

NATIONAL GALLERY OF ART

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SURVEY OF WOMEN IN RENAISSANCE AND BAROQUE PRINTS

AT THE NATIONAL GALLERY OF ART

Washington, DC, October 2, 1990 -- A provocative survey of the ways in which male artists depicted "woman" in prints of the fifteenth through seventeenth centuries will be presented in the West Building of the National Gallery of Art, November 25, 1990 through April 28, 1991. Eva/Ave: Woman in Renaissance and Baroque Prints, which will only be seen at the Gallery, is comprised of 152 etchings, woodcuts, metalcuts, and engravings from Italian, French, German, Swiss, Dutch, and Flemish regions. All but two of the works are from the Gallery's collection of old master prints and more than 100 have been donated to the Gallery since 1943 by the late Lessing J. Rosenwald. In addition to well-known printmakers such as Rembrandt, Dürer, Callot, and Barocci, the exhibition includes the work of many other master printmakers.

"The great breadth and depth of the Rosenwald Collection is demonstrated in this unique exhibition," said National Gallery director J. Carter Brown. "This is the first time that a show has focused on the subject of how woman was represented in prints of the Renaissance and baroque periods, and it is part of a growing interest in the portrayal of women in art."

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Many of the images will be familiar to visitors because they are among the best known of old master prints: woodcuts by Dürer from his Life of the Virgin series, Bewitched Groom by Baldung Grien, Angry Wife by Israhel van Meckenem, and Susanna and the Elders by Jegher, after Rubens. However, according to the exhibition organizer and National Gallery curator of old master prints, H. Diane Russell: "The choice of works has not been dependent on whether they are well or little known but on their apparent interest and contribution to the theme of the show, woman in her various guises."

The title of the exhibition, Eva/Ave: Woman in Renaissance and Baroque Prints, reflects the two polar extremes of how woman is portrayed in the prints, as Eve (Eva), the "evil" woman, and as the Virgin (Ave), the quintessential "good" woman. The exhibition is organized into seven thematic categories which reveal the wide-ranging concern with women's conduct over a period of three centuries. The titles of the sections are: Heroines and Worthy Women; The Virgin and Saints; Eve; Venus; The Power of Woman; Lovers and Lovers with Death; and Fortune and Prudence.

Prints such as Barocci's The Annunciation and Rembrandt's The Virgin and Child with the Cat attest to people's deep adoration of the Virgin at this time and depict her as obedient to God, respectful to her earthly husband, and loving to her child.

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In the works representing Adam and Eve, Eve is often displayed as the temptress while Adam is the innocent victim. Examples of these roles are depicted in Lucas Cranach the Elder's Adam and Eve and Lucas van Leyden's The Fall of Man.

Prints of women as heroines, such as Hans Burgkmair's group of woodcuts from The Eighteen Worthies series made in the sixteenth century, illustrate women's place in society at the time. Artist's often treated women who conformed to acceptable womanly virtues of chastity, humility, modesty, and obedience with more respect than women who were courageous or aggressive. For example, the women in Carracci's Susanna and the Elders and Hans Sebald Beham's Lucretia Standing were depicted as seductresses rather than heroines.

Women who used their feminine wiles to overpower men are illustrated in prints such as Lucas van Leyden's The Poet Virgil Suspended in a Basket. In this woodcut, the Latin author Virgil is mocked by townspeople as he dangles outside the window of his would-be lover, who has refused to hoist him to safety in her room. In Salome by Hans Baldung Grien, woman is portrayed as a deadly seductress she stands victorious, holding the head of Saint John the Baptist.

The fully illustrated exhibition catalogue, published by the National Gallery of Art with The Feminist Press of The City University of New York, includes essays by Russell and Bernadine Barnes, assistant professor of art history, Wake Forest University, North Carolina. The book is distributed by The Talman Company, New York.

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National Gallery of Art

Washington, D.C.

Eva/Ave: Woman in Renaissance and Baroque Prints

The following section descriptions were adapted from the exhibition wall text.

I. Heroines and Worthy Women

The ideal characteristics of women in the Renaissance and baroque periods were chastity, obedience, and silence. An ideal or heroic man was most often a public figure--a leader or a warrior. A woman, however, was supposed to exist in a private world, devoted to her family. When male artists chose to depict heroic women, therefore, they turned to classical history or the Old Testament for their subjects and transformed these remote figures into allegories of womanly virtue.

Two of the most often represented heroines were Lucretia and Susanna. The ancient Roman matron Lucretia was considered heroic because, having been raped she committed suicide to preserve the honor of her husband and father. Susanna, a devout wife in the Old Testament, was pressured by two lecherous old men to submit to their advances. She bravely refused, but narrowly escaped being put to death when the men falsely accused her of adultery.

