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Girolamo Mocetto

Italian, before 1458–after 1531

Calumny of Apelles, c. 1500–6

Engraving

Bequest of Herschel V. Jones P.68.236

Calumny of Apelles combines ideals of Renaissance art with an early view of the square outside the church of Saints Giovanni and Paolo in Venice. It responds to a challenge made by the 15th-century theorist Leon Battista Alberti (1404–72) that artists should recreate a lost work by the Greek painter Apelles. Here, a king, advised by Suspicion and Ignorance, sits in judgment with the ears of a donkey. Led by Envy and followed by Deception and Treachery, Calumny (Slander) drags Innocence before the king.

After the Piazza San Marco, this was the most important square at a time when the Republic's military confidence was at its peak. Andrea Verrocchio's (c. 1435–88) equestrian statue of Venetian mercenary captain Bartolommeo Colleoni (c. 1395/1400–75) was unveiled in the piazza in 1495, the year the plaza was paved.

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Girolamo Mocetto

Italian, before 1458–after 1531

Frieze with Tritons and Nymphs, c. 1517

Engraving

Bequest of Herschel V. Jones P.10,925

Although Venice originated in the early Middle Ages as a swampland stronghold against northern barbarians, the powerful republic identified itself with the ancient Romans and their sea god, Neptune. This print is one of two long, horizontal engravings that create a frieze of Neptune and his entourage. The design of the figures is likely based on grotesques unearthed from Roman ruins and circulated among artists in the early Renaissance.

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Albrecht Dürer

German, 1471–1528

The Sojourn of the Holy Family in Egypt

1511, from *The Life of the Virgin*

Woodcut

The Thrivent Financial Collection of Religious Art, Minneapolis

German artist Albrecht Dürer lived and worked in Venice during two periods of his career, 1494–95 and 1505–7. In this international center for ideas and commerce, prints were especially conducive to the exchange of artistic motifs. Venetian painter Jacopo Bassano (c. 1510–92) admired the architectural ruins in the left background of this print, and recreated it in his 1542 painting, *The Adoration of the Magi*, currently on display in “Titian and the Golden Age of Venetian Painting.”

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Benedetto Montagna

Italian, c. 1480–1556/58

**The Holy Family with the Infant Saint
John in a Landscape, c. 1506–12**

Engraving

Bequest of Herschel V. Jones P.68.240

Benedetto was the son of Bartolomeo Montagna (c. 1450–1523), the leading painter in the nearby city of Vicenza. While detailed drapery and landscape also appear in his father's paintings, the composition of this engraving is influenced by Venetian art, notably the work of painter Vittore Carpaccio (c. 1460–1525/26). The shading technique with elaborate cross-hatching emulates that of Albrecht Dürer and Giulio Campagnola.

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Albrecht Dürer

German, 1471–1528

Virgin and Child with the Monkey, c. 1498

Engraving

The William M. Ladd Collection

Gift of Herschel V. Jones P.145

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Giulio Campagnola

Italian, c. 1482–after 1515

Ganymede, c. 1500–5

Engraving

Gift of Herschel V. Jones P.68.132

Albrecht Dürer's unique influence on art of the Veneto is easily seen in these two prints. Giulio Campagnola copied the landscape with a tall, waterside house from Dürer's earlier engraving. Campagnola was recorded as working in Venice in 1507, around the time of Dürer's second visit (1505–7). Whether the two artists met remains unknown.

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Albrecht Dürer

German, 1471–1528

Presentation of the Virgin in the Temple1504–5, from *The Life of the Virgin*, published 1511

Woodcut

Gift of Herschel V. Jones P.10,888

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Marcantonio Raimondi

Italian, c. 1475/80–c. 1534

Presentation of the Virgin in the Temple

1504–7, from *The Life of the Virgin*
after Albrecht Dürer

Engraving

Private collection, Minneapolis

During his second trip to Venice, Albrecht Dürer wrote home to Nuremburg complaining that artists were imitating his work. In the 1511 edition of his *Life of the Virgin* series, he included a colophon warning “envious thieves” that he had obtained a privilege from Maximilian I, which was an attempt to make the sale of spurious copies illegal.

