Saints and Sinners
The Bible as Word and Image

Mills College Art Museum

Lucas Cranach, the Elder, *Adam and Eve in Paradise*, 1910 print of a 1509 wood block print, Facsimile Reproduction, Collection MCAM, Museum Purchase, Susan L. Mills Fund.

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This catalogue is published on the occasion of *Saints and Sinners: The Bible as Word and Image*, an exhibition curated by an interdisciplinary group of Mills students in the courses Northern European Art and The Bible as Literature: Maria Aguilar, Paulina Alvarez, Keegan Amit, Marci Batchelor, Kristen Hanley Cardozo, Maggie Freeman, Leah Holtz, Emma Johnson, Abby Massarano, Adrienne Sigeti, Bridget Stagnitto, and Veronica Sutter, with the support of Meryl Bailey, Assistant Professor of Art History, Bula Maddison, Visiting Assistant Professor of English, and Stephanie Hanor, Director of the Mills College Art Museum. The exhibition was presented December 6, 2013 through May 25, 2014 at the Mills College Art Museum.

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Design: John Borruso

ABOVE: Frank van Sloun, *Suzanna*, 1931, Etching on paper, Collection MCAM, Gift of Thomas Andert
COVER: Albrecht Dürer, *The Small Passion: The Fall*, 1508–1510, Woodcut print, Collection MCAM, Gift of Dr. William Fitzhugh, Jr.

Contents

Orazio Borgianni, *Moses Striking Water*, after Raphael's *Loggie*,
1615, Etching on paper, Collection MCAM, Gift of Mr. Carl Rietz

Introduction

Dr. Stephanie Hanor

Saints and Sinners: The Bible as Word and Image is curated by an interdisciplinary group of Mills students in Northern European Art, taught by Assistant Professor of Art History, Meryl Bailey, and The Bible as Literature, taught by Visiting Assistant Professor of English, Bula Maddison. Students in the two courses were invited to work together to pick a selection of works on paper from the collection of the Mills College Art Museum. The resulting exhibition examines themes from the Old and New Testament through five centuries of printmaking and drawing.

Featuring prints by early Northern European masters, including Albrecht Dürer, Lucas Cranach, the Elder, and Lucas van Leyden, as well as 20th century artistic pioneers Marc Chagall and Giorgio de Chirico, the exhibition demonstrates evolving artistic representations of familiar saints and sinners.

From the fall of Adam and Eve, to the stories of David and Goliath, Bathsheba and King David, and the Prodigal Son, to depictions of the Madonna and the martyrdom of saints, the exhibition explores the connections between the accounts in the Bible and artwork that visually tells, critiques, challenges, and interprets those narratives. Through their research and responses, the student curators bring together knowledge from literature and art history to create a deeper and more complex understanding of these themes.

One of the goals of the exhibition is to show different student perspectives on the works. As you read the exhibition catalogue, you'll encounter the students' interpretations and research—some of which come from an understanding of the art historical context of 15th and 16th century Northern Europe, and others that address the images as they relate to actual Biblical texts. Together, the students have curated an exhibition that brings together the knowledge acquired in their classes to present a rich mix of imagery, research, and interpretation.

Heinrich Aldegrever, *The Expulsion from Paradise*, 1540, Engraving on paper,
Collection MCAM, Gift of Dr. William Fitzhugh, Jr.

Heinrich Aldegrever's *The Expulsion from Paradise*

Maria Aguilar
ENGLISH 074: THE BIBLE AS LITERATURE

Heinrich Aldegrever was a German painter and engraver who completed this piece in 1540. This piece is called *The Expulsion from Paradise*, which is an engraving on paper from a series of six plates. The engraving depicts a well-known scene from the Bible in the Book of Genesis where Adam and Eve are being cast out of Paradise or the Garden of Eden. Adam and Eve were cast out from Eden because they ate the fruit from the tree of knowledge, which is seen in the background. When Adam and Eve ate the fruit from the tree, the knowledge that they gained was the realization that they were naked, which Adam portrays by covering himself. The other figure depicted in this piece would be assumed by most to be the archangel Michael; however it is perhaps more likely a 16th century notion of the cherubim sent to protect the tree of knowledge as told in Genesis. Although cherubim were sent to guard the tree of knowledge only one cherub is depicted in this piece. The title *The Expulsion from Paradise* is misleading because the audience would expect to be viewing those who are being expelled, Adam and Eve, and who expelled Adam and Eve, God. Instead of viewing this suggested scene, the audience encounters a cherub, as opposed to God, who physically expelled Adam and Eve from the Garden of Eden. The cherub that is most likely depicted in Aldegrever's engraving is Jophiel. Jophiel is identified in texts to be the cherub who wields the fiery sword that is seen in the cherub's hands in Aldegrever's interpretation of the passage in Genesis 3:24 which states, "So he drove out the man; and he placed at the east of the garden of Eden Cherubims, and a flaming sword which turned every way, to keep the way of the tree of life" (King James Bible).

Heinrich Aldegrever's *Expulsion from Paradise*

Marci Jeanne Batchelor
ENGLISH 074: THE BIBLE AS LITERATURE

This sixteenth century etching by Heinrich Aldegrever depicts the moment in the biblical story from Genesis in which Adam and Eve are expelled by God from Paradise. After having bitten from the Tree of Knowledge, the two naked and no longer saintly sinners, are pursued by a sword wielding cherubim. They cup their hands in a pleading position as their gaze extends and fixes itself back towards the non-bargaining royal guard figure. The tree occupies the backdrop as human relationships and a focus on justice occupies the forefront of the image.

Heinrich Aldegrever, *Adam and Eve Working the Land* (from a series of 6 plates),
1540, Engraving on paper, Collection MCAM, Gift of Dr. William Fitzhugh, Jr.

Lucas Cranach the Elder's *St. Jerome in the Desert*

Paulina Alvarez
ART HISTORY 123: NORTHERN EUROPEAN ART

A leading artist in Renaissance Germany, Lucas Cranach the Elder's career was one that spanned some of the most crucial years in the history of Northern Europe.[1] After initial training with his father, a painter like the three generations of ancestors before him, Cranach settled temporarily in Vienna, known as a chief center for humanist studies.[2] He moved to Wittenberg, a town that offered patronage of the Saxon court in 1504 to begin his workshop.[3] His artistic identity, solidified with his appointment by Frederick the Wise, Elector of Saxony, would generate woodcuts, altarpieces, and portraits. Ultimately the success of his enterprise would match that of Albrecht Dürer.

Cranach, like Dürer, was most attentive to the ever changing time and he was deeply sympathetic to the Reformation that swept through Franconia under the leadership of Martin Luther, with whom he shared a close friendship.[4] His workshop's production consisted of portraits of German reformers, which included Luther himself, mythological subjects, and variants of popular images. Though he painted religious subjects in the Catholic tradition, he managed to adjust, explore and convey Lutheran concerns in image. Though he would not go as far as to say that images had no place in ritual he did manage to keep Catholic patrons while attracting Lutheran sympathizers. It is telling that his prosperous status in society was not based on artistic merit alone. By the 1520s he had been repeatedly elected as a member of the Wittenberg town council, was the owner of multiple properties, co-owned a publishing press and had an apothecary.[5] Like Dürer, his talent as a businessman would be integral and possibly the strongest reason as to how his workshop enterprise managed to outlive him.

As a new form of visual media, the art of printmaking had much to prove. The entrepreneurial nature of the medium would ultimately be the catalyst of

1 James Snyder, *Northern Renaissance Art: Painting, Sculpture, the Graphic Arts from 1350 to 1575*. 2nd ed. (New York: Abrams, 1985), p. 337.

2 Ibid.

3 Marilyn Stockstad, *Art History*. 4th ed, (Upper Saddle River, NJ: Prentice Hall, 1999), p. 686.

4 Snyder, p. 337.

5 *Cranach Digital Archive*. http://www.lucascranach.org. n.p., n.d. Accessed December 2013.

Lucas Cranach, the Elder, *St. Jerome in the Desert*, ca. 1506–1509, Woodcut print on paper,
Collection MCAM, Museum Purchase, Susan L. Mills Fund.

its success, and the mass production of images would give way to transition from public consumption to private. Such potential would be recognized by Dürer: as dry-point, woodblock and engraving all presented different levels of potential, Dürer experimented and exploited the printmaking possibilities. Dry-point would not be as successful, as the financial opportunities would be limited by the fact that only a few reproductions with a high level of quality could be produced, as the clarity and definition would be compromised. And since these works were in black and white it was the technical mastery of an artist that was on display, as it would be through gradations of tone that suggestions about texture could be made, for instance.[6] Woodcuts would prove different, a relief process where cutting away everything except for the lines or shapes to be printed produces the design.

St. Jerome in the Desert, a woodcut attributed to Lucas Cranach the Elder from the first decade of the sixteenth century, is in keeping with traditional attributes bestowed to the Christian saint. Though a prominent member of the clergy he is portrayed anachronistically in the garb of a cardinal. Explicitly in this image he is represented as a half clad anchorite with a cardinal's cape and hat set besides him. As legend tells it, a lion would be a loyal companion of Jerome's after he pulled a thorn from its paw, a story that is not exclusive to this saint. The image shows a period in the saint's life where he retires to pay penance in the desert. Curiously however Jerome is not placed in a desert scene; rather, surrounding him is a waterfall, small town, and two people, one of whom is on horseback. The rich application of visual information and emphasis on landscape indicate a dedication almost to continue to validate the medium as it could be argued that such characteristics would more typically be reserved for a painting.[7] St. Jerome is kneeling with a stone in hand, and is clearly engaged with the crucifix before him. The crucifix is actually a more graphic representation than typically depicted as Christ wears the crown of the thorns, his arms stretched high above his head, and the wounds of his flesh are apparent.

Though not a chaotic composition, the amount of attention and focus required to not simply appreciate but see and understand is at a high standard. The overlapping of shapes makes it difficult to see the details that give this print its majesty, which could be accentuated by a greater contrast in the softness, thickness and sharpness of lines. The openness in the top left of the composition indicates the light source and, as there is no color palette,

6 Thompson, "The Printed Image in the West: Woodcut".

7 Charles Talbot, "Dürer and the High Art of Printmaking," In Larry Silver and Jeffrey Chipps Smith, eds. *The Essential Dürer*, (Philadelphia, PA: University of Pennsylvania Press, 2010).

light and darkness are starkly contrasted. Movement is conveyed through the inferred winds in the leaves, the beard of St. Jerome and the fluttering of Christ's cloth.

Cranach's ties to the Saxon court were a contributing factor to financing his workshop thus it is not surprising that the two coats of arms that hang from the tree also seen in numerous images by the artist can be identified as those belonging to the Electors of Saxony. A portrait of Fredrick the Wise by Dürer that is in the collection of the Victoria and Albert shows on either side of his head the coat of arms of the Prince Elect of Saxony to the left and that of the Dukedom of Saxony to the right. The image includes a tablet on the lower half of the composition that confirms the identity of the Elector. The coats of arms in the print by Dürer are identical to those, which hang on the tree branch in Cranach's woodcut. Permission to use the coat of arms would need to be typically granted. Cranach's decision to include the heraldic letter he was presented with, which bears the icon of a winged serpent, accentuates the artist's status as a court artist or the protege of the Elector.

