

The Brilliant Line: Following the Early Modern Engraver, 1480-1650

September 18, 2009-January 3, 2010

When the first engravings appeared in southern Germany around 1430, the incision of metal was still the domain of goldsmiths and other metalworkers who used burins and punches to incise armor, liturgical objects, and jewelry with designs. As paper became widely available in Europe, some of these craftsmen recorded their designs by printing them with ink onto paper. Thus the art of engraving was born.

An engraver drives a burin, a metal tool with a lozenge-shaped tip, into a prepared copperplate, creating recessed grooves that will capture ink. After the plate is inked and its flat surfaces wiped clean, the copperplate is forced through a press against dampened paper. The ink, pulled from inside the lines, transfers onto the paper, printing the incised image in reverse.

Engraving has a wholly linear visual language. Its lines are distinguished by their precision, clarity, and completeness, qualities which, when printed, result in vigorous and distinctly brilliant patterns of marks. Because lines once incised are very difficult to remove, engraving promotes both a systematic approach to the copperplate and the repetition of proven formulas for creating tone, volume, texture, and light. The history of the medium is therefore defined by the rapid development of a shared technical knowledge passed among artists dispersed across Renaissance and Baroque (Early Modern) Europe—from the Rhine region of Germany to Florence, Nuremberg, Venice, Rome, Antwerp, and Paris. While engravers relied on systems of line passed down through generations, their craft was not mechanical. Rather, their close study of earlier systems led to creative improvisations to the medium's rigid visual language.

The dates of this exhibition mark defining moments in the history of engraving: around 1480 engravers began to regularly sign and actively market their prints, and after about 1650 engraving would be integrated almost entirely with etching. In the intervening years rapid visual changes took place. As you begin to follow the early modern engraver to your left, you will encounter some of the remarkable objects and innovations that shaped the history of a medium.

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CHECKLIST OF THE EXHIBITION

Cornelis de Visscher, Dutch, 1628/29-1658; ca. 1619/1629 - ca. 1663
Portrait of Gellius de Bouma, ca. 1656
Engraving on medium weight cream laid paper
Bequest of Isaac C. Bates 13.1149

Rubens's engravers had a rapid impact outside of their immediate circle. Their facility for creating an immensely subtle range of tones was particularly successful for portraiture as well as for the reproduction of paintings. Here, Cornelis Visscher depicted with striking naturalism the ruddy face, glossy coat, and silken beard of a clergyman. The sculptural volumes refer to Goltzius, and the overall tonal subtleties, to Rubens.

Gellius Peri de Bouma (about 1579–1658) was the preacher of the Reformed Protestant Church in Zutphen. The inscription alludes to his venerable age of seventy-seven and his fifty-five years of service. In the style of Dutch portraits of the day, de Bouma looks straight into the viewer's eye and raises his hand as if about to speak.



Agostino Carracci, Italian, 1557-1602
Titian, Italian; Venetian, 1488/90-1576
Portrait of Titian, 1587
Engraving
Bequest of Isaac C. Bates 13.1155

Although Agostino Carracci of Bologna was a direct descendent of Marcantonio's style of engraving (the straight cross-hatching on the ear reveals this allegiance), by 1587 he had begun to integrate international engraving techniques. Here, he employed a broad burin and elegant, long curved lines spaced some distance apart to achieve the tactile qualities of the fur collar and satin coat. In this way, the work responds to the coloristic and textural demands of Venetian painting. The lozenge pattern on the painter's skin and the abandonment of a strict contour on the face's left edge indicate that he looked at Cornelis Cort's engravings quite closely, if still with some hesitancy.



The print reproduces a self-portrait by Titian (now in Berlin). Agostino probably worked directly from the painting, which he significantly cropped, and from which he altered the clothing in order to provide clearer tactile and tonal contrasts.

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Jan Harmensz. Muller, Dutch, 1571-1628

Hendrick Goltzius, Dutch, 1558-1617

Jacob Matham, Dutch, 1571-1631

Portrait of Hendrik Goltzius, 1617 - 1620

Engraving on medium weight cream laid paper, trimmed within
platemark

Bequest of Isaac C. Bates 13.1161

Jan Harmensz. Muller was perhaps the most outrageous of Goltzius's followers, and his visually extravagant works promote the idea that engraved lines could exhibit sculptural or figural form in and of themselves. To commemorate his teacher in this portrait (created the year of Goltzius's death) Muller organized the wide, swelling grooves with ample space between them to build a sculptural form matched by a sculptural niche. The niche area also displays a moiré pattern, an optical effect that creates a distracting visual interference when crossed lines are overlaid at slight angles. Goltzius himself avoided this effect.



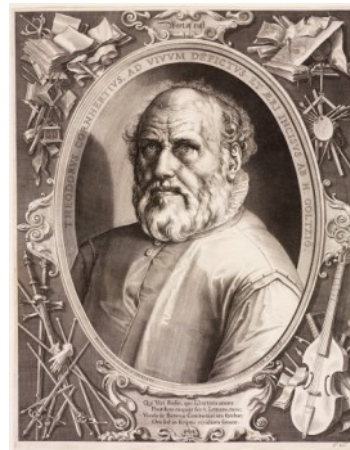
Hendrick Goltzius, Dutch, 1558-1617

Portrait of Dirck Volckertsz. Coornhert, 1591

Engraving on medium weight cream laid paper, trimmed along and
within platemark

Bequest of Isaac C. Bates 13.1166

Executed in a tighter, finer mode than his Apollo (left), this portrait of Goltzius's early teacher demonstrates how far Goltzius had moved from his mentor's technique of emphasizing parallel hatching and contour lines by 1591. (Coornhert's Triumph of Patience is on view in the previous section.) The loose, sagging skin is created by a network of swelling lines, short strokes, and dots that define the intermediate tones. The man's shadow, cast into the niche, convinces us of the engraving's inscription, that Goltzius depicted Coornhert "from life" (ad vivum).



Dirck Volckertsz. Coornhert was an artist, intellectual, and outspoken statesman who had been exiled from Haarlem due to his liberal religious convictions. The border features Coornhert's device, "Know, or let go" (Weet of rust), which expresses his belief that man cannot know all divine mysteries, and the wise refrain from acting in haste in the face of uncertainty. Goltzius created this engraving the year of his teacher's death. Its large scale offers a tribute to his master, while its technical virtuosity affirms his excellent guidance.

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Cornelis de Visscher, Dutch, 1628/29-1658; ca. 1619/1629 - ca. 1663
The Pancake Woman, ca. 1650
Engraving on light weight cream laid paper, trimmed to platemark
Bequest of Isaac C. Bates 13.1207

Although Visscher worked in the dark or “black” manner, his technique was wholly different from that of Van de Velde (left). His thicker lines are less neatly assembled and punctuated by extensive dotting, making his overall composition appear more painterly in its final effect. An independent engraver who worked in Amsterdam for most of his life, his technique nonetheless reflects the influence of the school of engravers surrounding the painter Pieter Paul Rubens (whose works hang at right).

Images of working-class subjects were popular in the Netherlands. Prior to Visscher, both Jan Van de Velde II and Rembrandt van Rijn had made prints depicting a woman selling pancakes, a popular street food. While their compositions offer a vivid slice of street-corner life, Visscher presents an interior domestic scene, where the grandmotherly woman is surrounded by children and a very curious cat.



Gérard Edelinck, Flemish, 1640-1707
Peter Paul Rubens, Flemish, 1577-1640
Leonardo da Vinci, Italian, 1452-1519
The Battle of Anghiari, 1657-1666
Engraving
Bequest of Isaac C. Bates 13.1216

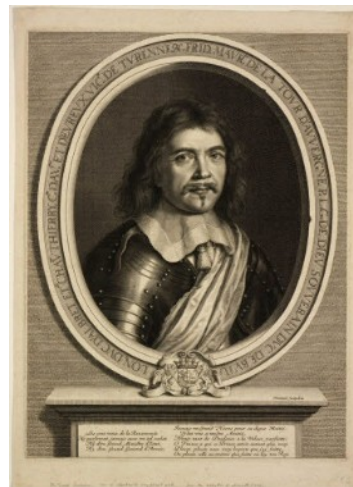


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Robert Nanteuil, French, 1623-1678
Frédéric-Maurice, Duc de Bouillon, 1600s
Engraving
Bequest of Isaac C. Bates 13.1217

Robert Nanteuil obviously studied works by the Rubens school and Goltzius in addition to Mellan, deciding to strictly regulate Rubens's emphasis on overall tone, and to temper Goltzius's assertive, sculptural line. To create continuous tone, Nanteuil applied astonishingly regular flicks over the surface of the image, a system that breaks down only at the microscopic level (and that anticipates the visual language of a halftone print, a mechanically reproduced image). Swelling lines intimate the advance of shadow onto raised areas (like the lips, or pupils), meeting at imperceptible tips where the burin was removed from the plate.