It is not certain exactly when or under what circumstances Marcantonio Raimondi engraved imitations of Dürer’s *Life of the Virgin*. A famous but unproven legend written by Vasari suggests that Raimondi purchased a copy of Dürer’s set from Flemish dealers in the Piazza San Marco in Venice, and in doing so, spent nearly all the money he brought with him from Bologna. Not only were Raimondi’s copper plates the same size as Dürer’s woodblocks, but Raimondi mimicked the cross-hatched lines, and even Dürer’s monogram, “AD,” seen in this comparison in the lower right corner of each print.

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Marcantonio Raimondi

Italian, c. 1480–c. 1534

St. George and the Dragon, 1505–8

Engraving

Private collection, Minneapolis

Although Marcantonio Raimondi is primarily known as a copyist of Dürer and collaborator with Raphael, in his early maturity he attempted to produce his own compositions. Shortly after leaving his hometown of Bologna for the Venetian metropolis, he engraved this now rare print. In doing so, he looked to the work of Giorgione, the most innovative painter among his contemporaries.

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Jacopo de' Barbari

Italian, c. 1460–before 1516

Mars and Venus, c. 1510–12

Engraving with additions in graphite, ink, and wash

Bequest of Herschel V. Jones P.68.117

Jacopo de' Barbari is the first Venetian artist known to have worked in northern Europe. This richly textured engraving was probably made while de' Barbari was living in the Netherlands. It reflects the international spirit of his career by marrying ideals of north and south in a single print. The fine, detailed burin work emulates that of northern engravers, while the natural and sensual bodies of the god and goddess—favorites in the artist's hometown—betray his Venetian roots.

De' Barbari left Venice for Nuremberg in 1500 to work for Emperor Maximilian I. That year, Anton Kolb, a Nuremberg merchant, published the monumental *View of Venice*, an impression of which is currently on display at the entrance of “Titian and the Golden Age of Venetian Painting.” The design of the enormous woodcut, which took years to produce, is believed to be the work of de' Barbari.

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Jacopo de' Barbari

Italian, c. 1460–before 1516

Victory Reclining Amid Trophies, c. 1510

Engraving

Gift of Herschel V. Jones P.10,863

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Domenico Campagnola

Italian, 1500–64

Venus Reclining in a Landscape, c. 1517

Engraving

Gift of Miss Tessie Jones in memory of her parents,
Mr. and Mrs. Herschel V. Jones P.13,763

Captured in the idealized forms of voluptuous, reclining women, Victory and Venus—the goddess to whom Venice compared its beauty—became popular symbols of the island city's liberty, glorious art, and military power.

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Giulio Campagnola

Italian, c. 1482–after 1515

Domenico Campagnola

Italian, 1500–64

Shepherds in a Landscape, c. 1517–18

Engraving

Gift of Herschel V. Jones P.10,878

Begun by Giulio Campagnola and completed by his adopted son, Domenico, *Shepherds in a Landscape* displays each artist's engraving style. The far landscape inset with clusters of picturesque buildings on the right is the work of Giulio, characterized by short strokes that create delicate layers of light and shade. On the left, the bold, continuous, sweeping lines by Domenico contrast bright highlights with dark shadows. The vitality of the shepherds and the foliage above them reflects an appreciation for nature inspired by the work of Titian, while Giulio's carefully observed landscape recalls those of Giorgione. Thus this print not only reflects the engraving style of each man, but also the Venetian master painters with whom each printmaker worked.

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Domenico Campagnola

Italian, 1500–64

The Assumption of the Virgin, 1517

Engraving

Bequest of Herschel V. Jones P.68.131

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Nicolò Boldrini

Italian, 1510–after 1566

After Titian

Italian (Venice), 1489–1576

Venus and Cupid, 1566

Chiaroscuro woodcut (key block only)

Bequest of Herschel V. Jones P.68.125

Prints made after Titian's compositions were popular. *The Assumption of the Virgin* by Domenico Campagnola is similar to an altarpiece by Titian at the basilica of Santa Maria Gloriosa dei Frari in Venice. Campagnola's engraving was printed the year before Titian finished his painting, suggesting that Campagnola had access to Titian's workshop.