As evidenced by the three representations included in the exhibit *Saints and Sinners: The Bible as Word and Image* the image of Jerome found a place in the pre-Reformation years in Northern Europe, though it was certainly enormously popular in Italy as well. Besides the subject matter and iconography Cranach does not share similarities with the facsimile reproduction of *St. Jerome in His Study* by Albrecht Dürer. Though there was familiarity with the graphic works of artists from other dated works of the period, like this one, there was not a direct influence. Jerome is portrayed as devoted to his translations of the Bible, his study filled by warmth, comfort and ease by the light that enters the room, emphasized by the drowsy lion that rest besides a small dog. The entire surface, like the woodcut by Lucas Cranach, is used: an hourglass and hat hang on the back wall, and a skull rests on the window ledge diagonally across from a crucifix that sits at the edge of Jerome's writing desk.

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Adam's Choice: Heroism and Misogyny in Albrecht Dürer's *The Fall*

Keegan Amit

ART HISTORY 123: NORTHERN EUROPEAN ART

The impression shown here with three other woodcuts from the same series is part of Albrecht Dürer's *The Small Passion*. Thirty-six woodcut illustrations, a title page, and a colophon—a page containing production details—in which Dürer identifies himself as the printer, make up this small devotional book. The Mills College Art Museum's collection includes the complete set of thirty-eight leaves, originally issued in quarto format and interspersed with devotional verse.[1] The impression is in near perfect condition and was a gift to the museum from Dr. William Fitzhugh, Jr.[2]

Adam and Eve embrace as she reaches out accepting the apple of knowledge from the serpent wound round the tree. The white space of their bodies stands out against the grey tones of the background commanding attention, as does their prominent position just right of the central vertical axis. They are the clear focus of the composition. Their large relative scale further emphasizes this; they extend nearly the height of the page. The serpent places the apple in Eve's outstretched hand; its head reaches towards her and its long body circles the tree of knowledge several times. The entire surface is incised. No true black of uncut wood remains. Adam and Eve's bodies are each delineated by a simple outline that shows the incredible surety of Dürer's hand in their smooth curve and even width. The interior is primarily negative space, the only negative space and the brightest area of the entire composition. Their figures are precisely modeled with careful parallel hatching lines that curve to show dimensionality. The tones range through medium greys of remarkable subtlety growing darker in the shadows between the trees. The variety of line, the constant widths, and the fluid curves, all belie the graininess of woodblock as a medium. The composition is balanced and relatively still, capturing a single

1 Mills College Museum online collection. <http://artmuseum.mills.edu:5000/Obj560?sid=968&x=10006>

2 See Angela Hass's *Two Devotional Manuals by Albrecht Dürer: The "Small Passion" and the "Engraved Passion." Iconography, Context and Spirituality*, Zeitschrift für Kunstgeschichte, 63. Bd., H. 2 (Deutscher Kunstverlag GmbH Munchen Berlin: 2000), p. 169 for detailed description for conditions of production and the details at time of publication.

Albrecht Dürer, *The Small Passion: The Fall,* 1508–1510, Woodcut print on paper,
Collection MCAM, Gift of Dr. William Fitzhugh, Jr.

moment of Adam's emotional struggle. It is this struggle that is the central theme of *The Fall*.

Adam's struggle against sin, his emotional dilemma, is emphasized while Eve becomes a weak and almost secondary actor. A renowned humanist, Dürer portrays Adam as a complicated hero animating him with free will, but Eve is treated much more one-dimensionally, reflecting the general misogyny predominant at the time. Somewhat unusually, the focus on Adam relieves part of her burden of sin. In her discussion of Dürer's *Lucretia* Linda C. Hults observes: "even within highly conventional images, Renaissance artists made formal, expressive and iconographic decisions that allowed the particular priorities of patriarchal society to surface differently."[3] In *The Fall*, we will see Dürer consistently choose visual language that establishes Adam as the true subject of the scene.

At first glance Eve, reaching forward to accept the apple from the snake, seems wholly responsible for what is unfolding. However, a careful reading couched in historical context will reveal otherwise. She rests one foot just on top of the other. Her left hip cocked lower, she leans on Adam to support her weight. In so doing, she enacts the predominant cultural view of women as the property of men and therefore incapable of true autonomy.[4] Eve seems sure in her posture while Adam's right hand is extended, his open palm facing up in an expression of doubt, almost as if he is shrugging. The effect is increased because his head tilts back and his lips are ever-so-slightly parted. His left arm wraps tightly around Eve, pulling her towards him. Dürer captures him in the act of weighing his options: virtue on the right, Eve, the apple, and, by extension, sin on the left. The closeness of their embrace shows how they are literally wrapped in carnal lust and their position to the left of the tree emphasizes their already sinful state.[5] Though Adam is already giving into temptation, we know that Dürer carefully considered to what extent this

3 Linda C. Hults, 'Dürer's "Lucretia": Speaking the Silence of Women,' *Signs* vol. 16, no. 2 (Winter, 1991), p. 205.

4 Hults discusses at length how women were depicted as incapable of true autonomy, and that their position as men's property, and the view that they were passive and prone to hysteria, made them incapable of independent action based on their convictions. According to Hults, "because artists and patrons alike were embedded in patriarchy, images of Lucretia could scarcely escape certain assumptions: that husbands own wives and that women lack the heroic capacity of men" p. 208. Hutls is concerned primarily with Dürer's painting of Lucretia from 1518, but the principals are equally true when applied to Eve due to Dürer's systematic cues of subordination.

5 Hass describes how their position and mirrored gestures depict Adam and Eve as lustful. Hass goes on to describe how preparatory drawings in the Albertina show that, among other changes, Dürer originally placed both figures on the right of the tree but later moved them. Hass claims this was motivated by the deeply engrained conception of the sinful side. Hass, p. 82–84.

sin had taken hold of him. Preparatory drawings in the Albertina show that Dürer originally depicted both Adam and Eve taking the apple, and the decision to reposition Adam's hand to its upturned position clearly shows that he is not yet completely committed to the act.[6] The moment of indecision is further emphasized in Adam's stance. He is standing on his right leg, his left extending out as if he were going to take a step forward, but his tilted head and open chest counteract this forward motion, anchoring him back in space and creating a beautiful tension that echoes the tension of his choice. We of course know he will choose sin, but in this moment we catch him poised on the edge.

A particularly glaring example of Dürer's systematic handling is the focus on Adam's face. By turning her face away, showing the viewer just a hint of a profile, and directing her gaze towards Adam, thereby redirecting the attention onto him, Eve is subordinated. Adam has particularized features and a very relatable expression that invites the viewer to sympathize with him; he is an individual in the midst of a dilemma. Not only is Eve's internal life negated by showing the back of her head and her profile, the fact that she is looking towards Adam while frozen in action implies that she is waiting for Adam's approval.[7] Here we see a clash of two patriarchal ideals. Though she initiates the sin with her lustful, feminine nature, Eve is not capable of the independent action needed to follow through. It is an interesting choice, and in many ways a less punitive representation than many. She is not sympathetic but neither is she an object of fear or derision. While she is beautiful, she is not an overtly sexualized temptress. Her pelvis is not thrust forward and her legs are closed modestly. One breast is covered and the other receives no special emphasis. Her relatively thick body and protruding stomach orient us to conceive of her more as fecund than nubile.

This fullness and weight of Eve's body also speak to classical antiquity, as do her position, her small, high breasts and her long, loose hair, flowing out behind her as if on an invisible breeze. She evokes a Hellenistic goddess and also an Illuminated queen, for Eve's long legs, sloping shoulders and especially her protruding belly are typical of Northern Renaissance and International Gothic style. Both she and Adam are slightly elongated, which is reminiscent of the International Gothic but Adam's dominant idiom is Classical, placing him firmly in a humanistic conception of man. Adam is very muscular and rendered in vivid anatomical detail, both very Greco-Italianate influences. His long curled hair and beard, as well as his open mouth and furrowed eyebrows

6 Hass, p. 84.

7 Hults, p. 206–210.

are clearly reminiscent of the *Laocoön Group* sculpture, which had just been unearthed in 1506. Though there is no record of a trip to Rome at that time, the work was likely known to him from drawings. The ancient marble held great fascination for Dürer, evidenced in other works from this time.[8] Further, Laocoön is a particularly fitting model because he too fell victim to a serpent, thus linking mythology and the Biblical story in a very humanist manner. The comparison to the *Laocoön Group* suggests that Dürer imagined Adam into the role of the Hellenistic hero, albeit a tragic one. By choosing to represent Eve in a more Gothic manner Dürer invites the viewer to associate Eve with an older, pre-humanist balance of determinism and free will. She is at the mercy of external forces: both the devil and her husband.

Adam is also, more traditionally, a prototype for Christ, whose story is the primary focus of the series.[9] Christianity's use of typology—the idea that Old Testament stories or characters are types prefiguring New Testament antitypes, which will supersede them—is being played out here. Adam held the promise of eternal life but he chose to eat the fruit, and in so doing chose death for the world. According to the Christian worldview, Jesus's death and resurrection brought life to the world thus reversing Adam's action: "For since by man came death, by man came also the resurrection of the dead, for as in Adam all die, even so in Christ shall all be made alive."[10] Though his action Adam banished mankind from the Garden of Eternal Life, Adam's frailty was human and can be a lesson to the careful viewer of the dangers in sweetness and beauty.

Dürer's representation of Adam in a moment of choice serves a didactic and religious purpose. By engaging viewers in Adam's contemplation Dürer encourages them to be similarly contemplative and to hesitate before they sin. A distinguishing characteristic of the Renaissance was the invitation to con-

8 On page 213, Hults very convincingly cites the in uence of the *Laocoön Group* on a 1508 drawing, *Suicide of Lucrita,* from the Albertina Museum and cites another small drawing found in Walter L Strauss's *The Complete Drawings of Albrecht Dürer*, 6 vols. (New York: Abaris, 1974) 4, cat. no. 1520/45: 1990–91. Also see Hass pp. 42–42: She states that the *Laocoön Group* was "the most significant archaeological find of the Renaissance" and demonstrates its pervasive in uence on contemporaneous works by artists such as Raphael. Given its popularity and the tradition of prints made specifically for artistic education and inspiration, images of the *Laocoön Group* would likely have been widely available in 1508. Giovanni Antonio da Brescia's 1515 engraving *Laocoön* models the type of work I believe provided inspiration to Dürer.

9 Of the 36 illustrations only the first two are of Adam and Eve. As indicated the in the title, *The Small Passion*, the primary focus is Christ's suffering, execution and resurrection. In contrast to Heinrich Aldegrever, in the generation following Dürer, who produced a series of six miniature prints, *The Story of Adam and Eve*, four of which are also on view in this exhibition. Also see Hass for Dürer's preoccupation with Christ's suffering and a specific discussion of how that manifests in the Small Passions, pp. 169–170, 175.