Images of such admirable and powerful women sometimes betray ambivalent and stereotypical attitudes toward heroines. Both Lucretia and Susanna are often depicted as voluptuous nudes, implying that they had enticed their attackers.

II. The Virgin and Saints

The Virgin Mary, though little mentioned in the Bible, is the most frequently represented woman in the history of art. A strong devotion to her appeared in the fifth century and by the time of the Renaissance the events of her life had acquired a traditional iconography in the visual arts. The prints here show such narrative events as the Virgin's birth, her marriage to Joseph, the angel Gabriel's announcement that she will become the mother of God, her presence at the crucifixion as well as her own death and bodily assumption to heaven. Other works on view are images that emphasize the Virgin's tender love for her child and somber awareness of his future suffering.

In the sixteenth century, Protestant reformers rejected what they thought to be excessive and idolatrous worship of the Virgin and saints. The result was a decline in religious images in Protestant circles, especially in northern Europe. The Catholic reaction to this development appears in prints by artists who, under the influence of the Counter-Reformation, extolled the virtues of Mary and the saints in a flood of images marked by intense piety.

III. Eve

Eve, the antithesis of the Virgin, is represented here in images of Adam and Eve in paradise, the Lord's prohibition against eating fruit from the Tree of Knowledge, the temptation of Eve by the serpent, the Fall, the expulsion from Eden, and labors of Adam and Eve after they fell from grace. Printmakers usually combined the temptation and the Fall, in which Adam and Eve eat of the forbidden fruit, in a single image.

In these prints, Eve is usually shown as an alluring nude. In the minds of many Christian thinkers, Eve was the one tempted by the serpent because she was governed by passion rather than reason and was consequently the weaker of the two sexes.

The story of Eve influenced the representation of women in secular art and provides the ultimate source for several of the themes treated in this exhibition. Eve's role as the quintessential femme fatale underlies countless images of women as seductive nudes or as powerful creatures capable of duping unsuspecting men. The belief that death entered the world because of her sin also spawned the group of prints linking lovers with death.

IV. Venus

Venus, the ancient goddess of love and beauty, was the wife of Vulcan, god of fire, who discovered her in their marriage bed with Mars, god of war. By Mars, she was said to be the mother of Cupid and Harmony. Renaissance and baroque printmakers emphasized Venus' sensuality and portrayed her as the embodiment of what is acceptable and desirable in the flesh, as opposed to what is dangerous, represented by Eve. Although some Renaissance thinkers revived the classical idea that Venus was also the goddess of chaste, celestial love, the prints on view focus on earthly love and Venus' seductiveness.

Some of the images traditionally thought to represent Venus are probably simply depictions of female nudes reclining in a pastoral landscape. To emphasize male intellect and power, men were often portrayed in their study or on the battlefield. Women, on the other hand, were considered to be closely associated with the natural world.

V. The Power of Women

The "Power of Women" was the name given in the Renaissance to a group of themes in literature and the visual arts that focused on women who used their feminine wiles to triumph over men.

Originating in the middle ages, these themes again became very popular at the end of the fifteenth century and were a favorite subject of printmakers.

The prints in this section illustrate the dangers of powerful women whose victims tended to be men renowned for their accomplishments. Phyllis, the wife or mistress of Alexander the Great, for example, toyed with the affections of Aristotle. By persuading him publicly to let her ride on his back as if he were a beast, she reduced the great philosopher to an object of ridicule.

Images of witches, an essentially new theme that appeared at the end of the fifteenth century, were given wide circulation through the print media. Throughout the Renaissance and baroque periods, witchcraft was a matter of grave ecclesiastical and civil concern. Witches were believed capable of causing the deaths of infants, impotence in men, and bad weather that resulted in crop failures.

VI. Lovers

These prints deal with the subject of love in its many aspects, including friendship, marriage, and illicit relationships. Licentious behavior, though widely condemned, was common, and eroticism was a leitmotif in the art and literature of the time. The folly of carnal love is succinctly expressed in prints on the theme of "ill-matched lovers," in which foolish old men and women are shown paying young people for their carnal services. Other prints focus on legal but not necessarily harmonious relationships between the sexes, depicting for example a married couple battling over a pair of trousers, a common symbol of marital authority.

VI. Lovers with Death

The theme of love and death played a prominent role in Renaissance and baroque images of women. Death is sometimes invoked through representations of elderly women grown haggard with age, as in Jeremias Falck's An Old Woman at Her Toilet Table, which satirizes the woman's continuing vanity despite the loss of her youthful beauty. In other prints, Death is personified as a skeleton that threatens the living, frequently striking at young lovers. The poignant juxtaposition of death with men and women in the prime of life is a reminder of the widely held belief that death appeared in the world as a result of the lust of Adam and Eve.