The words "Titianvs Inv," in the lower-right corner of Nicolò Boldrini's *Venus and Cupid* woodcut, attributes the design to Titian. However, by 1566 Titian was no longer creating woodcuts. More likely, Boldrini incorporated an earlier figural group by Titian with his own landscape design to create a desirable product in the Venetian mode.

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Jacopo Palma il Giovane

Italian, 1544–1628

Venus and Adonis, c. 1620Pen and brown ink and wash,
black chalk and gray wash

Gift of Professor Alfred Moir 2009.82.2

Jacopo Palma il Giovane was influential in the generation after Titian, Jacopo Tintoretto, and Paolo Veronese. During the last quarter of the 16th century, Palma became the most esteemed artist in Venice and was hired to paint allegorical scenes for the interior walls of the Doges Palace, the seat of Venetian government. Later in life, Palma painted mythological subjects for Venetian intellectuals, and this study of Venus and Adonis dates to that period.

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Giovanni Antonio Pellegrini

Italian (Venice), 1675–1741

A Group of Figures with a Woman and Two Pages, c. 1713

Black chalk, pen and brown ink, brown wash

Gift of Professor Alfred Moir 99.236

Born and trained in Venice, Pellegrini traveled for 20 years throughout northern Europe, where his decorative paintings were popular among aristocratic patrons. This drawing is probably a study for one of several allegorical paintings honoring the life of Palatine Elector Johann Wilhelm, which Pellegrini made for Bensberg Castle, near Cologne, Germany. The Elector was known for his lavish patronage and his astounding art collection.

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Giovanni Battista Tiepolo

Italian (Venice), 1696–1770

Young Man Seated,

Leaning Against an Urn, 1505–8

From *Vari Capricci (Various Caprices)*, 1740s

Etching

The Herschel V. Jones Fund, by exchange P.81.2.1

One of the most renowned Italian painters of the 18th century, Giovanni Battista Tiepolo brought Venetian flair to palaces across Europe through expansive ceiling frescoes for royal patrons such as Prince Karl Philipp in Würzburg and King Charles III of Spain. During the 1740s when he was painting decorations for private palaces in Venice, Tiepolo began experimenting with printmaking. His etchings, like this one from a volume of lively and whimsical scenes, capture the other-worldly qualities of light and suspended action that appear in his frescoes, but in a much smaller, personal format.

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Giovanni Domenico Tiepolo

Italian (Venice), 1727–1804

The Holy Family on the Right, 1750–53

From *The Flight into Egypt*

Etching

The Thrivent Financial Collection of Religious Art, Minneapolis

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Giovanni Domenico Tiepolo

Italian (Venice), 1727–1804

The Holy Family Entering the Boat, 1750–53

From *The Flight into Egypt*

Etching

Gift of Thrivent Financial for Lutherans P.86.38

Inspired from life and his own fertile imagination, Domenico Tiepolo etched 24 scenes of the Flight into Egypt. Their romantic and pastoral landscapes are indebted to the paintings and prints of Venetian artists such as Marco Ricci (1676–1730) and Canaletto (1697–1768). In the spirit of Venice, Domenico also created several scenes that depict the Holy Family traveling in a small boat, fancifully steered by an angelic gondolier. Further, his vibrant treatment of the scenes, with sparkling waters and vast skies, is particularly Venetian.

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Lorenzo Baldisserra Tiepolo

Italian (Venice), 1736–76

Beheading of John the Baptist, c. 1760

Red chalk, pen and brown ink, brown and gray wash, heightened with white

The Thrivent Financial Collection of Religious Art, Minneapolis

Lorenzo Tiepolo grew up in the shadow of his brother, Domenico, but developed his own niche in fashionable chalk and pastel portraits of wealthy 18th-century patrons. As part of the Tiepolo workshop, he traveled with his father to Würzburg and Spain, and, like his brother, learned basic draftsmanship by copying the designs of his father into drawings and prints.

Lorenzo's drawing, typical of the Tiepolo style, may also be appreciated for its Venetian elements. The Palladian arches and stone rail, the bright, soft light, and Salome's sophisticated coiffure, bare neck, and high-collared dress, give the biblical scene an air of 18th-century Venice.

