


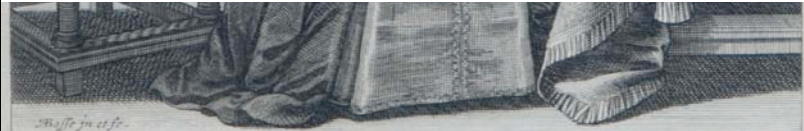
Beard & Weil Galleries
Wheaton College
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THE ART

**OF INTELLECTUAL COMMUNITY:
EARLY MODERN OBJECTS AND PEDAGOGY**



LA DAME REFORMEE .

*Je ne doute point qu'une Dame Et toutefois ie me figure . C'est pourquoy mon humeur est telle .
Ne doive estimer les thresors ; Que l'esclat de l'art emprunte . Que ie plains mon espoir trompe .
Soit de l'esprit ou soit de lame . Sert de beaucoup a la Nature . N'ayant plus pour paraitre belle .
Plus que les ornemens du corps . Pour en accroistre la beaulte . Ny dantelle ny point de comp .*

Le Monde parut avec Frontispice 1633.

ACKNOWLEDGMENTS

This exhibition was a collaboration between many individuals. Thank you to Professors Toubia Ghadessi and Yuen-Gen Liang for conceiving of the exhibition and for writing the wall text. Thanks also to their students for researching and writing the descriptions of the objects on display. I am grateful to Leah Niederstadt, curator of the permanent collection, for preparing all the objects for exhibition and for consulting on logistics and design. Betsy Cronin helped me get up to speed in the gallery, publicized the event, and coordinated the reception, for which I am very appreciative. Thanks to Jessica Kuszaj and Chris Hyde for photographing all the objects, and to Jessica for designing such attractive promotional materials.

Many hands were involved in the installation of the exhibition, which made the process more efficient and enjoyable: Nadine Biss '13, Siman Xie '14, Amira Pualwan '13, Zimbiri Dorji '13, Yitong Cai '15, Arden Barlow '12, Emily Timm '12, and Wiley Davi. A special thanks goes to my intern, Emily Timm '12, for researching and creating the QR codes and for brainstorming solutions to various exhibition challenges.

—Michele L'Heureux, Gallery Director

ON THE COVER:

**ABRAHAM MOSSE, *LA DAME REFORMÉE*, ETCHING ON PAPER, 17TH CENTURY
PURCHASED BY WHEATON COLLEGE THROUGH THE SHIPPEE MEMORIAL FUND**

**The Art of Intellectual Community:
Early Modern Objects and Pedagogy**

November 11 - December 9, 2011

**Beard and Weil Galleries
Wheaton College
Norton, MA**

ABOUT THE EXHIBITION

This exhibition displays objects from a cross-section of Wheaton College's permanent collection. It showcases the strengths and suggests the limitations that such a collection has for undergraduate education, research, and professionalization. The objects have been researched and the labels written by Professor Touba Ghadessi's "Ruling Families of the Renaissance" seminar. These labels will be critical for students in Professor Yuen-Gen Liang's "Renaissance and Reformation" course, as they will base their final presentations on objects from the exhibition.

As much as the exhibition is about objects that frame individuals and communities in early modern Europe, it also serves the pedagogical goal of fostering intellectual community among undergraduates at Wheaton College. Ghadessi's students will base their final presentations on ideas linked to these objects. Though research and scholarship is often solitary, these students will present their work to Liang's students in the evocative setting of the Beard and Weil Galleries. Liang's students, in return, will share their work at a "mock conference" organized by Ghadessi's students, who will form panels and serve as chairs and commentators.

The scholarly experience in which Ghadessi and Liang's students will partake echoes the scholarly forum of the New England Renaissance Conference (Wheaton College, November 12, 2011). In fact, this exhibition is organized in conjunction with the conference as a way to represent and elaborate further upon the conference's theme of "Expanding Relations: Families in the Renaissance." Through their work with the exhibition, the NERC, and their own mock conference, students will engage with each other, with visiting scholars, and with source materials. And it is this process of exploration, discussion, and analysis – much of it novel and much of it social – that will lead students to build the bonds that form intellectual communities. As such, we achieve one of the fundamental missions of Wheaton College.

FOREWORD, INTRODUCTION AND SECTION HEADERS WRITTEN BY
PROFESSORS TOUBA GHADESSI AND YUEN-GEN LIANG



Persian Tile with Man on a Horse

Artist unidentified

Painted ceramic
17th or 18th century

GIFT OF E. STANLEY AND HELEN MEAD WIRES, CLASS OF 1906

The fabrication of Persian ceramics found its roots in the history of present-day Iran. The craft of tilework can be traced back to 429 C.E., when the Sassanid dynasty ruled the Persian Empire. The Islamic conquest in 644 C.E. marked the end of the Sassanid dynasty; yet, Persian tilework remained a thriving enterprise despite constant change of rulership. By the beginning of the fifteenth century, distinct characteristics of Persian tilework had developed, which influenced ceramic productions in regions of modern India, parts of the Chinese Empire, and as far as the South of Spain. Under Persia's Mughal rulers (1526-1858), ceramic tilework became vital to all forms of architecture: that of mosques, palaces, and private homes. Tiles became strong decorative elements used to line floors, walls, ceilings, and the exteriors of buildings.

Presented here is a wall tile dating from the late-seventeenth to the early-eighteenth century. A man is depicted in Muslim-influenced attire, astride a horse with a falcon resting on his left hand. During the Sassanid dynasty, animals were introduced to tilework as heraldic devices. An influx of falcon motifs occurred during the Seljūq dynasty to honor one of its famed Turkish rulers, Tughril Beg (990-1063), whose name translates to *the falcon*. Illustrated here are vibrant colors of cobalt blue, green-turquoise, and details of aubergine that are distinctive of the period. Ceramics were painted using colors local to that of the manufacturer. As porcelain clay was not a local deposit in Persia, a paste was made as a substitute using white quartz, which could be found by the river of Zayandeh-Rud in Isfahan. Other ingredients added to this paste included a type of white clay, which was ground and combined with melted alkaline frit also found in Isfahan.