VII. Fortune and Prudence

The female form, more than the male, has been used to personify various characteristics or abstract ideas. The prints here represent personifications of the concepts of Fortune and Prudence. These subjects, which originated in antiquity, were frequently depicted by Renaissance and baroque artists.

The goddess Fortune embodied the role of chance that affected a person's life. To emphasize her destabilizing influence, she was often represented with a wheel, which rises and falls, or precariously perched on a sphere. In the Renaissance, it was believed that a man could triumph over Fortune by pitting his virtù, or manliness, against her.

The concept of Prudence offered an antidote to Fortune's vagaries. By the time of the Renaissance, Prudence was considered one of the Seven Virtues, along with Temperance, Fortitude, Justice, Faith, Hope, and Charity. Prudence is sometimes represented with two faces, indicating that she took care to learn from the past in order to avoid future calamities. Her other attributes include a mirror to denote self-knowledge and a colander with which to sift through possible viewpoints and actions. By following Prudence's example, a person might avoid the pitfalls of bad fortune.

National Gallery of Art

Washington, D.C.

EVA/AVE: WOMAN IN RENAISSANCE AND BAROQUE PRINTS Exhibition checklist

- * color transparency available
- o black and white photograph available

1. Hans Burgkmair
Esther, Judith, and Jael
(from The Eighteen Worthies series), 1516
woodcut, 201 x 137 mm.
National Gallery of Art, Rosenwald Collection

Hans Burgkmair
Lucretia Veturia, and Virginia
(from The Eighteen Worthies series), 1516
woodcut, 194 x 130 mm.
National Gallery of Art, Rosenwald Collection

Hans Burgkmair
Saint Helen, Saint Bridget, and Saint Elizabeth
(from The Eighteen Worthies series), 1516
woodcut, 195 x 131 mm.
National Gallery of Art, Rosenwald Collection
2. Israel van Meckenem
The Death of Lucretia, c. 1500/1503
engraving, 270 x 183 mm.
National Gallery of Art, Rosenwald Collection
3. Anonymous Italian, 16th century
The Death of Virginia, c. 1500/1510
engraving, 242 x 301 mm.
National Gallery of Art, Rosenwald Collection
4. Jacopo Francia
Lucretia, c. 1510
engraving, 260 x 176 mm.
National Gallery of Art, Rosenwald Collection
5. Marcantonio Raimondi after Raphael
Dido, c. 1510
engraving, 160 x 127 mm.
National Gallery of Art, Gift of W.G. Russell Allen
6. Marcantonio Raimondi
Death of Lucretia, c. 1511-1512
engraving, 217 x 133 mm.
Museum of Fine Arts, Boston, Harvey D. Parker
Collection

7. Master S
Lucretia, c. 1505/1520
engraving, 64 x 41 mm. (diamond)
National Gallery of Art, Rosenwald Collection
8. Albrecht Altdoerfer
The Suicide of Dido, c. 1520/30
engraving, 65 x 38 mm.
National Gallery of Art, Rosenwald Collection
9. Barthel Beham
Cleopatra, 1524
engraving, 59 x 41 mm.
National Gallery of Art, Rosenwald Collection
10. Barthel Beham
Lucretia Standing at a Column, c. 1524
engraving, 62 x 45 mm.
National Gallery of Art, Rosenwald Collection
11. Hans Sebald Beham
o Lucretia Standing, c. 1541/1545
engraving, 74 x 47 mm.
National Gallery of Art, Rosenwald Collection
12. Hans Sebald Beham
Dido, dated 1520
engraving, 117 x 90 mm.
National Gallery of Art, Rosenwald Collection
13. George Pencz
Virginus Killing His Daughter, c. 1546/7
engraving, 117 x 77 mm.
National Gallery of Art, Rosenwald Collection
14. Georg Pencz
Tarquin and Lucretia
(from The Stories of Roman History II series),
c. 1546-1547
engraving, 109 x 147 mm.
National Gallery of Art, Gift of Dr. Paul Sachs
15. Lucas van Leyden
Esther before Ahasuerus, dated 1518
engraving, 274 x 203 mm.
National Gallery of Art, Rosenwald Collection
16. Rembrandt van Rijn
o The Great Jewish Bride, 1635
etching, with some drypoint and burin, 219 x 168 mm.
National Gallery of Art, Rosenwald Collection