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Titian

Italian (Venice), c. 1488/90–1576

Submersion of Pharaoh's Army

in the Red Sea, c. 1514–15

Published by Domenico dalle Greche, 1549

Woodcut from 12 blocks on 12 sheets

On loan from C. G. Boerner

Titian was not only Venice's most famous Renaissance painter, but also an extraordinary graphic artist who played a key role in the development of the Venetian woodcut. He designed several monumental, multi-block prints, of which the *Submersion of Pharaoh's Army in the Red Sea* is the largest. Because oversized prints were more commonly displayed on walls rather than preserved in albums, very few have survived.

The subject of Titian's composition is an episode from the Book of Exodus when Moses parted the Red Sea to lead the Israelites out of Egypt. Titian depicted the moment just after the Israelites safely crossed the seabed. Moses raises his staff to close the divided waters, and Pharaoh's army is lost to the tumultuous waves.

Titian probably drew the dramatic scene directly on the woodblocks. The vigorous and rapidly drawn lines that form the figures and waves of the drowning army are particularly expressive. In a creative interplay between pen and knife, the white spaces cut away by a skilled Venetian woodcarver produce an intricate structure of irregular shapes that make the dark, deadly waters sparkle with flecks of light.

As the water of the Red Sea delivered the Israelites from their enemies, so did the water of the lagoon protect the city of Venice. The victorious allegory represented in the *Submersion* would have resonated with Venetians at a time when feuding cities often battled for control of territory and trade routes.

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Luca Carlevarijs

Italian, 1663–1730

View of the Rialto Bridge, 1750–53

From *The Buildings and Views of Venice*, 1703

Etching

Gift of the Estate of Kemper Kirkpatrick P.92.8.26

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Luca Carlevarijs

Italian, 1663–1730

View of the Confraternity of St. Rocco

1750–53, from *The Buildings and Views of Venice*, 1703

Etching

Gift of John Crosby P.47.175

Around 1700, landscape painter Luca Carlevarijs became the first artist to popularize picturesque views of Venice. With a penchant for mathematics and perspective, Carlevarijs depicted landmarks from viewpoints at the level of the street or canal so viewers could enjoy a realistic experience of the city. These two prints are from a series of more than 100 etchings of Venetian sites.

The Rialto Bridge pictured by Carlevarijs was completed in 1590, and stands today. An important thoroughfare near the city's great market, the bridge links the two banks of the Grande Canal, and thus the commercial and political zones of the city. Its wide steps and single-span design accommodate busy marine and pedestrian traffic.

As shown by Carlevarijs in his etching of the Confraternity of St. Rocco (Scuola di S. Rocco), paintings were often exhibited on the exterior walls of the building, which also houses the greatest cycle of paintings by Jacopo Tintoretto (1519–94).

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Canaletto

Italian (Venice), 1697–1768

Market on the Wharf, top left

The Library, top right

The Prison, bottom left

Column of the Proclamation, bottom right

Four etchings from *Views*, some representing actual places, others imaginary, 1740–45

Gift of Miss Eileen Bigelow and Mrs. O. H. Ingram, in memory of their mother, Mrs. Alice F. Bigelow P.13,325–328

By the 1740s Canaletto was painting fewer pictures, and the war of the Austrian Succession slowed Venetian tourism. He began to explore etching, and Joseph Smith, the English art dealer who lived in Venice, commissioned a series of views on paper comprising both real and imaginary places.

These four small etchings, printed on a single sheet, are scenes from the area between San Marco and the waterfront. Canaletto's realistic representations of some of the most ornate and impressive buildings in the political center of Venice gave authenticity to the city's controlled and classical self-image.

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Canaletto

Italian (Venice), 1697–1768

The Locks of Dolo

From *Views*, some representing actual places,
others imaginary, 1740–45

Etching

Private collection, Minneapolis

Set against the backdrop of the locks at the small town of Dolo, a begging boy interrupts the romantic stroll of an elegant couple. Beyond them to the left, the roof of a well-appointed riverboat is just visible over the lock wall. Elite Venetians enjoyed excursions up the villa-lined Brenta River, which flowed past Dolo between Padua and Venice. Canaletto conveyed a sense of quotidian life in the village by including fishermen, a butcher shop, a seamstress, and a vegetable seller.