Colored dyes were then added prior to the firing procedure. Here a deep cobalt blue, which would have been found at cobalt deposits in the Kāshān region, dominates the background of this tile. The application of multiple colors would have been used through an overglaze technique, which kept colors separate via outlines of manganese that burnt away during the heating process, leaving a matt finish. The development and trade of Persian tiles represents the importance of domestic and foreign commerce. Using resources from various regions of the empire, Persia generated a decorative element quintessential of their architectural style, which in turn influenced foreign empires that sought to emulate Persia's advanced ceramic craftsmanship.

WRITTEN BY BLAKE FUNSTON, CLASS OF 2012

for the kingdom of Castilla y León are bordered in an interwoven line. Similar tiles are found throughout the palaces and civic buildings of southern Spain, such as the Alhambra. Installing iconic tiles was an inexpensive way to physically assert the rule of the Spanish monarchs through an important product of the Andalusian economy.

WRITTEN BY IAN LAZZARA, CLASS OF 2012



Delft Tiles
Artist unidentified

Painted ceramic
17th century

GIFT OF E. STANLEY AND HELEN MEAD WIRES, CLASS OF 1906



Tiles serve as objects meant for both functional and aesthetic purposes, and the materials and forms used for the decoration of such objects have greatly varied depending on the time of their production and the culture to which they belonged. One of the most coveted and replicated styles of tiles in history is that which was produced in a city in South Holland from the end of the

sixteenth century to the late 1700s. With the establishment of the city of Delft as a major trading hub and the escalation of Dutch trading during the seventeenth century, it was only natural for a country to become renowned for a profession as influential and universal as tile-making.

The two Delft tiles featured here were created from the early to the middle of the seventeenth century. The standard blue glaze depicting a simple collection of fruit and flowers against a white background identifies the tile as a prime example of early Delftware. Furthermore, the strong geometric pattern of the *fleurs-de-lis* at the edges helps identify the tile as an early-seventeenth-century ware. In later years, the *fleur-de-lis* motif would be altered to appear as more organic while maintaining its standard triple petal. The other Delftware tile's format speaks to its later production. The use of additional colors, besides the typical blue found in most seventeenth-century Delftware, alludes to the subsequent manufacturing of this tile occurring after the iconic Delft style was at the height of its popularity. The "oval" tile's centrally placed flower with different colored petals and the use of the Holy Trinity, or "bee's-head" corner decorations identify this tile as a mid-seventeenth-century work.

WRITTEN BY LOGAN HINDERLITER, CLASS OF 2014

INTRODUCTION

The early modern period – or the Renaissance – was remarkably transformative for a large part of the world, especially for Europe. A central theme, highlighted in this exhibit, is the development of self-awareness by individuals and a more defined sense of their roles in communities. This newly acquired consciousness expressed itself through various spheres, including families, hierarchies of power, state formation, intellectual inquiries, and religion.

Individuals were born into, formed part of, and constructed a variety of communities. Inherently, individuals formed one of the fundamental building blocks of society: families. Biological reproduction occurred within families and so did social reproduction – the transmission and passing down of material goods, values, and mentalities. These social processes were mirrored in the communities that framed them, geographically and ideologically, such as villages, towns, cities, corporate groups, and institutions. As enduring organizations, these spaces relied on the early modern individual's abilities to create, produce, regulate, and collaborate.

Individuals such as monarchs and royal councils shaped the "state" that sought to control these social formations. Too often, the early modern state has been studied predominantly as the source of the modern nation-state. Lost have been boundary dynamics and processes that connected individuals, sometimes across large distances. Here is where intellectual communities, as shaped by individuals, determined broader ideological currents – religion, for instance – that bonded structures in a powerful manner. Whether the state used or opposed religious beliefs, it did so through human layers that involved multifaceted contributions. The manifestations of these contributions took material forms, led by patrons who made their authority legible through visible commissions. The varied types of patrons that emerged in the early modern period speak to the different categories set in this exhibit.

This exhibit meditates on the notion of the individual in the early modern period and specifically situates early modern individuals in the contexts of their communities. By doing so, "The Art of Intellectual Community: Early Modern Objects and Pedagogy" gives a holistic sense of the ties existing between the early modern individual, its related social institutions, and the expressed agency that was born from these interactions.

elements into an aesthetic that continued to flourish in Spanish tilework until the eighteenth century. On display are two examples that show a change in production technique and style that are characteristic of Andalusian tile makers.

WRITTEN BY IAN LAZZARA, CLASS OF 2012

FAMILY, INDIVIDUAL, AND IDENTITY looks at objects that were either commissioned to enhance the status of one's position or were part of self-fashioning processes central to determining early modern social standing.

In the early modern era, the nexus of individual and social life was the family. Families gave birth to individuals, raised them, and defined their social, economic, and political status. Objects in this section showcase individuals within the framework of their respective families and as participants in a larger rhetoric of self-fashioning. Elite individuals were often patrons, and they commissioned a variety of works that portrayed them as vessels of their families' identity. These depictions could be tied to real events and figures, or they could be emblematic; but regardless, they were visual and legible representations of lineage. While families were the most elemental social organization, they existed among other structures and consequently determined the interactions within, and the construction of, wider social systems. And yet, the early modern period saw the development of other socio-economic and cultural forces, such as commercial endeavors and theological shifts. These vectors pushed individuals to choose allegiances that were often external to that of just their own families. This nascent but strong individual identity was built around mercantile activities, faith-based communities, and political loyalties.



