

REFRAMING THE RENAISSANCE PRINT



Several useful and adaptable printmaking methods emerged during the Renaissance. Moveable type, woodcut, engraving, and etching were developed from older technologies but were used in entirely new ways to print both texts and images. Beyond technological developments, prints also reflected and responded to significant artistic, cultural, social, spiritual, and political matters of their time. This selection of works from circa 1450 to 1700 showcases a variety of subjects and uses, demonstrating the remarkable potential for multiplied images to disseminate different types of knowledge to expanding audiences locally and globally.

This exhibition was curated collaboratively by Alisa McCusker, Curator of European and American Art, and students in her fall 2019 course “The Renaissance Print”: Nichole L. Ballard (MA candidate, Religious Studies), Savannah Calhoun (MFA candidate, Art), Alicia Jacobs (MA student, Art History), Jordan Wade (MA student, Art History), Marta Watters (MA candidate, Art History), and Kelsey Webster (BA 2019, Art History).



Anonymous artists (French, active ca. 1525)

Leaf from a Book of Hours, 1525

Woodcut on vellum with applied pigments and gold

Published by Pierre Vidoue (ca. 1490–1543), Paris

Gilbreath-McLorn Museum Fund (2003.4)

Books of hours contained devotional texts that reminded readers of prayers to be said at certain times of the day and during different seasons of the liturgical calendar. This leaf introduces a series of lessons from the Gospel of Matthew. Printed on vellum, a fine parchment associated with high quality bookmaking, it incorporates a hand painted miniature that depicts St. Matthew, identifiable by his attribute, the angel that transmitted the word of God. This folio represents a transition from entirely handwritten manuscripts characteristic of the medieval period to printed texts and decorations that emerged in the early modern period.



Adriaen van Ostade (Dutch, 1610–85)

The Spectacle Seller, 1647–85

Etching on paper

Museum purchase (71.108)

Adriaen van Ostade was a prominent painter in Haarlem and one of the most prolific etchers of his day. Much of his art depicts scenes from everyday life, such as village fairs and tavern scenes. Referred to as genre scenes, these images are seemingly simple but contain layers of additional meaning and often have a moral. In *The Spectacle Seller* an itinerant peddler attempts to sell eyeglasses to an elderly woman. From the shadowy doorway a man looks over her shoulder with apparent displeasure. This quaint scene cleverly refers to different notions of seeing: the woman's inability to recognize that she may be being sold shoddy goods, as well as the man's prejudices obscuring his views of other people while revealing his misunderstanding of new technologies. The Dutch were major innovators in optics in the seventeenth century, and these characters represent varied responses to change.



Adriaen van Ostade (Dutch, 1610–85)

The Smoker and the Drinker, 1647–85

Etching on paper

Museum purchase (71.110)

