



## ***Mannerism in Italy and the Low Countries***

February 14–April 26, 2009

The term “mannerism” derives from Giorgio Vasari’s use of *maniera* to describe the style of Michelangelo in the 1550 edition of his *Lives of the Artists*. Although mannerism finds its greatest expression in paintings (for example, Vasari’s *Adoration of the Shepherds*, in Brittingham Gallery III), its visually challenging and intellectually complex designs were widely disseminated in drawings and prints. The flourishing art of printmaking both in Italy and in the north played a key role in transmitting the artistic ideals of mannerism.

Enthusiasm for ancient Greek and Roman sculpture gained momentum at the beginning of the sixteenth century. Artists visited Rome to see the great antiquities collections, copying and perfecting the techniques and subject matter of the ancient models, as well as the works of High Renaissance masters, principally Raphael. Influential works by Michelangelo also provided rich source material for the mannerists. Certain artists of the sixteenth century drew on the lessons they had learned from these works to forge the new style, also known as the “stylish style.” The mannerist artists in sixteenth- and seventeenth-century Italy and the Netherlands intentionally manipulated the classical ideals of beauty, proportion, and symmetry, moving away from the imitation of nature and toward the creation of a more graceful, emotionally expressive, and spiritually charged style. This anticlassical approach to the human figure is characterized by elongation, torsion, exaggerated musculature, and irrational spatial relationships. A hallmark of the mannerist style is the *figura serpentinata*, in which the human body twists into a rising spiral, achieved without visible strain.

The mannerist style begun in Italy was reinvented in Haarlem at the end of the sixteenth century. At peace and liberally accepting of European artists fleeing repression, Haarlem was poised for the golden age of the Dutch Republic. In an atmosphere of prosperity, printmaking was a popular artistic pursuit, and the new generation of printmakers created novel images in an exciting mannered style that became synonymous with what was then modern art. Just as Giorgio Vasari had been the voice of mannerism and biographer of Italian artists, Haarlem mannerism found its champion in Carel van Mander, who translated Vasari’s famous text and added sections on painters from the low countries.

The Haarlem mannerists, like the Italians before them, reveled in intellectually sophisticated imagery and complex scenes, and they understood the usefulness of prints for disseminating their designs. However, for the Haarlem mannerists printmaking holds particular importance; they often collaborated to create prints that were not copies of other works so much as reinterpretations. The original drawings rarely specified the virtuoso swelling and tapering lines that characterize Haarlem mannerist prints. The artists developed an extraordinary style of engraving specifically to represent the human figure’s soft curves and swellings. Thus, prints are as integral as paintings and drawings to the legacy of the Haarlem mannerists.

## Italy

The origins of Italian mannerist prints can be traced to Marcantonio Raimondi. Raimondi arrived in Rome from his native Bologna around 1510 and drew inspiration from the celebrated High Renaissance painter Raphael, who was working on the decoration of the Vatican Palace. Over the next twenty years Raimondi led a revolution in Roman printmaking.

After Raphael's death in 1520 and the devastating 1527 sack of Rome, the artists who had worked closely under his guidance dispersed. Giulio Romano, Raphael's principal assistant and successor, was lured in 1524 to Mantua, where he became the principal court artist and architect of the duke Federico II Gonzaga. Giulio designed the Palazzo del Tè, a suburban pleasure palace, and the painted and stucco decoration provided source material for the Mantuan engravers Giovanni Battista Scultori and his children, Diana and Adamo. Giovanni Battista worked as a sculptor and stuccoist at the Palazzo del Tè and began making prints in 1530 under one of Raimondi's pupil, Agostino dei Musi of Mantua.

Giorgio Ghisi, the leading Mantuan engraver at mid-century, most likely learned Raimondi's technique from Giovanni Battista Scultori. Ghisi worked in Rome in the 1530s and '40s. Around 1550 he traveled to Antwerp where he produced large engravings after Raphael's Vatican Stanze, thus introducing the Italian painter's work to artists in the north. Ghisi worked in Paris from around 1556 to 1567, engraving designs by many mannerist artists. On his return to Mantua he produced prints after compositions by his brother, Teodoro, designs by Giulio Romano, and Michelangelo's frescoes on the Sistine ceiling. Ghisi's work is most important for transmitting Raimondi's particular reproductive engraving style to the publishing centers of northern Europe.