Spanish tile with interconnecting line motif

Artist unidentified

Alicatado ceramic
14th-15th century (?)

GIFT OF E. STANLEY AND HELEN MEAD WIRES, CLASS OF 1906

Tiles of this sort are extremely labor-intensive and are known as *alicatados* or tile-mosaics. The polygonal shapes, *aliceres*, are cut from pre-fired, monochromatic glazed slabs and arranged face down in a geometric pattern. They are then backed with a plaster, dried, and cut into tiles that were most frequently used as flooring and wall coverings. The impressive colors and patterns brought life to important civic and religious buildings and were mainly used to dazzle the onlooker. *Azulejos* also had the practicality of keeping a space comfortably cool during oppressive summers. The expert craftsmanship shows how an inexpensive building material was adopted and altered into an expensive commodity used to decorate meaningful spaces.

WRITTEN BY IAN LAZZARA, CLASS OF 2012



Spanish tile with lion and castle

Artist unidentified

Cuerda seca ceramic
15th-16th century (?)

GIFT OF E. STANLEY AND HELEN MEAD WIRES, CLASS OF 1906

An increased demand for decorative tiles led to a new type of production meant to fulfill this growing taste. The *cuerda seca*, or dry cord, technique, came into use because it could imitate the geometric patterns of *alicatados* while cutting out the time-intensive fashioning of the various mosaic pieces. Different colored glazes were separated by lines made of manganese and an oily substance that were then painted onto the tile. This style also began to incorporate more heraldic and Christian imagery with the traditional interwoven geometric lines seen on the other tiles. Here the heraldic symbols

decorations of a woman's garments and the decorations surrounding her in the home were visible representations of a woman's identity. In the late sixteenth century and early seventeenth century, laces began to be crafted to resemble shapes inspired by nature, along with animal and human forms. The example displayed here was made using the *point plat de Venise* style, which is characterized by its delicate needlepoint work and its flower motifs. Because of its curved shape, this lace might have been used as a collar worn by both men and women. The slightly asymmetrical nature of the design reveals that it would have been made by hand and not by machine. Young girls were also encouraged to learn the skill of lace-making, as it was considered a virtuous venture and a suitable activity for women of high birth. The finest of linen threads would have been used to create point laces like the one on display here. This style is also commonly called *coralina* for its resemblance to coral. Influential and prominent women such as Maria de' Medici (1575-1642) wore decorations of Venetian lace so as to display her pride for her Italian heritage, and other elite women would have followed this trend closely with the hopes of representing their families and themselves adequately. The clothing and accessories worn in this period were always meant as specific and purposeful statements linked to the status of those wearing them, and the inclusion of a fine lace became a staple of elegance, wealth, and status during the Renaissance.

WRITTEN BY MADELEINE GOLDSMITH, CLASS OF 2012

TILES

Azulejos (painted tin-glazed ceramic tiles) from Spain influenced the changing patterns of decorative tiles throughout Europe. Tiles were easily shipped across the continent and economically connected the disparate kingdoms under Spanish control, as well as neighboring states. Not unlike the tapestry industry, the production of *azulejos* thrived in modern Andalucía. Cities like Sevilla, Granada, and southern Valencia experimented with production techniques that kept their distinct *mudéjar* motifs while incorporating Christian symbols and European trends to keep up with the increased economic demand and changing social character of Spanish society. The use of tiles to decorate palaces, public spaces, private residences, and churches was not new, but the artistic styles that developed in different regions of Spain were influenced by the trade routes within Europe. Two distinct styles seemed to emerge and corresponded with the two main kingdoms of Castilla y León and Aragón: Castilla y León continued to produce geometric styles, while Aragón developed a penchant for more naturalistic, decorative patterns. This was due to the kingdom's proximity to France and its control of the southern Italian peninsula, which imported Delft tiles from the north. Basic motifs and methods of production were spread to Italy where a more European aesthetic was developed, and Tuscan potters like Francisco Niculoso Pisano set up shop in Sevilla (c. 1529). From there, Pisano and other artisans combined religious, geometric, and naturalistic



Portrait Bust of a Woman

Artist unidentified, after Francesco Laurana
(1430-1502)

Attributed as Ippolita Maria Sforza,
Duchess of Calabria
19th century
Carved marble

GIFT OF HELEN POWERS LAMONT, CLASS OF 1945, AND
ROBERT E. LAMONT

In 1945, parts of the Kaiser Friedrich-Museum in Berlin, now known as the Bode-Museum, were suffering from major destruction. The damage extended to many works of sculpture, among them a marble portrait bust sculpted by Francesco Laurana in 1472. While this Berlin marble may not have been an original work of Laurana, it is widely accepted that it was used during the nineteenth century to produce marble reproductions and plaster casts. Displayed here is one of a few marble replicas created prior to the Berlin marble's destruction. The original sculpture depicted the likeness of Ippolita Maria Sforza, Duchess of Calabria. Although the exact date of Francesco Laurana's birth is uncertain, he was born in the city of Vrana in Dalmatia (present-day Croatia) between 1425-1430. During this time, Dalmatia had been under the control of the Republic of Venice. In 1444, Laurana was sent to study sculpture under Filippo Brunelleschi in Florence. Though his work did not become a canonical object of study until the nineteenth century, Laurana is known today for his portrait sculpture, architecture, and medals.

In 1465, the marriage between Ippolita Maria Sforza, daughter of Francesco Sforza, Duke of Milan, and Alfonso de Aragon, Duke of Calabria, formed an alliance between two of the most prominent noble houses of the Italian peninsula. Ippolita Maria Sforza was given a thorough humanist education by her family and was therefore extensively tutored in Greek and Latin, as well as in the importance of refinery, family, and legacy. Her Latin address to Pope Pius II at Mantua in 1459 was transcribed and reproduced extensively in manuscript form. This likeness of the Duchess of Calabria may have been sculpted during Laurana's stay at the Neapolitan court between 1467-1475. Laurana's ability to capture Sforza's smooth skin, graceful décolletage, and calm expression idealizes the woman captured in marble. Moreover, the elaborate relief of Grecian ornamentation seen across her lower chest heightens her image as a woman of classical education. Laurana's depiction of beauty, clarity, and serenity confirms Sforza's identity as a noble woman, as well as one of accomplished intellect.