17. Heinrich Aldegrever
Susanna Surprised by the Two Elders
(from The Story of Susanna series), 1555
etching, 113 x 82 mm.
National Gallery of Art, Rosenwald Collection
18. Annibale Carracci
Susanna and the Elders, c. 1590/1595
etching and engraving, 345 x 312 mm.
National Gallery of Art, Andrew W. Mellon Fund
19. Christoffel Jegher, after Peter Paul Rubens
Susanna Surprised by the Two Elders, c. 1632-1636
woodcut on heavy laid paper, 460 x 592 mm.
National Gallery of Art, Ailsa Mellon Bruce fund
20. Jacopo de Barbari
Judith Holding the Head of Holofernes, c. 1501/1503
engraving, 185 x 95 mm.
National Gallery of Art, Rosenwald Collection
21. Girolamo Mocetto, after Andrea Mantegna
o Judith with the Head of Holofernes, c. 1500-1505
engraving, 309 x 209 mm.
National Gallery of Art, Print Purchase Fund
(Rosenwald Collection)
22. Parmigianino
Judith, c. 1526
etching, 154 x 91 mm.
National Gallery of Art, Print Purchase Fund,
(Rosenwald Collection)
23. Bathel Beham
o Judith with the Head of Holofernes, 1525/1527
engraving, 84 x 67 mm.
National Gallery of Art, Rosenwald Collection
24. Albrecht Altdorfer
Judith with the Head of Holofernes, c. 1520/1530
engraving, 64 x 40 mm.
National Gallery of Art, Rosenwald Collection
25. Hans Sebald Beham
Judith and Her Servant Standing, c. 1526/1530
engraving, 109 x 70 mm.
National Gallery of Art, Rosenwald Collection
26. Hans Sebald Beham
Judith Walking to the Left, and Her Servant
c. 1531/1535
engraving, 106 x 72 mm.
National Gallery of Art, Rosenwald Collection

27. Berthel Beham
Judith Seated on the Body of Holofernes, 1525
engraving, 54 x 37 mm.
National Gallery of Art, Rosenwald Collection
28. Hans Sebald Beham
Judith Sitting in a Window, dated 1547
engraving, 75 x 50 mm.
National Gallery of Art, Rosenwald Collection
29. Georg Pencz
Tomyris with the Head of Cyrus (from The Fables
series), c. 1539
engraving, 118 x 73 mm.
National Gallery of Art, Rosenwald Collection
30. Antonio Tempesta
Holofernes is Killed by Judith
(from the Biblical Battles series), dated 1613
etching, 210 x 289 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund
31. Jacques Callot
o Judith with the Head of Holofernes
etching, 100 x 71 mm.
National Gallery of Art, Rudolf L. Baumfield Collection
32. Cornelia Galle the Elder, after Peter Paul Rubens
o Judith Beheading Holofernes, c. 1610
engraving, 550 x 380 mm.
National Gallery of Art, Andrew W. Mellon Purchase Fund
33. Albrecht Dürer
The Birth of the Virgin
(from The Life of the Virgin series), c. 1503/1504
woodcut, 296 x 208 mm.
National Gallery of Art, Rosenwald Collection
34. Israhel van Meckenem, after Hans Holbein the Elder
The Marriage of the Virgin, c. 1490/1500
engraving, 264 x 181 mm.
National Gallery of Art, Rosenwald Collection
35. Albrecht Dürer
The Betrothal of the Virgin
(from The Life of the Virgin series), c. 1504-1505
woodcut, 294 x 206 mm.
National Gallery of Art, Gift of W.G. Russell Allen
36. Federico Barocci
o The Annunciation, c. 1584/1588
etching and drypoint, 441 x 315 mm.
National Gallery of Art, Ailsa Mellon Fund

37. Bartolomeo Biscaino
o The Holy Family Adored by Angels (The Large Nativity)
c. 1651/1657
etching on laid paper, 395 x 280 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund
38. Lucas Cranach the Elder
The Holy Kinship, c. 1509
woodcut, 227 x 333 mm.
National Gallery of Art, Rosenwald Collection
39. Jacques Callot
The Holy Family at Table, c. 1628
etching and engraving, 191 x 171 mm.
National Gallery of Art, R.L. Baumfeld Collection
40. Master I.A.M. of Zwolle
The Mount of Calvary, c. 1480
engraving, 357 x 247 mm.
National Gallery of Art, Rosenwald Collection
41. Anonymous German, 15th Century, School of Peter Maler
or Ulm
The Death of the Virgin, 1465/1470
woodcut, hand-colored in light orange-red, green,
yellow, and brown, 197 x 272 mm.
National Gallery of Art, Rosenwald Collection
42. Rembrandt van Rijn
o The Death of the Virgin, dated 1639
etching and drypoint, 408 x 317 mm.
National Gallery of Art, Rosenwald Collection
43. Domenico Campagnola
The Assumption of the Virgin, dated 1517
engraving, 287 x 197 mm.
National Gallery of Art, Rosenwald Collection
44. Albrecht Dürer
The Assumption and Coronation of the Virgin
(from The Life of the Virgin series), dated 1510
woodcut, 291 x 206 mm.
National Gallery of Art, Rosenwald Collection
45. Schelte Adams Bolswert after Peter Paul Rubens
The Assumption of the Virgin, c. 1633 (?)
engraving, 634 x 433 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund
46. Martin Schongauer
Triumph of the Virgin (Mary-Ecclesia), c. 1480/1490
engraving, 162 x 154 mm.
National Gallery of Art, Rosenwald Collection