Lugdunum transalpine gallie vrbis. Tienne finitima. Octavianū augusti temporibus: Eusebio teste a numantio planco ciceronis discipulo oratoris clarissimo: in colle quodam vbi Arar vna rodanusq; miscetur condita fuit. Quāq; franci? petrarcha de ea scribat. Lugdunū nobilis et romanorū colonia est: pauliq; vetustior agrippa: duo hic noti amnes in mare mediterraneū curretes Arar rodanusq; conueniūt. Bonam incole appellāt. Que sup̄ reliquas gallie ciuitates Narbone excepta viroz clarissimoz ordine dū claruit vt Strabo habet. Nā et vsui magno fuit illis Emporiū ac in presentiarū est. Donetā ar genteā atq; aureā eo in loco iussu augusti romani signabāt duces. Templū etiā ab vniuersis gallis cōmuni designatū impēsa. Et augusto cesari dicant: ante hāc urbē edificatū est vbi flumiozū est coniectio. Adest et ara dignitatis eximie gentiū. lx. numero inscriptū habēs titulum. Eariq; singulari statua vna: hanc urbē genti olim Segofianozū presidere cōstabat. Que in rhodanū et dabudis flumioz medio iacet. Reliquē debinc gentes vergētes ad rhenū partim a dabude partim ab arare discernūt. Hi nāq; amnes ab alpiibus relant deinde in vnu aluēū cōfluētes relabunt in rhodanū. Rursus autē superās rhodanū viennā deserūt allobrogum metropolim. Tribus his flumibz cūenit vt initio in aquilonē: debinc in occidentē deferant. Itaq; in vnu tandē amne cōfluens in austrū iterū curuat excurrit. Quoad erūpat: alijs acceptis flumibus. Et hinc reliquum in mare cursus pficit. Templū vero vna cū tota regione sicut Seneca ad Lucillū refert facit igne suo tempe quo ad Agrippinā: videlicet tempe Senecę etrusū est. Quā urbē inter celtas ascribere quibūdā placet. hinc plotinus (Qui primū rome latinā rhetoricā docuit) duxit originē. a quo Cicero se rome puerū cū fratre latine primū doctū retulit. hinc sanctus Augendus vita et miraculis clarus. hinc sanctus Desiderius episcopus. Et S. Baldomerus cuius miracula crebra ciuitatē reddūt illustre. hinc romanus abbas: qui primū ibidē vitā heremiticā duxit. et multozū extitit pater monachoz. Deniq; etiā hec ciuitas sancto Nicetio episcopo: et Dyreno episcopo polycarpi discipulo: qui ibi martyrio coronat. In ea domitianus abbas: Lupus episcopus et anachorita. Antiochusq; episcopus qui in dño quiescit. Iussu preterea angelis primū ibi vitā finit. Hec in cūta vrbis francorū regibz dū paruit. Qui ibi solētes mundinas influerūt. Vbi et pilatus et Herodes (vt fertur) a romanis principibz relegati vitā infamē finire. Lugdunū autē (vt aliquibz placet) a lugda Cesaris legione sic appellata illis locis frequētibz hibernāte dictū est. Lugda em̄ gallica lingua idē quod fulgur designat. Sic etiā vt refert Tacitus legio quedā romana apud hispanos locata est: cui nomē fuit Rapax ad iter rendos bis appellationibus populos: Nam nomia sunt ista pene timenda sono

Lyon



Michael Wolgemut (German, 1434–1519)
Wilhelm Pleydenwurff (German, ca. 1460–94)
and their workshop

View of Lyon, from Liber Chronicarum
(Nuremberg Chronicle), 1493

Woodcut on paper with stamps and notations

Written by Hartmann Schedel (German, 1440–1514)

Published by Anton Koberger (German, 1440–1513)

Nuremberg

Gift of Joseph Fischer in honor of Professor Saul Weinberg (77.81)

Hartmann Schedel's *Nuremberg Chronicle* claimed to present no less than a history of the world from creation up to 1493, the year it was published. The workshop of Michael Wolgemut and his stepson Wilhelm Pleydenwurff labored over designing and cutting the woodblocks to illustrate this massive book for more than five years. The publication contains over 1,800 woodcuts, including thirty-two views of European and Middle Eastern cities, such as this representation of Lyon, France. These cityscapes, some of which are the earliest known visual records of these places, informed a wide audience of the landmarks of major cities near and far, without them needing to travel there.



Johannes Ruischer (Dutch, ca. 1625–after 1675)
View of Rhenen, ca. 1645–75, printed after 1675
Etching and engraving on paper
Printed by Anthonie Waterloo (Dutch, ca. 1610–90)
Museum purchase (72.89)

Johannes Ruischer was a printmaker, painter, and draftsman who spent most of his career as a court artist in Cleves, Berlin, and Dresden. His drawing style suggests that he studied in Amsterdam under both Rembrandt (1606–69) and Hercules Segers (ca. 1589–ca. 1638), whose work Rembrandt admired. As a follower of Segers, Ruischer sometimes signed his work “Young Hercules.”