WRITTEN BY BLAKE FUNSTON, CLASS OF 2012



Spanish damask with double-headed eagle design

Artist unidentified

Silk and cotton fragment

16th century

PURCHASED FROM THE EDGAR L. ASHLEY COLLECTION WITH FUNDS FROM THE CARNEGIE FOUNDATION

This gold and green damask exemplifies Spain's changing taste for more European textile motifs and shows the

integration of cultures in a traditional art form. The Arab invasion in 711 brought to the Iberian Peninsula the knowledge of fine textile production from the Middle East and an Islamic influence. The industry thrived throughout the southern region with naturalistic and geometric designs that characteristically fill all of the open space of a textile. During the sixteenth century, Spain began to integrate politically into the rest of Europe, and this move away from an insular condition manifested itself artistically through the adoption of more Italianesque patterns. The damask displayed here adheres to the more symmetrical and spacious layout that was in vogue in contemporary Italian tapestries. It also bears the double-headed eagle of Spain's illustrious monarch Phillip II (c. 1556-1598). Under his reign, the Spanish Empire reached its greatest size. Phillip's marriages with Maria of Portugal, Mary I of England, Isabel of Valois, and Anna of Austria increased and legitimized his landholdings throughout Europe while his infamous conquistadors continued to explore the New World. The royal family's status as important European monarchs is demonstrated through the use of the double-headed eagle, a heraldic symbol of Phillip II's sanguine lineage to the Habsburgs of the Holy Roman Empire. This damask exemplifies the ways in which the Spanish textile industry was appropriating European designs to promote a national identity that distanced itself from the traditionally Muslim-influenced production of the past.

WRITTEN BY IAN LAZZARA, CLASS OF 2012

of lace was highly prized, and the piece here contains many traditional identifying characteristics. Plant life and foliage embellishments were preferred in Italy, and the scrolls and flower motifs in this specimen are outlined in relief with cotton stuffing, then covered over with a buttonhole stitch. The lines forming these embellishments are in double and triple relief, allowing for an infinite variety of stitches to be introduced in the decorative motifs. Point laces were made with the use of a needle using a design that would have been drawn on parchment. The design was then filled in with the twisting of threads at the edges of all of the flowers, scrolls, etc. The foundation of point laces, in particular Venetian point, was buttonholed to form reliefs. *Gros point de Venise* laces were used in *albs*, liturgical vestments for the Roman Catholic Church, for collars, and for *berthas*, large collars worn by women that cover the shoulders. By the late sixteenth century, French influence had pervaded Italian needlepoint styles due to the two countries' highly developed trade. But this shift in preference also entailed a shift in power, as well as demonstrating an obvious progression in French lace styles after their initial teachings by Italian masters. *Raised Venetian point* can also be called *point de Colbert*, a French synonym that shows how closely and commercially tied the styles and the countries were. The significance of laces becomes noteworthy when analyzing the ways in which the status and identities of entire nations were tied to the quality and quantity of one's sartorial productions.

WRITTEN BY MADELEINE GOLDSMITH, CLASS OF 2012



Flat Venetian Point (Point plat de Venise)

Artist unidentified

Lace

17th century

PURCHASED FROM THE EDGAR L. ASHLEY COLLECTION WITH FUNDS FROM THE CARNEGIE FOUNDATION

The laces produced in sixteenth- and seventeenth-century Italy were bought and coveted all over Europe by the highest classes of both men and women. Italian women of high birth were not permitted the same privileges as their male counterparts, even though lace decorations were worn by both sexes. Women remained their husbands' possessions, occasionally listed as domestic assets and whose main responsibilities were linked to childbirth and the maintenance of a proper household. Women also played a role in displaying the wealth and the status of their husband and family, which they did through the means available to them: their clothing. The attire and accessories seen on a woman delineated her wealth and status, and therefore, her identity. In the early 1500s, lace became an essential decoration for the woman who could afford it, making something as small and delicate as a lace accent an important part of defining the woman who wore it. Both the

The wealthy and elite of sixteenth-century Italy, a peninsula basking in the intellectual, artistic, and cultural abundance of the Renaissance, enjoyed the pleasures of life to the highest extent. Those who could afford the best would have the best, and during the Renaissance, needlepoint laces became a fundamental decoration of the Renaissance home and church. Much lace production was based in Italy, making it a significant source of pride and becoming highly coveted in places outside of the Italian peninsula. Eventually, lace was produced in most European cities, but the original and most desirable styles remained those created by early producers in Italy. The type of lace on display here can be identified by its geometric pattern as *reticella*, one of the earliest styles of lace. But this piece was also constructed using the technique of *cutwork* where pieces of linen were cut away and then filled in with decorations made with a needle. Both the *reticella* style and the *cutwork* technique were commonly found in the home and in the church, revealing that the necessities of extravagance were not only desired within the private realm but also in the sacred realm. In the church, if items were to be hung on the walls to ease viewership, it was necessary that they be of the highest quality. In fact, the highest-quality laces, as well as other forms of ornamentation, were often reserved for use in the church. Many nuns became lace-makers, and some of the most exquisite laces were found in the church, where those creating the laces embellished them with religious incentive. Renaissance homes, however, rarely succumbed to regulations, such as the ones set by sumptuary laws, often paying fines to furnish their homes how they saw fit. Domestic patrons considered the decorations of the home equally important to those of the church, because in the private sphere of the *casa*, one's decorations were viewed as a visual and vital manifestation of the wealth and status of its resident.

