaur is a classical figure that humanists would have known, since they were well-versed in classical culture. Its patron was probably a person with a classical education. In the ancient world, centaurs represented barbarian forces, as seen on the sculpted metopes of the Parthenon that symbolically represented the battle of the Persians and the Greeks. We cannot say whether the artist or patron intended this centaur to symbolize the barbaric foreigners of their own time, or simply valued it as a generically classical allusion.

LW



## 44

Jacopo de'Barbari (Italian, ca. 1460/70-before 1516)  
Apollo and Diana, ca.1500-1505  
Facsimile engraving, 19th c.

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This evocation of the twin gods Apollo and Diana, rulers of the sun and the moon, is by Jacopo de'Barbari, who was known as a Venetian (whether by birth or adoption is unknown). He was the first Italian Renaissance artist to travel to the northern courts of Germany and the Netherlands, and his most notable work was the monumental woodcut map *Bird's Eye View of Venice*, dated approximately 1500.

This engraving dates from the time when de'Barbari was in Nuremberg and Wittenberg, where his creations were probably intended for the circle of humanists and university professors that were his German associates at the time. In these works, the influence of Albrecht Dürer is most evident, notably, his use of engraved burr to create textures. In turn, de'Barbari's study of proportion influenced Dürer; Dürer's drawing of Apollo is commonly compared to this engraving.

JM



## 45

School of Nicolas Poussin (French, 1594-1665), probably by  
Gaspard Dughet (French, 1615-1675) and Carlo Maratti (Italian,  
1625-1713)  
Bacchanal, ca. 1664-1670  
Oil on canvas

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This painting was formerly attributed to Charles Mellin, a French-born painter and draftsman who lived and worked in Italy, primarily Rome, from 1620 onward. Based on reevaluation of archival papers and the painting itself, this work seems more likely to have been painted by Gaspard Dughet, a student of Nicholas Poussin, court painter to Louis XIII. Dughet, who became Poussin's brother-in-law, was one of the best known landscape painters of 17th-century Rome. Although celebrated as a landscape artist, Dughet's figures were often executed by other painters—possibly, in this work, by Carlo Maratti with whom he **worked on several paintings**. Dughet's style was influenced by the work of Salvator Rosa (cat. no. 48).

A *bacchanalia* was a quasi-religious gathering, introduced into ancient Rome from the Greek culture of southern Italy. These events were wild, mystical festivals of the Roman god Bacchus—the god of wine and frenzy seen pointing to the heavens in the center of the painting—who was half-human and half-god in origin.

The ancient bacchanalia, held in secret and attended only by women, became notorious, a place where crimes and political conspiracies were planned. The artist depicts "the morning after," with some participants sleeping or relaxing, while a few die-hard revelers still carouse in the background. As so often happened in this period, a mythological subject provided a safe pretext to celebrate ideal nude beauty, both male and female, despite the problems posed by pagan myths and values for Christian morality (compare the Bacchus, cat. no. 1, in a similar pose).



46

Agostino Musi (Agostino Veneziano, Italian, 1490-1540)  
Apollo and Daphne, ca.1518  
Engraving

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## 47

Attributed to Antonio Maria Zanetti (Italian, 1680-1757)  
Aeneas Carrying Anchises from the Burning of Troy  
Watercolor on paper, reproduction, 19th-20th c.

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There are two Antonio Maria Zanetti's known to art historians: Zanetti the Younger and Zanetti the Elder. There is little scholarship about these two different artists, but one can see their differences in style. A print identical to this drawing was signed by Zanetti the Elder and dated 1723. This drawing may thus have been by the artist himself, though it could also be a copy or a sketch by a student or follower.

Antonio Maria Zanetti the Elder was born in Venice in 1680 and was a collector of art as well as a writer and an artist himself; his date of death is unsure. Some believe he died in 1757, but others say he could have lived until 1765. He traveled throughout Europe, had an extensive art collection, and was well known for his books of art criticism. He was also known for his engravings on copper and wood, which is how he probably produced all of his works. Engraving was not the only form of art that Zanetti produced: once color woodcuts became popular, he immediately set out for Paris to learn this trade. Zanetti published a book in 1748 based on designs by the earlier Renaissance artist, Parmigianino.

The drawing illustrates a scene from the tragic finale of the Trojan War, drawn from Virgil's epic account the *Aeneid*. The defeated prince Aeneas flees from the burning city of Troy, struggling to bear the load of his aged father. Anchises looks back, while Aeneas plods resolutely on toward his new destiny, the founding of Rome.



48

Salvator Rosa (Italian, 1615-1673)  
Tritons in Combat, ca. 1660  
Facsimile etching

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49

Master E. S. (German, active ca. 1440-1467)  
The Emperor Augustus and the Tiburtine Sibyl, ca. 1450  
Facsimile engraving

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## EXPLORING THE GLOBE: EXPANDING KNOWLEDGE ACROSS SPACE

Although exploration outside of Europe occurred long before the Renaissance, it was not significant until the advent of several developments that ultimately altered the global landscape. The magnetic compass, innovative shipbuilding, and the printing press—which increased the spread of secular knowledge, particularly with better and cheaper maps—facilitated travel to distant lands. European exploration, and often conquest of both the Old and the New Worlds, changed societies around the globe.

### *The Old World*

**Increased** expansion into Africa and Asia changed both Western and Eastern societies. In art, a revolutionary synthesis of styles took place. Objects created in western Africa included European iconography while retaining African motifs and style. The West affected rulers in the East such as the Ottoman Turkish ruler Mehmed II, who commissioned a medallion of himself not only to emulate Western portrait practice but also to demonstrate his authority.

Trade with Asia brought new spices and textiles into Europe, with vibrant pigments that enhanced artists' palettes. Artists incorporated Islamic decoration into their work and created designs based on Arabic script. Muslim artists in the Middle East emulated Western tradition, making it part of their own art. Artists in East Asia, however, largely continued their existing traditions, as can be seen in the Japanese drawing on view (cat. no. 57). At the same time, these artists also created objects specifically for Europeans, which in turn influenced their own traditional art.

### *The New World*

The Spanish conquest of the Inca Empire in 1532 imposed a new faith, Roman Catholicism, on this area, as in much of the Americas. Priests from the various religious orders who accompanied the conquistadors—Dominicans, Franciscans, and Jesuits—established centers for the propagation of Christianity. To stamp out worship of pagan gods, the Church established the Tribunal of the Inquisition in Lima, from 1569 to 1820. However, native ritual practices honoring the Sun and Mother Earth continued.

**Painting** became the most effective conduit of conversion. Spanish artists were sent to the first Peruvian (formerly the Inca) capital, Cuzco, to teach indigenous people drawing and painting; and artists were repeatedly requested from Rome. Moreover, devotional books were sent to the Americas, especially those on the lives of the saints, illustrated with drawings. Flemish prints and paintings such as the Madonna and Child attributed to the workshop of Peter Paul Rubens (cat. no. 52), served as models for painters well into the 19th century. By the 17th century, Cuzco had become the **major** artistic center of the Americas. Our Madonna and Child (cat. no. 50) is a typical example of the innovative artistic vocabulary that developed there, representing a synthesis of European and native Andean iconography and imagery.

The transformations wrought by European Renaissance expansion were both positive and negative. European awareness of Eastern philosophy, arts, and sciences, increased, and knowledge of Western science and empiricism spread abroad. On the other hand, the horrors of slavery and the devastating cultural repercussions of this age of conquest are still evident in Latin America today.