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Canaletto

Italian (Venice), 1697–1768

The Portico with the Lantern

From *Views*, some representing actual places,
others imaginary, 1740–45

Etching

Gift of Miss Eileen Bigelow and Mrs. O. H. Ingram,
in memory of their mother, Mrs. Alice F. Bigelow P.13,320

In this imaginary scene, Canaletto visually linked dilapidated modern structures with ancient Roman remains, including a triumphal arch and temple. Overgrown with vines, the large, shadowed arches of the portico frame the luminous view, set near a harbor where ships are moored. A single, forgotten lantern hangs against the white sky. Canaletto's picturesque scene is shaded without cross-hatching, just deceptively simple, quivering lines that amplify the bright, flickering light of an ocean sun.

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D. Y. Cameron

Scottish, 1865–1945

Palace of the Doges, Venice, 1902From *The North Italian Set*

Etching

The William M. Ladd Collection

Gift of Herschel V. Jones P.3,678

Built, rebuilt, and remodeled over ten centuries, the Ducal Palace of Venice has survived earthquakes, lightning, fires, looting, and political uprisings to stand today as the premier monument of the Venetian Republic. Traditionally the home of the Doges (Dukes) of Venice elected for life, the square building, supported by rows of sturdy columns, and crowned with alternating pinnacles and arches, has also been home to the city's administrative and legislative bodies, courts, and prisons.

The façade, etched by D. Y. Cameron, appears, like the city it represents, to have “risen from the waters.”

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D. Y. Cameron

Scottish, 1865–1945

Ca' d'Oro, 1900

Etching

The William M. Ladd Collection
Gift of Herschel V. Jones P.3,675

Ca' is short for *casa* (house), but is used to describe even the finest palaces in Venice. Built on the Grande Canal between 1422 and 1440 the Ca' d'Oro (house of gold) is considered the most elegant example of Gothic Venetian architecture in the city.

The 15th-century Renaissance façade of Ca' Dario, the subject of Cameron's *Joannis Darius*, has a reputation for being cursed. Former residents have reportedly suffered ruined fortunes, peculiar accidents, and strange diseases. Joannis Darius (Giovanni Dario), whose name is inscribed on the house, was the Republic's secretary in Constantinople in 1479.

Because Venice is built on wood piles driven vertically into the mud of the lagoon, many buildings, like the Ca' Dario, lean slightly as their foundations have settled over the centuries. The poles that rise out of the water in front of both these houses are used to tie up gondolas so residents can step out their front doors and into a boat.

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D. Y. Cameron

Scottish, 1865–1945

Joannis Darius, 1900

Etching and drypoint

The William M. Ladd Collection
Gift of Herschel V. Jones P.3,674

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Thomas Moran

American, 1837–1926

View of Venice, 1902

Watercolor

Gift of Robert Crane Winton 2010.92

When Thomas Moran first arrived in Venice he wrote to his wife, Mary: “Venice is all, and more, than travelers have reported of it. It is wonderful.”

Moran’s exploration of bright color and shimmering light in this romantic watercolor pays homage to the art of J. M. W. Turner and embodies the sentiment of Lord Byron’s poem, *Childe Harold’s Pilgrimage*:

I loved her from my boyhood; she to me
Was a fairy city of the heart,
Rising like water columns from the sea,
Of joy the sojourn, and of wealth the mart...
Perchance even dearer in her day of woe,
Than when she was a boast, a marvel, and a show.

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James McNeill Whistler

American, 1834–1903

Nocturne: PalacesFrom *The Second Venice Set* or
Twenty-Six Etchings, 1879–80

Etching and drypoint with plate tone

The William M. Ladd Collection
Gift of Herschel V. Jones P.4,584

Palaces, like apparitions, mysteriously float between the dark water and the night sky. The lantern on the bridge faintly glows. Whistler used etching and drypoint to suggest the structure of the palaces, but to capture the subtle splendor of Venice by night, he left a veil of ink on his plate to produce the glassy surface of the water and duskiness of the sky.