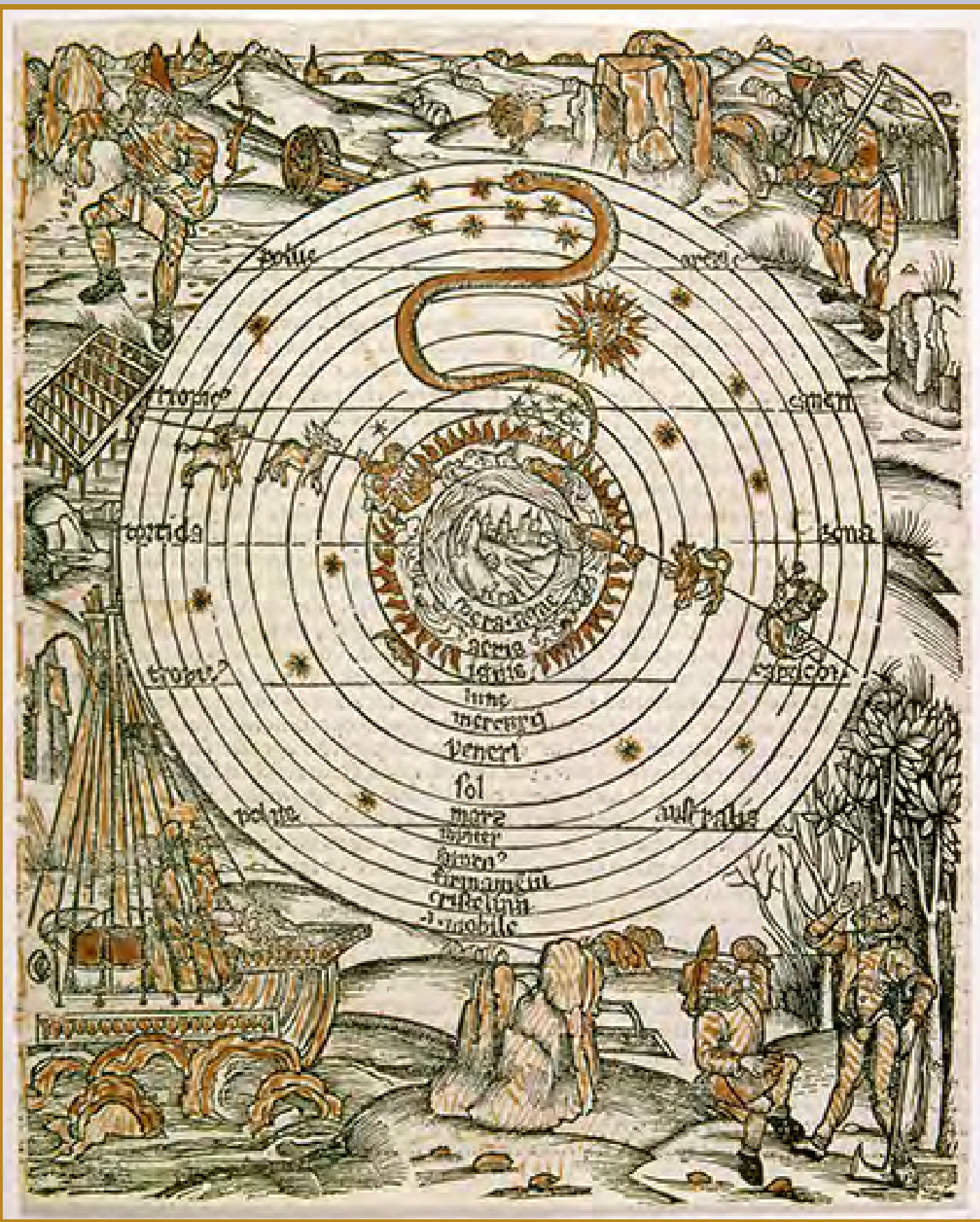
Anthonie Waterloo reprinted this etching after coming into possession of nine of Ruischer’s original plates after Ruischer’s death. Waterloo reworked the plates and reissued them with his initials in the top left corner. This etching demonstrates a broadening interest in accurate landscapes and cityscapes during the Renaissance.