Frederic-Maurice de la Tour d'Auvergne, Duc de Bouillon (1605–1652) was prince of the independent principality of Sedan and a general in the French royal army. Although he conspired against the French troops in 1641, he was later won over by Cardinal Richelieu, First Minister to Louis XIII, with the promise of high office and compensation for the cessation of his lands.



Robert Nanteuil, French, 1623-1678
Henri de la Tour d'Auvergne, Viscount of Turenne and Marshal of France (The Great Turenne), 1665
Engraving
Bequest of Isaac C. Bates 13.1219

Nanteuil prided himself on understanding and embracing the material properties of engraving, but then overcoming its manual and visual constraints. He wrote a series of maxims in which he described the careful planning that must accompany every plate. Nanteuil's special emphasis on his own technique and naturalistic presentation fit within his aspirations as an Academician. Declared a liberal art by King Louis XIV (notably one of Nanteuil's sitters) in 1660, engraving was, by the height of Nanteuil's career, beholden to all of the discourses surrounding art-making in the Academy.



The Viscount of Turenne (1611–1674), often called just Turenne, was the younger brother of the Duc de Bouillon (see his portrait, left), and the epitome of the 17th-century noble warrior. He achieved military fame during his lifetime and became one of only six men honored with the title Marshal General of France. Campaigns under his leadership in Italy and Holland eventually brought an end to the Thirty Year's War.

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Anna Maria van Schurman, Dutch, 1607-1678
Self Portrait, 1633
Engraving, trimmed along and within platemark
Jesse Metcalf Fund 2002.30

Anna Maria van Schurman was a poet and scholar as well as a visual artist, for whom engraving was one of many artistic pursuits including painting and engraving calligraphy on glass with a diamond. She learned to engrave from the professional engraver Magdalena van de Passe in Utrecht (see her engravings at left).



Van Schurman was remarkably erudite (she was the first female student at the University of Utrecht) and was celebrated by male intellectuals in her time for her knowledge of several languages. She published an essay on the education of women: her conclusion was that women should be educated in all matters if it did not interfere with their domestic duties, a radical position at the time. She saw engraving and other arts as a means by which a virtuous woman could occupy idle time. Here, she presents herself as a learned lady (composing a legend in Latin) who is also modest. The legend reads: "No pride or beauty prompted me to engrave my features in the unforgiving copper; but [it was] because my un-practiced graver was not yet capable of producing good work, [and] I would not have risked a weightier task the first time."

Cornelis van Kittensteyn, Dutch, ca. 1598 - ca. 1652
Willem Pietersz. Buytewech, Dutch, 1591 - 1624
Jan van de Velde II, Dutch, ca. 1593-1641
Plate 1, The Triumphal Entry of Willem of Nassau, Prince of Orange, 1623
Engraving on laid paper
Helen M. Danforth Acquisition Fund 2006.46A



Cornelius van Kittensteyn learned to engrave from Jacob Matham, an apprentice to Hendrick Goltzius. But instead of adapting the Haarlem school's formulas for tone—particularly their swelling lozenges and dots—Kittensteyn engraved with a deliberate delicacy, concentrating on straight lines placed in more traditional patterns, similar to the fine manner of Wierix. Seemingly a conscious alteration to his teacher's style, Kittensteyn's technique allowed him to place emphasis on the many textures of the composition—textiles, animal skin, and hair—over heroic form or dramatic lighting effects.

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Conceived as a triumphal procession in five sheets intended to be viewed as a frieze, this set is missing its fourth sheet. The theme is related to a painting executed at the city hall of Delft in 1620 and now lost. The composition presents an imagined procession of several generations of the ruling family of The Netherlands, the House of Orange. The patriarch, William of Nassau (the Silent) sits in the final chariot and is preceded by his successors. The historical figures are flanked by the Christian Virtues, the Political Virtues, and the Military Virtues, each numbered and named in Kittensteyn's elaborate calligraphic script.

Cornelis van Kittensteyn, Dutch, ca. 1598 - ca. 1652

Willem Pietersz. Buytewech, Dutch, 1591 - 1624

Jan van de Velde II, Dutch, ca. 1593-1641

Plate 2, The Triumphal Entry of Willem of Nassau, Prince of Orange, 1623

Engraving on laid paper

Helen M. Danforth Acquisition Fund 2006.46B

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Plate 4, The Triumphal Entry of Willem of Nassau, Prince of Orange, 1623

Engraving on laid paper

Helen M. Danforth Acquisition Fund 2006.46C

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Jan van de Velde II, Dutch, ca. 1593-1641

Plate 5, The Triumphal Entry of Willem of Nassau, Prince of Orange, 1623

Engraving on laid paper

Helen M. Danforth Acquisition Fund 2006.46D

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Magdalena van de Passe, Dutch, ca. 1600-1638

Maarten de Vos, Flemish, 1532-1603

The Temple of Diana at Ephesus, from the series "Seven Wonders of the World", 1614

Engraving on paper

Mary B. Jackson Fund 2006.7.3

Magdalena van de Passe, one of the few female names in Early Modern engraving, came from a family of engravers and built an independent reputation as a reproductive engraver. Her style combines many of the lessons of previous engravers both north and south. The swelling line recalls Goltzius, but Magdalena reintroduced contours around her figures, relying less on Goltzius's formulas and heroic proportions. From fine manner engravers, she incorporated extensive dot-work. This combination may have also come from Italian sources, particularly Agostino Carracci, whose works appear on the next wall.

These are two of seven prints in the series illustrating the Seven Wonders of the World; the other plates in the series were completed by her brothers and father.



Magdalena van de Passe, Dutch, ca. 1600-1638

Maarten de Vos, Flemish, 1532-1603

The Lighthouse of Alexandria, from the series "Seven Wonders of the World", 1614

Engraving on laid paper

Mary B. Jackson Fund 2006.7.5

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Jan Saenredam, Dutch, 1565-1607

Abraham Bloemaert, Dutch, ca. 1564-1651

Jacob Razet

Venus Grows Cold without Ceres and Bacchus, (Love Grows Cold without Food and Wine), ca. 1600

Engraving

Mary B. Jackson Fund 2006.92.3

One of Goltzius's best students, Jan Saenredam's mastery lay in his evenly weighted burin hand and lightness of touch, which produced silvery delicacy and astonishing light effects.

Drawing upon a Roman farce by Terence explained by the 16th-century humanist Erasmus, this image illustrates the idea that food and drink, the gifts of Ceres and Bacchus, nourish desire, as embodied by Venus. Saenredam united the three gods with reverberating reflections across the image and with a circular composition in which their limbs overlap. Cupid, god of lust, incites the desire, as he reaches to pluck one of Venus's grapes.



Grégoire Huret, French, 1606-1670

Neptune and Thetis Carrying the Riches of the Empire to Cardinal Richelieu, 1626-1642

Engraving on paper

Walter H. Kimball Fund 2008.18

Grégoire Huret worked primarily from his own inventions. A member of the French Academy, he wrote a treatise on perspective and optics in 1670. Pictorial stability dominates his engraving language. Layers of hatching form perpendicular grids at angles that avoid the moiré effect. The result is a surprisingly polished image that is also stylized, and less naturalistic than that of Nanteuil. Huret used etched lines to reinforce contours and create ornament. His integration of the two



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techniques would become the norm for printmakers after about 1650.

This allegorical homage to Cardinal Richelieu, Louis XIII's chief minister, probably coincided with his (self) appointment as Grandmaster, Chief, and Superintendent General of Navigation and Commerce in 1626. Richelieu, represented here by his coat-of-arms, was responsible for centralizing France's disparate governing factions and paving the way for absolutist rule.