WRITTEN BY MADELEINE GOLDSMITH, CLASS OF 2012



Raised Venetian Point (Gros Point de Venise)
Artist unidentified

Lace
16th-17th century

PURCHASED FROM THE EDGAR L. ASHLEY COLLECTION WITH FUNDS FROM THE CARNEGIE FOUNDATION

During the Renaissance, and even extending back into the Middle Ages, Venice, Italy maintained a central role in the fashions and materials of the courts of Europe, and it was in Venice that the art of needle-made lace originated. Laces were valued very highly and were representations of the level of wealth and of the artistic taste of the patron wearing or commissioning them. In 1665, King Louis XIV of France and his minister, Colbert, planned to have twenty Venetians smuggled into France with the purpose of instructing the French in the Venetian art of needle-made lace. The style generally considered the richest and most complicated is the *gros point de Venise*, on display here. This raised style



Portrait of Anne of Austria

Claude Mellan (1598-1688)

Engraving on laid paper
Mid-late 17th century

PURCHASED BY WHEATON COLLEGE THROUGH THE SHIPPEE MEMORIAL FUND

During the sixteenth and seventeenth centuries, the practice of ornamental engraving grew significantly in France. Withstanding the rise and popularity of reproductions, original engravings flourished under the guise of decorative landscapes and stately portraits. Born in Abbeville inside the region of Picardie, Claude Mellan began training to become an engraver and eventually ventured abroad to further his education. From 1624 to 1627, Mellan studied in Rome under the careful watch of Simon Vouet (1590-1649). By 1635, Mellan studied in Rome and refined his discipline to perfection, and in 1636, he traveled back to France to commence work in Paris. It was during this time that Mellan was introduced to the royal French court. Being named court engraver for Louis XIII became the apex of Mellan's artistic career. As court engraver, Mellan was able to capture the likeness of Anne of Austria (1601-1666), who became one of France's most influential queen regents.

In 1615, Anne, princess of the Habsburg Empire in Spain, married Louis XIII of France. Anne's life at the French Court marked many years of distrust between herself and Louis XIII due to constant strains between France and Spain. However, by her husband's death in 1645, Anne of Austria had fulfilled her most important duty by producing two heirs: the future King Louis XIV and his brother the Duc d'Orléans. From 1643 to 1651 *Anne d'Autriche*, as she was known in France, became queen regent and highly influential during her son's minority. Her reign brought a necessary peace between France and Spain. It is possible that during this time Claude Mellan produced this image of the queen regent. A watermark found on the paper of the engraving depicts a *cors de chasse*, or hunting horn, suspended at the center of a shield of arms. A coronet seen above the shield displays three *fleurs-de-lis*, symbols of the French monarchy. It is possible that Mellan purchased this paper from a manufacturer in Paris, which was the seat of the French monarchy during Queen Anne's regency. Here, Anne is depicted seated, wearing a widow's habit that both honors her deceased husband and promotes her loyalty to the French crown. Yet her insignia, an intertwined double A, reminds viewers that she is also a daughter of Austria. Anne of Austria is illustrated exerting her two identities: that of queen regent of France and a member of the illustrious house of Habsburg.

WRITTEN BY BLAKE FUNSTON, CLASS OF 2012



Spanish (?) Baroque Panel

Artist unidentified

Gilded, carved wood

17th century

ON LOAN COURTESY OF JOANNA SALVO, CLASS OF 1981

The majority of surviving Spanish woodwork is architectural and often served decorative purposes for the upper classes and the clergy. The owner of this panel must have been an important individual because it still survives today. Other Spanish woodcarvings from the castle of Vélez Blanco show allegorical scenes in the Gothic tradition and are some of the only remaining carved, decorative woodwork produced in Spain after the fifteenth century. The Catholic King and Queen hired and encouraged foreign woodcarvers to work in Spain, and the style that emerged from this royal support can only be described as Spanish – essentially a combination of Flemish, Italian, and Moorish woodcarving techniques. On display is a vertically symmetrical, gilded wooden panel of decorative foliage and vine with two grape clusters hanging at the bottom. The patterns demonstrate the amalgamation of extravagant Italian Baroque style and the lack of open space characteristic of Moorish designs. During the sixteenth and seventeenth centuries, grapes represented two very different ideas: the traditional Eucharistic blood of Christ and a testament to the virginity of the beholder as a result of their adherence to a strict Catholic moral code during marriage dealings. The symbolism of the grapes makes it an interesting decorative piece because it is unknown where it was displayed. The Baroque period was characterized by excessive decorations in highly visible spaces, such as one's personal library. Emblematic decorations were meant to be didactic, as well as aesthetic, additions. Spanish woodwork is well known for its extravagant retables, ceilings, doors, wainscoting, and sculpture. This specific gilded panel does not fit in any of the more usual productions of carved wood and could be a foreign piece rather than a Spanish one. Due to the intermingling of tradesmen during the seventeenth century, this panel might in fact be the product of an Italian artist who could have made it for a dignified patron's residence in Spain, which elucidates its attribution to Spanish rather than Italian art.