10 I Corinthians 15:22. Thanks to Jessica Melton for her assistance in locating this quote.

nect with images emotionally, especially for devotional works.[11] According to Leon Battista Alberti, renowned artist and author of the Italian Renaissance, a work of art "will move the soul of the beholder when each man painted there clearly shows the movements of his own soul" and these internal movements could only be "known from the movement of the body."[12] Adam's careful positioning captures essential emotion, by which Dürer offers to bring the viewer closer. Because this is a devotional image, an *imagio pietatis*, the invitation is to come closer to the divine. Hass suggests that it is unusual to include Adam and Eve in a Passion series but when considered in this light it is quite fitting.[13] Not only does Adam set the stage for redemption in Christ, but he also demonstrates how to prepare for the spiritual journey of viewing the Passion, how each person ought to deal with their inherently sinful nature. Dürer includes two more apples, directly over Adam and Eve's heads, a reminder no mortal is without earthly sin.

Ultimately concerned with individual responsibility, Dürer uses Adam as a messenger of righteous living. Working within his culture, Dürer builds Adam's heroism by systematically layering formal, iconographic and emotional elements. Adam is the sole actor here. He subsumes Eve, but not totally. She is secondary. Her struggle isn't considered but she possesses some dignity. Eve is not responsible for moving the visual narrative forward, and therefore escapes the "unnatural" state of womanhood often attributed to her, but she does not escape the misogynist attitude of this time. Dürer is a man, telling a man's story.

11 David Rosen, "Raphael, Marcantonio, and the Icon of Pathos," *Notes in the History of Art*, vol. 3, no. 2 (Winter 1984), According to Rosen: "The rhetorical function of the image, its affective goal, to move the passion of the beholder was the critical object of Renaissance speculation on painting." In his discussion he also applied this to printed works. pp. 38.

12 Leon Babtista Alberti, *De picture*, Cecil Grayson (Rome-Bari: 1975) pp. 41. The same quote and structure is used by David Rosen in *Raphael, Marcantonio, and the Icon of Pathos*, pp. 38.

13 Haas pp. 170.

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After the Fall

Kristen Hanley Cardozo
ENGLISH 074: THE BIBLE AS LITERATURE

Worked in pen and ink wash, the Dutch artist Abraham Bloemaert's 1604 greyscale drawing *Adam and Eve* provides a rare glimpse of the original ancestors after the Fall in a scene that is essentially missing from the Bible. Most Adam and Eve images portray one of three major scenes: Adam and Eve in the Garden, naked and unashamed; Eve taking the fruit at the serpent's urging; or Adam and Eve driven from the Garden, shamefaced and weeping. Bloemaert portrays the couple outside the Garden, in a verdant European landscape, working and raising their young family, fulfilling the curse of labor without apparent suffering. Adam stands, loincloth-clad and sturdy, with a shovel, which he is using to turn earth—a reminder of the clay from which he was made. Just before him in the visual plane is a tree stump, evidence of the land he has cleared to create this echo of Eden. The toddlers Cain and Abel scramble about among vines, picking gourds and apparently happy, not yet the jealous brothers who will come to murderous blows in a similar clearing. Behind her family, Eve sits on the ground, a distaff propped in the earth and holding the wool she spins on a simple spindle. A similar type of spindle and method of spinning is still used in South America today. A dog lays his head in Eve's lap. Further back in the scene, sheep and goats graze on a hillside and a shadowy group of figures is inside a shelter, apparently at a meal. These unknown people may be the future wives of Adam and Eve's children, mentioned in the Bible, but unnamed, or even the family themselves at another point in time. The animals point back to Adam's task of naming all the living things and standing in dominion over them. Moreover, the dog, with its head in Eve's lap, suggests a certain sexual impropriety on her part. In the iconography of the period, anything in a woman's lap could be suggestive and risqué. Eve, despite her calm demeanor, is still portrayed as the cause of the Fall. Her role as the seductress is telegraphed subtly, but the implication remains, although she has settled into a respectable farmwife. By depicting Adam and Eve as a family like many who would see this picture, Bloemaert brings the Bible closer to an audience of illiterate people, people who, if not agricultural laborers themselves, were likely generationally close to

Abraham Bloemaert, *Adam and Eve*, 1604, Pen and ink wash on paper,
Collection MCAM, Gift of Dr. William Fitzhugh, Jr.

such laborers. Through these means, the ancient past becomes the present and the far off lands of the Bible become the local. Adam and Eve are not portrayed here as abject. Mankind is not entirely lost despite the Fall. What we see portrayed here are the labors to which we are doomed as a people, and yet the labors are not shown as entirely a miserable affair. Bloemaert's imagery makes a claim that life outside the Garden does not have to be unending misery.

Albrecht Dürer, *Decapitation of St. Catherine*, 19th Century reprint using original wood block,
Woodcut print on paper, Collection MCAM, Gift of Albert M. Bender.

Hugo Bürkner's Print after Jan van Eyck's *Dresden Triptych*

Maggie Freeman
ART HISTORY 123: NORTHERN EUROPEAN ART

Hugo Bürkner's engraving in the collection of the Mills College Art Museum, *Madonna mit einem Stifter und den Heiligen Michael und Katharina (Madonna with a Donor and Saints Michael and Catherine and Catherine),* was made in 1888 after the original 1437 oil painting by the early Netherlandish master Jan van Eyck. Van Eyck's original painting is currently located in the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) in Dresden; hence the painting is also commonly known as the *Dresden Triptych*. The painting echoes a number of the motifs of van Eyck's earlier works while marking an advancement in his handling of spatial depth, and establishes iconographic elements of Marian devotional portraiture that were to become widespread by the second half of the 15th century.[1]

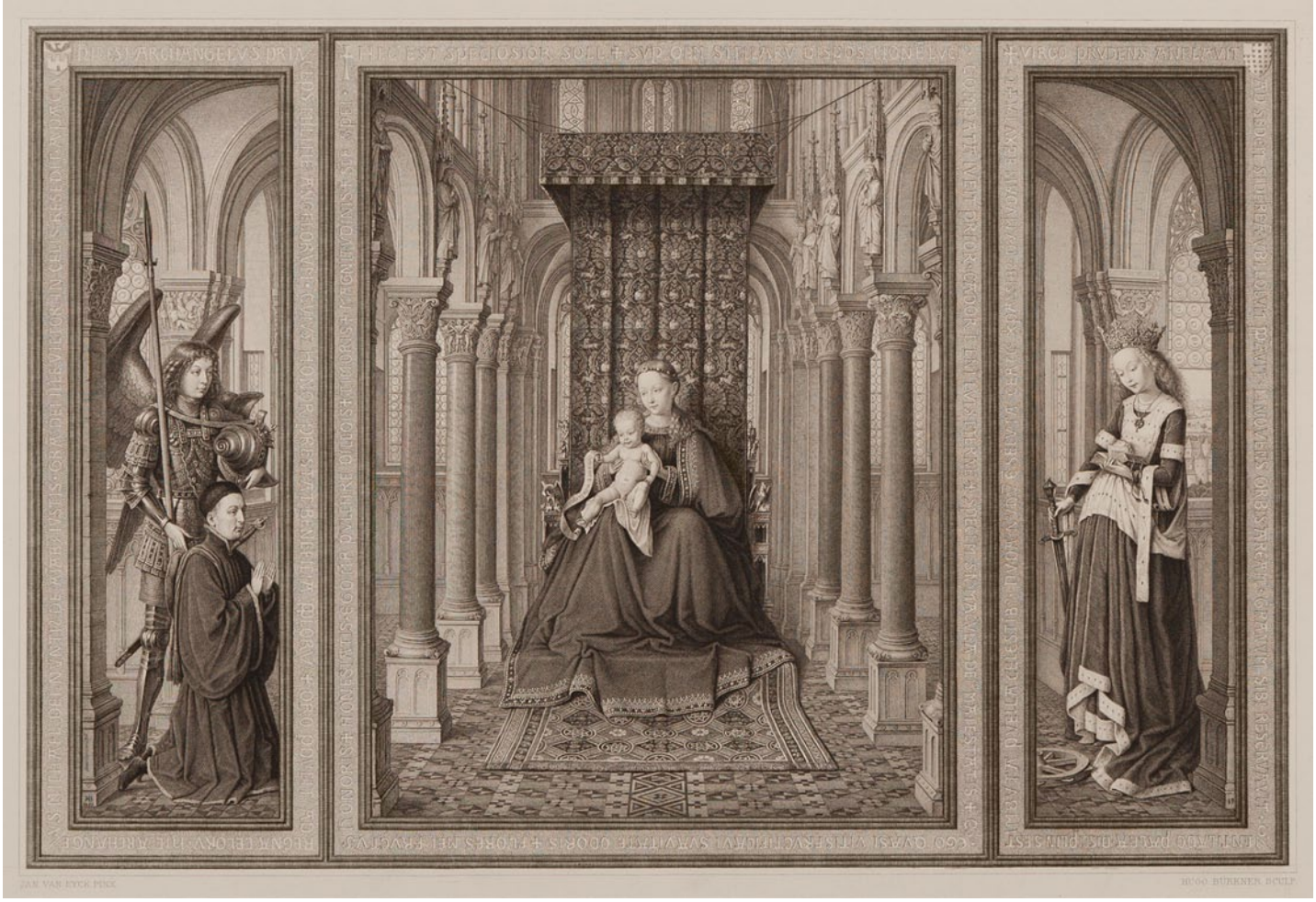
In the 1850s Bürkner was commissioned by the Dresden Gemäldegalerie to create small-scale, publishable prints of some of the notable works in their collection, including of van Eyck's triptych. Bürkner's print of the painting first appeared in the form of an etching in a manuscript which paired his prints of paintings from the Gemäldegalerie with short descriptive sonnets of each painting;[2] the text was most likely meant to be viewed and read by children and young students (Bürkner was well-known in Dresden as a provider of illustrations for children's books).[3] Bürkner was later commissioned by the museum to do an in-depth study of van Eyck's triptych, creating detailed sketches of each iconographic component of the work, culminating in a large-scale engraving. Bürkner's drawings are still in the museum's collection, and copies of the print were placed on the open market.[4] The painting had at first been attributed to Albrecht Dürer as well as Jan's brother Hubert van Eyck, until it was firmly attributed to Jan van Eyck by the German historian Aloys Hirt in the

1 Dhanens, Elisabeth. *Hubert and Jan Van Eyck*. New York: Tabard, 1980. 246. Print.

2 Hübner, Julius, and Hugo Bürkner. *Bilder-Brevier Der Dresdner Gallerie, Von Julius Hübner. Mit Original-Radierungen von H. Bürkner u.a.* 2nd ed. Vol. 1. Dresden: Rudolf Kuntze, 1857. 170. Web.

3 Neidhardt, Uta, and Christoph Schölzel. *Das Geheimnis Des Jan Van Eyck: Die Frühen Niederländischen Zeichnungen und Gemälde in Dresden*. Munich, Germany: Deutsche Kunstverlag, 2005. Print.

4 Ibid.



Hugo Bürkner, *Madonna mit Einem Stifter und den Heiligen Michael und Katharina*, after Jan Van Eyck, 19th Century print of 1437 painting, Engraving on paper, Collection MCAM, Found in Collection.

1830s.[5] It was not until later in the 19th century, however, that the catalogues published by the Gemäldegalerie began to identify the work as being by Jan van Eyck.[6] It is believed that the museum commissioned Bürkner's study of the painting in order to celebrate and publicize the attribution of one of the pieces in their collection to the well-known Netherlandish master.[7] The painting was also noteworthy at the time for being for the first and only extant triptych attributed to Jan van Eyck.[8]

Bürkner, who was also a professor of woodcut and engraving techniques at the Dresden Fine Art Academy,[9] created a remarkably faithful printed copy

5 Dhanens, 246.

6 Ibid.

7 Neidhardt et al., (2005).

8 Streeton, Noelle L.W. "Jan Van Eyck's Dresden Triptych: New Evidence for the Giustiniani of Genoa in the Borromei Ledger for Bruges, 1438." *Journal of Historians of Netherlandish Art* 3.1 (2011). Web.

9 Neidhart et al., (2005).

of van Eyck's highly-detailed original triptych. Although the monochrome print does not benefit from van Eyck's use of varied, rich colors to create a sense of lifelike texture and depth, Bürkner nevertheless replicates his use of line and shadow in order to create perspective and a realistic recession of objects and figures into space. The fact that Bürkner made drawings of each section of the painting before making the final print becomes apparent when one considers the level of detail and small-scale iconographic symbolism contained in the original painting that was carried over into the print. Indeed, Bürkner's drawings of the small coat-of-arms located at the upper corners of the triptych's outer frames have been used instead of the original (which has been badly damaged) in attempting to pinpoint the identity of the triptych's patron, the man referred to as the anonymous "donor" in the painting's title and represented kneeling in front of St. Michael in the triptych's left wing.[10] There is very little negative space in the painting and the later engraving, indicating Burkner's high level of mastery over the engraving technique. Burkner's only addition or modification to the composition of the original is his small insignia located on the base of the column by the foot of the donor in the left panel, reading "HB 1888."

The central focus of the composition are the figures of the Madonna and Child, with Mary shown seated in the central panel before a cloth of honor and holding the Christ child on her lap. The Archangel Michael presents the kneeling donor in the left wing, while in the right panel St. Catherine of Alexandria stands reading a prayer book. The frames around each panel are inscribed in Latin in texts drawn from a variety of sources: around the central panel are biblical descriptions of the Assumption, while the outer panel frames are inscribed with fragments of prayers to Saints Michael and Catherine.[11] The Latin lettering and phrases on the frames serve a dual purpose: they are decorative, similar to the marginalia decorations of medieval manuscripts, which is fitting given the original triptych's small scale and portability, and also help to provide a context (a figurative as well as literal framing device) for the imagery and figures within the triptych. In this case, the inscriptions may serve to distinguish and separate between the worldly and spiritual spheres, with the panels showing "earthly" images, while the inscriptions on the frames act as a reminder of heavenly influence and power.[12] The content of the inscriptions themselves serve to reinforce

10 Streeton.

11 Neidhardt, Uta, and Christoph Schölzel. "Jan Van Eyck's Dresden Triptych." *Investigating Jan Van Eyck*. Ed. Susan Foister, Delphine Cool, and Sue Jones. Turnhout, Belgium: Brepols, 2000. 26. Print.

12 Jacobs, Lynn F. *Openings Doors: The Early Netherlandish Triptych Reinterpreted*. Pennsylvania State UP, 2012. 82. Web.

the duality between the earthly and heavenly, with the inscription around the panel depicting St. Catherine a reminder of ascetic piety while the saint herself is depicted crowned and draped in lavish clothing and jewels. The frame around St. Catherine's panel reads: "*Virgo prudens anelavit, granum sibi reservavit, ventilando paleam. Disiplinus est imbuta puella coelestibus, nuda nudum est secuta christum passibus, dum mundanis est exuta ect*" ("The prudent virgin has longed for the starry throne where she has made her place ready; leaving the world's threshing floor, she saved the grain for herself by winnowing the chaff. The young girl has been steeped in heavenly learning. Stripped of everything, with sure footsteps she followed Christ until she was delivered from earthly affairs").[13] Lynn Jacobs argues that the combination of opposing text and iconographic imagery is one way in which van Eyck sought to create the illusion of a sacred, otherworldly space in his composition; "this disjunction demonstrates the piercing of the threshold between heaven and earth: by rejecting earthly goods Saint Catherine is able to penetrate into a different tier of being, that is, the realm of heavenly splendor."[14]

In the central panel, the Madonna and Child sit enthroned in the nave of a church, with a colonnaded basilica on either side, and stained-glass windows in the background that, even in Bürkner's monochrome print, provide the impression of light flooding the entire space. The arms of the throne are carved with miniature representations of the sacrifice of Isaac on one side and David and Goliath on the other, typological references to Christ's sacrifice on the cross in order to redeem mankind for its sins.[15] Represented below the figures on the left arm of the throne is a pelican piercing its breast to nourish its young with its blood; on the right arm of the throne a phoenix rises out of the ashes. Similar to the images of Isaac, David, and Goliath, these symbols act as allusions to Christ's sacrifice and eventual resurrection.[16] The nourishing qualities of the pelican feeding its young may also be associated with the Virgin Mary,[17] who was frequently represented breast-feeding the Christ child in devotional paintings from this time. The phoenix likewise fits within the iconographic context of this painting: "because its redemptive properties suggest rebirth and redemption, prayers of thanksgiving are presented under the heading of

13 Dhanens, 368.

14 Jacobs, 82 – 83.

15 Purtle, Carol J. *The Marian Paintings of Jan Van Eyck*. Princeton, NJ: Princeton UP, 1982. 127. Print.

16 Bailey, Meryl. "Salvatrix Mundi: Representing Queen Elizabeth I as a Christ Type." *Studies in Iconography*. Ed. Michael Curschmann, Colum Hourihane, and Lawrence Nees. Vol. 29. Kalamazoo, MI: Medieval Institute Publications, Western Michigan University, 2008. 177. Print.

17 Ibid., 183.

the phoenix."[18] It is fitting, therefore, that the phoenix would appear in a small-scale devotional painting in which private, individual prayer is emphasized. The naked Christ child holds aloft a scroll inscribed with a phrase from the Gospel of Matthew: "*Discite a mae, quia mitis sum at humilis corde*" ("Learn of me, for I am meek and lowly in heart"). Mary's presence in the church is symbolic; she and the child occupy the area where the altar would normally be situated, becoming the literal embodiment of the object toward which prayer and devotion would be directed in a typical Christian church setting. The inscriptions on the central panel are fragments from the Book of Wisdom and Ecclesiastes, reading, "*Hec est speciosior sole et super omnem dispostitionem stellarum luci comparata invenitur prior. Candor est enim lucis aeternae et speculum sine macula dei maiestatis ect. Ego guasi vitis fructivicavi suavitatem odoris et flors mei fructis honors it honestatis. Eco mater pulcharae dilectionis et timoris et magnitudines et sanctae spei*" ("She is more beautiful than the sun and above the whole order of the stars. Being compared with the light of day, she is found to excel. For she is the brightness of eternal light, and the flawless mirror of God's majesty. As a vine I have brought forth a pleasant fragrance, and my flowers are the fruit of honour and probity. I am the mother of fair love, and of fear, and of greatness, and of holy hope").[19]

The Madonna bears a distinct resemblance to the figure of St. Catherine, who is depicted almost identically in terms of her facial features, although in her less-sumptuous clothing she appears not quite as weighty and regal as the Madonna. According to the hagiography of St. Catherine she was both a beautiful princess and a noted scholar, and hence she is traditionally depicted crowned and holding a prayer book, as she is here.[20] The attributes associated with St. Catherine and her martyrdom are by her side: the sword with which she was beheaded is in her right hand, and the wheel used for her torture can be seen lying at her feet.[21] In the right panel, behind St. Catherine, a city scene is visible receding into the background, giving the work a larger context and grounding the heavenly figures within the earthly realm. However, it has been suggested that the city scene in the background may represent a celestial city rather than an earthly one, similar to the idealized heavenly city represented in the background of Jan van Eyck's earlier painting *Madonna with Chancellor Nicholas Rolin*.[22] If that is the case, then the urban landscape in the background

18 Ibid., 185

19 Dhanens, 385.

20 Clugnet, Leon. "St. Catherine of Alexandria." *The Catholic Encyclopedia*. Vol. 3. New York: Robert Appleton, 1908. Print.

21 Neidhardt et al., 26 (2000).

22 Jacobs, 82.

only serves to heighten the tension between the earthly and divine figures and objects in this work.

In the left panel the winged Archangel Michael stands behind the kneeling donor, his hand resting on the donor's shoulder. Michael is dressed in elaborately jeweled and decorated knight's armor, his left arm holding his helmet and a lance leaning against his right shoulder. Although Mary's gaze is directed toward the donor, the donor's eyes are directed straight ahead of him. This may suggest that the donor does not actually occupy the same divine space as the Madonna and Child, and is not privileged enough to actually behold the holy figures before him. Moreover, the donor is depicted on a much smaller scale compared to Mary and the saints, who appear almost too large to be contained within the architectural space they occupy. The inscription on the left panel's frame consists of a prayer fragment from the liturgy for the feast of St. Michael. The extract reads, "*Hic est archangelus princeps militae angelorum cuius honor praestat beneficia populorum et oratoario perducit ad regna coelorum. Hic angelus michael dei nuntius de animabus justis. Gratia dei ille vistor in coelis reseit. A pacibus*" ("This is Michael the Archangel, leader of the angelic hosts, whose privilege it is to grant favours to the people, and whose prayer leads them to the Kingdom of Heaven. The Archangel Michael is God's messenger for the souls of the just. By the grace of God, that great victor has taken his place in Heaven, on the side of peace'").[23] It has been speculated that Saint Michael was the namesaint of the painting's donor, however, the triptych's patron has recently been convincingly identified as Raffaello Guistiniani, a member of a prominent mercantile family who was residing in Bruges at the time the triptych was made.[24] Instead, St. Michael may here be simply fulfilling his role as protector of all believers and acting as an emblem of chivalry and "the glorification of knighthood."[25]

Given the prominence of the inscriptions and their importance in interpreting the painting's meaning and iconography, it is interesting to consider how they have been carried over by Bürkner into the more text-like medium of print. The inscriptions themselves are easier to read and interpret when rendered in this format; also of interest is the way that the original painting's meaning or function may shift when adapted to the printed format. Neidhart and Schölzel argue that the *Dresden Triptych* was "closed to 'public access'" by virtue of the triptych's small size and portable format, stating that it worked as a "moveable altarpiece that has been miniaturized."[26] Through the direct

23 Heath, Peter. "Justice & Mercy: The Patron of Jan Van Eyck's Dresden Triptych." *Apollo* 1 (2008). Web.

24 Streeton.

25 Ibid.

26 Neidhart et al., 35, 2000.

gaze of the Virgin at the kneeling donor, an impenetrable connection is established between the two figures that renders a devotional function of the object nearly impossible to achieve when the viewer is anyone other than the depicted donor. It is difficult to contemplate the image as one of general public rather than personal worship when such a high level of attention is directed toward the donor figure. Although the Virgin and Child are compositionally the central focal point of the image, the bodies, gestures, and gazes of St. Michael, St. Catherine, and the Virgin and Child are all subtly inclined toward the donor. Given the obviously private purpose that this image was meant to fulfill, this purpose is lost to a degree when the image is adapted to the widely accessible and reproducible medium of print. Bürkner's print is rendered on a slightly larger scale than van Eyck's triptych, meaning that some of the intimate feel of the original is automatically lost. Indeed, in the creation of this print and in the way he signed and inscribed it Bürkner effectively shifts most of the focus away from the donor and the original painter and onto himself. In addition to Bürkner's monogram within the image itself, directly below the image Bürkner inscribed van Eyck's name on the left side and his own the right, identifying van Eyck as the painter and himself as the carver or engraver. However, in the larger block text below the image the title of the work is given with no mention of van Eyck as the original artist; in the subtitle, he states that the print is "After the original located in the Royal Picture Gallery in Dresden," again with no mention of the original having been made by van Eyck. Van Eyck dated and signed this painting with the phrase "*Johannes de eyck me fecit et c(o)mplevit ALC IXH XAN*" ("Johannes van Eyck made and completed me — As well as I can").[27] These two phrases were both commonly used by van Eyck when signing his paintings; however, at the time that Bürkner made his print the inscription was still covered by the triptych's original frame and had not yet been discovered.[28] As a result, Bürkner identifies himself more prominently and frequently throughout the image than he does van Eyck. Given the generally anonymous nature of prints made for the open market, especially prints made after works of art in other media, Bürkner may have been attempting to establish some level of artistic authority and ownership over his creation.

27 Ibid., 25.

28 Neidhart et al., 25, 2000.

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Female Autonomy in the Bible and in Biblical Art

Leah Holtz

ENGLISH 074: THE BIBLE AS LITERATURE

Biblical portrayals of women are less than pleasing to most modern day female readers. The majority of women that are mentioned multiple times in the Bible serve to fulfill the "barren mother" typescene. The "barren mother" typescene is a convention, a plot point that is used in many of the stories in Genesis and throughout the Old and New Testaments. It typically begins with a righteous couple, who unable to have children, plead with God to give them a child. In the Hebrew Bible (the Old Testament), the wife is portrayed as being the reason the couple is unable to have a child, as the husband's other wives have multiple children. This places the burden of blame on the wife, and the requirement of divine intervention (God opening her womb). The wife is also the one that doubts God's power after the Annunciation, and is proven wrong when she later gives birth to a healthy son. One major change in the New Testament is that it is the husband who doubts God's power after the Annunciation, thus making the wife seem more righteous and closer to God. The child born, almost always a male, serves as a hero to the next generation of believers. The mother is restricted to serving as a vehicle for moving the story forward and to showing God's power. While many women in the Bible are portrayed as pious mothers, a few other women are portrayed as scandalous seducers who break Israeli laws, like Rahab and Delilah.

However, the Biblical stories portrayed in *Solomon and Queen of Sheba* by Francesco Rosselli and *Bathsheba before King David* by Marc Chagall, show the respective women as powerful individuals that are not reduced to mothers or whores. In fact, the portrayal of Bathsheba and Queen of Sheba by their respective artists show them as powerful women, equal to their male counterparts in the pieces.

Chagall chose to depict the Bathsheba from 1 Kings 1, in which she is shown to have agency and works to get her son, Solomon to be declared the next king by the elderly and feeble King David. This is one of the few works of art that depicts Bathsheba as the skillful woman trying to secure the throne for her son. Most of the artwork depicting Bathsheba portray her as the bathing beauty on the roof, from 2 Samuel 11. In these depictions, she is

Marc Chagall, *Bathsheba before King David*, 1956, Etching on paper,
Collection MCAM, Museum Purchase, Susan L. Mills Fund.

reduced to an object, while Chagall's piece depicts her as a woman usurping male authority to make family decisions.

Bathsheba and David's son, Solomon, is one of the main figures in the piece by Rosselli, showing his meeting with the Queen of Sheba from 1 Kings 11. In Rosselli's piece, King Solomon and Queen of Sheba are shown as equals, meeting each other in front of Solomon's temple. It is important to note that in the Biblical story, she comes to Jerusalem to test his wisdom and after questioning him and observing his kingdom, she gives him a great quantity of gold, gems and precious spices. She is clearly shown to be as rich, if not richer than Solomon and is a wealthy and wise woman. Her portrayal is neither that of a mother or a whore, but of an equal to the great male ruler of Israel.

These two pieces are positive portrayals of women from the Bible, and give female viewers important Biblical figures of their own. They also break away from typescenes and the Madonna-whore dichotomy. The two Biblical stories that the works are based on are some of the few Bible stories that challenge the patriarchal and androcentric nature of the Bible and the previously mentioned pieces accurately convey this to the viewer.

Francesco Rosselli, (Italy, 1445–before 1513), *Solomon and Queen of Sheba*, 1910 print of a ca. 1465–75 engraving, Facsimile Reproduction, Collection MCAM, Museum Purchase, Susan L. Mills Fund.

Albrecht Dürer's *The Prodigal Son as Swineherd*

Emma Johnson

ART HISTORY 123: NORTHERN EUROPEAN ART

"The prints of Albrecht Dürer, for their incomparable meticulousness, represent the truth and reality of nature; to such an extent that his works do not appear designed, but painted; more than painted, they seem alive."

-Ludovico Dolce, *Dialogue on Painting*, 1557[1]

Albrecht Dürer was one of the most influential and prolific artists of the Northern Renaissance. Most known for his stunning prints, Dürer has captivated the eyes of countless viewers over the centuries through works such as *The Prodigal Son as Swineherd*. Dürer was born in the flourishing city of Nuremberg, where he learned the varied crafts that would direct him towards creating his most iconic artworks, his "Master Prints." From his father he learned the skills of a goldsmith, from his godfather he gained insight into the mass publishing of illustrated books, and he officially established the foundations for a career in the visual arts by becoming an apprentice to a local painter at the age of fifteen.[2] Dürer was surrounded by a variety of craftsmen and intellectuals from a very young age. From the instruction of these mentors Dürer was able to develop a skill set and style that would be appreciated by wide varying audiences and even imitated by countless artists. Dürer's development of style in printmaking was revolutionary in contrast to the work of both his contemporaries and his antecedents: he developed techniques for creating more detailed and complex compositions, he tactfully integrated symbolic meaning into the compositions of many of his artworks, and he drew on inspiration from both Northern European artists and their Italian contemporaries.[3]

Albrecht Dürer's engraving, *The Prodigal Son as Swineherd*, functioned as a contemporary depiction of a biblical narrative. Depicting the well-known New

1 Dürer, Albrecht, Martin Brons, and Matthias Mende. Alberto Durero: Selección De Los Ilustraciones Y Redacción De Los Pies De Grabados. México: Fondo De Cultura Económica, 1970. Print.

2 Chilvers, Ian. The Oxford Dictionary of Art and Artists. Oxford: Oxford UP, 2009. 193–95. Print.

3 Hibbard, Howard. The Metropolitan Museum of Art. New York: Harper & Row, 1980. 257–65. Print.

Albrecht Dürer, *Prodigal Son as Swineherd*, 1496, Engraving on paper,
Collection MCAM, Gift of Katherine Caldwell.

Testament parable of the prodigal son (Luke 15:11–32)[4], Albrecht Dürer used the contemporary medium of engraving to depict an equally contemporary prodigal son. In this print Dürer depicts the moment when the prodigal son acknowledges his prior sins and repents squandering his inheritance. By using extreme detail to depict the prodigal son in an impoverished setting, Dürer emphasizes the consequences that lead the prodigal son to turn to god and ask for forgiveness. Engraving as a choice of medium allowed Dürer to achieve a greater level of detail and intricacy in this composition. Dürer leaves no details to the viewer's imagination in this artwork: ranging from the sinister gazes of the grotesque pigs that surround the prodigal son to the depiction of each and every brick of the decrepit buildings behind him, each detail conveys critical information that contributes to the message of the parable.

There is a clear emphasis on the depiction of poverty. Dürer places the prodigal son in a slum-like setting that is neither rural nor urban. The buildings that make up the background of this piece are depicted with extreme detail. Dürer's use of hatching and crosshatching creates the illusion of three-dimensional forms and a variety of different building materials. In contrast to the evenly placed lines depicting the well-kept rooftops of some of the buildings, Dürer creates the illusion of weathered rooftops by placing lines closely together. The result is the clear depiction of darker wooden materials that appear to be waterlogged and rotting.

The pose of the prodigal son also contributes to the sense of poverty depicted in the engraving. The prodigal son humbly kneels near the trough of his pigs, conveying a highly emotional admission of repentance. The prodigal son's hands are raised in silent prayer, his eyes are directed towards the church at the top right corner of the composition. Rather than depicting the prodigal son as a sinner who foolishly lost his fortune, Dürer depicts the prodigal son as a respectable, industrious man. Dürer places extreme emphasis on the hands of the prodigal son; they appear as worn out as the scenery that surrounds him. The prodigal son's rough hands with bulging veins indicate he leads a life of endeavors, both physical and spiritual in nature.

This depiction of the prodigal son would have resonated with audiences who believed in *devotio moderna*, a more individualized approach to faith that was termed "modern devotion." *Devotio moderna* was a precursor to the ideology of the Reformation, the people who believed in *devotio moderna* in Dürer's time were interested in exploring different methods of devotion. Dürer's print implies that the prodigal son can convene with God and that

4 Luke. Douay-Rheims Bible with Latin Vulgate, Gospel According to Saint Luke, Chapter 15. n.p., n.d. Web. 02 Dec. 2013. <http://drbo.org/cgi-bin/d?b=drl>.

he can clear his soul of his sins in the absence of a church or church officials. Dürer clearly demonstrates his interest in an individualistic approach to devotion in this depiction of the prodigal son. Dürer converted to Lutheranism around 1520, over two decades after creating this print in 1496.[5] The prodigal son provides a powerful message to any viewer. The parable of the prodigal son is innately didactic, meaning to exemplify how one must not squander his or her fortunes indulging in materialistic behaviors. In this case, Dürer uses the composition of the print to add to the didactic telling of the parable: he emphasizes the manner in which the prodigal son communicates with god to clear his sins. Not only does Dürer provide the viewer with a didactic telling of a New Testament story, but also with an example of how the viewer can repent his or her sins and eventually achieve redemption.

Although Dürer does not depict the remaining scenes of the parable in this print, the outcome of this parable would be known to his Christian audience. The prodigal son, after acknowledging and repenting his sins, returns home to his father to be forgiven. The prodigal son is not only accepted back into his family home, but he also receives a second chance to properly use and safeguard his father's remaining inheritance. In this print, Dürer exemplifies the sins and the redemption of the prodigal son in a manner that not only teaches the viewer that it is wrong to sin, but also reassures the viewer that his or her sins will not condemn them indefinitely if the viewer can prove his or her devotion and repentance through simple prayer. In this way, Dürer's print conveys a rather contemporary interpretation of modern religious devotion to the viewer. Dürer's depiction of the prodigal son goes against the Catholic traditions of achieving redemption through established societal norms. Using very subtle iconography and extreme attention to detail, Dürer is able to redeem the prodigal son's soul from his prior mistakes.

5 Chilvers, Ian, 193–95

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The Compositional Mastery of Lucas van Leyden's *David with the Head of Goliath*

Abby Massarano

ART HISTORY 123: NORTHERN EUROPEAN ART

This rather exquisite print of the Old Testament story of David slaying Goliath is an early seventeenth century reproduction after Lucas van Leyden's original engraving, *David with the Head of Goliath,* which highlights the unique print style of the artist.[1] The work captures a moment of the biblical story wherein a young David volunteers to fight—and subsequently defeats—the enemy ransacking his town, Goliath, by taking him down with a slingshot, and decapitating the giant with his own sword.[2] The masterful scene depicts the moment in the narrative as the young hero is being welcomed back to the village to present the head of Goliath, greeted by music-making townspeople.

The medium in which this work is produced allows for an amount of detail and a level of naturalism that became a staple of Northern European printmaking in the late fifteenth and early sixteenth centuries. Artists like Albrecht Dürer, a contemporary of Lucas, used intricately fine lines arranged so closely together as to be almost indistinguishable from each other to create a sense of shading and depth that was previously unachievable in the available mediums like woodcuts.[3] Dürer's *Adam and Eve* engraving highlights how fine detail can be achieved in the engraving medium.[4] Lucas van Leyden, in his style and technique, differs greatly from his contemporaries in that his style emphasizes the shape and space between shading lines within his hatching and cross-hatching techniques to form with the lines themselves different textures and shapes, as opposed to creating an almost blended shading effect as seen in Dürer's works.

David stands to the right of the visual field of the work, holding the overly large sword of Goliath, atop which the giant's ruggedly disheveled head is perched. Both David's and Goliath's heads are depicted in profile, almost

1 Mills College Art Museum online collection. <http://artmuseum.mills.edu:5000/Obj512?sid=1071&x=10302>

2 *The Holy Bible,* King James Version. New York: American Bible Society: 1999; Bartleby.com, 2000. www.bartleby.com/108/.

3 Suzanne Boorsch and Nadine M. Orenstein, "The Print in the North: The Age of Dürer and Lucas van Leyden," *The Metropolitan Museum of Art Bulletin,* Vol. 54, No. 4 (Spring, 1997), 13–60.

4 German, 1471–1528. *Adam and Eve*, 1504. Engraving, fourth state of five, plate 9 7/8 x 7 7/8 in. (24.9 x 19.5 cm). Fletcher Fund.

After Lucas van Leyden, *David with the Head of Goliath*, ca. 1600, Engraving on Laid paper,
Collection MCAM, Gift of Dr. William Fitzhugh, Jr.

mimicking each other in the way in which the facial features are arranged, the bridge of David's nose and the delicate arched placement of his brows mirroring the almost serene expression on Goliath's face, both heads adorned with loose, cascading curls. David stands as if correcting his center of gravity for the added weight of Goliath's head and sword, his hips jutting forward, shoulders leaned back in compensation. He is dressed in rather plain clothing in comparison to the lavish dress of the townspeople to the left of David, many draped in weighty, sumptuous fabrics and extravagant, feathered hats and headdresses.

The shading of the clothes and the folds from how the heavy fabric falls is engraved almost entirely using relatively loose hatched and cross-hatched lines that mould to the contours of the three-dimensional cloth and body underneath. The cross-hatching in itself creates a rough texture to the fabric that is practically tactile in appearance, as seen strongly on the front of David's shirt and trousers, as well as the back of the dress of the woman standing closest to the viewer, who is playing a stringed instrument. Long, vertical lines flow down the train of her garment, following the movement of the heavy fabric, the perpendicular cross-hatching lines curving around the bulging fabric, creating depth in line and shading.

The figures are all standing outside what appears to be a building of some kind, plain and sturdy in nature, hatched parallel lines spanning the facade, broken by scattered stippling and lone jagged vertical lines that give the structure a rustic, stone-like texture, greenery sprouting from the wall, tying the constructed stone of the building to the earth and plant life of the ground plane, lush foliage sprouting along the right side of the image, a rocky and uneven foreground upon which everyone is standing, separated from the distant jagged peaks in the background by a flowing river cutting through the scenery immediately behind David. The edge of the foreground plateau to the right of the characters is jagged and bumpy, each crack and crease in the jutting bank defined by the movement of the cross-hatched lines, sharply following the peaks and valleys of each stump, given a rough, clumped texture through the strategic use of stippling. The mountains in the background are made of jagged hatched lines that follow the sharp edges of the rock face to give some semblance of three-dimensionality to the angular structure.

The work itself is in reasonably good condition. In the upper right quarter of the page, several dark marks dot the area, maybe a product of acidic ink corroding the paper or bacteria growing in the fibers. Water stains can be noted on different areas of the work, specifically above the heads of both David and Goliath. The bottom right corner of the page has been ripped, though it appears as if someone attempted to repair the damage. In the bottom left

corner of the page sits what appears to be a personalized stamp, added on post the object's production, probably by the original owner of this specific impression. The paper is discolored with age, though above the inscription spanning the bottom of the page, just below the woman on the left with her back to the viewer is the letter *I*, followed by a lighter patch with a hole through the paper from abrasion. The lightness is due to the paper in that small area being recently exposed to the elements, and therefore less weathered.

As previously mentioned, this is a seventeenth century reproduction of Lucas van Leyden's original engraving. The work is easily identifiable not just by the characteristic style of the lines, but also due to the small *L* sitting upon a rock in the front right foreground of the picture plane, known to be the monogram of Lucas.[5] However, the *I* and following abraded area are most likely the added signature of Ioannes Saenredam, a seventeenth century printmaker known to have made copies of this print using Lucas van Leyden's original plates and adding on his signature to the plate, as seen in another representation of *David with the Head of Goliath*.[6]

This work is very characteristic of Lucas van Leyden's style as a whole. The loose and sculpted nature of every engraved line follows other images by Lucas. For instance, in his engraving of a milkmaid, bold, dark cross-hatched lines mould around the contours of the stomach of a convincingly three-dimensional cow, almost as if we are looking at the representation of a topological mathematical theorem modelled on a visual grid.[7] The shading on the ground and in the folds of the clothes of the two characters are similarly loosely spaced and adhering to the contours of the object, as seen in the *David*.

When looking at works of Lucas van Leyden's contemporaries like Albrecht Dürer's *Melancholia I*, one can get a sense of just how different Lucas's style is in comparison, and from where he may have drawn inspiration.[8] In this work, Dürer creates all shadowing and texture from tight stippling and compacted hatched lines, almost blending them together into a rough, but sleek and fluid image. Martin Schongauer, an earlier contemporary of both Lucas van Leyden and Dürer, displays, in some cases of his work, similar uses of hatched and cross-hatched lines to Lucas, as seen in his engraved diptych

5 Bart Cornelis and Jan Piet Filedt Kok, "The Taste for Lucas van Leyden Prints," *Netherlands Quarterly for the History of Art,* Vol. 26, No. ½ (1998), pp. 18–86.

6 Ioannes Saenredam after Lucas van Leyden, *David with the Head of Goliath,* 1600. Engraving, sold at auction by Schmidt Kunstauktionen Dresden (2013).

7 Lucas van Leyden, 1494–1533, *The Milkmaid*, 1510. Engraving, 115 cm x 155 cm, Amsterdam.

8 Albrecht Dürer German, 1471–1528. *Melencolia I,* 1514. Engraving, second state of two, plate 9 ½ x 7 ⅜ in. (24 x 18.5 cm). Harris Brisbane Dick Fund.

of Gabriel and the Virgin, though arguably not to the extent.[9] The heavy cloth adorning the figures—particularly, Mary's cloak and dress—are sculpted and textured with the same flowing grid of cross-hatching that gives a sense of textile work, though Schongauer accompanies this technique with others, like quick, linear stippling to blend different textures together. This similarity in technique suggests that Lucas van Leyden was influenced by the earlier works of Schongauer.

Lucas van Leyden's style of loose lines that in themselves define a three dimensional space distinguishes him from his contemporaries. He shapes the three-dimensional objects within the piece mainly through his use of these warped hatched and cross-hatched lines, a technique that is sometimes seen in works from other artists like Schongauer, but generally defines the most famous prints by Lucas van Leyden.

9 Martin Schongauer German, ca. 1445–1491. *The Angel Gabriel and The Virgin,* ca. 1490. Engraving, sheet. 6 ¾ x 4 ¾ in. (17 x 12 cm); (.2) 6 ¾ x 4 ¾ in. (17 x 1.9 cm), Harris Brisbane Dick Fund.

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Martin Schongauer, *Torment of St. Antonius*, 1910 print of a ca. 1470–75 engraving,
Facsimile Reproduction, Collection MCAM, Museum Purchase, Susan L. Mills Fund.

Giovanni Domenico Tiepolo's *The Flight Into Egypt*

Adrienne Sigeti
ENGLISH 074: THE BIBLE AS LITERATURE

The Flight Into Egypt by Giovanni Domenico Tiepolo recreates a key moment in New Testament discourse. It is one in a series of 27 etchings by the same artist entitled *Picturesque Ideas on the Flight Into Egypt*. In this particular piece, Tiepolo recreates the Holy Family's journey to Egypt from Bethlehem during King Herod's reign over Judea. According to the apostle Matthew, following Jesus's birth and a visit from the wise men, "an angel of the Lord appeared to Joseph in a dream, saying, 'arise, take the young Child and His mother, flee to Egypt, and stay there until I bring you word; for Herod will seek the young Child to destroy Him' (Matthew, 2:13). When he woke up from his dream Joseph listened to the angel and fled to Egypt with his wife and her newborn child. While Joseph, Mary, and Jesus fled to Egypt King Herod of Judea "put to death all the male children who were in Bethlehem and in all its districts, from two years old and under, according to the time which he had determined from the wise men" (Matthew, 2:16). Following King Herod's death Joseph, Mary, and Jesus left Egypt and settled in Nazareth in the region of Galilee.

The Holy Family's flight into Egypt recalls a history of displacement and relocation that we can trace back to the Old Testament. It is likely that Matthew's narrative draws from similar Old Testament accounts of rivalry, persecution, and bitter hostility between rival nations. In Exodus chapter 12, God tells Moses that he will "pass through Egypt and strike down every firstborn of both people and animals and… bring judgment on all the gods of Egypt…The blood will be a sign for you on the houses where you are, and when I see the blood, I will pass over you" (12:13). In this account, God spares the Israelites and initiates a forty-year-long journey out of Egypt towards the Promised Land. Similarly, when King Herod determines to kill every male child in Bethlehem God spares the baby Jesus and initiates a long journey towards freedom.

Tiepolo highlights the uncertainty of the journey that lies ahead. A haggard crowd nervously watches the Holy Family's departure. The faces in the crowd betray confusion and concern. Mary and Joseph continue ahead without a glance back. A diagonal line of light separates the Holy Family from the

Giovanni Domenico Tiepolo, *Flight into Egypt*, 1910 print of 1753 etching, Facsimile Reproduction, Collection MCAM, Museum Purchase, Susan L. Mills Fund.

onlookers. Tiepolo creates an unceremonious albeit dramatic farewell. One may compare Tiepolo's humble departure to a more ostentatious rendering by Vittore Carpaccio. Carpaccio's painting on the same subject offers a more traditional and less perplexing interpretation of Matthew's story. Carpaccio's scene reveals a mountainous countryside with green hills and trees. Joseph wears a lapis lazuli garment underneath a striking red cloak that matches Mary's ornate shawl. Mary looks down at the child and gathers him to her chest in a motherly embrace. Carpaccio's painting ignores the political circumstances that color Matthew's narrative. The idyllic background and the sumptuous clothes trivialize the urgency of the angel's message to Joseph and King Herod's gruesome plot to kill the sons of Bethlehem.

Changing Images of Eve

Bridget Stagnitto
ENGLISH 074: THE BIBLE AS LITERATURE

Artistic representations of Biblical stories have circulated since the existence of the monotheistic religion. The way the stories are represented change drastically according to the times in which they are created. The trends in art and the political landscape all dictate how the stories and the people in them are portrayed. The dichotomy between Renaissance art and 20th century art is a compelling subject. Renaissance representations of Biblical stories reflect the conservative, sexist, but also artistic and intellectual, flourishes of the time. Whereas the 20th century representations are more analytical of the changes in political landscape, and/or contain purely emotional responses. What is especially interesting is the change in representations of women, particularly Eve.

It is important to keep in mind the political position of women at the time of the Renaissance. First, women had no political representation, they could not own property, and were considered legal subjects to their husbands. A woman's duty was always first and foremost of the house. If a woman was unmarried she could not live independently, but had to live with male relatives or join a convent. Art of the Renaissance typically reflected the discrepancy of equality between men and women.

Heinrich Aldegrever's *The Creation of Eve* is an example of a Renaissance representation of Eve. Apart from the problematic concept of a woman being born from the rib of a man, there is the disparity in the hierarchical portrayal between Eve and Adam. The first noticeable discrepancy is Eve's size in comparison to Adam and the physical representation of God. Eve is depicted as half the size of Adam, even though she is supposed to be a full-grown woman. She is also bowing before God as he calls for her to emerge from the rib of Adam. To view Eve as smaller than the men around her is a manipulation of the way we see Eve as a woman. It only furthers the idea to the people who follow Christianity that women are (literally) more insignificant than men.

In contemporary times it is (almost) generally understood that women are equal to men. Women began gaining suffrage as early as 1893 in New Zealand, but as late as 1971 in Switzerland. The discrepancies in those periods are why the feminist fight still exists, because forty years ago parts of the world

Heinrich Aldegrever, *The Creation of Eve*, 1540, Engraving on paper,
Collection MCAM, Gift of Dr. William Fitzhugh, Jr.

believed that women did not deserve a say in political activities. The analysis of women's rights as seen throughout contemporary art is important in supporting, and even analyzing, feminist ideas.

This next analysis may be a bit of a stretch, because the work is only titled *Eve* and it is not clear that the artist intended the work to be about the religious character. Kim Anno created a beautiful silkscreen print titled *Eve*, and it is covered in what looks like eyes and a single figure at the bottom of the piece. The piece feels like conversation about the concept of the creation of Eve. The figure at the bottom could be Adam and the ethereal lines coming up from him could be the beginnings of Eve being manifested. The background is dark and there appear to be eyes floating in space. The head of the figure is also made up of one of these "eyes." These shapes not only give a feeling of being watched but also a feeling of consumption, as if the shapes will devour the onlooker.

The idea that these shapes will consume reflects the draining atmosphere that surrounds Eve from her creation. She is overtaken by God's will, which is represented in the floating shapes around her, and the darkness that surrounds these shapes represents the fact that there is nothing else besides God's will. Because Adam is made up of one of these forms it is also a means for him to perform God's will and therefore keep control of Eve.

The drastic difference in the readings between these two representations of Eve is necessary in order to change the view of such a character over time. The Renaissance representation of Eve is meant to be seen as less than men and therefore in service of men, whereas the 20th century representation questions the status of Eve and thus women's relationships to men and society is altered.

Kim Anno, *Eve,* 1995, Silkscreen on paper, Collection MCAM, Museum Purchase,
Mrs. John C. Sigourney [Mary Singleton], B.A. 1949, Fund.

Albrecht Dürer's *Small Passion: The Fall*

Veronica Sutter
ART HISTORY 123: NORTHERN EUROPEAN ART

This woodcut print is from the *Small Passion* series, which was created by Albrecht Dürer between the years of 1508 and 1510. This print is entitled *The Fall,* and it would be the opening scene for the *Small Passion* series. These prints were originally made to go into a book, which had accompanying text by Benedictus Chelidonius. Even though this image is one that the viewing audience would have been familiar with, Dürer still manages to do something different with the composition, while still drawing the focus on Adam and Eve. Not only does he keep the focus on them, he has them positioned together, with their bodies in a very sexualized way.

Adam and Eve are the focus of the picture. The viewer's eye is immediately drawn to them, their nakedness, and lightness when standing in this dark landscape. The background of trees is dense and dark, made by small hatch marks. The lion is hidden behind the trees, his face hard to make out. The ox blends into the trees, as well as the badger. Really, what seem to be displayed here are Adam and Eve's bodies and the sexuality that they display. The viewer's eye starts at their heads, and naturally runs down the shape of their bodies. Eve stands with her weight on her left foot and her right foot in front, allowing her buttocks to stick out and be admired by the viewer. Adam is standing facing the viewer, with a chiseled stomach. As the viewer's eyes run down to their feet, it then turns to the left to the very large badger in the bottom left hand corner. The badger and the snake are symbolically involved with the act of the fall while the lioness and bison are watching the scene. From the badger the viewer's gaze goes up the tree to the serpent, which is giving the apple to Eve, where the viewer's eyes come to rest. The movement of the picture flows through everyone who is taking part in the fall, Adam, Eve, the badger and snake.

Adam and Eve are standing together, on the viewer's right, and they seem to be taking place in this act together. She is still the one that grasps the apple, but she is doing so right in front of Adam's face. Her other arm is draped around his shoulders, while his left arm is around her waist pulling her right next to him, and forward at the same time. He has a foot forward like he is moving them forward, together, while his right arm is outstretched and his

Albrecht Dürer, *The Small Passion: The Fall,* 1508–1510, Woodcut print on paper, Collection MCAM, Gift of Dr. William Fitzhugh, Jr.

hand is open like he is ready to receive the apple. Showing Adam and Eve standing together in this scene was not the normal representation. Usually, Adam and Eve are shown separated by the tree with Adam on the viewers left and Eve on the right. This puts a message of the downfall of man being placed on the woman's shoulders.

Heinrich Aldegrever, *Adam and Eve Eating the Fruit (The Fall)* (from a series of 6 plates),
1540, Engraving on paper, Collection MCAM, Gift of Dr. William Fitzhugh, Jr.

Works in the Exhibition

All works in *Saints and Sinners: The Bible as Word and Image*
are from the collection of the Mills College Art Museum.

Heinrich Aldegrever
(Germany, 1502 – ca. 1561)
The Creation of Eve (from a series of 6 plates), 1540
Engraving on paper
3 7/16 in. x 2 ½ in.
Gift of Dr. William Fitzhugh, Jr., 1955.53.a

Heinrich Aldegrever
(Germany, 1502 – ca. 1561)
Adam and Eve Eating the Fruit (The Fall) (from a series of 6 plates), 1540
Engraving on paper
3 7/16 in. x 2 ½ in. (8.73 cm x 6.35 cm)
Gift of Dr. William Fitzhugh, Jr., 1955.53.b

Heinrich Aldegrever
(Germany, 1502 – ca. 1561)
The Expulsion from Paradise (from a series of 6 plates), 1540
Engraving on paper
3 7/16 in. x 2 ½ in.
Gift of Dr. William Fitzhugh, Jr., 1955.54.a

Heinrich Aldegrever
(Germany, 1502 – ca. 1561)
Adam and Eve Working the Land (from a series of 6 plates), 1540
Engraving on paper
3 7/16 in. x 2 ½ in.
Gift of Dr. William Fitzhugh, Jr., 1955.54.b

Kim Anno
(United States, b. 1958)
Eve, from the portfolio *10 X 10*, 1995
Silkscreen on paper
22 in. x 22 in.
Museum Purchase, Mrs. John C. Sigourney [Mary Singleton], B.A. 1949, Fund, 1995.12.b

Abraham Bloemaert
(The Netherlands, 1566 – 1651)
Adam and Eve, 1604
Pen and ink wash on paper
11 ½ in. x 8 in.
Gift of Dr. William Fitzhugh, Jr., 1951.17

Orazio Borgianni
(Italy, ca. 1578 – 1616)
Moses Striking Water, after Raphael's *Loggie*, 1615
Etching on paper
6 ½ in. x 7 ⅛ in.
Gift of Mr. Carl Rietz, 1956.68

Hugo Bürkner
(Germany, 1818 – 1897)
Madonna mit Einem Stifter und den Heiligen Michael und Katharina, after Jan Van Eyck, 19th Century print of 1437 painting
Engraving on paper
23 ½ in. x 30 ½ in.
Found in Collection, 1975.93

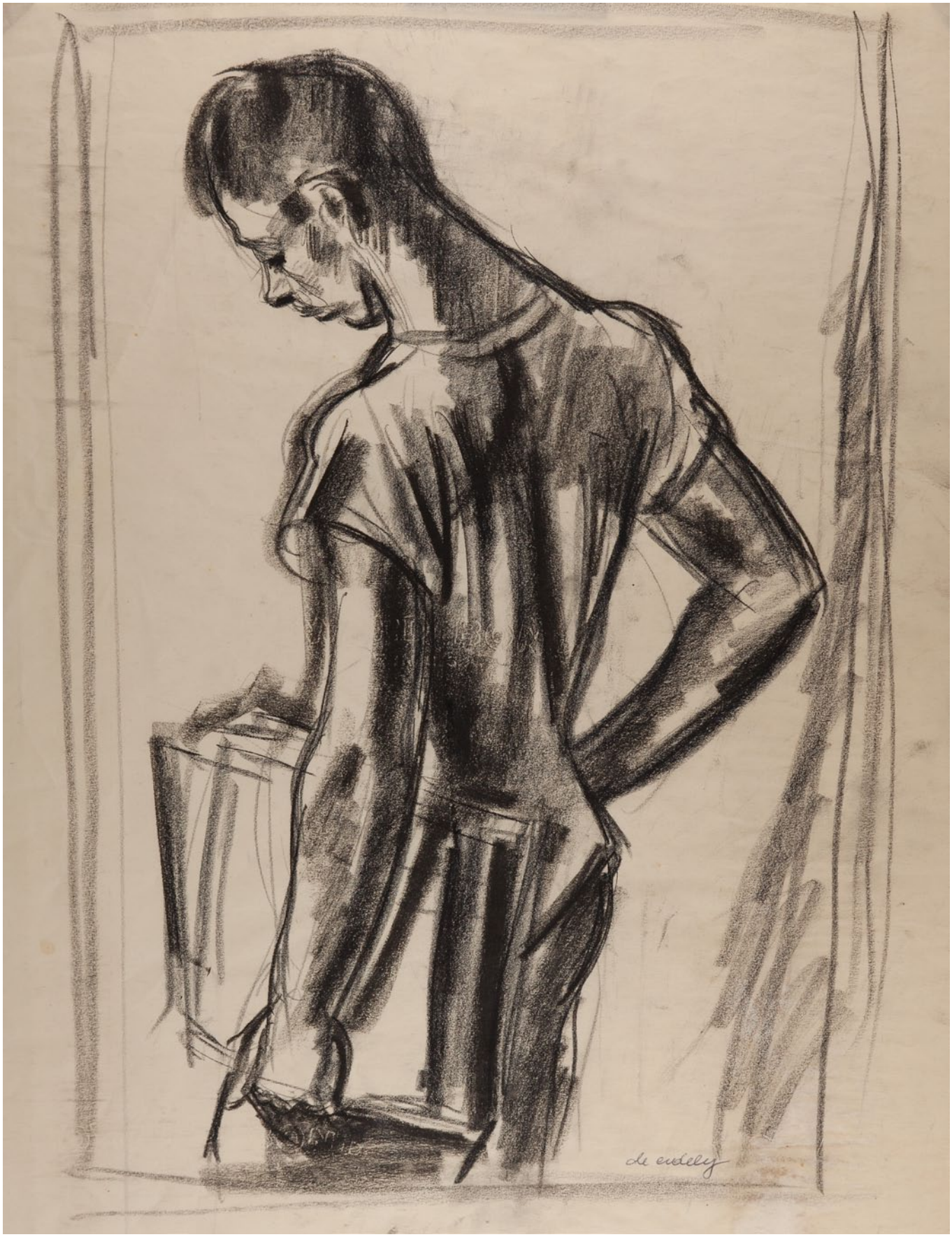
Marc Chagall
(Belarus, 1887 – 1985, France)
Bathsheba before King David, 1956
Etching on paper
17 ¼ in. x 13 ¼ in.
Museum Purchase, Susan L. Mills Fund, 1959.30