Girolamo Francesco Maria Mazzola, called Parmigianino, was another leading exponent of mannerism. Working first in his native Parma, he went to Rome in 1524 where he was hailed as "Raphael reborn." Fleeing to Bologna after the sack of 1527, he returned to Parma in 1530. Parmigianino's designs had a profound impact on contemporaries in Italy, as well as on northern artists working at the court of Rudolf II in Prague around the end of the sixteenth century. In the mid eighteenth-century, the Venetian draftsman, printmaker, and collector Anton Maria Zanetti purchased an important group of drawings by Parmigianino from Thomas Howard, 2nd Earl of Arundel, in London. Zanetti produced sets of chiaroscuro woodcuts after these appealing mannerist designs.

The mannerist style continued to hold sway in the work of certain artists in Rome in the early seventeenth century. Giuseppe Cesari, called the Cavaliere d'Arpino, is one such painter whose work for the ecclesiastical hierarchy in Rome pays homage to the great Renaissance models of the past as it looks forward to baroque innovations.

## The Netherlands

Like the Italian mannerists before them, the Haarlem mannerists reveled in intellectually sophisticated imagery and complex scenes. Printmaking was a revered tradition; though paintings were most prestigious, several famous artists in the Netherlands and Germany were best known for their original prints, works they designed and executed without collaboration. The Haarlem mannerists made reproductive prints after paintings, but they often created original works as well. Their original prints were often collaborative enterprises, with one artist supplying designs to another.

Goltzius was among the most important artists in Haarlem. He created prints and paintings after his own designs, as well as prints after the designs of others, and he supplied designs that were made into prints by other artists. Not only did Goltzius have close ties with Van Mander (the Vasari of the north), but also with Bartolomeus Spranger, an artist from the Netherlands who worked in Paris, Rome, Vienna, and finally as court painter to Rudolf II in Prague. Spranger also regularly worked with Haarlem artists, supplying designs to Goltzius and others. The combination of Spranger's complex designs and Goltzius's engraving style became the hallmark of Haarlem mannerism.

The Haarlem mannerists seem to have been in continual collaboration. Both Goltzius and Muller create prints after Cornelis Cornelisz. van Haarlem, Jacob de Gheyn II, working with Goltzius for five years. The designs provided by an artist were usually shaded ink drawings. The printmaker's job was to turn the ink tones into lines and stippling for engraving. The Haarlem mannerists developed a systematic engraving style that captured three-dimensional form in a regular network of lines.

The Sadeler family also played an important role in Haarlem mannerist printmaking. Raphael Sadeler I and his cousin Aegidius Sadeler II, both represented in this exhibition, were inspired by Goltzius' engraving style. The most famous of the Sadelers, Aegidius II, followed Bartolomeus Spranger to the Prague court where he created many engraved portraits, including those on view here of Eleonora Gonzaga and Frederick II, and the portrait of Spranger and his recently deceased wife, Christina Müller.

## Northwest Wall

1.

Adamo Scultori (after Michelangelo Buonarroti and Sebastiano del Piombo)

Italian, 1530–ca. 1585 (Italian, 1475–1564; Italian, ca. 1485–1547)

*The Scourging of Christ*, after 1550

Ink and brown wash with white heightening over black chalk on blue-green paper

Gift of Miss Charlotte C. Gregory, 64.15.8

This drawing is related to a wall painting executed by Sebastiano del Piombo in 1518–1524 in the church of San Pietro in Montorio in Rome. The design (*modello*) for it was provided by Michelangelo in 1516. Scultori produced two engravings after this composition. This drawing is probably the copy of an intermediary image, as it is neither an exact copy of Sebastiano's wall painting nor of Scultori's print.

## North Wall

2.

Diana Scultori (after Giulio Pippi, called Giulio Romano)

Italian, ca. 1547–1612 (Italian, ca. 1499–1546)

*Latona Giving Birth to Apollo and Diana on the Island of Delos*, ca. 1580

Engraving

Harry and Margaret P. Glicksman Endowment Fund purchase, 1993.38

This engraving is based on a preparatory drawing for a painting by Giulio Romano—one in a cycle of twelve illustrating the early life of the god Jupiter. Diana worked as a reproductive engraver in Rome from 1575, and was the only female printmaker to sign her work and be granted the privilege to profit from the sale of her prints.