## 50

Unknown artist, Cuzco School, Altiplano, Peru or Bolivia  
Madonna and Child, ca. 1700s  
Oil on canvas  
(Photographic facsimile of the original under conservation)

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This painting of the Madonna and Child is a delicate work that showcases the synthesis of European iconography and Andean styles found in the Cuzco School. The lavish piece was probably modeled after works such as the Madonna and Child (cat. no. 52) which presents these heavenly personages in a manner that follows the traditional depiction of Mary as the “Good Mother.” Also typical of European iconography are the grapes to which the Christ Child points, which not only refer to the Eucharist, but may also relate to another **plant-based** motif—the personification of Mary as the “true vine” found in both Isaiah and Genesis—with Christ symbolizing the ripening fruit.

Following Cuzqueno traditions, the Virgin and Child are depicted in a palette of red, yellow and earth tones. The “embroidered” floral and vegetal motifs in the robe, along with the stars and aura—meaningful to both Christian and pre-Columbian societies —were applied through the technique of *brocateado* or *sombreado* found in Cuzqueno paintings, in which patterns were determined by *plantillas* or stencils and painted free-hand when imperfections needed correction. These floral motifs and stars are related to the Inca worship of **nature** and Mother Earth, *Pachamama*; the gold of the embroidery stands for the Sun (*Inti*), sacred to the Incas.

The work is displayed in a facsimile reproduction because it is currently being restored by conservator Alexander Katlan, as its long-term survival is at risk. Time has been unkind and the painting has suffered structural damage, surface losses, cracking, flaking, and staining, as well as discoloration and abrasion. These factors have not only changed the physical qualities of the painting but render it unstable and vulnerable. The present restoration of the work will ensure the preservation of a rich cultural heritage for future educational and **research purposes**.

# 51

Unknown artist, Cuzco School, Altiplano, Peru or Bolivia  
Madonna with Christ Child Reading a Book, ca. 1700s  
Oil on canvas

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In pre-Hispanic Andean societies, women were the keepers of religious organizations dedicated to female deities conceptualized as the forces of procreation and regeneration. Not surprisingly, after the Spanish conquest, Indian converts venerated the image of the Virgin Mary as their patroness, endowing her with miraculous powers, for she was easily identified with *Pachamama*, the Inca earth-mother goddess, impregnated by the Sun god *Inti*, who aids and sustains humanity. Thus, the most abundant subject of the Cuzco School is the Virgin, who was venerated in many cults.

The Madonna and Christ Child Reading a Book is an example of the expressive, “naïve” style found in Cuzqueno paintings. The Virgin and Child are at the center: the Christ Child holds an open book—a symbol of knowledge—while the Virgin tenderly holds her son. She wears the typical colors associated with the Inca: red for strength and war, green for nature and fertility, and yellow for the Sun. Two angels flanking the figures float above, trying to hold the Virgin’s crown in place. Angels were extremely important in Cuzqueno works; the cult of angels that had enjoyed popularity in old Spain was probably brought to the Americas through works of artists like Francisco de Zurbaran. In colonial Andean works, these celestial beings are placed at the apex of the group, since they stand in for pre-Hispanic gods.

By the 18th century, the Cuzco school became a mass-production business, with many local artists being hastily and forcibly trained, in order to supply the large amounts of religious works that were disseminated not only throughout South America but Europe as well. Since the production of works was considered a communal effort, the vast majority of works are unsigned, which makes identifying individual artists problematic.

This painting, like the other Cuzco School Madonna on view, is in need of restoration. We display it here, nonetheless, as an actual example for the benefit of viewers.



## 52

Workshop of Peter Paul Rubens (Flemish, 1577-1640), possibly by  
Workshop of Frans Snyders (Flemish, 1579-1657)  
Madonna and Child, c. 1615-1624  
Oil on linen

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During the 16th century Charles V, Holy Roman Emperor, was pivotal for the appreciation and dissemination of art from Flanders, where he was born, to Spain, where he ruled as King Charles I (see his portrait, cat. no. 29). Consequently, Flemish prints and paintings were exported to the Spanish empire in the Americas during the age of exploration (c. 1400-1600). The art of the Baroque master Peter Paul Rubens, in particular, may be the most significant Flemish influence in the development of Andean painting during the colonial period, with many of the artist's works already distributed to the New World during his lifetime. Paintings like the Madonna and Child became essential compositional aids for Andean artists in Cuzco and elsewhere. Here, we are confronted with an intimate, tender image of maternal love, where the Virgin and Child are placed in a domestic context, stripped of their heavenly regalia. The emphasis, as in the Cuzco works nearby (cat. nos. 50 and 51), is on a more humanized version of the theme of the Virgin and Child, as advocated by the Counter-Reformation. For that aggressive movement, religious works served a didactic purpose: to evoke an emotional and moral response in a devout population. In the New World such images were used by religious missionary orders as instructional guides in the conversion of indigenous populations to the Catholic religion.

AMF



## 53

Hand-woven textile fragment of repeating figures  
Peru, South Coast, ca. 1200-1400  
Wool and natural dyes

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This, and the following two pre-Columbian objects from our collection (cat. nos. 54 and 55), are displayed in proximity to the works from the Cuzco School, to allow comparison between the pre-Hispanic art produced by the excellent weavers, potters and metallurgists of the various indigenous groups who populated the Americas, and the contrasting "new art" that came into being after the Spanish conquest of the New World.

**From** the earliest period of Andean history, textile production contributed to the foundation of a complex society. This textile depicts nine images of feline figures in rectangular panels, in red or brown-yellow colors with contrasting backgrounds. The figures are abstracted and may represent the god Ccoa, who controlled lightning and struck down both crops and people.

AMF



## 54

Animal effigy  
Mexico, Paquime (Casas Grandes), 1200-1450  
Terra cotta

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This polychromed zoomorphic vessel has an expressive face with whiskers. Its light tan to brown terracotta slip surface is decorated with red and black painted geometric designs. It is a typical example of the pottery produced by the Casas Grandes culture in Mexico. Such pieces were used in shamanic ceremonies and were traded throughout northern Mexico and as far as present day New Mexico and Arizona.

AMF



## 55

### Warrior Ornament

Colombia, Eastern Highlands, Late Muisca Period, 1000-1600  
Tumbaga (alloy of gold and copper)

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This decorative piece, made out of a very thin sheet of gold, portrays a warrior holding a spear and shield. It is constructed in relief and pierced through the gold at the warrior's hands. The warrior wears a helmet or headdress and is decorated with chasing and repoussé detail on the face and body. Such pins were *tunjos*, votive objects, made in a variety of forms that frequently depicted warrior figures with trophy heads or weapons, miniature pots, and animals. *Tunjos* were usually used as offerings and left in caves or holes. They were made for the larger Muisca population for ritual offerings.

AMF

## 56

Unknown artist, Persian  
King Rostam recognizes his son Sohrab  
Miniature from a manuscript of the epic *Shahnameh*  
of Firdawsi ("Book of Kings"), ca. 1370-1507  
Tempera on paper



This is a manuscript page from the *Shahnameh* (or *Book of Kings*) of Firdawsi. The paper is burnished with a hard stone or glass to prepare it for use, and the artist creates a preliminary drawing before painting. The calligraphy is written in modern Persian, which is a slightly modified Arabic alphabet.

One of the distinctions of Persian painting is the use of brilliant colors created from minerals and animal or plant matter. This manuscript page can be placed in the Timurid period (1370-1507) based on the vivid colors, gestures, architecture and natural background, and the Chinese influence of ovoid faces and spiky moustaches. There were different centers of production and this page may have come from the Shiraz school.

This manuscript page displays a disinterest in western-style perspective. Persian artists knew this technique and could render images convincingly, but preferred to convey the emotionality of a story. Additionally, the depiction of nature and architecture emphasizes an intimate moment between a royal father and his son.

The *Shahnameh* is an epic composed by the poet Firdawsi in 1010, based on pre-Islamic sources recounting the history of the Persian kings. Similar to Renaissance Europe's translations of Greek texts, early Persian literature was translated into Arabic and modern Persian in the Middle East. The patronage of the arts, philosophy, and the sciences flourished during the Timurid period, which can be considered a rival to the contemporaneous Italian Quattrocento.