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James McNeill Whistler

American, 1834–1903

The PiazzettaFrom *The Second Venice Set* or
Twenty-Six Etchings, 1879–80

Etching

The William M. Ladd Collection
Gift of Herschel V. Jones P.4,574

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James McNeill Whistler

American, 1834–1903

Ponte del Piovan

From *The Second Venice Set* or
Twenty-Six Etchings, 1879–80

Etching

The William M. Ladd Collection
Gift of Herschel V. Jones P.4,588

As Venice is built on a series islands connected by hundreds of bridges and thousands of alleys, the only ways to move through the city are by boat or on foot. Whistler etched the *Ponte del Piovan* in a gondola, capturing not only the people crossing this neighborhood bridge but also a water-level view of the buildings beyond.

Under the brilliant sun of the sea, Whistler's lines often broke down into sketches, dots, and dashes that suggest shapes rather than define them. In the busy Piazzetta, people rest at the base of the thick column that supports a statue of Saint Theodore, the city's original patron saint. From this pedestrian perspective, the column, along with the barest indications of the Libreria Marciana (the Library) and the towering Campanile on the far right, dissolve into languid clouds. Beyond the column are the famous clock tower and the façade of San Marco.

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James McNeill Whistler

American, 1834–1903

Two Doorways

From *The Second Venice Set* or
Twenty-Six Etchings, 1879–80

Etching with plate tone

The William M. Ladd Collection
Gift of Herschel V. Jones P.4,577

Whistler's etchings made in Venice are among the most innovative of his career. His experiments with light and dark shapes and figures produced a remarkable degree of abstraction in his Venetian views. In *Two Doorways*, light human figures emerge from the dark doorway, which is framed with light stone. Whistler plays with similar effects for the gondoliers past the second door, near the bridge further along the canal.

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Otto H. Bacher

American, 1856–1909

Shipping, Venice, 1879–80

Etching

The William M. Ladd Collection
Gift of Herschel V. Jones P.4,936

Otto Bacher was in Venice at the same time as Whistler in 1879–80, and kept a printing press in his apartment at the Casa Jankovitz, where both artists lodged. Whistler sometimes borrowed Bacher's press to make proofs of his latest etchings, and together they explored the life of the city through their prints. In his memoir of their time in Venice, Bacher noted that this etching captured a view seen from the window of Whistler's one-room apartment.

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Joseph Pennell

American, 1860–1926

Yesterday and Today in Venice, 1883

Etching

Gift of Mrs. George P. Douglas, 1955 P.12,951

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James McNeill Whistler

American, 1834–1903

Long Venice, 1879–80

From *The Second Venice Set* or
Twenty-Six Etchings, 1879–80

Etching with plate tone

The William M. Ladd Collection
Gift of Herschel V. Jones P.4,590

Both Whistler and Pennell sought to capture the aesthetic spirit of the city rather than document accurate views, and allowed the printmaking process to reverse the scenes on their plates. When the Doges Palace is viewed from the waterfront, the two windows with ornate, Gothic tracery should be on the right, but in these two prints the opposite is true. (See D. Y. Cameron's *Palace of the Doges* for an accurate image.) Each of these long etchings was made looking west, past the Doges Palace toward the mouth of the Grande Canal and the two domes of the church of Santa Maria della Salute.

Pennell later recalled the hot Venetian summer of 1883, noting that he and his American friends went swimming.

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Attributed to Francesco Colonna

Italian (Venice), c. 1433–1527

Published by Aldus Manutius

Italian (Venice), c. 1450–1515

Hypnerotomachia Poliphili, 1499

Bequest of Frank P. Leslie, Special Collections

By the late 15th century, Venice was the center for book publishing in Italy, and book lovers could lose themselves among the book stalls along the main thoroughfare from the Rialto market to San Marco square.

Printed in 1499 by Aldus Manutius, Venice's most illustrious publisher, the *Hypnerotomachia Poliphili* featured exquisite typography and elegant woodcut illustrations, both of which heralded a new era of book publishing. Part architectural treatise, part romance, the *Hypnerotomachia* (struggle for love in a dream) relates the hero Poliphilo's dream in which he pursues his lover, Polia. Along the way he encounters a diverse array of buildings that he loves as much as he loves Polia, who, in what is perhaps the earliest feminist argument, defends the right of women to express their own identities. Once together, Poliphilo (Lover of Many Things) and Polia (Many Things) encounter five triumphal processions celebrating their love, the fourth of which is shown here.

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Andreas Vesalius

Belgian, 1514–64

De humani corporis fabrica libri septem

(2nd ed.) 1555

Book with woodcut illustrations

Owen H. Wangensteen Historical Library of Biology and Medicine, University of Minnesota, Minneapolis

Though born in Brussels, Andreas Vesalius taught medicine at the University of Padua, and served as professor of surgery for the Venetian Senate. His research into human anatomy through dissection of cadavers is illustrated with exquisite woodcuts of human figures modeling the skeletal and muscular systems.

While presented for the purpose of scientific study, these images are steeped in Renaissance artistry and humanist philosophy: one skeleton weeps opposite another that contemplates mortality. The continuous landscape behind the ideally portioned “muscle men” suggests that these pages were also intended for consecutive display on a wall to educate both doctors and artists.

The designer of the large woodcuts is unknown, but their quality points to one or more skilled artists working in Titian’s circle. Titian himself and Domenico Campagnola have even been proposed as contributors to the project. Regardless, evidence shows that Vesalius supervised the cutting and initial impressions of the woodblocks, all of which were made in Venice.

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Pierandrea Mattioli

Italian, 1500-77

Xylon, sive Gossipium, 1499

From *Commentarii in Sex Libros Pedacii Dioscoridis*, 1565

Woodblock for printing

The Minnich Collection

The Ethel Morrison Van Derlip Fund 66.25.1

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Pierandrea Mattioli

Italian, 1500–77

Commentarii in Sex Libros

Pedacii Dioscoridis, 1565

Book with woodcut illustrations

Owen H. Wangensteen Historical Library of Biology and Medicine, University of Minnesota, Minneapolis

Born in Siena, Pierandrea Mattioli grew up in Venice and became a medical doctor at the University of Padua. This book by Mattioli, published in Venice, is one of his several commentaries on the medicinal properties of plants as first outlined by Pedanius Dioscorides (c. A.D. 40–90). Friends and colleagues sent Mattioli drawings and specimens of plants they discovered, which he incorporated into the *Commentarii*, even if there were no known medicinal benefits. This, along with the impressive woodcut illustrations that helped readers identify plants, enhanced the study of botanicals for both science and pleasure.

Also displayed is the original woodblock used to illustrate *Gossipium*, a genus of plant that includes cotton. Working like a stamp, the lines of the woodblock are reversed when pressed on paper.

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Baldassare Cavallotti

Italian, died 1843

***View of the High Altar of San Marco
and View of the Chapel of the Madonna
de' Mascoli in San Marco***

Pen and brown ink and gray wash

Gift of the Joseph F. McCrindle Collection 2009.53.14-15

Fascinated with Italian church interiors, Baldassare Cavallotti captured many of them in small ink-and-wash drawings. One here is inscribed with its location in the Basilica of San Marco, while the other appears to be a study of the tabernacle with carved columns that arches over the tomb of Saint Mark.

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Andreas Vesalius

Belgian, 1514–64

De humani corporis fabrica libri septem

(2nd ed.) 1555

Book with woodcut illustrations

Owen H. Wengensteen Historical Library of Biology and Medicine, University of Minnesota, Minneapolis

Though born in Brussels, Andreas Vesalius taught medicine at the University of Padua, and served as professor of surgery for the Venetian Senate. His research into human anatomy through dissection of cadavers is illustrated with exquisite woodcuts of human figures modeling the skeletal and muscular systems.

While presented for the purpose of scientific study, these images are steeped in Renaissance artistry and humanist philosophy: one skeleton weeps opposite another that

contemplates mortality. The continuous landscape behind the ideally portioned “muscle men” suggests that these pages were also intended for consecutive display on a wall to educate both doctors and artists.

The designer of the large woodcuts is unknown, but their quality points to one or more skilled artists working in Titian’s circle. Titian himself and Domenico Campagnola have even been proposed as contributors to the project. Regardless, evidence shows that Vesalius supervised the cutting and initial impressions of the woodblocks, all of which were made in Venice.