47. Anonymous French, 15th Century, Savoy School (?)
 - o The Virgin and Child in a Rosary, c. 1490
woodcut, hand-colored in brown, red, and green,
255 x 178 mm.
National Gallery of Art, Rosenwald Collection
48. Andrea Mantegna
 - o The Virgin and Child, c. 1485/1491
engraving, 241 x 205 mm.
National Gallery of Art, Rosenwald Collection
49. Rembrandt van Rijn
 - o The Virgin and Child with the Cat and Snake, dated 1654
engraving, 95 x 145 mm.
National Gallery of Art, Rosenwald Collection
50. Albrecht Dürer
 - o The Virgin and Child with the Monkey, c. 1498
engraving, 190 x 123 mm.
National Gallery of Art, Gift of R. Horace Gallatin
51. Albrecht Dürer
 - o The Virgin with the Swaddled Child, dated 1520
engraving, 142 x 96 mm.
National Gallery of Art, Rosenwald Collection
52. Lucas Cranach the Elder
 - o Saint Anne and the Virgin with the Child, c. 1513
woodcut, 247 x 171 mm.
National Gallery of Art, Rosenwald Collection
53. Albrecht Altdorfer
 - o The Beautiful Virgin of Regensburg, c. 1519/1520
woodcut printed from six blocks in red, green, blue,
light orange, brown, and black, 339 x 246 mm.
National Gallery of Art, Rosenwald Collection
54. Anonymous German, 15th Century, Basel School
 - * The Lamentation, c. 1490
traveling altar with hand-colored woodcut,
127 x 127 mm. (woodcut)
National Gallery of Art, Rosenwald Collection
55. Martin Schongauer
 - o Christ Appearing to Mary Magdalene (Noli me tangere),
c. 1480/1490
engraving, 160 x 158 mm.
National Gallery of Art, Rosenwald Collection
56. Annibale Carracci
 - o Mary Magdalene in the Wilderness, dated 1591
etching and engraving, 223 x 169 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund

57. Albrecht Dürer
The Elevation of Saint Mary Magdalene, c. 1504/1505
woodcut, 216 x 147 mm.
National Gallery of Art, Rosenwald Collection
58. Anonymous German, 15th Century, or Master with the
o Mountain-Like Clouds
The Virgin Enthroned with Eighteen Holy Women,
c. 1480/1490
metalcut, hand-colored in green, yellow, and red,
325 x 252 mm.
National Gallery of Art, Rosenwald Collection
59. Martin Schongauer
Saint Catherine of Alexandria, c. 1480/1490
engraving, 99 x 55 mm.
National Gallery of Art, Rosenwald Collection
60. Israhel van Meckenem
Saint Ursula and Her Maidens, c. 1475/1480
engraving, 158 x 148 mm.
National Gallery of Art, Rosenwald Collection
61. Martin Schongauer
Saint Barbara, c. 1480/1490
engraving, 100 x 61 mm.
National Gallery of Art, Rosenwald Collection
62. Jean Duvet
The Marriage of Adam and Eve, 1540/1555?
engraving, 301 x 214 mm. (lunette)
National Gallery of Art, Rosenwald Collection
63. Albrecht Dürer
o Adam and Eve, dated 1504
engraving, 249 x 193 mm.
National Gallery of Art, Gift of R. Horace Gallatin
64. Lucas van Leyden
The First Prohibition
(from The Story of Adam and Eve series), dated 1529
engraving, 165 x 118 mm.
National Gallery of Art, Rosenwald Collection
65. Lucas van Leyden
Adam and Eve after Their Expulsion from Paradise,
dated 1510
engraving, 187 x 143 mm.
National Gallery of Art, Rosenwald Collection