Lucas Cranach, the Elder
(Germany, 1472 – 1553, Italy)
St. Jerome in the Desert, ca. 1506-1509
Woodcut print on paper
13 ⅛ in. x 9 ¼ in.
Museum Purchase, Susan L. Mills Fund, 1954.2

Lucas Cranach, the Elder
(Germany, 1472 – 1553, Italy)
Adam and Eve in Paradise, 1910 print of a 1509 wood block print
Facsimile Reproduction
15 ⅛ in. x 11 ¼ in.
Museum Purchase, Susan L. Mills Fund, 1938.205

Giorgio de Chirico
(Greece, 1888 – 1978, Italy)
Return of the Prodigal Son, early 20th Century
Color lithograph on paper
17 ¾ in. x 22 ⅛ in.
Museum Purchase, Susan L. Mills Fund, 1941.152

Francis De Erdely
(Hungary, 1904 – 1959, United States)
Prodigal Son, ca. 1940
Charcoal on paper
19 ¼ in. x 14 ¾ in.
Gift of Margaret Johnstone Barlow, class of 1929, 1988.9.1



Francis De Erdel, *Prodigal Son*, ca. 1940, Charcoal on paper,
Collection MCAM, Gift of Margaret Johnstone Barlow, class of 1929.

Jusepe de Ribera
(Spain, 1591 – 1652)
St. Jerome, ca. 1621
Etching on laid paper
12 ¾ in. x 9 ½ in.
Museum Purchase, Susan L. Mills Fund, 1959.67

Albrecht Dürer
(Germany, 1471 – 1528)
Prodigal Son as Swineherd, 1496
Engraving on paper
10 in. x 7 ¾ in.
Gift of Katherine Caldwell, 1993.2.2

Albrecht Dürer
(Germany, 1471 – 1528)
The Small Passion: The Fall, 1508-1510
Woodcut print on paper
5 1/16 in. x 3 13/16 in.
Gift of Dr. William Fitzhugh, Jr., 1954.5.a

Albrecht Dürer
(Germany, 1471 – 1528)
The Small Passion: Expulsion from Paradise, 1510
Woodcut print on paper
4 15/16 in. x 3 7/8 in.
Gift of Dr. William Fitzhugh, Jr., 1954.5.b

Albrecht Dürer
(Germany, 1471 – 1528)
The Small Passion: The Annunciation, 1509 – 1511
Woodcut print on paper
4 15/16 in. x 3 7/8 in.
Gift of Dr. William Fitzhugh, Jr., 1954.5.c

Albrecht Dürer
(Germany, 1471 – 1528)
The Small Passion: Nativity (Birth of Christ), 1509-1511
Woodcut print on paper
4 15/16 in. x 3 7/8 in.
Gift of Dr. William Fitzhugh, Jr., 1954.5.d

Albrecht Dürer
(Germany, 1471 – 1528)
Decapitation of St. Catherine
19th Century reprint using original wood block
Woodcut print on paper
23 ¼ in. x 16 ¾ in.
Gift of Albert M. Bender, 1938.314

Albrecht Dürer, *St. Jerome in his Study*, 1910 print after 1514 engraving,
Facsimile Reproduction, Collection MCAM, Museum Purchase, Susan L. Mills Fund

Albrecht Dürer
(Germany, 1471–1528)
Archangel Michael and the Devils, 1910 print after 1498 woodcut
Facsimile Reproduction
22 ¼ in. x 15 ¼ in.
Museum Purchase, Susan L. Mills Fund, 1938.272

Albrecht Dürer
(Germany, 1471–1528)
St. Jerome in his Study, 1910 print after 1514 engraving
Facsimile Reproduction
14 ¾ in. x 11 in.
Museum Purchase, Susan L. Mills Fund, 1938.165

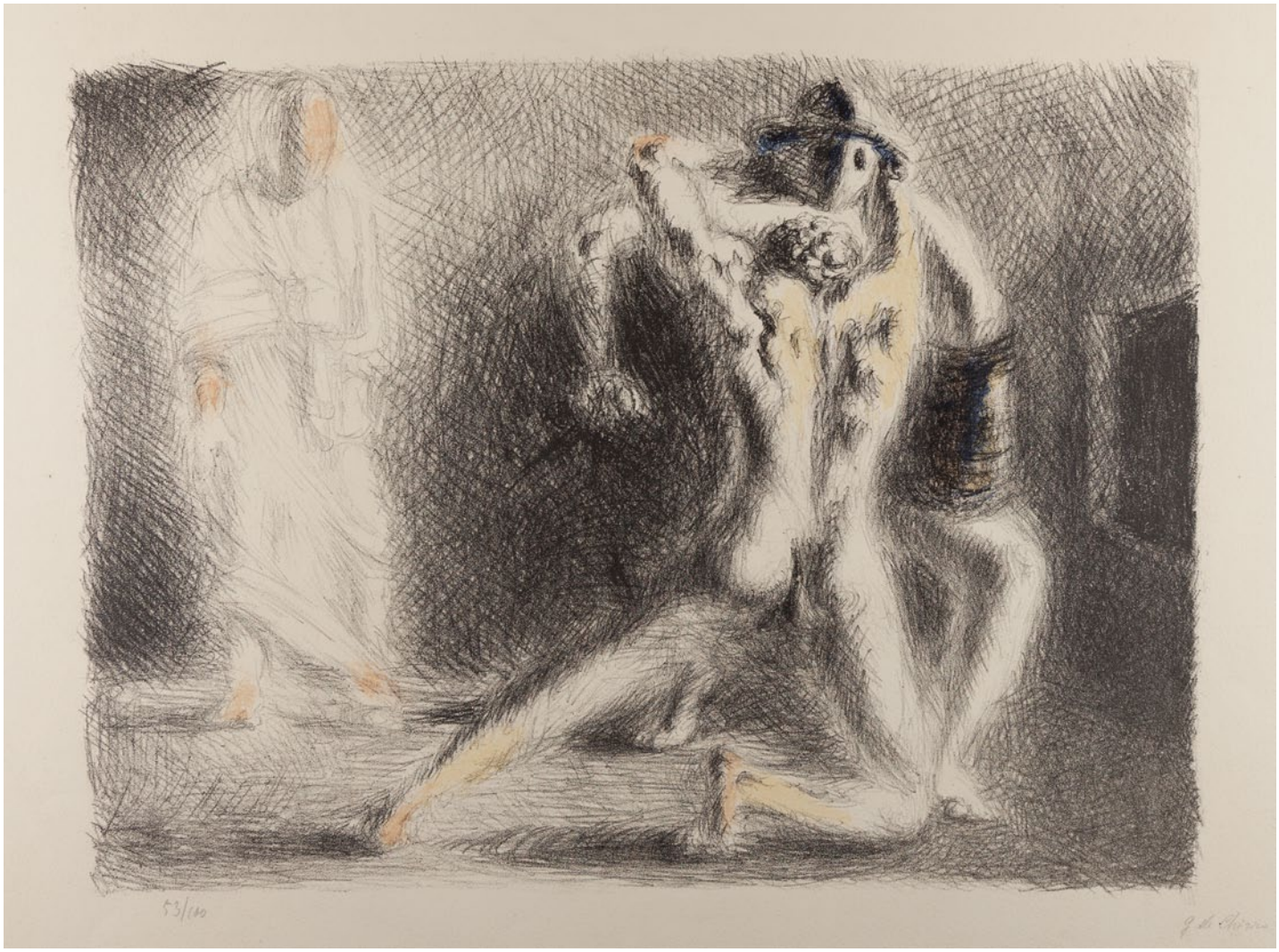
Francesco Rosselli
(Italy, 1445–before 1513)
Solomon and Queen of Sheba, 1910 print of a ca. 1465–75 engraving
Facsimile Reproduction
15 ½ in. x 22 in.
Museum Purchase, Susan L. Mills Fund, 1938.250

Martin Schongauer
(Germany, ca. 1448–1491)
Torment of St. Antonius, 1910 print of a ca. 1470–75 engraving
Facsimile Reproduction
15 ½ in. x 11 in.
Museum Purchase, Susan L. Mills Fund, 1938.218

Giovanni Domenico Tiepolo
(Venice, 1727–1804, Venice)
Flight into Egypt, 1910 print of 1753 etching
Facsimile Reproduction
11 ⅜ in. x 15 in.
Museum Purchase, Susan L. Mills Fund, 1938.241

After Lucas van Leyden
(The Netherlands, ca. 1494–1533)
David with the Head of Goliath, ca. 1600
Engraving on Laid paper
10 ⅞ in. x 7 ¼ in.
Gift of Dr. William Fitzhugh, Jr., 1951.18

Frank van Sloun
(United States, 1879–1938)
Suzanna and the Elders, 1931
Etching on paper
15 ⅞ in. x 17 15⁄16 in.
Gift of Thomas Andert, 1980.11.25



Giorgio de Chirico, *Return of the Prodigal Son*, early 20th Century,
Color lithograph on paper, Collection MCAM, Museum Purchase, Susan L. Mills Fund.

Frank van Sloun
(United States, 1879–1938)
Suzanna and the Elders No. 2, 1931
Etching on paper
15 7/8 in. x 17 15/16 in.
Gift of Thomas Andert, 1980.11.26

Frank van Sloun
(United States, 1879–1938)
Suzanna, 1931
Etching on paper
15 7/8 in. x 17 15/16 in.
Gift of Thomas Andert, 1980.11.27

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