3.

Giovanni Battista Scultori

Italian, 1503–1575

*Trojans Repelling the Greeks*, 1538

Engraving

Madeleine Doran Endowment Fund purchase, 2004.76

The episode represented in this detailed engraving is taken from Book 14 of Homer's *Iliad*. The horses and chariot of Poseidon and his broken trident appear in the waves in the lower left corner. The heroic nude in the foreground wielding a long sword may be identified as Poseidon himself. The warrior lying on the ground beneath him, protected by a comrade, could be the Trojan prince Hector, struck down by a stone soon after Poseidon entered the battle. Scultori was inspired by ancient marble reliefs, both for some of the details of the ships as well as for the densely packed frieze-like composition. The muscular and dramatically gestured figure style is indebted to Michelangelo.

4.

Giorgio Ghisi (after Teodoro Ghisi)

Italian, 1520–1582 (Italian, 1536–1601)

*Angelica and Medoro*, ca. 1570

Engraving

William R. Mitchell Fund purchase, 1997.45

The literary source for this print is Ludovico Ariosto's epic Renaissance poem *Orlando Furioso*, which recounts the struggles between the Saracens and Christians at the time of Charlemagne. Angelica, the beautiful and rebellious Queen of Cathay, defies the court and marries the Saracen hero, Medoro, inciting war. The lovers are shown pledging their union by inscribing their names on the trees. This and a companion print of *Venus and Adonis* are based on drawings by Ghisi's younger brother, Teodoro, a painter and naturalist, hence the detailed attention to the variety of foliage surrounding the couple. Angelica's dramatically contorted pose is a hallmark of the mannerist style.

5.

Ugo da Carpi (after workshop of Raffaello Sanzio, called Raphael)  
Italian, flourished ca. 1502–1532 (Italian, 1483–1520)  
*David Beheading Goliath*, ca. 1520  
Chiaroscuro woodcut  
Loan of Frank Horlbeck

Ugo da Carpi, the first printmaker to popularize the chiaroscuro woodcut, was active in Venice, Rome, and Bologna. The source for this composition is a fresco in the Vatican Logge executed by Raphael's workshop in 1519. Ugo's woodcut, however, differs significantly from the painting, while it is closely related (though reversed) to an engraving by Marcantonio Raimondi.

### East Wall

6.

Anton Maria Zanetti the Elder (after Girolamo Francesco Maria Mazzola, called Parmigianino)  
Italian, 1680–1767 (Italian, 1503–1540)  
*Adoration of the Shepherds*, n.d.  
Chiaroscuro woodcut  
Loan of Frank Horlbeck

7.

Unknown (after Girolamo Francesco Maria Mazzola, called Parmigianino)  
(Italian, 1503–1540)  
*Christ Healing a Paralytic*, n.d.  
Chiaroscuro woodcut  
Loan of Frank Horlbeck

The strong diagonal axis of this composition—with its compressed pictorial space, the gracefully twisted pose of the figure on the right, and the elongated figure style—are all features that characterize this as a mannerist work.

8.

Anton Maria Zanetti the Elder (after Girolamo Francesco Maria Mazzola, called Parmigianino)  
Italian, 1680–1767 (Italian, 1503–1540)  
*Dispute of Apollo and Marsyas*, 1724  
Chiaroscuro woodcut  
Loan of Frank Horlbeck

9.

Anton Maria Zanetti the Elder (after Girolamo Francesco Maria Mazzola, called Parmigianino)

Italian, 1680–1767 (Italian, 1503–1540)

*Virgin and Child, St. Stephen, Another Saint, and a Young Man*, n.d.

Chiaroscuro woodcut

Loan of Frank Horlbeck

The representation of saintly visions is a theme explored to great effect by mannerist artists, especially in painted altarpieces.

10.

Antonio da Trento (after Girolamo Francesco Maria Mazzola, called Parmigianino)

Italian, ca. 1510–ca. 1550 (Italian, 1503–1540)

*Narcissus at the Spring* (Man Seated, Seen from the Back), 1527–1530

Chiaroscuro woodcut

Loan of Frank Horlbeck

While in Bologna in 1527–1530, Parmigianino made drawings to be translated into engravings and chiaroscuro woodcuts by various artists, including Antonio da Trento. Parmigianino was directly involved in the prints made by Antonio da Trento, apparently drawing on the wooden blocks himself.