Cornelis Cort, Netherlandish, ca. 1533-1578
Joannes Stradanus, Flemish, 1523-1605
The Practitioners of the Visual Arts, 1578 (engraved 1573)
Engraving on paper
Georgianna Sayles Aldrich Fund 2008.19.1

Cornelis Cort's new tonal system—in which the swelling line is now the basic organizing mark—allows for varied textures, volumes, and spaces to work in harmony. Crossed swelled lines form lozenge shapes, whose net-like grids create dark or medium tones depending on the density of the lines (and with incredible evenness). By placing fewer crossed lines at the edges of forms and allowing more space between them, the composition retains remarkable clarity of space and form. The openness and tonal agility becomes even more pronounced in the work of Cort's followers on this wall.

The engraving depicts the fine arts of painting, sculpture, architecture, casting, and engraving. All benefit from drawing and the study of anatomy represented by the specimens at left. All of the arts operate under the figure of Rome ("ROMA"). Engraving ("Typorum aeneorum incisoria") is placed prominently at the lower right. The engraver is shown moving the copperplate underneath the weight of the burin, while another burin rests on the table along with a pair of magnifying spectacles and a cloth. A print hangs from the table's open drawer.

Francesco Villamena, Italian, 1566-1624
The Brawl of Bruttobuono, 1601
Engraving on paper
Georgianna Sayles Aldrich Fund 2008.19.2

In *Presentation of Christ at the Temple* (left), Villamena responded to the coloristic effects of Veronese's painting by providing dramatic tonal contrasts and fully working every inch of the plate. Here, he responds to a composition of his own invention. Utilizing fewer types



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of marks, which are widely spaced and exceptionally neat, and allowing the white of the page to play an important role in defining light and dark, Villamena's system emphasizes a dynamic sense of rhythm and design. Moiré patterns, made from lines crossed at slight angles, dominate the most heavily shaded areas.

The engraving is dedicated to the great patron of the arts Ciriaco Mattei (1542–1614), whose villa appears in the background. Spanish possession of territories in Southern Italy was widely contested in this period by various foreign powers. Villamena shows a street brawl between the so-called Bruttobuono, a supporter of the Spanish, and stone-throwing pro-French thugs. The sinister cloaked figure at far left is about to attack the doomed Bruttobuono with a sword. The pro-Spanish Mattei apparently gave sanctuary to the mortally wounded Bruttobuono in this real-life event.

Giulio Campagnola, Italian, 1482-1515
Christ and the Woman of Samaria, 1510-1512
Engraving with stipple on paper
Helen M. Danforth Acquisition Fund 2009.13

Giulio Campagnola experimented with stippling—a technique of making small flicks and dots with the point of the burin—to create a soft, velvety, tonal composition with subtle transitions akin to sfumato in oil painting. Campagnola's exquisite dot-work relied on a painter's sense for shading and color and his idiosyncratic style thus responded to paintings by his Venetian contemporaries. Campagnola also quoted one of Dürer's landscapes in the background, distinguished by the vertical lines that denote the water's reflection. Unlike Marcantonio's regular system of line, Giulio's system could not be easily duplicated by other engravers.



Based on a now lost composition attributed variously to Giorgione and to Titian, the engraving depicts the meeting between Christ and the woman of Samaria at an impressively classical well. According to the Gospel of John, Christ asked the woman for a drink of water, which he called everlasting life, and revealed himself to her as the Messiah.

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Marcantonio Raimondi, Italian, ca. 1480-ca. 1534

Mars, Venus, and Cupid, 1508

Engraving on paper

Gift of Mrs. Gustav Radeke 21.021

This early example of Marcantonio's work reveals his knowledge of nielli (see an example and description of niello work in the nearby case). The multiple, dark contours recall engravings by Mantegna's engravers, such as *Elephants* (left). But the fine hatching applied to the figures reveals some acquaintance with prints by Albrecht Dürer and Lucas van Leyden.

Made after a work by an unknown designer, the composition portrays the two lovers, Mars, god of war, and Venus, goddess of love, and Cupid, the god of lust. The figure of Mars may be based on a drawing by Michelangelo.



Premier Engraver

Andrea Mantegna, Italian, 1431-1506

Hercules and Antaeus, 1470-1500

Engraving, trimmed along and within platemark

Gift of Mrs. Murray S. Danforth 28.047

Several engravers worked directly with Andrea Mantegna, the famous court artist to the Marquis Ludovico Gonzaga at Mantua, to make engravings after the master's designs. The Premier Engraver, whose identity has long been disputed, was one of the finest and most consistent of these engravers. Here, the technique of bold outlines and parallel hatching creates dramatic shadows that recall antique relief sculpture, which was much admired in Mantegna's milieu.



The demi-god Hercules holds in mid-air the giant Antaeus, whose strength came from contact with the earth, and whom Hercules thus killed by suspending him above it. A rustic trophy in the form of a tree trunk slung with the skin of the slain Nemean lion (one of Hercules' labors) at right above a quiver of arrows refers to Hercules' earlier victories, as does the Latin motto "Divo Herculi Invicto" (to the invincible and godlike Hercules). The oily residue visible on the upper right of this engraving indicates that it was once displayed in an album whose owner frequently thumbed through its pages.

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Martin Schongauer, German, ca. 1430-1491
St. Anthony Tormented by Demons, ca. 1470-1475
Engraving on laid paper
Gift of Mrs. Gustav Radeke 30.015



Albrecht Dürer, German, 1471-1528
The Large Horse, 1505
Engraving on laid paper, trimmed along platemark
Gift of Mrs. Murray S. Danforth 30.025

These two prints demonstrate Dürer's mature graphic system, in which he responded to the precision and clarity of engraving, describing both texture and space by varying the direction, density, and arrangement of lines in controlled sections. Short flicks mediate the transitions from highlighted areas to tonal areas, while the darkest shadows are achieved by short lines laid between two longer ones. Elegant s-curves travel across forms to create volume. These uniformly sized sheets were called "half-sheets" and were the most frequent of Dürer's formats. Such prints offered an atlas for the application of Dürer's tonal system as they traveled to other practitioners in France, Italy, Spain, and even the New World.



Designed as companion prints, Dürer's *The Small Horse* and *The Large Horse* are visual essays on the ideal and naturalistic qualities of the horse. The small horse is presented in profile and perfectly proportioned in a posture related to ancient equestrian statues. The large horse is shown in a unique stance, its hind legs raised, in order to accentuate its muscularity and physical presence.

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Albrecht Dürer, German, 1471-1528
The Small Horse, 1505
Engraving on paper
Gift of Mrs. Murray S. Danforth 30.026

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Albrecht Dürer, German, 1471-1528
Madonna with the Pear, 1511
Engraving, trimmed to platemark
Gift of Mrs. Murray S. Danforth 32.184

Dürer's *Madonna with the Pear* exhibits his mastery of the precise and graphic qualities of engraving. His deeply cut lines, ordered space, and sharp contrasts result in an active surface that delights the eye with variety.



In contrast, Lucas's *Virgin and Two Angels* eschews engraving's harder, more graphic qualities. Here, he softened the contrasts between foreground, background, textures, and objects. By emphasizing the effect of light on surfaces, such as the shadow cast on the tree by a branch, and by applying an overall shallow line to every area of the plate, his image is unified and atmospheric.

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Martin Schongauer, German, ca. 1430-1491
The Entombment, The Passionca. 1480
Engraving, trimmed within platemark
Gift of Mrs. Murray S. Danforth 32.185

Trained as a painter in the Upper Rhine city of Colmar, Martin Schongauer learned much from studying engravings by the Master ES but brought to engraving a painter's sense for light and color. His marks vacillate from interpretive, draftsman-like lines, evident here on St. John's drapery, to more regular systems of hatching and cross-hatching, as on the drapery of the Virgin Mary. Like the Master ES, Schongauer outlined each figure with one continuous contour, but he also softened tonal transitions with finer hatching placed at the edges of his forms.



Part of a series of twelve prints representing Christ's Passion, *The Entombment* depicts the moment after the Crucifixion when Christ's body is interred. Christ is surrounded by the Virgin Mary and St. John the Evangelist on the near side of the sarcophagus, and by Joseph of Arimathea, Nicodemus, and the three Marys (Mary Magdalene, Mary of Cleopas, and Mary, mother of James) behind it. Spatially isolated from the others and bathed in light, Christ, the Virgin, and St. John are the spiritual center of the pyramidal composition.