Attributed to Jean Marot I (French, 1619–79)
Le Noviciat de Jesuistes à la Ville S. Germain des Prez
(*The Jesuit Novitiate in the City of St.-Germain-des-Prés*), ca. 1650–79

Engraving on paper
Gift of Barbara Stratton Bolling and Deborah S. Booker
in memory of Arthur Mills Stratton (78.50)

This print has been newly attributed to Jean Marot I, an architect and engraver of architectural views of buildings in France. This picturesque scene preserves the memory of the Jesuit novitiate in Paris, a complex that no longer exists; it was located in Saint-Germain-des-Prés, then a village just outside the center of Paris, but now a quarter on the city's Left Bank. Marot's works highlight the early development of Italianate Baroque architecture in France. This print also depicts people at work, at play, and conversing, providing an idealized view of everyday life in the mid-seventeenth century.



Anonymous artist (German or French, active ca. 1500)

Plan of the Heavens, from *Opera Vergiliana*

(*The Works of Vergil*), 1502, printed 1517

Hand-colored woodcut on paper

Published by Jacques Sacon (French, 1472–1530), Lyon

Gift of Joseph Fischer in honor of Professor Saul Weinberg (77.103)

This illustration features an interpretation of the astrological guide for agriculture as described by the ancient Roman poet Vergil in *Georgics*. This poem is an allegory that can be interpreted to both criticize and laud the Roman Empire. The revival of classical philosophy, literature, and art in the early modern period made works from antiquity widely known once more.

The woodblock for this illustration was reused from an edition published in 1502 in Strasbourg by Johann Grüninger. Edited by Sebastian Brant (German, 1457/58–1521), that original publication in 1502 was the first ever printed and illustrated compendium of Vergil's works.



Abraham Ortelius (Flemish, 1527–98)
Typus Orbis Terrarum (Image of the World) from
Theatrum Orbis Terrarum
(Theatre of the World), 1587
 Hand-colored engraving on paper, state 2.2
 Engraved by Frans Hogenberg (Netherlandish, 1540–90)
 and his assistants
 Published by Christoph Plantin
 (Flemish, ca. 1520–89), Antwerp
 Special Collections and Rare Books, University of Missouri
 Libraries, Gary E. and Janet J. Venable Antiquarian Atlas
 and Map Collection

This printed map is one of the earliest and most recognized maps of the world. It first appeared in Ortelius's comprehensive book of maps that combined all known geographic locations into one volume. Each map conformed to a uniform size, was printed on a single sheet, and then bound together, creating the first atlas. Ortelius also published descriptive and historical explanations that contextualized each map. The *Theatrum* was one of the most expensive and popular books of the time, printed in multiple editions in seven different languages from 1570 until 1641.

European knowledge of the world changed at a rapid pace in the early modern period, not only in the vast amount of information being shared but also because of the expansion of the known world. Cicero's quote in the lower cartouche speaks to the new worldview that came with this new knowledge: "Who can consider human affairs to be great, when he comprehends the eternity and vastness of the entire world?" Ortelius's atlas was not meant as a travelers' reference but for erudition and the contemplation of the vastness of the world.



Abraham Hogenberg
(Netherlandish, active 1606–after 1653)
Broadsheet Reporting the Gunpowder Plot, 1606
Engraving on laid paper
Gilbreath-McLorn Museum Fund (2017.8)

This engraved broadsheet documents the events of the Gunpowder Plot, a failed attempt by eight Englishmen to assassinate King James I and destroy the House of Parliament in London. Produced just three months after the plot, this bilingual print spread knowledge of international happenings to both French and German viewers. Its illustrations would have been understood as factual representations of this event. Much like news flyers and pamphlets today, broadsheets often hung in public spaces or were sold and distributed to individual owners in order to spread local and global news.

Attributed to Abraham Hogenberg from a family of engravers and publishers, this broadsheet may be his earliest known print; sources usually record his first date of activity as 1608, but this work is dated February 1606.