Handmade manuscripts were the only type of books produced, even though Muslims knew how to print. One of the most important developments during the Timurid period was the creation of the Persian miniature painting. Middle Eastern manuscripts fascinated early Renaissance artists, who emulated them by incorporating "pseudo-Arabic" calligraphy and other Islamic motifs into their paintings.

# 57

Unknown artist, Japanese  
Caricature of Five Men, Tokugawa period, 1700s  
Colored ink on rice paper

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This Caricature of Five Men is an example of traditional Asian art unaffected by the expansion of Renaissance Europe into the East. During the Edo period (1603-1868), the ruling Tokugawa family feared that European influence in Japan might help to overthrow them. Though the Tokugawa closed Japan to foreigners, indirect trade still permitted Japanese artists to learn about Renaissance techniques such as western perspective and **landscape**. In turn, the Japanese exported Edo-style art, such as ceramics and lacquers, which influenced European artists.

This drawing exhibits the basic characteristics of much East Asian art. The paper is made of rice, based on technology and materials introduced from China. The inks are based on red pigments, such as organic materials of cinnabar and red ochre, and artificially produced vermilion; the black pigment is Chinese ink. Asian painting style is based on a flexible brush made from human or animal hair or feathers. The artist's hand movements **control** the thickness of the line; its shape can be regular if the brush is loaded with ink, or irregular if the ink is dried slightly. The result of brushwork that seems simple and condensed gives an emotional effect that is aptly demonstrated in Caricature of Five Men.

This red monochrome drawing combines two stylistic traditions. The graphic humor is based on *yamato-e* art, whose loose and quick manner and informal realistic style allowed Japanese artists to create amusing or satirical work. The image also draws on the sketch-like *haiga* style created by Japanese painter and poet Yosa Buson (1716-1783), which defines each individual by rendering them with loose, quick, and abbreviated strokes, **without the need of any physical setting**.

## 58

### Seated Lion

India, Travancore, Mughal period, ca. 1500-1700

Ivory

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This ivory lion statuette, seated with all paws on the base, is convincingly depicted. The carver demonstrates the precision of his skill with stylized details, such as rendering the top of the lion's tail and neck with parallel lines. There is also an added touch at the top of the lion's head, where strands of curving hair break from the stylized pattern of the rest of the mane.

**These** stylized motifs could demonstrate that this statuette is from India, since lions are important motifs in Buddhist sculpture and are portrayed as lifelike. Unfortunately, however, there is no indication whether it is a Buddhist or a secular lion. Ivory carvings produced during the Mughal period in India (1526-1707) were extensive and varied, but are not the only possible origin of our statuette. A similar style also existed in Middle Eastern art and such a piece could also have been made in China during the Ming period (1368-1644), when a proliferation of ivories, striking in their simplicity, were either small, like this lion statuette, or elongated, following the natural curve of the tusk or body.

Once Jesuit missionaries were established in Asia many such artworks found their way to Renaissance Europe and fascinated collectors. Many parts of the continent also produced ivory carvings, both for European residents in Asian lands and for export to Europe. An ivory workshop in the Portuguese colony of Goa produced a hybrid style that combined Christian with Hindu motifs and Mughal with early Persian designs. This lion could have been made for Renaissance Europe since it evokes the exotic nature of the East. It is also **symbolic**, since the lion represented royalty, strength, and the power of the sun with its supremacy over everything.

## 59

Six-sided ceremonial container  
China, Qing dynasty, ca. 1650-1750  
Bronze

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This bronze vessel is decorated with six of the Eight Immortals of Taoism, an ancient key religion of China. Ritual vessels were used for offerings, and this container probably burned incense. The six Immortals here are defined by their attributes and Taoist robes, characterized by diagonal lapels and wide sleeves. One Immortal is represented twice.

The Immortals depicted are: *Lu Dongbin* (patron of the sick with his attribute, a sword swung over his back); *Han Xiang Zi* (patron of musicians with his attribute, a flute); *Li Tieguai* (who frees the spirit from the body with his attribute, a beggar's crutch); *He Xiangtu* (patron of households with her attribute, a peach); *Zhang Guo Lao* (who renders himself invisible with his attribute, the Yu Ku instrument in the shape of a bamboo tube); and *Li Tieguai*, represented a second time with another attribute, a pilgrim's gourd). Next to each Immortal are six guardians who may be *bixies*: mythological creatures combining the features of lions and goats who have the power to ward off evil.

The upper portion of the vessel is not parallel to the base. This may have been done purposely, since Taoism emphasizes the quest to understand nature. Thus imperfection could reflect the "journey" through earthly imperfection toward the ultimate goal of nature's perfection. The Immortals lived in different times, achieving immortality through instinctual understanding of the secrets of nature. Though Taoism differs from Christianity, it nonetheless contains similar personages such as the Immortals, who were patron saints for the Chinese; and this vessel was used for rituals similar to the Christian liturgy, which used objects as well.

This Taoist vessel, dating from the period of rising European incursions, exemplifies China's resistance to European expansionism. Though some concessions were made, China never lost its autonomy, and the influences of Chinese art flowed both to and from Renaissance Europe.

## 60

Bracelet  
Mali, West Africa, ca. 1000-1400  
Bronze



Bracelet  
Mali, West Africa, ca. 1000-1400  
Copper alloy



These two bracelets, from the area known today as Mali, are known there as manillas, from the Portuguese word for bracelet, *manilha*. Manillas (the anglicized form of the word) were introduced by the Portuguese as a new form of currency when European trading began in West Africa around 1450; bronze and copper-alloy metals were imported by Europeans and used for the exchange of goods. These metals also provided raw materials for local industries and manillas therefore also were used to promote African economies. **Manillas** eventually became decorative and were used as jewelry. Along with other jewelry, they indicated status and wealth in life and in death, for both women and men. The demand for manillas was so great that when the kingdom of Benin—today known as Nigeria—imported these bracelets, they paid for them with gold. This in turn helped satisfy the European demand for gold. Manillas became so entrenched in West African economies that they were not withdrawn from circulation until the late 1940s.

The Portuguese also discovered that the West African coast possessed remarkable traditional art. Consequently, a synthesis of styles arose in depictions of the Portuguese by Benin artists who incorporated their native motifs. For instance, one surviving bracelet combines motifs of Portuguese heads and African mudfish, since the Benin believed both were comfortable being on either land or water. Similarly, plaques depict Portuguese men with manillas, the currency they created, and the riches they amassed in the Benin kingdom. The manillas and hybrid art reveal major changes in the socio-economic landscape of Africa after European contact.

# SCIENCE AND TECHNOLOGY: PRINTMAKING AND PAPER

## *Printmaking - History and Techniques*

The concept of printing started in prehistoric times. The Sumerians carved images into cylinder seals to mark ownership of goods in the 3rd millennium B.C.E. The Chinese created rubbings from carved texts ca. 200 C.E., and 8th-century Japanese artists printed multiple copies of Buddhist texts. Printmaking changed with the invention of paper (see slideshow nearby) and spread to Europe where, in the 14th century, woodcut prints spread Christian images to the common people.

The invention of the printing press by the German Johann Gutenberg, ca. 1445, changed history by allowing true mass production of books and pictures. The press produced large quantities at a fraction of the cost of handmade books, allowing many people to buy reading material and helping to spread awareness of new ideas.

There are two broad categories of printmaking called *relief* and *intaglio*, depending on whether the image is produced from the raised surface of a printing block or from its cut-out lower areas:

**Relief printing** is the oldest form. To make a relief print, the artist uses a sharp tool to gouge out areas from a flat slab of material, originally wood. The areas that are removed appear white in the print, and the raised portions create the image. The artist applies ink to the raised surface and places a sheet of paper on it, then transfers the image to the paper by rubbing the back of the paper or running the block and paper through a press. Texts were traditionally printed with alphabet blocks cut in relief.

**Intaglio printing** creates an image by using a variety of tools or chemicals to carve depressions in a metal plate. The artist presses ink into the incised lines and wipes the raised surface clean, then places paper on the plate and runs it through a press, forcing the paper into the inked crevices. There are four main intaglio techniques:

*Engraving:* Crisp lines are created when the artist uses a steel tool to carve into a metal plate; the deeper the cut, the thicker the line.

*Drypoint:* The artist scratches a drawing onto a metal plate with a sharp needle. The raised metal burrs that are created trap and hold the ink after the plate is wiped clean, creating a soft, heavy line.

*Etching:* The metal plate is covered with an acid-resistant ground. The artist scratches an image into the ground with a needle then submerges the plate in acid that "bites" into the areas where the ground has been removed, creating clearly defined grooves. The longer the plate is submerged, the deeper the grooves will become, resulting in heavier lines or darker prints.

*Aquatint:* The artist dusts the metal plate with acid-resistant powder that adheres to the plate when heated, then places it in an acid bath that "bites" around each of the dusted particles. This technique creates broad areas of tone, from light to dark.

# 61

Martin Schongauer (German, 1445-1491)  
Death of the Virgin, ca. 1470-1475  
Facsimile engraving

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Martin Schongauer, the son of a goldsmith and formally trained as a painter, was uniquely situated in the development of copper-plate engraving. His art marked a turning point in the last quarter of the 15th century when engraving progressed from a genteel local craft to a major international art form. No graphic artist before Albrecht Dürer contributed as much in innovation, and Schongauer's manner of engraving immediately attracted a remarkable number of imitators and copiers, continuing up through the 19th century. Even Dürer borrowed images from this and other Schongauer engravings for his own prints. Because of Schongauer's skill in using the burin to cut deep, clean lines, he could pull an unprecedentedly large number of high-quality impressions. Being well-positioned along the trade route of the Rhine River, he easily distributed his prints throughout Europe, attracting admirers and buyers, including painters, sculptors, and craftworkers in search of design ideas and marketable imagery. Schongauer not only marked a pivotal point in the international development of printmaking, but also played an important role in developing now-familiar ways of art marketing and distribution.

The second of Martin Schongauer's engravings belonging to the traditional cycle of the Sorrows of the Virgin (from his *Life of the Virgin* series), *Death of the Virgin* was very popular and endlessly copied in his own time (like his other prints on view, cat. nos. 62, 63). It was common for engraved copper plates to be re-cut once they were exhausted, often by copyists who applied their own monograms and claimed the imagery as their own. We have yet to determine the period of this facsimile of one of Schongauer's most admired and influential engravings.

This print was considered particularly daring because it broke the German art tradition in depicting the Virgin on her deathbed viewed from the side, with the Apostles standing behind in a row. Instead, it follows the Flemish pictorial tradition showing the foreshortened view from the foot of her bed. It also left out the familiar medieval figure of Jesus holding the soul of his mother as a little girl. The print is further notable for its visual reference to a well-known Jan van Eyck painting in its depiction of glasses held over a book, magnifying the text below; and for its inclusion of an elaborately detailed candle stick at the foot of the bed, a detailed blueprint for a metalwork design. Remarkable too is the skillful attention to the patterned folds of the drapery and robes of the Apostles. It is no wonder that Israhel von Meckenem and other monogrammists and copyists used this image: it was a very marketable commodity, especially in a period when the *Ars morendi* (*The Art of Dying*) was a popular book of the day.



## 62

Martin Schongauer (German, 1445-1491)  
The Flight into Egypt, ca. 1470-75  
Facsimile engraving, 17th-18th c.

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One of Martin Schongauer's earliest and most sought-after engravings, *The Flight into Egypt* is one of two that belong to the Sorrows of the Virgin (from his series on the Life of the Virgin). The other, *Death of the Virgin*, is on view to the (l) or (r) (cat. no. 61). Here the Virgin and Child sit astride a small donkey, beneath bowed date-palm branches. Angels ensconced in the tree bend the boughs down, helping Joseph to gather the fruit. The two tropical trees, imaginatively depicted in the scene and not native species north of the **Pyrenees, were unfamiliar to Schongauer's audience in the Rhine Valley.**

Perhaps this exoticism, and the intimate, miraculous nature of the scene, initiated the enormous popularity of this print. Demand for engravings as illustrations for popular books on religious practice, such as the *Ars moriendi*, increased rapidly.

AP

## 63

Martin Schongauer (German, 1445-1491)  
Saint Anthony Tormented by Demons, ca. 1470-75  
Facsimile engraving, 17th-18th c.

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*Saint Anthony Tormented by Demons* is one of fourteen prints that Schongauer made of male saints. It is arguably the most famous of Schongauer's engravings among his contemporaries and represented a popular theme of the period in Germany. Like many of his early prints, including the other two on view, *Saint Anthony Tormented by Demons* was widely copied and a source for imagery by artists and craftsmen of all statures during the late 15th and 16th centuries. Versions of this print have been called *The Temptation of Saint Anthony* and also *The Tribulations of Saint Anthony*. Here Saint Anthony is shown surrounded by vicious animal-like demons hitting him with clubs and pulling his hair and robe while he looks calmly ahead. Schongauer obviously made a close study of animals, utilizing his observation of fur, claws, hooves, scales, and wings to render some of the most repulsive, fanciful creatures ever created.

This imagery ignited the imagination and artistic inclinations of such diverse artists as Matthias Grünewald (whose *Isenheim Altarpiece* scene of Anthony's temptations strongly refers to Schongauer), Michelangelo (who made a faithful painted copy), Hieronymus Bosch, and Lucas Cranach, as well as numerous imitators, plagiarists and copyists. While the precise period of this facsimile has not yet been determined, this print is yet another early example of the power of Schongauer's engravings to advance images and ideas throughout Europe, as well as an illustration of the beginnings of widespread and relatively inexpensive art commerce.

AP

## ALBRECHT DÜRER: FATHER OF THE NORTHERN RENAISSANCE

It is nearly impossible to describe how the Renaissance gave us the modern world without crediting this master of the North and his continuing legacy. Equaled only by Leonardo da Vinci's achievements, Dürer's technical advancements in the arts have been the subject of extensive analysis and interpretation. He was the first artist north of the Alps to paint a self portrait; the first German artist to paint and draw directly from nature independent of Christian iconography; the first to draw nudes from life; the first to write about his own life; and the artist who took the watercolor and print media far beyond any other artist of his time. Dürer's prints established his reputation across Europe when he was still in his twenties, and he has been regarded ever since as the greatest artist of the Renaissance in northern Europe.

Dürer's remarkable refinement in the modeling of forms and definition of textures through descriptive detail enabled him to capitalize on the potential of graphics and their promising future in the market. He even compared his prints to the paintings of Raphael and Giovanni Bellini. Dürer's new artistic power allowed him to claim equal status with them, both in his prints and in his skill in portrait painting. Not only could he equal the Italians in painting and drawing—he surpassed them in his use of the new media of print.

**After** traveling to Italy in 1494-95, he became interested in the revival of classical culture, both mythological subject matter and the study of ideal beauty in the human body, with which he became familiar from the writings on classical proportion of the ancient authority Vitruvius. In his later years he wrote his *Four Books on Human Proportion*, which he finished in 1528, the year of his death. Along with his interest in anatomy, his scientific studies of proportion and linear geometry led to his theoretical treatise, *Four Books on Measurement*, also a revival and revision of ideas from antiquity.

In the new spirit of empiricism, Dürer made watercolor studies of the landscape as he traveled over the Alps to and from Italy, working directly from nature. His watercolor sketches, which he continued throughout his career, are among the first pure landscape studies known in Western art.

**Dürer's** interest in the ideas of the Protestant Reformation placed him among the large group of independent thinkers who became reformists while retaining their formal allegiance to Rome. His belief in Martin Luther and his friendship with Philipp Melanchthon and Erasmus of Rotterdam, both humanist leaders, show his close contact with the movement. Yet his freedom of approach, and celebrity status, made him a typical Renaissance humanist, whose learning carried him beyond the confines of his religious views and made him a forerunner of modern thought.

## 64

Albrecht Dürer (German, 1471-1528)  
*Philipp Melanchthon*, 1526  
Facsimile engraving

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Albrecht Dürer, often called the "Leonardo of the North," was the most prominent and influential German artist of the Renaissance (see wall plaque nearby). Dürer's friendships with Philipp Melanchthon and Erasmus of Rotterdam, both free-thinking humanist leaders, show his close contact with religious reform movements of the time. Melanchthon was a great humanist professor at Wittenberg who supported Martin Luther. The main emphasis of his research was on theology, philosophy, and rhetoric. He is shown in a three-quarter profile adorned with a Latin phrase meaning: "1526. Dürer was able to draw the features of Philipp from life, but his expert hand could not capture his spirit. A.D."

PL

## 65

Albrecht Dürer (German, 1471-1528)  
*Virgin and Child with a Monkey*, ca. 1498  
Facsimile engraving

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This engraving, produced between 1496 and 1502, shows the young Dürer's advanced skill in using the burin technique. The group of the Virgin and Child was a common medieval theme, which over the years became a frequent outlet for Dürer to show his improving skills and his new interest in the structural forms visible in Italian art. His precise line and sensitive modeling became more and more detailed. This is a remarkably clear presentation of a draped figure in a deep landscape. The hatched lines in the dress and mantle of Mary are curved to follow the contours of the drapery. The knees of the Virgin are brightly highlighted and delicate turns in drapery folds are modulated in subtle tonalities, ranging from the white patches on the knees and upper shoulder to the dark recesses of the pockets and overlaps to the left.

The child playfully teases a bird, a symbol of the soul voluntarily captured by Christ, while a moody monkey, chained to the wooden fence, glares out at the viewer as if resigned to its unwelcome captivity. The monkey, a prisoner of its bodily pleasures, was often used as a symbol of the lust of man, subdued by the new Adam and Eve—the Virgin and Child. Dürer's interest in exotic foreign animals is well documented throughout his career.

The plant life native to this area seems to have been taken directly from the artist's northern habitat. The house in the background was based on a surviving watercolor sketch by the artist. Its landscape has been identified as an area just outside Nuremberg, where Dürer lived and worked. The landscape projects diagonally along the banks of a winding river with sunlight breaking through the clouds here and there, casting a unifying illumination on the receding space.

PL



## 66

Albrecht Dürer (German, 1471-1528)  
Madonna by the Wall, 1514  
Facsimile engraving

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*Madonna by the Wall*, made in 1514, is quite different from the earlier *Virgin and Child with Monkey* (cat. no. 65). The effect of the deep black lines, which create a more even-tempered, silvery matte texture, is almost tragic—perhaps a result of the death of Dürer's mother, on May 14th, 1514. His rapid mastery of the medium of engraving can be followed year by year, with every new print by the artist.

**Whereas** the *Virgin and Child with Monkey* is largely black and white in tone, the *Madonna by the Wall* shows a unique variety of texture. It also demonstrates a precision of design along with an incomparable softness. The overall combination of atmosphere and mood allows the viewer close emotional identification with the Virgin and Child. In the background appears the castle of Nuremberg, which Dürer could see from the windows of his home. Here is more evidence of his use of acute observation in his later years, to create a **naturalistic scene to which the common man could relate.**

PL

## PRINTMAKING: FACSIMILES, COPIES, AND FORGERIES

A facsimile is an exact copy of a book, painting, or manuscript—a faithful replica of an original composition. This is the origin of the term “fax”. When we transmit exact copies of documents using a fax machine, we are using the most advanced state of a technology that began in the Renaissance.

Our idealized vision of the Renaissance artist toiling in solitary isolation doesn't include copies, replicas, or facsimiles. In reality, though, many artists worked with a workshop staff and artists from other media to reproduce their work in profitable quantities. One notable collaboration between the printmaker Marcantonio Raimondi and the painter Raphael can be seen in their *Three Graces* (cat. no. 71).

**Copies** are classified in three categories, depending on their closeness to the original artist's hand. First, printmakers generally preserved their used plates. Thus, at any time after the first series of prints was produced, printers (or their heirs) could make more copies from their stock of old plates. Such works are attributed to the designing artist but termed “**not original to the time period**”—like our Raimondi. Second, images that are re-engraved—where a later printmaker redraws (copies) the original artist's image onto a new plate—are what are properly called **facsimiles**. **Engravers** often made small changes to their facsimiles to avoid accusations of forgery. A **forgery** is an exact replica made by a later artist, misleadingly presented as the work of the original creator.

It can be difficult to distinguish between these three types of replicas, but numerous clues can help. Most broadly, analysis of an artist's style, method, and themes can lead to proper identification or rejection. Also, some engravers signed or monogrammed their replicas with their own names. Finally, paper and its watermarks can indicate where and when an image was produced. Even the impression made by the plate on the paper is revealing, because the more times a plate is used, the flatter the metal becomes. Sharp, clean impressions indicate the print was pulled when the plate was new; a worn edge leaves a blurred impression.

**Prints** were the most significant method for disseminating artistic images until the 19th-century invention of photography. During the Renaissance, originals and facsimiles circulated widely among artists and collectors, even being used to transmit European imagery to the New World (see the section on Exploring the Globe). In the 18th and 19th centuries, production of facsimiles of much older works was based on the continuing admiration for Renaissance art, which still informs our thinking today. In our own era of global information, the abundance of inexpensive **reproductions** enables artworks ranging from Leonardo to Rembrandt to grace the walls of homes, dormitories, and workplaces around the world. Our motivation for displaying these contemporary facsimiles is the same as that of Renaissance patrons: the pleasure of viewing the work of great artists that would otherwise be unavailable or unaffordable.

# Primus actus

Quae et Tabernum. Quibuslibet actus d.  
etiam in actibus. et in actibus. et in actibus.  
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et in actibus. et in actibus. et in actibus.

et illa in actibus. et in actibus. et in actibus.  
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et in actibus. et in actibus. et in actibus.  
et in actibus. et in actibus. et in actibus.



**Quibuslibet actus m**

**CLITIPHO**

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et in actibus. et in actibus. et in actibus.  
et in actibus. et in actibus. et in actibus.

**Q**uibuslibet actus m. et in actibus. et in actibus.  
et in actibus. et in actibus. et in actibus.  
et in actibus. et in actibus. et in actibus.  
et in actibus. et in actibus. et in actibus.

Publius Terentius Afer, "Terence" (Roman, ca.185-159 B.C.E.)  
*Comœdiæ*, published in Strassburg  
by Johann (Reinhard) Grüninger, 1496  
Printed page with woodcut image of Clitipho

## 70

Unknown artist (Italian, Florentine)  
The Chastisement of Eros, ca. 1450-1500  
Facsimile engraving, late 18th or 19th c.



Eros, also known as Cupid or Love, was a common theme in Renaissance art, representing the struggle between the rational and the irrational mind. Eros is here tied to a tree and, as was usual, blindfolded. He is surrounded by four angry women who have snapped his bow, broken the bowstring, and torn it away from him. The young woman at the far right has her arms raised with arrows in hand, as if to beat the captured god; the woman next to her wields a piece of the broken bow, and the scattered arrows lie **trampled** in the foreground. Next toward the left, a more mature woman carries in one hand what appears to be a wrapped skein of yarn, an attribute of the female sex, and an emptied quiver in the other. These three women may represent the three ages of a woman's life, during any of which she might be foiled by the promises of the god of love. The fourth, leftmost, figure is the only one with an actual weapon. She wields a large knife in her right hand and grasps the edge of Eros's feathers, as if to **suggest** that reason is about to clip love's wings (her headdress resembles that of a sphinx; compare cat. no. 35). The tree that Eros hangs upon is cruciform, lending the scene a faint religious overtone of sacrifice. Its bare and truncated branches are symbolic of withered love, the drying up of passion.

The image is not rendered in a particularly skillful manner. Eros's body is stiffly drawn and crudely modeled, and the space is shallow and flattened, with no reference to a landscape that would indicate depth or place. The circular format does, however, intensify the sense of violence and rage. The style is typical of the earliest engravings of the mid-15th century.

This print is one of many facsimiles in the exhibition, which can be determined by the type of paper on which it is printed, a heavy and smooth material made of wood fibers rather than rags. Paper was made from rags until the early 1700s, when growing demand required inexpensive and readily available raw materials. Thus this version must have been printed in the late 18th or 19th century.

# 71

Marcantonio Raimondi (Italian, ca. 1480-1534)  
The Three Graces, ca. early 1500  
Facsimile engraving, 19th c.

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Marcantonio Raimondi, goldsmith and painter, was the most admired printer of his day and this is an example of his fully-developed style. He relied less on contour modeling than fine cross-hatching to model the figures. The women's bodies are rounded, three-dimensional, and sculptural without appearing muscle-bound. They are placed in a space with depth: the central figure's foot just breaks the picture plane, as if it were coming over the edge of the step, subtly enhancing the sense of real space. The image creates an elegant **combination** of movement and detail. We feel the gentle sway of the Graces as they are joined in contemplating and sharing the fruits they hold, while Raimondi's deft use of fine line produces their intricate hairstyles and the swaying palm leaves above.

This classical image and its meaning are typical of the Renaissance. The Three Graces, daughters of Zeus and the nymph Eurynome, represented Joy, Charm and Beauty, ideals that were central to Neo-Platonic discussions as they are today—love being a timelessly popular subject. They are often associated with the god and goddess of love, Venus and Cupid (or Aphrodite and Eros).

**Raimondi** produced some 1,000 prints, the majority of them from designs by the painter Raphael. Their highly successful partnership, an early example of collaboration between a designing artist and a reproduction printer, is an example of a modern form of production we can trace back to the Renaissance. Skill and subject matter put Raimondi's work in high demand across Italy and throughout northern Europe. Artists would copy these prints to learn how to model drapery, gestures, and the figure. His style was clear and his modeling of figures unobtrusive, qualities that lend themselves to teaching, without the artist overpowering the student's own developing style.



## 72

Heinrich Aldegrever (German, 1502-1561)  
The Abduction, 1530  
Facsimile engraving

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Heinrich Aldegrever, a goldsmith, painter, and printer, produced some 300 prints, most in a very small format, which led to his identification with a group of printers known as the Little Masters. His work focused on the Old and New Testaments, allegorical figures, and myths from antiquity. This engraving is an example of his classically-influenced images: a mythical satyr riding horseback carries off a protesting maiden as a well-muscled man stands by impotently. These lusty creatures, half-man and half-goat, were often depicted kidnapping, seducing, or raping young women. Visual symbols for the animal aspects of the human psyche, they signified mischievous and salacious activity. In 1530 the viewer would have read this image as a cautionary tale: man, the lowly sinner, must strive to overcome his basic bodily instincts. Symbolically, the maiden is looking above and beyond the helpless male. Salvation comes from on high, not from some earthly source. The framing of Christian spiritual development in classical motifs was typical of the Renaissance.

Influenced early on by Albrecht Dürer, Aldegrever created a personal monogram (AG, upper right) that gives an obvious nod to the famous AD signature of the man he so admired. Strong, well-developed modeling of the figures and horse is an example of Dürer's influence, as is the use of fine cross-hatching that follows the contours of the muscles, closely worked to create shadow and depth. Aldegrever's treatment of drapery and hair sets off culminating curls and billowing folds against large planar areas. The mane, the maiden's flowing locks, and the coiled pubic hair peeping out from the male's draped groin are finely rendered in his curvilinear style.

TCF



## 73

Giovanni Battista Piranesi (Italian, 1720-1778)

"Clementi XIII P.M."

Frontispiece for *Antichita d'Albano e di Castel Gandolfo*  
(Rome, 1764)

Etching

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SCHOLARS, EXPLORERS, PRIESTS  
*HOW THE RENAISSANCE GAVE US  
THE MODERN WORLD*

CATALOGUE CHECKLIST

INTRODUCTION

1. After Pierre Garnier (French, 1725-1800, Master 1742)  
Bacchus  
Bronze, 18 ¼" x 7 ¼"  
Gift of Mr. and Mrs. Hans Arnhold, 60.85
2. Unknown artist, Flemish  
Virgin Annunciate, Late Medieval, ca. 1400s  
Stone with traces of paint, 39" x 24" x 11 ½"  
Gift of Albert Fried, 63.14
3. Workshop of Gian Lorenzo Bernini (Italian, 1598-1680)  
Bust of a Young Woman with a Mantle, ca. 1598-1680  
Marble, 16" x 8 ⅝" x 5"  
Gift of Mr. and Mrs. Andrew A. Lynn, 58.16

RELIGION AND THE ARTS: FROM UNITY AND FAITH TO  
PLURALISM AND REASON

4. Unknown artist, Spanish  
Papal Saint, Late Medieval, ca. 1500s  
Wood and paint, 43 ½" x 10 ½"  
Gift of the Class of 1958, 59.134
5. Unknown artist, Brabant, Dutch  
Reliquary bust of young woman, ca. 1400s  
Wood and paint, 14 x 11 ½"  
Gift of Mr. and Mrs. Jack Linsky, 64.22
6. Unknown artist, Italian  
Reliquary in the form of an arm with a blessing hand, Late Gothic,  
ca. 1400s  
Wood and copper, 22" x 11"  
Gift of Mr. and Mrs. Jack Linsky, 62.44

7. Jusepe de Ribera, Lo Spagnoletto (Spanish, 1591- 1652)  
St. Jerome Reading, ca. 1624  
Etching with engraving and drypoint, 7 ¼" x 9 ¾"  
Gift of Audrey McMahan, P53
8. Rembrandt Harmenz van Rijn (Dutch, 1606-1669)  
Jews in the Synagogue, 1648  
Etching with engraving and drypoint, 3 ¼" x 5 ¼"  
Gift of Audrey McMahan, P91
9. Frans Francken II (Flemish, 1581-1642)  
Worship of the Golden Calf, ca. 1630-1635  
Oil on canvas, transferred to wood in 1812, 20" x 30"  
Mr. and Mrs. Julius J. Cardile, 74.2.1
10. Follower of Alessandro Algardi (Italian, 1598-1654)  
Christ at the Column, ca. 1630  
Bronze figure in polychrome wood tabernacle, 23" x 15 ½"  
Gift of Mr. and Mrs. Hans Arnhold, 60.83

RELIGION AND THE ARTS:  
THE PROTESTANT REFORMATION

11. Peter Flötner (German, ca. 1475/85-1546)  
Printed by Hans Guldenmund (German, 1490-1560)  
The Poor Common Ass, 1525 or 1526  
Woodcut, 7" x 15 ½"  
Gift of Audrey McMahan, P195
12. Albrecht Dürer (German, 1471-1528)  
Erasmus of Rotterdam, 1526  
Engraving, 10 ½" x 8 ¼"  
Gift of Mr. and Mrs. Joseph Ternbach, 63.37
13. Workshop of Andrea della Robbia (Italian, 1435-1525)  
Lunette of Madonna between Saints Francis and John,  
ca. 1460-1520  
Glazed terra cotta, 32" x 16 ¼"  
Gift of Mr. and Mrs. Benjamin H. Namm, 59.167
14. Unknown artist, Limoges, French, ca. 1500s  
Six panels from a devotional shrine  
Grisaille enamel, 13 ½" x 15 ¾"  
Gift of Mr. and Mrs. Jack Linsky, 64.20