WRITTEN BY IAN LAZZARA, CLASS OF 2012



Bronze Clasp

Artist unidentified

Bronze

16th-17th century

NEWELL BEQUEST

Anatolia, also called Asia Minor, boasts thousands of years of artful metal work. By the second half of the fourteenth century, however, the craft had lost much of its previous luster and went into decline. The piece on display is from the sixteenth or seventeenth century and was made during a period when metal work was more about solid function than fine decoration. This bronze piece functioned as a fastener either of clothing or of other sturdy materials. The large size of this pin, as opposed to other smaller hooks and clasps used for delicate items of clothing, leads to the assumption that this pin would have been used to secure much more substantial fabrics and items. It also contains very little decoration, which suggests it was more functional than fashionably decorative. The flattened circular portion of the object is completely without decoration, thus potentially hidden under another piece of cloth or used to secure an object to the fabric but not to be shown or to be put on display. The bowl shape, however, contains some decorative work showing that it could have been the most outwardly visible part of this object. The slightly uneven curvatures on the details of the flat areas of the pin point to the fact that it would have been handmade and not produced from a mold, which would have been much more precise. This piece, made from bronze and not another more highly valued material such as silver, suggests that the patron of this object was of a lower social status and did not have the means to produce a higher-quality object. The malleable quality of bronze would have allowed for work of this sort, but it also would have lent itself to possible breaks in the object, the remnants of one still visible on the end of the flat round section of this clasp. As a practical object, necessary for quotidian uses, this clasp speaks to the existing commercial need for metal work and its consequent development led by currents of supply and demand.

WRITTEN BY MADELEINE GOLDSMITH, CLASS OF 2012



Italian Linen Cutwork with Embroidered Geometric Design

Artist unidentified

Lace

16th century

PURCHASED FROM THE EDGAR L. ASHLEY COLLECTION WITH FUNDS FROM THE CARNEGIE FOUNDATION



Bronze Spoon
Artist unidentified

Bronze
16th century
NEWELL BEQUEST

Spoons, although initially created to ease the process of consuming liquids, changed in style, material, and purpose depending on the time of their production and the culture that used them. Every culture and time period has adapted the spoon for functional improvement and for its own specific aesthetic preference. Ranging from the popular long, thin handles of Roman spoons to the modern style of moderate bowl shape and handle length, spoons have remained objects that not only educate about past styles but give insight into commerce and the transfer of artistic influence.

Material, handle shape, maker's marks, and bowl styles, are the most helpful factors in determining when and where a spoon was made. This particular spoon is void of a maker's mark, and the material is most definitely bronze; handle shape and bowl style are thus the central indicators for its identification. The "rat-tail" attachment of the handle to the bowl and the hexagonal shape of the handle itself, are both characteristics of late-seventeenth-century spoons. Although the handle alludes to a seventeenth-century production, the bowl shape and the method of creating bronze flatware in the 1600s through molds are not applicable to this specific spoon. Its unevenness in tapering where the handle attaches to the bowl and the flawed hexagonal handle indicate that the spoon was made as a single object and not from a mold. Furthermore, the majority of spoons similar to this one that are today in our possession are in fact made of silver and not bronze. Additionally, the spoon's *outré* characteristics must be accounted for. This bronze object was probably made by hand and was thus unique. Because the spoon is made of bronze – and not silver – but imitates a type of elite seventeenth-century flatware means that it was made for someone of lesser social standing attempting to emulate the taste of the wealthier elite. Therefore, the individual who commissioned this spoon wanted to imitate popular contemporary style but could not afford to eat as magnificently as others. The practice of emulating the social elite was to be expected, even by those who could not afford to do so. Consequently, there developed a trade in objects meant to recreate the social elite's set standards in style and format from lower-quality material.

WRITTEN BY LOGAN HINDERLITER, CLASS OF 2014



L'Ordre du St. Esprit ou du Noeud
(The Order of the Holy Spirit)
Artist unidentified

Engraving on paper
17th-18th century
GIFT OF ALEXANDER B.V. JOHNSON

The Order of the Holy Spirit was a chivalric order based in France. It was created to rival the Burgundian Order of the Golden Fleece. Membership to this order was restricted to powerful princes and nobles; this helped ensure the members' loyalty to the Crown. This engraved folio is taken from the "Antiquities of France," a collection of regal and ecclesiastical antiquities of France comprised of over three hundred engraved folios. Depicted here is the King, crowned and enthroned by the Holy Spirit, receiving fealty of this company. The king shown in the print is most likely King Henri III, since he created the Order of the Holy Spirit. A closer look allows the viewer to see little dogs playing around King Henri III, thus emphasizing the love and loyalty of the regal subjects to their ruler. This order is one of the many ways familial heads enhanced their connections toward the members of the ruling families. This engraving is one of nine vignettes that emphasize the purpose of the Order of the Holy Spirit: that of protecting the throne and ensuring loyalty among its subjects. This social organization of political loyalty illustrates just one of the types of alliances between individuals that went beyond that of their own families.

WRITTEN BY KIRSTIE PARKINSON, CLASS OF 2013



Clement de Jonghe
Rembrandt van Rijn

Etching on paper
Circa 1651, IV State
GIFT OF MRS. NEWTON G. LOUD (HELEN LEWIS, CLASS OF 1921)

This etching of the printseller Clement de Jonghe (1634-77) by the prolific seventeenth-century artist Rembrandt van Rijn (1606-1669), serves as a visual trace of the unique relationship existing between artist and marketer. Being an important actor in the sale and popularity of Rembrandt's prints, it seems only logical that the depiction of Clement de Jonghe be pleasing to both the artist and his subject. Avoiding extravagance and lavish decoration, Rembrandt relies on his ability to portray De Jonghe as accurately as possible through his clothing, posture,

and facial features, so as to characterize the man and the informal relationship that existed between him and his printseller.

Rembrandt's use of *chiaroscuro* enhances De Jonghe's features and clothing, while his extensive use of crosshatching builds volume within the folds of the cloak. Furthermore, the knot on De Jonghe's hat, the shrinking of his left pupil, and shading of the face are unique to the fourth state of production for this print. Although these changes are small in size, they do shed light on the amount of detail that went into the production of this print.

In addition to displaying the relationship between artist and marketer, the print also serves as an example of the importance of self-fashioning in the seventeenth century. De Jonghe is not glorified, nor is his position within society depreciated. The man is depicted as he wished to be seen: relaxed, genuine, and comfortable. Rembrandt therefore created an image that spoke to both his skills as an engraver and his social position and ties in the society in which he lived.