Anonymous artist (British, active ca. 1712)
Invitation to the Funeral of Mr. John Moor, 1712
 Woodcut on paper with notations in pen
 and ink and a wax seal
 Gilbreath-McLorn Museum Fund (2006.7)

Prints not only expanded the horizons of artists and patrons, but also became practical for everyday use and for life events. This woodcut is a templated funeral invitation with empty lines for filling in the details of name, location, date, and time. The complete printed and handwritten text reads:

You are desired to Accompany the Corps
 of *Mr J[oh]n Moor From Ironmongers Hall—In*
Fenchurch Street to the Parish
 Church of *St Dunstons in the East* on
Wedn[es]day the *25* of *June* 1712
 by *Nine* of the Clock in the *Evening*
 precisely: And bring this Ticket with you.



Title Plate, Part I
(2006.2)

Jacob Hoefnagel (Flemish, 1573–1633)
Two prints from *Archetypa studiaque patris Georgii Hoefnagelii* (*Archetypes and Studies of My Father Joris Hoefnagel*), 1592

Engravings on paper

After designs by Joris Hoefnagel (Flemish, 1542–1601)

Published by Theodor de Bry (Franco-Flemish, 1528–98),
Frankfurt am Main

Gilbreath-McLorn Museum Fund

These engravings belong to a publication of fifty-two engravings featuring an assortment of animals, plants, and insects, along with mottos and verses in Latin. The volume was divided into four parts, each consisting of twelve engravings and a title page.

The *Archetypa* was the first exposure to a wider public of a high quality reproductions of nature in its many forms. It disseminated knowledge of nature through images, reaching a diverse audience of artists, botanists, zoologists, collectors, and lovers of nature, all of whom could apply this information to different areas of expertise and understanding.



Plate 8, Part III
(2006.5)



Jan Georg van Vliet (Dutch, ca. 1610–1668)

Repentant Judas, 1634

Etching on paper

After a painting by Rembrandt van Rijn (Dutch, 1606–69)

Museum purchase (64.101)

This etching reproduces a detail from Rembrandt's *Judas Repentant, Returning the Pieces of Silver* of 1629, considered his earliest masterpiece, completed when he was just twenty-three years old. A pupil of Rembrandt, van Vliet is primarily remembered as a maker of prints after his teacher's works. The inscriptions made in the plate credit both Rembrandt as the originator of the design with "RH inventor" ("RH" for Rembrandt Harmenszoon, his given name) and van Vliet as the etcher (and likely printer) with "JG. v. Vliet fec 1634" ("fec" being an abbreviation for *fecit*, Latin for "made"). Derivative prints such as this character study of Judas fulfilled a demand for images by Rembrandt, a quickly rising star in the Dutch art world.



Stefano della Bella (Italian, 1610–64)
Studies of Five Heads, from *I principii del disegno*
(*The Principles of Design*), 1649

Etching on paper

Gift of Dr. Homer L. Thomas in memory of Prof. Jakob A.O. Larsen
and Clarice Larsen (75.52.1)

Stefano della Bella originally trained as a goldsmith, but rather than taking up engraving, a technique that originated with goldsmithing, he preferred etching. He had a strong interest in art education, which prompted his production of multiple etched drawing manuals, including *The Principles of Design*. These printed manuals were utilized as tools of reference and guides for etching techniques.

This etching features studies of five heads of individuals from a range of ages, all shown from different perspectives. The variety of expressions, textures, and tonal values demonstrates how prints could serve as both facilitators of artistic knowledge as well as aesthetic objects.



Nicolaes de Bruyn (Flemish, 1571–1656)
Joshua, from *Ornament Design with Portraits of Kings
and Heroes*, 1594

Engraving on paper

Possibly published by Assuerus van Londerseel
(Dutch, 1572–1635), Antwerp

Museum purchase (64.114)

This engraving is from a series of depictions of the Nine Worthies, a traditional grouping of biblical and historical men who represented ideals of chivalry. Popularized in the fourteenth century, the Nine Worthies include three Pagan, three Jewish, and three Christian heroes: Hector, Alexander the Great, Julius Caesar, Joshua, David, Judas Maccabeus, King Arthur, Charlemagne, and Godfrey of Bouillon.

Early modern viewers also drew meaning from the print's ornamentation. Certainly, this ornament is decorative, but it also represents the abundance of God's creation. Therefore, this print's viewers would have been prompted to think not just of Joshua's moral character as one of the Nine Worthies, but also of his holiness.



Jan Harmensz. Muller (Dutch, 1571–1628)

Third Day: Separation of Land and Sea

from *Creation of the World*, 1589

Engraving on paper

After a design by Hendrick Goltzius (Dutch, 1558–1617)

Museum purchase (80.79)

This print – remarkably engraved by Muller at the age of eighteen – depicts the separation of land and sea (Genesis 1:9-13) from a series illustrating the Old Testament account of creation. A dynamic winged angel descends from the sky to enact God's will. Land and sea are represented by allegorical figures: land is a muscular, nude male with vegetation sprouting from his head, and sea is a reclining, nude female adorned with seashells. These gendered associations communicate early modern notions of inherently different characteristics of men and women.

The mat of this print reveals the circle of the platemark but conceals the rather harshly cut edges of this sheet (see below). Such conditions issues for Renaissance prints are common. Works on paper were handled in different ways in the past; sometimes they were literally used up, accounting for the rarity of some impressions today.

HEVRES DE N. DAME,



Jaspar de Isaac (Dutch, active 1612–54 in France)

The Annunciation, 1615–54

Engraving with hand-coloring and gilding on paper

Engraved by Jean Messenger (French, active 1615–49)

Acquired with funds donated by Dr. John and Patricia Cowden
(2012.1)

This masterfully painted engraving depicts the moment the archangel Gabriel announces to the Virgin Mary that she will bear the son of God (Luke 1:26-38). The gold halos and gold aureole around the dove, symbolic of the Holy Spirit, affirm the sanctity of the figures and the event. On the reverse is printed part of the Ave Maria (Hail Mary) prayer for recitation at the hour of *matins*, the first daily devotion traditionally said before daybreak.

Although associated with the Middle Ages, lavishly illustrated books of prayer continued to be in demand well into the Renaissance. Mass printing also made devotional books accessible to a wider audience for a lower cost. Handmade manuscripts were the most prized and expensive, followed by illustrated and colored prints, and finally those issued in only black ink.



Albrecht Dürer (German, 1471–1528)
The Harrowing of Hell; Christ in Limbo
from the *Engraved Passion*, 1512
Engraving on paper
Gilbreath-McLorn Museum Fund (2016.6)

Albrecht Dürer was one of the most prolific, accomplished, and influential printmakers of the Renaissance. The naturalism and precision of his technique is evident in this engraving, with its clear lines and impressive range of tones. This is the Museum's only engraving by Dürer printed in his own lifetime.

This series consists of sixteen engravings that depict the Passion of Christ. This image is one of the last prints in the series, illustrating Christ's trials in hell prior to his Resurrection. Dürer made other print series but favored the *Engraved Passion*; his diaries reveal that on several occasions he presented sets of this series as gifts. This demonstrates that printmakers themselves used their works for different purposes, including as saleable goods and as ways to develop social connections.



Anonymous artist (German, mid-late fifteenth century)

Crucifixion, Pentecost, and Resurrection

Mid-late fifteenth century

Engraving on paper

Museum purchase (66.6.1-.3)

The origins and purposes of these three miniature engravings are mysteries, but similar German prints are known to have been used as devotional aids, pilgrimage souvenirs, and book decorations. These roundels were potentially cut from a larger work, or they were distributed as tiny images for owners to use as they wished. Regardless, the survival of these engravings in such fine condition is remarkable, evidence that these were placed inside a book or portfolio that preserved them well over the centuries. Affordable, small-scale images of sacred stories are examples of popular piety, evidence of personal practices for devotion and reflection that differed from official modes of worship that took place in churches.