66. Lucas van Leyden
Adam and Eve
(from The Small Power of Women series), 1516/1519
woodcut, 242 x 172 mm.
National Gallery of Art, Rosenwald Collection
67. Lucas van Leyden
Adam and Eve, dated 1509
woodcut, 338 x 230 mm.
National Gallery of Art, Rosenwald Collection
68. Lucas van Leyden
The Fall of Man, c. 1530
Engraving, 190 x 247 mm.
National Gallery of Art, Rosenwald Collection
69. After Hans Burgkmair
Adam and Eve
woodcut, 933 x 653 mm.
National Gallery of Art, Rosenwald Collection
70. Hans Baldung Grien
Adam and Eve, dated 1511
woodcut, 375 x 257 mm.
National Gallery of Art, Rosenwald Collection
71. Hans Baldung Grien
* Adam and Eve, 1511
chiaroscuro woodcut, 377 x 257 mm.
National Gallery of Art, Rosenwald Collection
72. Hans Baldung Grien
Adam and Eve, dated 1519
woodcut, 258 x 101 mm.
National Gallery of Art, Rosenwald Collection
73. Rembrandt van Rijn
o Adam and Eve, dated 1638
etching, 160 x 117 mm.
National Gallery of Art, Rosenwald Collection
74. Christofano Robetta
Adam and Eve with the Infants Cain and Abel
engraving, 257 x 178 mm.
National Gallery of Art, Rosenwald Collection
75. Andrea Andreani, after Domenico Beccafumi
o* Eve, dated 1586
chiaroscuro woodcut, 460 x 313 mm.
National Gallery of Art, Andrew W. Mellon Fund

76. Lucas Cranach the Elder
Venus and Cupid, dated 1506
woodcut, 287 x 202 mm.
National Gallery of Art, Rosenwald Collection
77. Marcantonio Raimondi, after Raphael
o The Judgment of Paris, c. 1517/1520
engraving, 292 x 434 mm.
National Gallery of Art, Gift of W.G. Russell Allen
78. Marco Dente, after Raphael
Venus Extracting a Thorn from Her Foot, c. 1516
engraving, 263 x 170 mm.
National Gallery of Art, Rosenwald Collection
79. Marcantonio Raimondi
Mars, Venus, and Cupid, dated 1508
engraving, 303 x 214 mm.
National Gallery of Art, Gift of W.G. Russell Allen
80. Domenico Campagnola
Venus Reclining in a Landscape, dated 1517
engraving, 96 x 134 mm.
National Gallery of Art, Rosenwald Collection
81. Niccolò Boldrini, after Titian
o Venus and Cupid, dated 1566
woodcut, 312 x 234 mm.
National Gallery of Art, Rosenwald Collection
82. Enea Vico, after Parmigianino
Mars and Venus Embracing with Vulcan at His Forge,
dated 1543
engraving, 236 x 352 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund
83. Enea Vico, after Parmigianino
Venus Reclining with Vulcan at His Forge, dated 1543
engraving, 235 x 348 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund
84. George Reverdy
Mars and Venus Surprised by Vulcan
engraving, 120 x 274 mm.
National Gallery of Art, Andrew W. Mellon Fund
85. Pietro Testa
Venus in a Garden with Cupids, c. 1632
etching, 350 x 409 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund

86. Simone Cantarini, after Veronese
o Mars, Venus, and Cupid, c. 1637/1639
etching, 263 x 197 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund
87. Master MZ
Phyllis Riding Aristotle, c. 1500
engraving, 185 x 133 mm.
Museum of Fine Arts, Boston. William A. Sargent and
Stephen Bullard Memorial Fund
88. Hans Baldung Grien
Salome, c. 1511/1512
woodcut, 130 x 90 mm.
National Gallery of Art, Print Purchase Fund,
(Rosenwald Collection)
89. Israhel van Meckenem
The Dance at the Court of Herod, c. 1500
engraving, 214 x 316 mm.
National Gallery of Art, Rosenwald Collection
90. Lucas van Leyden
Herod and Herodias
(from The Large Power of Women series), c. 1512
woodcut, 416 x 293 mm.
National Gallery of Art, Rosenwald Collection
91. Albrecht Altdorfer
Jael and Sisera, c. 1523
woodcut, 121 x 94 mm.
National Gallery of Art, Gift of W.G. Russell Allen
92. Lucas van Leyden
Jael Killing Sisera,
(from The Small Power of Woman series), 1516/1519
woodcut, 243 x 182 mm.
National Gallery of Art, Rosenwald Collection
93. Marcantonio Raimondi, after Raphael
Joseph and Potiphar's Wife, c. 1517
engraving, 208 x 246 mm.
National Gallery of Art, Rosenwald Collection
94. Hans Burgkmair
Samson and Delilah, c. 1519
woodcut, 123 x 100 mm.
National Gallery of Art, Rosenwald Collection
95. Hans Brosamer
Samson and Delilah, dated 1545
engraving, 81 x 98 mm.
National Gallery of Art, Rosenwald Collection

