

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.

Hendrick Goltzius

Dutch, 1558–1617

Hercules and Cacus, 1588

Color woodcut

John H. Van Vleck Endowment Fund purchase, 1992.35

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

Hendrick Goltzius

Dutch, 1558–1617

Apollo, 1588

Engraving

Oscar Rennebohm Foundation Fund purchase, 65.8.3

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

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

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

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.

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.

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.

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

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.

Jan Sadeler I (after Spadero P.)
Flemish, 1550–1600
The Sacrifice of Cain and Able, n.d.
Engraving
Gift of the Louis and Annette Kaufman
Trust, 2001.116.90

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

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.

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

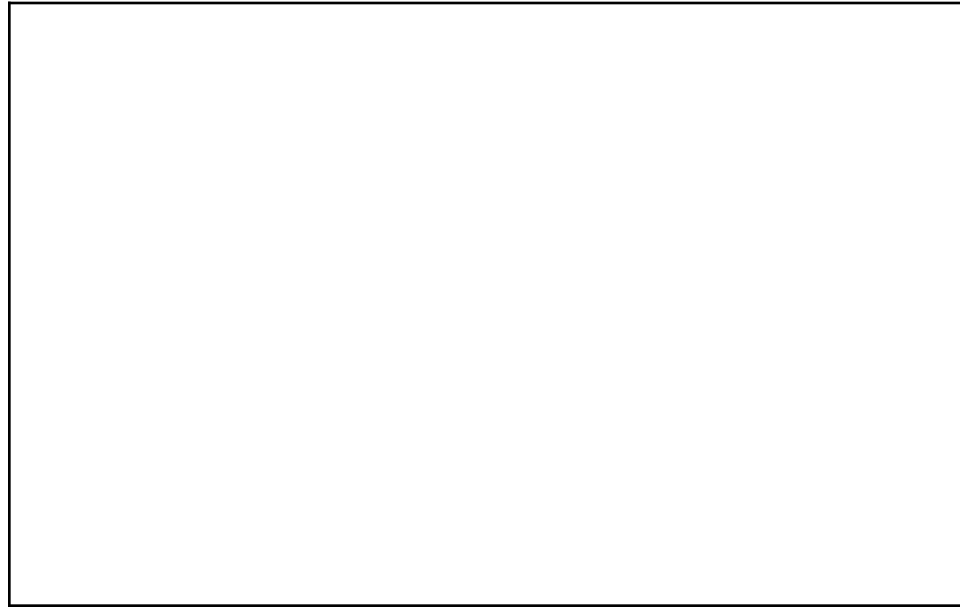
Marcantonio Raimondi (after Raffaello Sanzio, called Raphael)
Italian, ca. 1470/1482–1527/1534 (Italian, 1483–1520)
Justice from the series *The Seven Virtues*, ca. 1500–1534
Engraving
Chazen Museum of Art General Endowment Fund purchase,
2007.15.6

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

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

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

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



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

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.

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.

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.

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.

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.

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.

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.

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

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

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.

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.

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.