WRITTEN BY LOGAN HINDERLITER, CLASS OF 2014



Diana and Actaeon Tapestry

Artist unidentified

Wool and silk

Late 16th century

ON LOAN COURTESY OF JOANNA SALVO, CLASS OF 1981

Tapestries and other household objects served as physical manifestations of early modern families' wealth, and therefore, identity. Although external architecture provided a large-scale setting in which to insert overt visual assertion about a family's social standing, room orientation, façades, and their respective decorative schemes also combined to speak to one's public position. Tapestries served as a way to decorate and warm a room and attest to the wealth of the individuals living and owning that space. Although the tapestry displayed here does not employ lavish colors or epitomize a type of sumptuous lifestyle, it is an elaborate visual work that does address the wealth and status of the family who probably owned it.

This tapestry does not display any heraldic imagery. It thus appears to be created for sale after production. A tapestry's ability to be easily transported and its practical use at warming homes, when combined with a common classical theme, meant it was a highly marketable object that did not necessarily need a commissioner prior to production.

COMMERCE presents objects that were part of, and a consequence of, political, economic, and geographic expansion led by rulers, merchants, consumers, and intellectuals alike.

As Europeans set out to discover and appropriate a larger world, commerce followed a parallel path. Commercial development took the form of both production and exchange. From the Italian peninsula, to the Low Countries, and to the Iberian realm, new types of production surfaced: the rural putting-out system, early integrated manufacturing processes, specialization of labor, and exploitative commercial enterprises. At the same time, Europeans expanded their commerce by pioneering trade routes, advancing engineering techniques to strengthen their fleets, creating new markets for their goods, and establishing stock and insurance institutions. The production and exchange of material wares, supported by an emerging capitalistic market, constructed new kinds of social bonds. The movement of merchants between different areas of the world also fostered encounters between diverse peoples and spread diverse tastes and techniques throughout the old continent.



Christ Before Pilate

Marcantonio Raimondi, after Albrecht Dürer

Woodcut print on paper

16th century

GIFT OF LEFF FORTSMANN

Marcantonio Raimondi (c. 1470-82 – c. 1527-34) was a famous Italian engraver. He became known as a prolific copyist and mass-produced his own works, as well as

those of many artists, including Albrecht Dürer. Of the numerous Dürer prints that Raimondi copied is this religious scene depicting Christ being brought to Pontius Pilate. This copy is easy to identify as such, since the place where Dürer would inscribe his monogram is purposely left blank. Instead, this print is numbered (14) in the bottom right, on the second stair in front of the space where the high priest is standing. In this engraving, the details are a little blurry and are not as crisp as the details seen in Dürer's original version. Raimondi reflects beautifully Dürer's mastery of shading using crosshatching in this woodcut. Moving to the details in the background, the viewer can see and recognize an early modern setting, thanks to architectural details that allow the viewer to place this scene in a setting with which he or she is familiar, thus activating the print in a personal manner. Pilate, as the character placed in the center of the composition, is unconvinced that Christ is as evil a man as is suggested by the guards, and Raimondi takes great care in reproducing the type of pathos found in Dürer's original print. This scene shows a part of Christ's suffering but in a setting that the viewer would be able to recognize, thus helping the audience sympathize with the plight of Christ.

WRITTEN BY GERALD O'NEIL, CLASS OF 2014

Woven within this tapestry is the mythical tale of Diana and Actaeon. Starting on the upper right-hand side, Diana, the Roman goddess of the hunt, moon, and birthing, is depicted with her nymphs while the unfortunate hunter Actaeon comes across them. Following the narrative depictions in a counter-clockwise motion, the viewer sees Actaeon being transfigured into a deer, then the hunter becoming the hunted, and finally the scene when Actaeon's own hounds fall upon him. Although voyeurism is condemned via the narrative of the tapestry, it is done using a classical story, rather than a typical biblical narrative of Susannah and the Elders. This choice signifies that this tapestry was produced for the social elite who had been classically trained and would have appreciated such a narrative.

Only people of substantial social standing were educated in classical mythology during the sixteenth century. Religious education was a universal form of teaching while a classical education in rhetoric, language, literature, and myth, was reserved for the social elite. Although the individual who bought this tapestry was of the social elite, the tapestry's materials and construction are not of the finest quality. Furthermore, its overall size is not extraordinarily large. Therefore, the tapestry's moderate quality of production but evocation of classical theme identifies the original purchaser as a person of the lower social elite, as he or she was classically educated but did not have enough wealth to afford a more luxurious piece.

WRITTEN BY LOGAN HINDERLITER, CLASS OF 2014



La Cantoria, The Choir

P.P. Caproni and Brothers, after Luca della Robbia

Plaster

1880/1890

GIFT OF MARION B. GEBBIE, CLASS OF 1901

The Choir was originally sculpted by Luca della Robbia between 1431-1438 for the Choir Gallery in the Cathedral of Florence. This nineteenth-century relief copy, which is based on one of the two "Alleluia" panels in the

Cathedral, depicts a group of seven boys ranging in age from thirteen to sixteen and singing from Psalm 150, which is inscribed on the cornices of the original sculpture. The figures are naturalistically rendered and dressed in contemporary long robes and thought to be part of an adolescent *confratelli*. The *confratelli* were a group of religious brothers who participated in sacred and humanistic experiences together. Della Robbia's work uses portraits of actual boys, which further advances the idea of the importance of the *confratelli* for the production of this work, as each boy's face is individualized. The *confratelli* societies during the fifteenth century remained popular, as it was

believed that the socio-religious activities they provided were beneficial to the education and growth of young boys into men. This copy of Luca della Robbia's panel thus highlights the importance of education for young boys and brotherhood within a religiously mindful society.