96. Lucas van Leyden
The Poet Virgil Suspended in a Basket
(from The Large Power of Women series), c. 1512
woodcut, 412 x 286 mm.
National Gallery of Art, Gift of W.G. Russell Allen
97. Hans Burgkmair
Bathsheba at Her Bath, dated 1519
woodcut, 119 x 95 mm.
National Gallery of Art, Rosenwald Collection
98. Albert Claes.
David and Bathsheba, c. 1520 - c. 1555
engraving, 72 mm. (diameter)
National Gallery of Art, Rosenwald Collection
99. Master MZ
Solomon Worshipping False Gods, dated 1501
engraving, 185 x 157 mm.
National Gallery of Art, Rosenwald Collection
100. Lucas van Leyden
Solomon's Idoltry
(from The Large Power of Women series), c. 1512
woodcut, 417 x 292 mm.
National Gallery of Art, Rosenwald Collection
101. Albrecht Altdorfer
Solomon's Idoltry, c. 1519
engraving, 60 x 40 mm.
National Gallery of Art, Rosenwald Collection
102. Herman Jansz. Muller, after Maerten van Heemskerck
Judah Gives Tamar a Bracelet
(from History of Judah and Tamar series), c. 1566
engraving, 205 x 263 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund
103. Albrecht Dürer
Witch Riding on a Goat, c. 1500-1501
engraving, 115 x 72 mm.
National Gallery of Art, Rosenwald Collection
104. Albrecht Dürer
o Four Naked Women (The Four Witches), 1497
engraving, 189 x 131 mm.
National Gallery of Art, Rosenwald Collection
105. Hans Baldung Grien
Bewitched Groom, c. 1544
woodcut, 338 x 199 mm.
National Gallery of Art, Gift of W.G. Russell Allen

106. Giovanni Benedetto Castiglione
o Circe Changing Ulysses' Men into Beasts, c. 1650
etching, 212 x 312 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund
107. Albrecht Dürer
The Dreams of the Doctor (Tempation of the Idler),
1498/1499
engraving, 187 x 119 mm.
National Gallery of Art, Rosenwald Collection
108. Albrecht Dürer
Desperate Man, c. 1514/1515
etching, 189 x 137 mm.
National Gallery of Art, Rosenwald Collection
109. Hans Baldung Grien
o The Three Fates: Lachesis, Atropos, and Clotho,
dated 1513
woodcut, 223 x 155 mm.
National Gallery of Art, Rosenwald Collection
110. Israhel van Meckenem, after the Master of the Housebook
Coat of Arms with Tumbling Boy, c. 1480/1490
engraving, 147 x 115 mm.
National Gallery of Art, Rosenwald Collection
111. Master E.S.
The Knight and the Lady, c. 1460/1465
engraving, 138 x 113 mm.
National Gallery of Art, Rosenwald Collection
112. Wenzel von Olmutz, after Master of the Housebook
o The Lovers, c. 1490
engraving, 171 x 113 mm.
National Gallery of Art, Rosenwald Collection
113. Giulio Bonasone
The Triumph of Love, dated 1545
engraving, 281 x 401 mm.
National Gallery of Art, Rosenwald Collection
114. Hans Sebald Beham
A-D Fountain of Youth, c. 1536
o woodcut (on four blocks), 370 x 1083 mm.
National Gallery of Art, Rosenwald Collection
115. Israhel van Meckenem
The Visit to the Spinner
(from the Scenes of Daily Life series), c. 1495/1503
engraving, 161 x 110 mm.
National Gallery of Art, Rosenwald Collection

116. Israhel van Meckenem
The Organ Player and His Wife
(from the Scenes of Daily Life series), c. 1495/1503
engraving, 159 x 109 mm.
National Gallery of Art, Rosenwald Collection
117. Israhel van Meckenem
Couple Seated on a Bed,
(from the Scenes of Daily Life series), c. 1495/1503
engraving, 160 x 109 mm.
National Gallery of Art, Rosenwald Collection
118. Albrecht Altforfer
Pyramus and Thisbe, 1513
woodcut, 122 x 100 mm.
National Gallery of Art, Rosenwald Collection
119. Lucas van Leyden
The Milkmaid, dated 1510
engraving, 114 x 156 mm.
National Gallery of Art, Rosenwald Collection
120. Israhel van Meckenem, after Master of the Housebook
The Foolish Old Man and the Young Woman, c. 1480/1490
engraving, 145 x 112 mm.
National Gallery of Art, Rosenwald Collection
121. Daniel Hopfer
Soldier Embracing a Woman, c. 1520 (?)
etching, 227 x 153 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund
122. Albrecht Dürer
o The Ill-Assorted Couple, 1495/1496
engraving, 149 x 137 mm.
National Gallery of Art, Rosenwald Collection
123. Albrecht Dürer
The Cook and his Wife, c. 1496/1497
engraving, 108 x 78 mm.
National Gallery of Art, Rosenwald Collection
124. Israhel van Meckenem
The Juggler and the Woman
(from the Scenes of Daily Life series), c. 1495/1503
engraving, 159 x 108 mm.
National Gallery of Art, Rosenwald Collection
125. Israhel van Meckenem
The Angry Wife,
(from the Scenes of Daily Life series), c. 1495/1503
engraving, 167 x 111 mm.
National Gallery of Art, Rosenwald Collection