15. Attributed to Nicholas Froment, (French, ca. 1435-1484)  
Lamentation over the Dead Christ, ca. 1450  
Oil on wood panel, 33 ½ x 27 ¾"  
Gift of Mr. and Mrs. Jack Linsky, 57.2
16. Hartmann Schedel (German, 1440-1514)  
St. Philip Being Stoned on the Cross, *The Nuremberg Chronicle*,  
folio CV, 1493  
Woodcut, 5 ¼" x 4 ¼"  
Gift of Audrey McMahan, P80
17. Unknown artist, Italian  
Madonna and Christ Child, ca. 1550-1600  
Boxwood, 10 7/8" x 3 ¼" x 3"  
Bequest of Joseph Ternbach, 88.1.20
18. Guido Reni (Italian, 1575-1642)  
St. Christopher Carrying the Christ Child, early 1600s  
Etching, 10 ¼" x 8"  
Gift of Audrey McMahan, P63

#### EMPIRICISM:

#### AWAKENING INTEREST IN EARTHLY LIFE

19. Daniel Nikolaus Chodowiecki (German, 1726-1801)  
*Cabinet d'un Peintre* (The Artist and his Family), 1771  
Facsimile engraving, 6" x 8"  
Gift of Audrey McMahan, P168
20. Philips Wouwerman (Dutch, 1619-1668)  
A Dutch Horseman's Game, ca. 1650-1668  
Oil on canvas, 48 ½" x 3 ¾"  
Gift of Dr. Joseph Schoneman, 67.134
21. William Hogarth (British, 1697-1764)  
William Hogarth Painting the Comic Muse, 1764  
Engraving, 6<sup>th</sup> state, 13 ½" x 13 ¾"  
Gift of Audrey McMahan, P202
22. Adriaen Jansz van Ostade (Dutch, 1610-1685)  
Cottage Interior with Peasant Feast, ca. 1650s  
Etching, 10 ½" x 12 ¾"  
Gift of Mr. Ernest Erickson, 58.51

23. Adriaen Jansz van Ostade (Dutch, 1610-1685)  
Peasant Scene, ca. 1642  
Oil on panel, 6 ¾" x 8 ½"  
Gift of Mr. and Mrs. Jack Linsky, 64.15
24. Wenceslaus Hollar (Bohemian, 1607-1677)  
Muffs, 1644-1652  
Facsimile etching, 19<sup>th</sup> c., 2 ½" x 3 ½"  
Gift of Audrey McMahan, P166
25. Wenceslaus Hollar (Bohemian, 1607-1677)  
Hawks and Owls, 1663  
Possibly from *Animalium ferarum florum veriumque icons*,  
Francis Barlow after Hollar, 1671 or 1674  
Facsimile etching, 19<sup>th</sup> c., 5" x 7 ½"  
Gift of Audrey McMahan, P164
26. Wenceslaus Hollar (Bohemian, 1607-1677)  
A Bolognese Dog, 1649  
Facsimile etching, 19<sup>th</sup> c., 3" x 5"  
Gift of Audrey McMahan, P165
27. Franz Dotte (German, active ca. 1595-1600)  
Rosewater Basin with The Four Seasons  
Gilded silver, 21 ¾" diameter  
Gift of Mr. Paul Doll, 62.7
28. Albrecht Altdorfer (German, ca. 1482/85-1538)  
Fir Tree in a Mountainous Landscape, ca. 1520-23  
Colored facsimile etching, 4 ¼" x 6 ¼"  
Gift of Audrey McMahan, P143
- THE RISE OF THE INDIVIDUAL :  
PORTRAITURE AND NEW OPPORTUNITIES FOR WOMEN
29. In the style of Antonio Moro (Anthonis Mor van Dashorst, Dutch,  
1516/20-1576/78)  
Charles V of Spain, ca. 1559-1561  
Oil on wood, 36" x 28"  
Gift of Mr. and Mrs. Jack Linsky, 58.23
30. Workshop of Giovanni da Bologna (Italian, 1529-1608)  
or Valerio Cioli Settignano (1529-1599)  
Dwarf Astride a Tortoise, after 1560-1608  
Bronze, 4 ¾" x 3 ½"  
Gift of Max and Georgina Falk, 92.9.10

31. Attributed to Willem de Poorter (Dutch, 1608-1648)  
Repentant Magdalene  
Oil on canvas, 49 ¼" x 39 ¼"  
Gift of Dr. Joseph Schoneman, 60.40
32. Elisabetta Sirani (Italian, 1638-1665)  
Rest on the Flight into Egypt  
Etching, 6 ⅝" x 7 ⅛"  
Gift of Audrey McMahan, P61
33. Girolamo Mocetto (Italian, ca. 1470-1531)  
Judith, after Andrea Mantegna, 1500-05  
Engraving, 11 ¾" x 7 ½"  
Gift of Audrey McMahan, P133
34. Hans Baldung-Grien (Germany, 1484/85-1545)  
The Witches' Sabbath, 1510  
Chiaroscuro woodcut, 14 ½" x 10"  
Gift of Audrey McMahan, P145
- THE CLASSICAL REVIVAL:  
EXPANDING KNOWLEDGE ACROSS TIME**
35. Workshop of Severo da Ravenna (Italian, ca. 1496-1543)  
Formerly attributed to Andrea Riccio (Italian, 1470-1532)  
Inkwell with seated Cupid supported by three winged sphinxes  
Bronze, 6 ½" x 6" x 6"  
Gift of Judge Irwin Untermyer, 58.1
36. Artist unknown, Italian  
Bust of a Man, ca. 1600  
Bronze, 8" x 4 ½" x 3 ⅓"  
Gift of Max and Georgina Falk, 88.3.2
37. Workshop of Severo da Ravenna (Italian, ca. 1496-1543)  
Seated Satyress with Child  
Bronze, 7 ⅞" x 5 ¼" x 5 ⅛"  
Gift of Mr. and Mrs. Jack Linsky, 60.2
38. Andrea Riccio (Italian, 1470-1532)  
Formerly attributed to the workshop of Severo da Ravenna (Italian, ca. 1496-1543)  
Atlas Supporting an Oil Lamp  
Bronze, 6 ⅜" x 4 ½" x 4"  
Gift of Mr. and Mrs. Jack Linsky, 61.5
39. Workshop of Severo da Ravenna (Italian, ca. 1496-1543)  
Seated Satyress  
Bronze, 7 ¼" x 5 ⅜" x 3"  
Gift of Dr. Joseph Schoneman, 64.30
40. Unknown artist, Italian  
Portrait Bust of a Man in the Guise of a Roman Emperor, ca. 1500s  
Bronze, 11 ½" x 7" x 3 ½"  
Gift of Irwin Untermyer, 59.2
41. Unknown artist, Italian  
Roman gladiator, ca. 1500s  
Bronze, 17 ½" x 12 ¾" x 10 ½"  
Gift of Mr. and Mrs. Hans Arnhold, 60.84
42. Unknown artist, Italian  
Hercules, based on the Farnese Hercules, ca. 1600s  
Bronze, 11 ⅜" x 5 ⅛" x 4"  
Gift of Mr. and Mrs. Hans Arnhold, 60.86
43. Unknown artist, Italian, ca. 1500s  
Centaur  
Bronze, 9 ¾" x 5 ½" x 10"  
Gift of Jack Linsky, 69.17
44. Jacopo de'Barbari (Italian, ca. 1460/70-before 1516)  
Apollo and Diana, ca. 1500-1505  
Facsimile engraving, 19<sup>th</sup> c., 6 ¼" x 4"  
Gift of Audrey McMahan, P197
45. School of Nicolas Poussin (French, 1594-1665),  
probably by Gaspard Dughet (French, 1615-1675) and Carlo Maratti (Italian, 1625-1713)  
Bacchanal, ca. 1664-1670  
Oil on canvas, 36 ½" x 50"  
Gift of Mr. Arthur L. Erlanger, 66.49
46. Agostino Musi (Agostino Veneziano, Italian, 1490-1540)  
Apollo and Daphne, ca. 1518  
Engraving, 9 ¼" x 6 ¾"  
Gift of Audrey McMahan, P57
47. Attributed to Antonio Maria Zanetti (Italian, 1680-1757)  
Aeneas Carrying Anchises from the Burning of Troy  
Watercolor on paper reproduction, 19<sup>th</sup>-20<sup>th</sup> c., 10 ⅞" x 6"  
Gift of Mr. and Mrs. Harris B. Steinberg, 63.54