11.

Anton Maria Zanetti the Elder (after Girolamo Francesco Maria Mazzola, called Parmigianino)

Italian, 1680–1767 (Italian, 1503–1540)

*St. John the Baptist in the Wilderness*, 1725

Chiaroscuro woodcut

Loan of Frank Horlbeck

A variant of this subject, mentioned in the inscription of this print, was executed in the sixteenth century by Antonio da Trento after a design by Parmigianino.

12.

Giuseppe Cesari, called Cavaliere d'Arpino

Italian, 1568–1640

Adam, ca. 1620

Red chalk

Elvehjem Museum of Art General, Harry and Margaret P. Glicksman, Walter J. and

Cecille Hunt, Cyril W. Nave, and Richard E. Stockwell Endowment Funds purchase, 2004.3

Giuseppe Cesari belonged to the generation of later mannerist artists who were still active in baroque Rome at the end of the sixteenth and the beginning of the seventeenth centuries. The complex, twisted pose of the figure and the graceful

elongation of his limbs characterize this style. Cesari is known for his highly finished figure studies and his predilection for the use of red chalk.

13.

Dirk Volkertsz. Coornhert (after Maarten van Heemskerck)  
Dutch, 1522–1590 (Dutch, 1498-1574)  
*Christ Washing the Disciples' Feet*, 1598  
Etching  
John H. Van Vleck Endowment Fund purchase, 1996.26

Coornhert, who was Hendrick Goltzius's teacher, had a long collaboration with Maartin van Heemskerck, making prints of his designs.

14.

Hendrick Goltzius (after Cornelis Cornelisz. van Haarlem)  
Dutch, 1558-1617 (Dutch, 1562-1638)  
*Ixion*, from the series *The Four Disgracers*, 1588  
Engraving  
John H. Van Vleck Endowment Fund purchase, 2001.52d

The falling figures in this series are mannerist exercises in unusual perspectives and positions of the male figure.

15.

Hendrick Goltzius (after Cornelis Cornelisz. van Haarlem)  
Dutch, 1558-1617 (Dutch, 1562-1638)  
*Icarus*, from the series *The Four Disgracers*, 1588  
Engraving  
John H. Van Vleck Endowment Fund purchase, 2001.52b

16.

Hendrick Goltzius (after Cornelis Cornelisz. van Haarlem)  
Dutch, 1558-1617 (Dutch, 1562-1638)  
*Phaeton*, from the series *The Four Disgracers*, 1588  
Engraving  
John H. Van Vleck Endowment Fund purchase, 2001.52c

17.

Hendrick Goltzius (after Cornelis Cornelisz. van Haarlem)  
Dutch, 1558-1617 (Dutch, 1562-1638)  
*Tantalus*, from the series *The Four Disgracers*, 1588  
Engraving

John H. Van Vleck Endowment Fund purchase, 2001.52a

18.

Hendrick Goltzius

Dutch, 1558-1617

*Hercules and Cacus*, 1588

Color woodcut

John H. Van Vleck Endowment Fund purchase, 1992.35

19.

Hendrick Goltzius

Dutch, 1558-1617

*Apollo*, 1588

Engraving

Oscar Rennebohm Foundation Fund purchase, 65.8.3

20.

Hendrick Goltzius

Dutch, 1558-1617

*Pietà*, 1596

Engraving

Eugenie Mayer Bolz Endowment Fund purchase, 1982.13

Created after his trip to Rome, in this print Goltzius uses a less mannerist,  
more classical style

## **South Wall**

21.

Raphael Sadeler I

Flemish, b. 1560-1561, d. 1628 or 1632

*Allegory on Gluttony, Wealth, Lust, and Stupidity*, 1588

Engraving

John H. Van Vleck Endowment Fund purchase, 1999.77

22.

Jan Harmensz. Muller (after Cornelis Cornelisz. van Haarlem)

Dutch, 1571-1628 (Dutch, 1562-1638)

*The Combat between Odysseus and Irus*, 1589

Engraving

Earl O. Vits Endowment Fund purchase, 1988.66



Muller may have apprenticed with Goltzius. He reproduced many of designs in a style very similar to Goltzius's.