126. Master MZ
The Embrace, 1503
engraving, 158 x 117 mm.
National Gallery of Art, Rosenwald Collection
127. Franz Brun
Woman and Death, c. 1590
engraving, 70 x 50 mm.
National Gallery of Art, Rosenwald Collection
128. Jeremias Falck, after Johann Liss after Bernardo Strozzi
o An Old Woman at the Toilet Table
etching and engraving, 397 x 318 mm.
National Gallery of Art, Dr. and Mrs. Ronald R. Lubritz Fund
129. Albrecht Dürer
The Ravisher, c. 1495
engraving, 113 x 102 mm.
National Gallery of Art, Rosenwald Collection
130. Albrecht Dürer
Coat-of-Arms with a Skull, 1503
engraving, 219 x 157 mm.
National Gallery of Art, Rosenwald Collection
131. Hans Sebald Beham, after Barthel Beham
Death and Three Women, c. 1546/1550
engraving, 77 x 54 mm.
National Gallery of Art, Rosenwald Collection
132. Hans Burgkmair
* Lovers Surprised by Death, 1510
chiaroscuro woodcut, printed in black, green and yellow on red-brown paper, 212 x 150 mm.
National Gallery of Art, Rosenwald Collection
133. Jan van Velde II
Death taking a Couple by Surprise, c. 1625 (?)
etching, 202 x 156 mm.
National Gallery of Art, Rosenwald Collection
134. Anonymous Italian, 16th Century
Allegory of Vanity (Death Suprising a Woman),
engraving, 359 x 252 mm.
National Gallery of Art, Rosenwald Collection
135. Anonymous Italian, 16th Century
Allegory of Fortune,
engraving, 249 x 187 mm.
National Gallery of Art, Andrew W. Mellon Fund

136. Giorgio Ghisi, after Giulio Romano (?)
Victory, 1556
engraving, 235 x 129 mm.
National Gallery of Art, Rosenwald Collection
137. Hans Sebald Beham
Fortune, 1541
engraving, 78 x 50 mm.
National Gallery of Art, Rosenwald Collection
138. Albrecht Dürer
Little Fortune, c. 1496
engraving, 120 x 65 mm.
National Gallery of Art, Rosenwald Collection
139. Albrecht Dürer
o Nemesis (The Great Fortune), c. 1501/1502
engraving, 334 x 230 mm.
National Gallery of Art, Gift of R. Horace Gallatin
140. Albrecht Altdorfer
Winged Woman on a Star, c. 1515/1518
engraving, 95 x 48 mm.
National Gallery of Art, Rosenwald Collection
141. Master MZ
Memento Mori, c. 1500/1502
engraving, 180 x 128 mm.
National Gallery of Art, Rosenwald Collection
142. Heinrich Aldegrever
Commemoration of the Dead, dated 1529
engraving, 113 x 74 mm.
National Gallery of Art, Rosenwald Collection
143. Johann Ladenspelder
Venus/Fortuna
engraving, 107 x 82 mm.
National Gallery of Art, Rosenwald Collection
144. Cornelis Schut
Neptune with Two Horses on the Sea and Fortune on a
Sphere Held by Occasio
etching, 247 x 321 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund
145. Simone Cantarini
Fortune, c. 1635/1636
etching, 251 x 158 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund

146. Rembrandt van Rijn
o The Ship of Fortune, etching dated 1633
etching, 113 x 166 mm.
National Gallery of Art, Rosenwald Collection
147. Master of the E-Series Tarocchi
Prudencia (Prudence) (from The Virtues series), c. 1465
engraving, 185 x 105 mm.
National Gallery of Art, Rosenwald Collection
148. Marcantonio Raimondi, after Raphael (?)
Prudence, c. 1513/1514
engraving, 107 x 81 mm.
National Gallery of Art, Rosenwald Collection
149. Lucas van Leyden
Prudencia (Prudence) (from The Virtues series),
dated 1530
engraving, 162 x 107 mm.
National Gallery of Art, Rosenwald Collection
150. Philippe Galle, after Pieter Bruegel the Elder
o Prudence (from The Seven Virtues series),
published 1559
engraving, 219 x 293 mm.
National Gallery of Art, Rosenwald Collection
151. Martin Schongauer
The Fourth Wise Virgin (from The Wise and Foolish
Virgins series), c. 1490
engraving, 122 x 83 mm.
National Gallery of Art, Rosenwald Collection
152. Martin Schongauer
The Third Foolish Virgin (from The Wise and Foolish
Virgins series), c. 1490
engraving, 120 x 84 mm.
National Gallery of Art, Rosenwald Collection