Lucas van Leyden, Netherlandish, ca. 1494-1533
The Virgin and Child with Two Angels, 1523
Engraving on medium weight cream laid paper, trimmed along and within platemark
Gift of Mrs. Murray S. Danforth 32.187

Dürer's *Madonna with the Pear* exhibits his mastery of the precise and graphic qualities of engraving. His deeply cut lines, ordered space, and sharp contrasts result in an active surface that delights the eye with variety.

In contrast, Lucas's *Virgin and Two Angels* eschews engraving's harder, more graphic qualities. Here, he softened the contrasts between foreground, background, textures, and objects. By emphasizing the effect of light on surfaces, such as the shadow cast on the tree by a branch, and by applying an overall shallow line to every area of the plate, his image is unified and atmospheric.



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Marco Dente, Italian, ca. 1493-1527
Raphael, Italian, 1483-1520
Venus Wounded by the Rose's Thorn, ca. 1516
Engraving
Gift in memory of William Babcock Weeden by his children
43.400.123

Marco Dente studied engraving in the studio of Marcantonio Raimondi. Like his master, he produced engravings almost exclusively after Raphael's tonal drawings and paintings. Dente's works were influential in elaborating the taste for Marcantonio's system, by repeating it almost exactly. Some of Dente's copperplates were published later in the 16th century by the Roman publisher Antonio Salamanca. This impression is such an example, and was furthermore retouched by the Roman engraver Francesco Villamena.



The engraving depicts Venus pulling a thorn from her foot after running through the forest barefoot. According to the ancient poet Bion of Smyrna (ca. 100 BCE), her blood stained the rose's petals red. Dente probably reproduced a preparatory drawing for one of the frescoes by Raphael (or perhaps his pupil Giulio Romano) found in the bathroom of Cardinal Bibbiena in the Vatican Palace.

Domenico Campagnola, Italian, ca. 1500-1564
The Battle of Naked Men, 1517
Engraving, trimmed to platemark
Gift in memory of William Babcock Weeden by his children
43.400.130

Domenico Campagnola was the adopted son of Giulio Campagnola and was equally novel in his approach to engraving. Since he was well known among collectors for his drawings, it is possible that he sought to imitate his drawing style in this fluid, sketchy engraving. The long, flowing lines characterize the rhythm and movement of the bodies rather than describing their volumes, and the style challenges some of the rigidity and clarity that we usually associate with engraving's materials. Although not frequently emulated by others, some homage to Domenico's style may be detected in engravings by the French artist Jean Duvet (right).



Battle and tournament scenes such as this demanded great skill in the arrangement of composition and mastery of the representation of men and horses, while retaining a loose association with the classical past. Although famous battle pieces by Leonardo da Vinci and

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Michelangelo were widely circulated in copies, Domenico more likely looked to a composition by Titian, making it his own by emphasizing great confusion and turmoil.

Egidius Sadeler II, Flemish, 1570-1629

Hans von Aachen, Flemish; German, 1552-1615

Rudolf II, Holy Roman Emperor, 1603

Engraving on medium weight cream laid paper

Gift of Alice G. Taft, Marianna Taft, Hope Smith and Brockholst M. Smith 45.113.18

In addition to those artists who worked directly for him, Goltzius generated a number of followers who adopted his technique farther afield. Flemish-born Aegidius Sadeler II spent most of his career in Germany and then as imperial printmaker to a succession of Holy Roman Emperors at the court of Prague. Sadeler's portrait exhibits all of Goltzius's innovations, but on a less heroic scale. It also incorporates the delicate hatching and atmospheric, tonal background more typical of the Antwerp fine manner.

This official court portrait depicts the Holy Roman Emperor Rudolf II (r. 1576–1612) wearing the victor's laurel crown and dressed in armor with a clasp bearing the insignia of the Order of the Golden Fleece. The inscription reads "Augustus, the triumphant emperor," linking Rudolf to the glorious Roman ruler of the past. The eagle and fish-tailed goat at the top of the print were emblems used by Augustus. Bracketing the portrait are personifications of Rudolf's enlightened reign.



Claude Mellan, French, 1598-1688

Death of Adonis, ca. 1630

Engraving

Gift of Mrs. Murray S. Danforth 46.351

After about 1630, Mellan began to subtract from, rather than add to, his vocabulary of marks, reducing it almost exclusively to the swelling line, as evident in this engraving of his own invention. Expertly spaced at intervals with varying depths, the swelling line does all the work of creating volume and light without any cross-hatching. The edges of forms are defined by the termination of swelling lines running perpendicular to them. Mellan portrayed the approaching amorini in



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the background with the simplest pattern of parallel lines, merely suggesting the outlines of the bodies and allowing the viewer to reconcile the shapes.

Classically composed in reference to French painters like Nicolas Poussin, the engraving narrates how Venus, pierced by Cupid's arrow and besotted with love for Adonis, finds him dead after being gored by a wild boar. The amorini in the background try to hunt down the boar after its fatal blow.

William Rogers, British, fl. ca. 1589-1604
Portrait of William Cecil, ca. 1572-1604
Engraving
Gift of Mrs. Murray S. Danforth 46.355

The fine manner spread quickly outside of the Netherlands, as the demand for portrait engravings became a mainstay of the engraver's art. In France and England, where the cult of the portrait was particularly strong, the fine manner was the predominant style for several decades. Though laborious, it responded well to the textures of rich and shiny fabrics and to individualized facial features.

Guillaume le Gangneur (1553–1624) was an author, writing instructor, and writing secretary to Henry IV. William Cecil, 1st Baron Burghley (1520–1598), was an English statesman and chief advisor to Queen Elizabeth I for most of her reign. Both the middle bourgeoisie and the highest nobility had their portraits made by engravers as they rose through the ranks or solidified their place in society.

Etienne Delaune, French, 1518-1583
La Victoire (Victory), Combats and Triumphs 1550-1572
Engraving, trimmed within platemark
Gift of Mr. Henry D. Sharpe 46.532



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Andrea Mantegna, Italian, 1431-1506
Elephants, Triumph of Julius Caesar, ca. 1470-1500
Engraving, trimmed within platemark
Mary B. Jackson Fund 47.023

Giovanni Antonio da Brescia was one of Andrea Mantegna's collaborators. He employed a signature return stroke, or zig-zag, to create continuous tone on his figures (evident on the ox's back). The gray areas visible on the modeling of the central male figure suggest the use of a drypoint needle or a finer burin.



This print is based on one of a series of nine canvases made by Andrea Mantegna around 1500 portraying Julius Caesar's Gallic triumph in a frieze-like format. Drawn from a variety of literary sources, principally Plutarch, Appian, and Suetonius, the Triumphs were less an accurate rendition of an historical event than a celebratory re-creation of an imagined Roman triumphal procession. The paintings were made famous in the Renaissance due to prints like this one that reproduced the original canvases.

Lucas van Leyden, Netherlandish, ca. 1494-1533
The Conversion of St. Paul, 1509
Engraving on medium weight cream laid paper, trimmed within platemark
Gift of Mr. Henry D. Sharpe 47.035



Dürer's prints had made their way to the Netherlands by the early 1500s, and the German master's success in the medium may have encouraged the younger Lucas van Leyden to pursue printmaking with dedication. Lucas's preeminence in engraving and his influence on the style of other engravers would come to rival that of Dürer. Lucas carved shallower lines than Dürer, which meant that his plates held up to fewer impressions on the press. His delicate, feathery strokes and his characteristic use of a gray, silvery ink created atmospheric effects far more subtle than Dürer's boldly graphic compositions.

While on the road to Damascus, Saul, a persecutor of Christians, was struck by a blinding light and, confronted with the voice of Christ, converted to Christianity. Now St. Paul, he became one of the most important early missionaries. Lucas portrayed the dramatic conversion only in the far left background. In the foreground, he depicted the blinded Paul led, helpless, to Damascus. Lucas often inverted the dramatic and mundane aspects of religious narratives, which challenged viewers to ponder the true nature of the story: in

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this case, St. Paul's temporary blindness contrasts with his spiritual revelation or "true" vision.

Hieronymus Wierix, Flemish, ca. 1553-1619
Philips Galle, Netherlandish, 1537-1612
Pride (Superbia), from the series "The Seven Vices", before 1612
Engraving on light weight cream laid paper
Mary B. Jackson Fund 47.060.2

Hieronymus Wierix and his brothers Johannes and Anthonius were probably trained as goldsmiths before they began to engrave for Antwerp print publishers as well as the famed book publisher Christopher Plantin. While drawing upon the model of previous Antwerp engravers, Hieronymus and Johannes developed a particularly fine and delicate manner suited to portraiture and small illustrative works.

These are two prints from a set of seven depicting the Capital, or Deadly Sins. Such allegories were popular subjects for prints, plays, and tableaux in Antwerp. The close, portrait format and squat features challenge the serious content of the subject, even suggesting that some may have found humor in the works.

Hieronymus Wierix, Flemish, ca. 1553-1619
Philips Galle, Netherlandish, 1537-1612
Gluttony (Gula), from the series "The Seven Vices", before 1612
Engraving on light weight cream laid paper
Mary B. Jackson Fund 47.060.6

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Jacques de Gheyn II, Dutch, 1565-1629

Karel van Mander I, Dutch; Flemish, 1548-1606

Ger. Valk

The Parable of the Prodigal Son, 1596

Engraving (left sheet of two) on medium weight cream paper

Walter H. Kimball Fund 47.414.1

De Gheyn's work on the previous wall fits stylistically into the Haarlem School. This work also reflects Goltzius's influence, with its swelling lines and density of lozenges and dots that create volume and light, but it also shows De Gheyn's stronger tendency toward the finer detail and descriptive qualities that line could achieve. The luxurious ornament throughout the image is appropriate to the subject, as it serves to reinforce the sensual and sexual nature of the prodigal son's digressions.

This large, two-sheet print, meant to be pasted together, depicts a popular subject in the Protestant north. The prodigal son is a young man dressed in a fashionable doublet who bows to his dancing partner, a young woman with a shimmering gown reminiscent of allegorical depictions of Vanity. Dedicated to the leader of the Dutch military in its struggle against Spain, the moralizing verses warn sinners of the seduction of love, and implore them to seek forgiveness with God, who will forgive those who repent. The ambiguity of the image's message (should we indulge in the visual pleasures, or eschew them?) threatens to undermine its overall moral intent.



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Jacques de Gheyn II, Dutch, 1565-1629
Karel van Mander I, Dutch; Flemish, 1548-1606
Ger. Valk
The Prodigal Son, 1596
Engraving (right sheet of two)
Walter H. Kimball Fund 47.414.2

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Italian
Leonardo da Vinci, Italian, 1452-1519
Knot Pattern (The Fifth Knot), ca. 1495–1498
Engraving on cream laid paper
Museum Works of Art Fund 47.666



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Nicolaes de Bruyn, Flemish, 1571-1656
Jan Brueghel the Elder, Flemish, 1568-1625
Landscape with an Elegant Couple and a Stag Hunt, 1607
Engraving on medium weight cream laid paper
Gift of Dr. Charles Bradley 48.075

As engraving became more international in its scope and technique, engravers began to pick and choose styles that met the demands of their own particular market. The Antwerp artist Nicolaas de Bruyn made the conscious decision to engrave in the style of the much earlier engraver Lucas van Leyden, whose works are on view in the exhibition's first section. This delicate, atmospheric approach made up of mostly straight lines was appropriate for De Bruyn's large-scale landscape scenes, while tapping into a specialized market of Lucas's admirers. The scale of De Bruyn's engravings was something new, however. Such large formats may have been intended to be painted and hung on walls as substitutes for paintings.



Albrecht Dürer, German, 1471-1528
Virgin and Child with a Monkey, ca. 1498
Engraving, trimmed to platemark
Gift of Mrs. Murray S. Danforth 49.001

Albrecht Dürer's earliest engravings already reveal his organized, graphic approach to engraving, characterized by refined transitions from dark to light that create unprecedented three-dimensionality. This engraving is noteworthy for its astonishing array of textures, from the monkey's hair to the Virgin Mary's velvet sleeve to the atmospheric sky, all achieved with extremely thin, long lines laid in organized sections.

The Virgin is shown with the Christ Child on her lap, next to a chained monkey within an expansive river landscape. The monkey is a zoological study with a theological role: it signifies the power of Mary's virtue to tame the lust of Eve (and thus Original Sin). The fisherman's house in the background was perhaps the most copied of all Dürer's landscape motifs.



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Albrecht Dürer, German, 1471-1528
The Four Witches, 1497
Engraving, trimmed within platemark
Gift of Mr. Henry D. Sharpe 49.127

Early in his career, Dürer grappled with the rigidity of engraving and depicted nude bodies with some hesitation. For instance, the poor reconciliation of shading within the left-hand figure's shape indicates that he may have begun the figure with a complete, single outline and thereafter shaded the form with hatching. As he quickly became proficient in the medium, Dürer worked in sections, modeling each section entirely before drawing a complete outline. The success of this technique is evident in Dürer's *Nemesis* (far right on this wall).



Dürer's depiction of four nude females and a grotesque devil exploits the late-15th-century interest in the Greek goddess Hecate, patroness of evil magic and transformations and goddess of crossroads. Hecate was often represented with three faces or bodies, probably to suggest that she could look in all directions at doorways or crossings. An underworld goddess, her counterpart on earth was Diana. Some scholars have therefore interpreted Dürer's four female figures as Diana, her backside facing the viewer, surrounded by the three forms of Hecate, her alter ego. Such complex allusions corresponded with the revival of classical languages and literature by humanists such as Willibald Pirckheimer in Dürer's native Nuremberg.

Pieter van der Heyden, Netherlandish, ca. 1530-ca. 1575
Pieter Bruegel I, Flemish, b. 1525-1530, d. 1569
Hieronymus Cock, Netherlandish, ca. 1510-1570
The Descent of Christ into Limbo, 1561
Engraving on medium weight cream laid paper
Gift of Mr. Henry D. Sharpe 50.018

This image points toward the influence of Giorgio Ghisi in Antwerp. Pieter van der Heyden's simple, open shading and disciplined but rich play of light and shadow would become the predominant, uniform style for engravers working for the Antwerp publisher Hieronymus Cock.



Bruegel's composition is based on an episode from the Gospel of Nicodemus in the Apocryphal New Testament. As Christ descends in a luminous bubble, the mouth of hell opens and the prophets and patriarchs contained within are saved. Limbo is populated by monsters, demons, and devilish machines, much like the hell scenes painted by Hieronymus Bosch sixty years earlier. A legend below offers a version of Psalm 24:9: "Lift up your heads, O ye gates; even

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lift them up, ye everlasting doors; and the King of Glory shall come in."

Hieronymus Wierix, Flemish, ca. 1553-1619

Harmen Adolfs., Dutch

Portrait of Catherine-Henriette de Balzac Dentraigues, Marquise of Verneuil, 1600

Engraving on light weight cream laid paper

Museum Purchase, by exchange 50.039

Wierix's fine manner and its unique characteristics are best understood when looking at his portraits. Here, Wierix relied on the white of the sheet to produce highlighted areas. His sitter has features formed from a decorative application of flicks and dots. If the engraved line itself is less substantial than those engravings that came before or after, Wierix's description of texture and naturalistic detail, especially from a distance, achieves a subtlety rarely duplicated. Contemporary collectors recognized the fine manner's refinement as well as its delicacy, and often requested that particular subjects be executed in this "sweet" style.

The Duchess of Verneuil was the second mistress of King Henry IV of France and bore him two children. The verses compare her beauty and grace to that of the gods.



Hendrick Goltzius, Dutch, 1558-1617

Quatre Vents

Christ with the Cross, ca. 1580

Engraving on medium weight cream laid paper

Gift of Miss Ellen D. Sharpe 50.314

Hendrick Goltzius was perhaps the most influential engraver after about 1580. As he learned to engrave in Haarlem and formed relationships with Antwerp publishers, Goltzius quickly adopted Cort's swelling line into his work. In this early example from his oeuvre, Goltzius incorporated the swelling line to create a heavily muscled Christ, while constructing narrative vignettes in surrounding niches with more traditional, straight parallel lines to define his forms.