23.

Aegidius Sadeler II

Flemish, ca. 1570-1629

*Portrait of Bartolomaeus Spranger with an Allegory of the Death of his Wife,*

*Christina Müller, 1600*

Engraving

Loan of Frank Horlbeck

Working in the court of Rudolph II in Prague, Sadeler was influenced by the compositional style of Spranger and was famous for his portraits of courtiers.

24.

Aegidius Sadeler II

Flemish, ca. 1570-1629

*Allegory of the Marriage of Ferdinand II and Eleonora Gonzaga, 1622-1629*

Engraving

Carolyn T. Anderson Endowment Fund purchase, 1995.5

### **Southwest Wall**

25.

Jacob de Gheyn II

Dutch, 1565-1629

*The Standard Bearer, 1589*

Engraving

Anonymous loan

Jacob de Gheyn II worked with Goltzius for five years, creating engravings of several Goltzius designs. Here he creates his own design in the same style as a series of engravings of soldiers he had created after Goltzius.

26.

Unknown (after Abraham Bloemaert)

(Dutch, 1566-1651)

*Bacchus, Venus, and Ceres, ca. 1600*

Engraving

Earl O. Vits Endowment Fund purchase, 1988.65

This print is actually a copy of a print by Jan Saenredam, which in turn is after a drawing by Abraham Bloemart. The theme (Venus, Bacchus, and Ceres) with a quotation from the Roman playwright Terence—"Without Ceres and Bacchus, Venus freezes"—is used to suggest that without food and wine, love grows cold.



## Center West Wall

This series by Marcantonio Raimondi illustrates the seven virtues of Christian theology: the four cardinal virtues (Prudence, Justice, Temperance, and Fortitude) and the three theological virtues (Faith, Hope, and Charity). The standing figures are placed in niches to evoke sculptural models and to engage in the mid-sixteenth-century debate known as the *paragone*, in which the relative merits of painting and sculpture in the representation of nature were discussed.

27.

Marcantonio Raimondi (after Raffaello Sanzio, called Raphael)

Italian, ca. 1470/1482-1527/1534 (Italian, 1483-1520)

*Prudence* from the series *The Seven Virtues*, ca. 1500-1534

Engraving

Chazen Museum of Art General Endowment Fund purchase, 2007.15.7

28.

Marcantonio Raimondi (after Raffaello Sanzio, called Raphael)

Italian, ca. 1470/1482-1527/1534 (Italian, 1483-1520)

*Justice* from the series *The Seven Virtues*, ca. 1500-1534

Engraving

Chazen Museum of Art General Endowment Fund purchase, 2007.15.6

29.

Marcantonio Raimondi (after Raffaello Sanzio, called Raphael)

Italian, ca. 1470/1482-1527/1534 (Italian, 1483-1520)

*Temperance* from the series *The Seven Virtues*, ca. 1500-1534

Engraving

Chazen Museum of Art General Endowment Fund purchase, 2007.15.8

30.

Marcantonio Raimondi (after Raffaello Sanzio, called Raphael)

Italian, ca. 1470/1482-1527/1534 (Italian, 1483-1520)

*Fortitude* from the series *The Seven Virtues*, ca. 1500-1534

Engraving

Chazen Museum of Art General Endowment Fund purchase, 2007.15.4

31.

Marcantonio Raimondi (after Raffaello Sanzio, called Raphael)

Italian, ca. 1470/1482–1527/1534 (Italian, 1483–1520)

*Faith* from the series *The Seven Virtues*, ca. 1500–1534

Engraving

Chazen Museum of Art General Endowment Fund purchase, 2007.15.3

32.

Marcantonio Raimondi (after Raffaello Sanzio, called Raphael)

Italian, ca. 1470/1482–1527/1534 (Italian, 1483–1520)

*Hope* from the series *The Seven Virtues*, ca. 1500–1534

Engraving

Chazen Museum of Art General Endowment Fund purchase, 2007.15.5

33.

Marcantonio Raimondi (after Raffaello Sanzio, called Raphael)

Italian, ca. 1470/1482–1527/1534 (Italian, 1483–1520)

*Charity* from the series *The Seven Virtues*, ca. 1500–1534

Engraving

Chazen Museum of Art General Endowment Fund purchase, 2007.15.2

Additional notes: