

12-1984

# A Northern Renaissance Christmas

La Salle University Art Museum

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A NORTHERN RENAISSANCE CHRISTMAS  
December 1, 1984 - January 28, 1985

La Salle University Art Museum

180-105

Workshop of Geofroy Tory (Early 16th century)

The Annunciation to the Shepherds

Hand-illuminated image  
Printed text

82-M-10

Anonymous late 15th century

Adoration of the Magi

Woodcut

66-G-74

Given by Lessing T. Rosenwald

Albrecht Dürer, a master painter, draftsman, and watercolorist, also wrote a number of treatises on artistic theory, measurements, and human proportions. But it is his woodcuts and engravings, seventeen of which are in the collection here, that enable one to trace the transition in the graphic arts from a late Gothic to a thoroughly Renaissance style. And it is through his prints that the Italian Renaissance conventions were introduced to northern Europe. The foremost printmaker of the Renaissance as well as one of the most imaginative and influential in the history of graphic art, Dürer was nonetheless able to balance a sense of medieval mysticism with Renaissance classicism in much of his graphic oeuvre.

Albrecht Dürer (1471-1528), German

The Virgin with the Dragonfly c. 1495

Engraving

76-B-1(f)

This is one of the earliest of Dürer's engravings. It has been suggested that the background landscape with the presence of the Venetian gondola is evidence of Dürer's first trip to Italy around 1494. There has been much controversy among scientists over the identity of the insect at the lower right--dragonfly, grasshopper, butterfly, or praying mantis?

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Albrecht Dürer (1471-1528), German

"The Nativity" from the Life of the Virgin series, 1511

Woodcut (late 16th century impression)

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Albrecht Dürer (1471-1528), German

Adoration of the Magi 1511

Woodcut

75-G-514

Hendrik Goltzius, one of the outstanding engravers of the Northern Mannerist school, was also, along with Dürer and Lucas van Leyden, one of the foremost innovators in his handling of the engraving medium. His prints are noted for variations in the thickness of each engraved line, which effectively renders surface textures and swelling forms.

Hendrick Goltzius (1556-1617), Dutch

The Adoration of the Magi 1594

iii/v  
Engraving

This print was executed after Lucas van Leyden's engraving of the same title.

Purchased with funds donated by the Friends of the La Salle Art Museum, "The Art Angels".

84-G-1285

Hendrick Goltzius (1558-1617), Dutch

The Adoration of the Shepherds 1594

iii/v  
Engraving

74-G-498

Based on a painting by Jacopo Bassano

Hendrick Goltzius (1558-1617), Dutch

The Circumcision 1594

iii/v

Engraving 75-G-529

The print was composed in the style of Dürer. The head in the right background under the arched doorway is supposedly a portrait of Goltzius. According to Mosaic law, a male child must be circumcised eight days after his birth.

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Hendrick Goltzius (1558-1617), Dutch

The Visitation 1593

iii/v

Engraving 74-G-497

The style of this engraving was influenced by Parmigianio.

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Van Scorel's paintings are often in the Mannerist style of painting, as practiced by a number of artists between the High Renaissance and the Baroque periods (c. 1525-1600). This style developed as a reaction to the classical stability and scientific realism of the High Renaissance. As this painting suggests, artists made a deliberate effort to violate principles of clarity and harmony to produce images that suggest tension, anxiety, and uncertainty..

Here the deliberately awkward pose and anatomy of the Madonna, the ambiguous motion of the figures, and the incomprehensible foreground space are evidence of such Mannerist trends. Moreover, the exact subject matter is unclear, although the pyramid and the obelisk in the background suggest the arrival of the Holy Family in Egypt. The raised hand of Christ may echo medieval imagery for Christ's exorcism of the Devil upon His arrival in Egypt. The curious figure with grotesque head and wings disappearing on the left is an additional ambiguity — perhaps a representation of an agent of the Devil over which the power of Christ has just proven victorious.

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Etched by Simon W. Frisius (sculpsit)  
(c. 1580-1628) - Flemish

Invented and published by Hondius  
(inventor et excudit)

Landscape with Adoration of the Magi

i/ii  
Etching

83-G-1230

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Jan Muller, fecit (made)  
(1571-1628) - Dutch

Published by C I Visscher (excudit)

Rest on the Flight into Egypt 1593

iii/iii  
Engraving

83-G-1231

Heinrich Aldegrever (1502-1555), German

The Annunciation 1553

Engraving

84-G-1282

Purchased With Funds donated by George  
Bernstein

Lucas van Leyden (1489/94/-1533), Dutch

The Virgin and Child and Two Angels 1523

Engraving

73-G-440

Cornelius Cort (1533/36-1578), Dutch

After a painting now in the Vatican Collection  
by Frederico Barocci (1526-1612), Italian  
(inventor -- invented the composition)

Rest on the Return from Egypt

Engraving

73-G-466

Scielta di Rime Spirituali  
by Gabriel Fiamma, Bishop of Chiggia

Bergamo, Comin Ventura, 1606

This woodcut illustration was executed after Dürer's woodcut of The Nativity seen in this exhibition. Renaissance Biblical literature was often illustrated by anonymous artists who copied altered and reduced images by other celebrated graphic artists. Such book illustrations were often used repeatedly in various publications as they were passed on from publishing house to publishing house.

The Byble . . .

("The Wife Beater's Bible")

Imprinted at London by Jhon Daye . . . and  
William Seres . . . 1549

80-B-311

Book of Hours c. 1475  
Illuminated miniatures of the Annunciation.

Manuscript on vellum, consisting of the Kalendar in French, Little Hours of the Virgin, Seven Penitential Psalms, and the Litany of the Saints. Written in Northern France, the use is that of Paris but Matins is unusual in that there are nine lessons separated into groups of three psalms.

78-B-107

Illuminated books usually involved the handwork of 3 separate persons: the scribe who copied the text, the artist who ornamented the initial letters & the artist who executed the illuminated miniatures.

The New Testament — Douai Rheims  
Translated Faithfully into English...  
In the English College of Rhemes (Rheims).

Printed at Rhemes by John Fogy.  
First quarto edition, 1582.

Anonymous woodcut initials.

77-B-53

Le Premier volume de la Bible en Francois  
Paris, on les vend ... par Jacques Regnault, 1545

Anonymous woodcut illustrations

82-B-511

Missae Episcopales

H. Machabeus (editor)

Venice: heirs of Luc'Antonio Giunta, 1563

Anonymous woodcut illustrations

84-B-583