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Made for an unknown patron and published in Antwerp, this orthodox Catholic image presents a counterpoint to contemporaneous Reformation imagery being produced in the city. Goltzius depicted Christ with the Cross against a landscape featuring the martyrdoms of the apostles. Six cartouches illustrate six of the seven acts of mercy (feed the hungry; give drink to the thirsty; shelter the traveler; clothe the naked; visit the sick; visit the imprisoned). Above, a cartouche and verses illustrate the sacrament of marriage. The verses below describe Christ's blood as the means for the redemption of human sin.

Jan Harmensz. Muller, Dutch, 1571-1628

Cornelis Cornelisz. van Haarlem, Dutch, 1562-1638

Hendrick Goltzius, Dutch, 1558-1617

The Fight Between Ulysses and Irus, 1589

Engraving

Gift of Murray S. Danforth, Jr. 50.321

Like his portrait of Goltzius (left), this engraving after a painting by the mannerist artist Cornelis Cornelisz. van Haarlem exhibits Muller's tendency toward exaggeration of both the technical possibilities of the engraved line, and of form. A far cry from the ordered hatching at the edges of forms found in prints by Marcantonio, this image utilizes few straight lines: observe the concentric circles that form the back of the central nude figure of Ulysses.

The engraving depicts a scene from Homer's *Odyssey* when Ulysses is challenged to a fight by the much younger Irus outside of his home. Ulysses easily wins the fight, which takes place in front of the inhabitants of Ithaca. Here the victorious Ulysses stands above the enormous, and unconscious, body of Irus in front of a crowd of onlookers populated with superfluous objects, such as a basket and a baby, typical of Cornelisz. van Haarlem's work.



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Lucas van Leyden, Netherlandish, ca. 1494-1533

Abraham and the Three Angels, 1513

Engraving on light weight cream laid paper, trimmed within
platemark

Gift of Murray S. Danforth, Jr. 50.326

The knee of the angel at left shows Lucas's important contribution to the development of tone in engraving technique. He achieved the effect of modeled shadow by cutting courses of curved parallel lines and then adding shorter lines in between. Dürer rarely applied this formula for shading, instead preferring a system of straight, crossed lines with flicking. Lucas's technique may have influenced the invention of the swelling groove some forty years later, which would achieve the same general effect with fewer lines.



Master of the Die, Italian; or; German, b. ca. 1512, fl. 1533; ca. 1532

Giovanni da Udine, Italian, 1487-1564

Raphael, Italian, 1483-1520

Four Putti Playing Around a Garland, ca. 1530-1550

Engraving

Museum purchase: anonymous gift 51.012



Maerten van Heemskerck, Netherlandish, 1498-1574

Triumph of David, 1559

Pen and ink over underdrawing in black chalk on paper, incised for
transfer

Museum Works of Art Fund 51.095

Maerten van Heemskerck's drawing was used to create the accompanying engraving. To transfer the design, the drawing's contours were incised with a stylus onto a thin ground of wax on a copperplate or onto intermediary tracing paper. Close inspection will reveal incised lines on the contours of figures in the drawing.



Although Heemskerck's forms are Italianate, Dirck Volkersz. Coornhert's engraving style reflects a mixture of influences. Coornhert brought together the northern emphasis on shiny surfaces and textures, accomplished with many curved lines across bodies and somewhat disorganized marks (observe, for instance, the rendering of the ground in the print), combined with regular, short hatching at the edges of forms as in Italian examples.

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This is one of six plates on the theme of Patience composed in a successive “triumph” or procession format. Each features an exemplar of Patience from biblical history, accompanied by pictorial references to their trials in life. Here, David, one of the most powerful of Old Testament kings, rides upon a lion, which he has clearly tamed. Behind him Saul, who tried to murder him with a spear, is shown ready to strike. Simei, a captive who cursed David, follows behind, while in the background David is poised to strike down the giant Goliath. David is triumphant over his worldly trials and an exemplar for others.

Dirk Vellert, early Netherlandish; Flemish, fl. 1511-1544

The Vision of St. Bernard, 1524

Engraving, trimmed within platemark

Museum Works of Art Fund 51.508

Dirk Vellert was a contemporary of Dürer and Lucas van Leyden and the first Antwerp artist known to have made engravings. A glass painter, his experiments with etching on glass may have informed some of his mark-making, particularly his use of short lines and extensive dotting. Such handling tends to emphasize surface ornament. Vellert’s novel technique did not serve as a model for other engravers as did the more regular methods of Dürer and Lucas van Leyden.



St. Bernard of Clairvaux was a Medieval Cistercian abbot and champion of the Virgin Mary, who was the prime intercessor for the faithful. The Virgin and Child appear to him before an elaborate architectural fantasy.

Philips Galle, Netherlandish, 1537-1612

Pieter Bruegel I, Flemish, b. 1525-1530, d. 1569

The Parable of the Good Shepherd, 1565

Engraving on light weight cream paper

Museum Works of Art Fund 52.072

Like Pieter van der Heyden, Philips Galle was an engraver employed by the Antwerp print publisher Hieronymus Cock before striking out to run his own publishing house. His technique follows the broad and schematic style of most of Cock’s engravers.



Pieter Bruegel favored New Testament parables, in which he gave visual expression to Christ’s sometimes complex words. Here, he represented several episodes from the parable of the good shepherd found in the Gospel of John: at left are the thieves who enter the

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stable through its wall to steal the sheep; at the gate to the stable is Christ, embodying the metaphor, "I am the door." Christ-as-shepherd gives his life for his flock, unlike the shepherd at upper right, who flees from his flock when the wolf appears. Such images involved the viewer in a series of moral questions about how he might be implicated in his salvation through his moral or ethical behavior.

Jan van de Velde II, Dutch, ca. 1593-1641
The Sorceress, 1626
Engraving
Gift of Mrs. Murray S. Danforth 53.317

This "black" print reflects the market for prints with dramatic, flickering illuminations similar to effects in paintings of the period. Where some of Jan van de Velde's contemporaries may have utilized etching and engraving together with plate tone to achieve darker tonalities, Van de Velde used engraving alone. His effects are achieved by approaching the plate systematically, using few dots, and densely layering fine and exceptionally long lines in parallel and crossed courses. This extremely laborious process was hard won and rarely attempted by others.

This sinister scene depicts a young, nubile witch in classical garb preparing a nasty brew for her Sabbath, surrounded by her "familiars," beasts of every conceivable concoction, including a goat, the traditional symbol of lust. Some of the symbols—such as the cards, die, and tobacco in the foreground—would be more common to a vanitas image, serving to warn that life is fleeting and that temporal pleasures should be avoided. The verses further attest to this mixed meaning by condemning the evil effects of lust on the minds of mortals and the triumph of death over all humankind.



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Agostino Carracci, Italian, 1557-1602

Francesco Vanni, Italian, 1563-1610

Saint Jerome, ca. 1595

Engraving

Museum Works of Art Fund 57.002

More so than the print depicting Titian (above), this engraving after a now lost composition by Francesco Vanni reflects Agostino's close study of works by Cornelis Cort and particularly Hendrick Goltzius. Agostino used few types of marks, emphasizing the swell of the lines and the open spacing between them, which corresponds to the openness and elongation of figures in paintings by Vanni. Sketchy in its appearance, the style may have been intended to imitate that of a drawing rather than a painting.



St. Jerome is one of the Doctors of the Church responsible for a Latin revision of the Bible. Following convention, he is shown as an ascetic in the desert, where he immersed himself in deep meditation and study. The verses address the contemplation of death, which is reinforced by the prevalent skull in the foreground.

Giorgio Ghisi, Italian, 1520-1582

Allegory of Life, 1561

Engraving, trimmed within platemark

Museum Works of Art Fund 57.032

This engraving—with its myriad effects, such as shining stars, turbulent water, and a distant rainbow—exhibits Ghisi's organized, rich chiaroscuro approach at its finest. By varying the direction and density of lines, Ghisi retained the clarity of composition even while filling every inch of the plate in a kind of horror vacui. Such overall tonal coverage would become the standard for reproductive engravings in the late 16th and 17th centuries.



A tablet at the lower left claims Raphael as the inventor, but scholars are not convinced that he devised the print (made several decades after his death); rather, it is probably of Ghisi's own invention. The engraving is an allegory, which, in the most general terms, depicts the two paths of good and evil. The bearded man, at left, has badly guided the boat of his own existence to a shore populated by jagged peaks and ferocious beasts. He reaches out toward a woman on the other side of a turbulent sea. She may represent Reason, or perhaps Glory, as she rests her hand on a palm tree, a symbol of victory. A rainbow in the distance intimates the possibility of hope and perhaps salvation. Two tablets featuring quotes from Virgil's *Aeneid* near each

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of the figures reference unrequited love, adding even more mystery to the ultimate meaning of the image.

Jacques de Gheyn II, Dutch, 1565-1629

Nicolas de Clerck

Fortune-Teller, ca. 1608

Engraving on light weight cream laid paper

Museum Works of Art Fund 58.053

Jacques de Gheyn II trained in Goltzius's studio, but left Haarlem for Amsterdam to start his own successful printmaking enterprise. Here De Gheyn employs a much simplified and elegant language of widely spaced, thick swelling lines, and reduces dependence on the lozenge and dot technique. This engraving has been attributed to Andries Stock, a close follower of De Gheyn's, in addition to de Gheyn himself.



Two elegantly dressed ladies, their coin purses prominently in view, have traveled outside the city to ask an itinerant fortuneteller their fates. As the gypsy, offset by a fantastic tree, takes the coin from the lady's hand, the lady's downcast eyes indicate her own moral dilemma. The accompanying verses, which have been cut from this impression, warn the viewer against trusting too much in the knowledge of the future. De Gheyn was interested in the world of witches and soothsayers, and made several compositions of preternatural phenomena.

Marcantonio Raimondi, Italian, ca. 1480-ca. 1534

Raphael, Italian, 1483-1520

St. Paul Preaching at Athens, ca. 1517-1520

Engraving

Museum Works of Art Fund 59.079

Here is Marcantonio's approach to engraving at its most regular and systematic, and therefore most easily repeatable by other practitioners. He placed bowed parallel lines perpendicular to the contour, crossed them with hatching, and then embellished with stippling or flicks (look closely at the female face in profile, lower right). He constructed each tonal section with short lines of one length and width, laying them parallel to one another, and avoiding the interpretive s-curves across forms found in Dürer's work. Such



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regularity created grids that could be applied to the edge of any form (look closely at the edge of St. Paul's drapery).

The print reproduces one episode from Raphael's designs for tapestries to be hung in the Sistine Chapel on the life of St. Paul. Here, the apostle Paul preaches to a crowd amid a grand architectural setting. Raphael included a portrait of Pope Leo X on the original cartoon to the left of the standing saint, but Marcantonio altered the figure to that of a generic audience member.

Marcantonio Raimondi, Italian, ca. 1480-ca. 1534

Baccio Bandinelli, Italian, 1493-1560

The Martyrdom of St. Lawrence, ca. 1525

Engraving, trimmed to platemark

Museum Works of Art Fund 59.085



Cristofano Robetta, Italian, b. 1462, fl. 1535

Adoration of the Magi, ca. 1496-1500

Engraving, trimmed to platemark

Museum Works of Art Fund 60.008



Primarily a goldsmith, Cristofano Robetta's few engravings drew upon compositions by painters in the region of Florence. The technical similarities with Schongauer and Dürer (whose engravings were widespread in Italy by 1500), may be difficult to grasp at first viewing. But Robetta relied on these Northern line systems more so than early Italian models by delineating his forms with curved, crossed hatching to intimate shadow and texture. Robetta also referenced Schongauer's ornamental "commas," which punctuate the ends of drapery folds, seen most clearly on the kneeling magi at left.

Adoration of the Magi depicts the three magi, or kings, who visited Christ after his birth. This composition generally follows a painting of 1496 by Filippino Lippi, while details such as the ox and donkey to the right of the Virgin and the landscape are quoted from prints by Schongauer and Dürer.

RISD MUSEUM

Albrecht Dürer, German, 1471-1528
Nemesis, ca. 1501- 1502
Engraving, timmed along and within platemark
Museum Membership Fund 65.032

Although this engraving relies on elements of the tonal system that defines *The Large Horse* and *The Small Horse* (left), it presents a more complex approach to texture, landscape, and space. Here Dürer relies on an extremely refined and complicated variety of marks that juxtaposes the very near and the very far and creates nuanced, atmospheric transitions. Large engravings with this level of detail took Dürer months to complete and were intended to appeal to the growing number of collectors interested in acquiring engravings as works of art.

Based on a Latin poem written by the Italian humanist Angelo Poliziano (printed in Venice in 1498), *Nemesis* depicts the goddess of retribution; her goblet and bridle represent reward and castigation. This iconography is combined with that of Fortune, as indicated by the figure's wings and her positioning on a globe.



Adamo Scultori, Italian, ca. 1530-1585
Giulio Romano, Italian, 1492/1499-1546
Sacrifice of a Pig, ca. 1547-1587
Engraving, trimmed within platemark
Museum Works of Art Fund 65.057

Engravers in the region of Mantua, such as Adamo Scultori and his sister, Diana Mantuana (right), learned much from the prints of Marcantonio and his followers. Given the strong tradition of engraving and fine metalworking in their home city, however, their prints look quite different from those made in Rome. Here, Scultori worked from a dark background achieved with parallel lines and notched dots, and then used profuse dotting to punctuate an otherwise well-known system of crossed lines at the edges of his forms. The flattened surface imitates relief sculpture.



The subject of a sacrifice appealed to the taste for the antique in Mantua, originating in part with Mantegna two generations earlier. The print's designer, Giulio Romano, was the apprentice and then chief assistant to Raphael in Rome, but spent his mature years in Mantua, where he executed many frescoes and panel paintings to decorate the court of Federico II Gonzaga (1500–1540).

Giovanni Battista Bertani, Italian, 1516-1576
*(recto) Hercules Victorious over the Hydra; (verso) Study of Hercules,
roman soldier's head, ornaments, ca. 1558*
Pen and ink with traces of red chalk on paper
Helen M. Danforth Acquisition Fund 65.078



Francesco Villamena, Italian, 1566-1624
Paolo Veronese
Presentation of Christ at the Temple, 1597
Engraving
Helen M. Danforth Acquisition Fund 66.102

After the Carracci brothers relocated to Rome from Bologna in 1597, Francesco Villamena trained with them and worked for them on several projects. His oversize, sculptural forms, created with thick, controlled burin strokes, recall Agostino Carracci, but his engravings also exhibit an open and simplified organization of marks. Notice the lines placed at extreme angles in the central, shining textile, and the fact that there is virtually no dotting.



The presentation of Christ at the Temple is described in the Gospel as Mary and Joseph's visit to the Temple of Jerusalem forty days after the birth, performed in obedience with the Law of Moses. Veronese's painting was in situ in the church of San Sebastiano in Venice in 1560. The print was dedicated to Marcello Vestrio Barbiano, secretary to Clement VIII (1592–1605).

RISD MUSEUM

Giovanni Luigi Valesio, Italian, ca. 1583-1633
Twelve Principal Movements of the Head, early 1600s
Engraving on paper
Helen M. Danforth Acquisition Fund 66.197



Thomas de Leu, French, ca. 1560-ca. 1620
Portrait of Guillaume le Gangneur, 1599
Engraving
Helen M. Danforth Acquisition Fund 66.210

The fine manner spread quickly outside of the Netherlands, as the demand for portrait engravings became a mainstay of the engraver's art. In France and England, where the cult of the portrait was particularly strong, the fine manner was the predominant style for several decades. Though laborious, it responded well to the textures of rich and shiny fabrics and to individualized facial features.

Guillaume le Gangneur (1553–1624) was an author, writing instructor, and writing secretary to Henry IV. William Cecil, 1st Baron Burghley (1520–1598), was an English statesman and chief advisor to Queen Elizabeth I for most of her reign. Both the middle bourgeoisie and the highest nobility had their portraits made by engravers as they rose through the ranks or solidified their place in society.