48. Salvator Rosa (Italian, 1615-1673)  
Tritons in Combat, ca. 1660  
Facsimile etching, 4 ¼" x 6 ½"  
Gift of Audrey McMahan, P179

49. Master E. S. (German, active ca. 1440-1467)  
The Emperor Augustus and the Tiburtine Sibyl, ca. 1450  
Facsimile engraving, 8 ½" x 5 ½"  
Gift of Audrey McMahan, P189

#### EXPLORING THE GLOBE: EXPANDING KNOWLEDGE ACROSS SPACE

50. Unknown artist, Cuzco School Altiplano, Peru or Bolivia  
Madonna and Child, ca. 1700s  
Oil on canvas, 23" x 17"  
(Photographic facsimile of the original  
under conservation)  
Gift of Walter Marks, 2003.4.70

51. Unknown artist, Cuzco School, Altiplano, Peru or Bolivia  
Madonna with Christ Child Reading a Book, ca. 1700s  
Oil on canvas, 27" x 22"  
Gift of Walter Marks, 2003.4.69

52. Workshop of Peter Paul Rubens (Flemish, 1577-1640),  
possibly by Workshop of Frans Snyders (Flemish,  
1579-1657)  
Madonna and Child, c. 1615-1624  
Oil on linen, 40 ½" x 29"  
Gift of a friend of the Collection, 57.1

53. Hand-woven textile fragment of repeating figures  
Peru, South Coast, ca. 1200-1400  
Wool and natural dyes, 8" x 4 ½"  
Gift of an anonymous donor, 98.11.2

54. Animal effigy  
Mexico, Paquime (Casas Grandes), 1200-1450  
Terra cotta, 5 ¼" x 5 ¾" diameter  
Gift of Gladys Mills, 98.1.2

55. Warrior Ornament  
Colombia, Eastern Highlands, Late Muisca Period,  
1000-1600  
Tumbaga (alloy of gold and copper), 3" x 1 ¾"  
Gift of Anonymous Donor , 99.2.14

56. Unknown artist, Persian  
King Rostam recognizes his son Sohrab, Miniature from a  
manuscript of the epic *Shahnamah* of Firdawsi  
("Book of Kings") , ca. 1370-1507  
Tempera on paper, 14 ¼" x 10"  
Gift of Ernest Erickson , 58.37

57. Unknown artist, Japanese  
Caricature of Five Men, Tokugawa period, 1700s  
Colored ink on rice paper, 10 7/8" x 11"  
Gift of the Friends of Queens College Library, 66.5

58. Seated Lion  
India, Travancore, Mughal period, ca. 1500-1700  
Ivory, 3 ¾" h  
Gift of Mr. and Mrs. Jack Linsky, 61.3

59. Six-sided ceremonial container  
China, Qing dynasty, ca. 1650-1750  
Bronze, 12" h  
Bequest of Joseph Ternbach, 88.1.21

60. Bracelet  
Mali, West Africa, ca. 1000-1400  
Bronze, 2 ¾" diameter  
Gift of Dr. Werner Muensterberger and Michael Ward, 2006.2.14

Bracelet  
Mali, West Africa, ca. 1000-1400  
Copper alloy, 2 ¾" diameter  
Gift of Dr. Werner Muensterberger and Michael Ward, 2006.2.17

#### SCIENCE AND TECHNOLOGY: PRINTMAKING AND PAPER

61. Martin Schongauer (German, 1445-1491)  
Death of the Virgin, ca. 1470-1475  
Facsimile engraving, 17<sup>th</sup> -18<sup>th</sup> c., 10" x 6 ½"  
Gift of Audrey McMahan, P158

62. Martin Schongauer (German, 1445-1491)  
The Flight into Egypt , ca. 1470-75  
Facsimile engraving, 17<sup>th</sup>-18<sup>th</sup> c., 10 ½" x 6 ½"  
Gift of Audrey McMahan, P157
63. Martin Schongauer (German, 1445-1491)  
Saint Anthony Tormented by Demons, ca. 1470-75  
Facsimile engraving, 17<sup>th</sup>-18<sup>th</sup> c., 12 ½" x 9"  
Gift of Audrey McMahan, P156
- ALBRECHT DÜRER:  
FATHER OF THE NORTHERN RENAISSANCE
64. Albrecht Dürer (German, 1471-1528)  
*Philipp Melancthon*, 1526  
Facsimile engraving, 6 ¼" x 5"  
Gift of Audrey McMahan, P06
65. Albrecht Dürer (German, 1471-1528)  
*Virgin and Child with a Monkey*, ca. 1498  
Facsimile engraving, 7 ¼" x 4 ¼"  
Gift of Audrey McMahan, P149
66. Albrecht Dürer (German, 1471-1528)  
Madonna by the Wall, 1514  
Facsimile engraving, 5 ¼" x 4"  
Gift of Audrey McMahan, P151
67. Albrecht Dürer (German, 1471-1520)  
"The Flagellation" (B33) from the *Small Passion*, 1511  
Woodcut, 5 x 4"  
Gift of Ruth L. Cohen, Ph.D., Queens College, B.A., 1949
68. Albrecht Dürer (German, 1471-1520)  
Christ Nailed to the Cross (B39), 1511  
Wood engraving, 5 x 4"  
Gift of Ruth L. Cohen, Ph.D., Queens College, B.A., 1949

PRINTMAKING:  
FACSIMILES, COPIES, AND FORGERIES

69. Publius Terentius Afer, "Terence" (Roman, ca. 185-159 B.C.E.)  
*Comoediae*, published in Strassburg by Johann (Reinhard) Grüninger, 1496  
Printed page with woodcut image of Clitipho, 9 ½" x 6"  
Gift of Audrey McMahan, P74
70. Unknown artist (Italian, Florentine)  
The Chastisement of Eros, ca. 1450-1500  
Facsimile engraving, late 18<sup>th</sup> or 19<sup>th</sup> c., 7 ½" x 7 ½"  
Gift of Audrey McMahan, P194
71. Marcantonio Raimondi (Italian, ca. 1480-1534)  
The Three Graces, ca. early 1500  
Facsimile engraving, 19<sup>th</sup> c., 8" x 14 ¼"  
Gift of Audrey McMahan, P135
72. Heinrich Aldegrever (German, 1502-1561)  
The Abduction, 1530  
Facsimile engraving, 6" x 4"  
Gift of Audrey McMahan, P183
73. Giovanni Battista Piranesi (Italian, 1720-1778)  
"Clementi XIII P.M." Frontispiece for *Antichita d'Albano e di Castel Gandolfo* (Rome, 1764)  
Etching, 17 ⅞" x 25 ⅝"  
Anonymous gift in the Memory of George Parks, 81.69