Boetius Adams Bolswert, Flemish, 1580-1633
Peter Paul Rubens, Flemish, 1577-1640
Schelte Adams Bolswert, Flemish, 1586-1659
Christ on the Cross with the Two Thieves, ca. 1631
Engraving
Museum Works of Art Fund 66.321

Another of Rubens's engravers engraved in a manner almost indistinguishable from his brother (left). Rubens's original painting was commissioned by the Antwerp burgomaster Nicolaas Rockox for the high altar of the Minderbroeders (Friars Minor, or Franciscan) Church in Antwerp. The verses below from John: 19 describe the moment when Christ was lanced with a soldier's spear.



RISD MUSEUM

Giovanni Battista Pasqualini, Italian, op. ca. 1619-1634
Giovanni Francesco Barbieri, called Il Guercino, Italian, 1591-1666
Christ with the Virgin and Saint John, 1621
Engraving on paper
Museum Works of Art Fund 69.104



Schelte Adams Bolswert, Flemish, 1586-1659
Peter Paul Rubens, Flemish, 1577-1640
Nicolaes Lauwers, Flemish, 1600-1652
The Fathers of the Church and St. Clare, ca. 1627
Engraving, trimmed within platemark
Gift of Anthony Olivo 69.150



Bolswert was among the second generation of engravers working for Rubens. Like his brother (whose work hangs to the right), Bolswert built upon Vorsterman's strategies. He increased the number of crossed lines that made up dark tonal areas while also applying greater discipline and regularity to the length and width of lines, creating ever more dramatic coloristic effects. Notice how no surface is left untouched. Each face is characterized not by the net of lozenges and dots common to Goltzius and Carracci, but by closely spaced parallel lines punctuated with flicks or dots.

Rubens designed this subject for a suite of tapestries on the Triumph of the Eucharist, commissioned by the Infanta Isabella, Governess of the Spanish Netherlands, for the intended location of the Convent of Poor Clares at Descalzas Reales, Madrid. Depicted with the patroness St. Clare are the church fathers who traditionally announced or defended the Eucharist.

RISD MUSEUM

Pierre Daret, French, ca. 1604-1678

Simon Vouet, French, 1590-1649

Virgin and Child, 1640

Engraving

Museum Works of Art Fund 69.163

Pierre Daret was another French engraver who worked briefly in Rome making engravings after the works of Simon Vouet. Comparing this work to that of Mellan (left), we can see that Daret's hand was more conservative, exhibiting a firm but thin line and a sense of smoothness achieved by polished, regulated grids and contour lines. His style was appropriate for such tender subject matter as the Virgin and Child, by capturing the effect of strong light and its attendant spiritual power.



Nicolas Beatrizet, French, 1515-after 1565

Michelangelo Buonarroti, Italian, 1475-1564

Section from Last Judgment (upper right, angels and arms of Christ), 1562

Engraving

Museum Membership Fund 70.055

A French engraver whose life was spent in Rome, Nicolas Beatrizet was another who built upon Marcantonio's system. In this work, Beatrizet reproduces the flat textures of fresco painting by surrounding his forms with extensive dotting.



This shaped copperplate comprises one of ten plates that together reproduce Michelangelo's 1541 Last Judgment, painted on the altar wall of the Sistine Chapel. When assembled, the prints measure almost five feet high. One of three artists to undertake this ambitious project, Beatrizet probably copied an earlier set of plates by Giorgio Ghisi; therefore this print was twice removed from the original. Prints after the Sistine Chapel frescoes proved enduringly popular in the Renaissance, providing an intimate view of works by Michelangelo that many would never see in person, and certainly not at such close range.

Lucas Emil Vorsterman, Flemish, 1595-1675

Peter Paul Rubens, Flemish, 1577-1640

Adoration of the Shepherds, 1620

Engraving on medium weight cream laid paper, trimmed to platemark

Museum Works of Art Fund 70.157



RISD MUSEUM

The young Flemish artist Lucas Vorsterman was the first engraver to work for Pieter Paul Rubens with the express mission of reproducing his paintings. Vorsterman covered every inch of the copperplate, realizing fully the tonal transitions from background to foreground with an astounding array of marks. The Virgin's face comprises light, ornamental flicking characteristic of the fine manner, combined with the netting and grids more common to Agostino Carracci's system. The untidy, almost haphazard application of marks at the edges of forms (look at the ox's snout, for instance) produced soft transitions that one would observe in a painting. The sheer number of marks decreases the emphasis on individual lines, achieving Rubens's desired effect of overall tone and color.

After learning of the birth of a Messiah from an angel, the shepherds visited the nativity as near witnesses to the birth of Christ. Rubens's painting of this subject originally hung in the Church of St. John in Mechelen.

Georg Pencz, German, ca. 1500-1550
Thetis and Chiron, 1543
Engraving, trimmed within platemark
Museum Works of Art Fund 71.005



René Boyvin, French, ca. 1525-after 1580
Luca Penni, Italian, d. 1556
Le Vieux Silène, ca. 1540-60
Engraving
Museum Works of Art Fund 72.088



Made by an unknown engraver, this is one of several copies after a design by the Italian painter Luca Penni, a Florentine artist who trained with Raphael in Rome and then went to France to assist in the decoration of the Château at Fontainebleau, the country estate of King Francois I. The engraver's style indicates that he was a close follower of René Boyvin, Paris's leading engraver in the mid-16th century. While dependent upon the general principles of Marcantonio's tonal system, the Parisian style is characterized by a shinier surface (achieved by crossing lines at slight angles to create moiré effects), delicate contours, and the hint of swelled lines.

RISD MUSEUM

Silenus was the companion and tutor to the Greek god of wine, Dionysus. Most often shown intoxicated, bald, overweight, and supported by satyrs, as we see here, Silenus was also thought to possess special prophesying powers that could only be accessed while he was intoxicated. Images of Silenus were plentiful in the Renaissance, adorning banquet halls and private rooms and serving as a source of amusement.

Giulio Bonasone, Italian, fl. 1531-1574
Polidoro da Caravaggio, Italian, 1495/1500-ca. 1543
Cloelia Crossing the Tiber, ca. 1545
Engraving
Georgianna Sayles Aldrich Fund 74.101

Giulio Bonasone relied on Marcantonio's system but developed a darker manner by placing lines more closely together and increasing ornamental flourishes. Later, engravers in Bonasone's home city of Bologna would learn the art of engraving in part by retouching many of Bonasone's copperplates.

The engraving depicts an episode described by Plutarch from the early history of Rome in which ten maidens, led by Cloelia, escaped imprisonment by the Etruscans by fleeing across the Tiber River. The original composition may have appeared on the frieze of a building as a relief sculpture by Polidoro da Caravaggio.



Hendrick Goltzius, Dutch, 1558-1617
Dancker Danckerts, Dutch, 1633 - 1666
Apollo, 1588
Engraving
Gift of Professor and Mrs. A. David Kossoff 81.193

By the 1580s, Goltzius had radically altered the engraver's formulas for producing shape, volume, and tone. Rather than a single contour around the figure, here lines terminate to form the figure's outline. Lozenges made from crossed swelling lines on Apollo's body are interspersed with dots to moderate the transition from dark to light. Also evident is the s-curve, a mark used by Dürer, but now swelled to follow the complicated volumes of clouds and activate the surface with swirling movement. Goltzius's inventiveness as a calligrapher is also on display in the inscription around Apollo's head, which describes the Sun God's ability to dispel shadows and illuminate the globe.



RISD MUSEUM

The exaggerated musculature of the sculptural Sun God and the twisting bands of clouds around the figure were inspired by the style of Bartholomeus Spranger, court artist to Emperor Rudolf II at Prague, whose drawings were sent to Haarlem.

Hans Sebald Beham, German, 1500-1550
Departure of the Prodigal Son, The Prodigal Son 1540
Engraving
Gift of the Fazzano Brothers 84.198.624A



Hans Sebald Beham, German, 1500-1550
The Prodigal Son Feasting, The Prodigal Son 1540
Engraving
Gift of the Fazzano Brothers 84.198.624B



Hans Sebald Beham, German, 1500-1550
The Prodigal Son Reduced to a Swineherd, The Prodigal Son 1540
Engraving
Gift of the Fazzano Brothers 84.198.624C



Hans Sebald Beham, German, 1500-1550
The Return of the Prodigal Son, The Prodigal Son 1540
Engraving
Gift of the Fazzano Brothers 84.198.624D