WRITTEN BY MORGAN BAKERMAN, CLASS OF 2013



La Dame Reformée (The Reformed Lady)

Abraham Bosse

Etching on paper

1629

PURCHASED BY WHEATON COLLEGE THROUGH THE SHIPPEE
MEMORIAL FUND

La Dame Reformée – The Reformed Lady – is an etching created as part of the series titled *Le jardin da la noblesse*

française – The Garden of the French Nobility. The print depicts a woman, elegantly dressed and surrounded by objects pointing to her high station in life, such as the tapestry adorning the wall behind her. The window looks out onto the French countryside, onto which the viewers have full visual access.

The inscription on the bottom of the print reads:

I have no doubt that a woman
must appreciate her riches;
Be they those of the mind or the soul.
More than the adornment of the body.

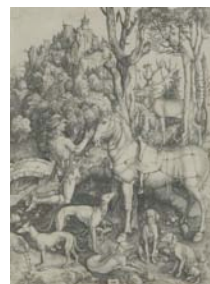
And I still believe,
that the splendor of man-made art,
is in the service of nature,
in order to enhance its beauty.

This is why my sprits are so,
that I feel sorry for my misplaced hope,
no longer having to appear beautiful,
neither lace nor scalloped points.

The inscription is meant to verbalize the thoughts of the woman depicted in the etching. These thoughts push the viewer to become aware of the subject's position as an elite woman, not only cognizant of her social status, but even more conscious of the importance of her faith. It is through both the image and the text that the subject of this etching is illustrating herself as a reformed model who is also a part of greater cosmopolitan life.

tones of the sky to the presence of the angels. This scene shows some of the struggles that the Holy Family faced. The viewer, while not facing the same struggles, was meant to relate their trials and tribulations to that of the Holy Family by associating through this well-known narrative visualized by Dürer.

WRITTEN BY GERALD O'NEIL, CLASS OF 2014



Saint Eustace

Albrecht Dürer

Engraving on paper

1501

GIFT OF MRS. HUMPHREY BARKER IN MEMORY OF ELEANOR BARKER,
DEAN OF WHEATON COLLEGE

In this striking print by Dürer (1471-1528), the viewer is given a portrayal of the legend of Saint Eustache. Also known as Saint Eustace, the man depicted in the print was a general in the Roman army during the second century. One day, on a hunting trip just outside of Rome, the general had a vision of Christ between the antlers of a deer. The deer thus became the attribute of Saint Eustace who converted to Christianity because of this vision and became a martyr of the Christian faith. It was after refusing to practice common pagan rituals that Eustace and his family were roasted inside a bronze statue of a bull. As the patron saint of hunters, Saint Eustace is shown in full, early modern hunting gear with his loyal dogs by his side. Dürer also alludes to Saint Eustace's place as the patron saint of those facing adversity by depicting him on one knee, appealing to God. A light source is drawn from the images of the horse and the stag. This could be Dürer's allusion to the religious importance of the deer to Saint Eustace; it is the vision he gets from the animal that is the reason he converts to Christianity. Christ lights the way for Eustace. The background is reminiscent of an early modern setting which the viewer would be familiar with, as well. This allows the viewer to insert him or herself within the painting, almost witnessing the vision at the side of Saint Eustace.

WRITTEN BY GERALD O'NEIL, CLASS OF 2014



The Prodigal Son

(sometimes referred to as ***The Prodigal Son with Pigs***)

Albrecht Dürer

Woodcut print on paper

1496

GIFT OF MRS. NEWTON G. LOUD (HELEN LEWIS, CLASS OF 1921)

In this woodcut engraving, Albrecht Dürer (1471-1528) portrays a popular parable of Christ. In the parable, the son of a wealthy man is given his inheritance by his father, only to spend it all. After a famine strikes, the son has to work as a swine herder to feed himself. With the emphasis on details for which Dürer was known, the viewer is presented with an emotional scene of the son praying on one knee. He is surrounded by a setting recalling a contemporaneous one to Dürer and thus to his intended audience. The artist has emphasized the pathos of the scene by highlighting the emotion of humility. He does so in several ways: the son is not above eating what the pigs eat if it means he can nourish himself during the famine; his stance on one knee, eyes to the heavens, praying to God, speak to his vulnerable state and his surrendering to God. Therefore, this engraving speaks to man's relationship with God. This woodcut engraving expressed the centrality of religion during the Renaissance, especially in its role in molding familial relationships. Dürer does this by drawing a light source from above, saying that God played an integral role in quotidian living during the Renaissance.

WRITTEN BY GERALD O'NEIL, CLASS OF 2014



Flight into Egypt

Albrecht Dürer

Woodcut print on paper

1511

GIFT OF MRS. NEWTON G. LOUD (HELEN LEWIS, CLASS OF 1921)

As part of the *Life of the Virgin* series, Albrecht Dürer's (1471-1528) intricately carved woodcut print depicts Jesus's journey into Egypt shortly after his birth. The Gospel of

Matthew describes how Mary and Joseph took the Son of God to Egypt to avoid King Herod's order to kill all first-born sons in order to avoid the prophecy that predicted Jesus Christ would be more powerful than he was. While the palm tree on the left symbolizes victory, it also refers to a biblical narrative recounting Jesus Christ's travels to Jerusalem and his greeting done with palm leaves. Dürer plays with the composition by drawing the eyes of the viewer all over the print – from the dark detail of the landscape to the lighter

This type of image was very popular during the seventeenth century in France, and members of the rising bourgeoisie collected many of these etchings. Bosse illustrates the new social order and the rise of the middle class in France by pointing to the centrality of the social aspects of religion. Used as a tool for education, this image would have been used as a didactic inspiration.

WRITTEN BY MORGAN BAKERMAN, CLASS OF 2013

prized for centuries and their value was not disputed, thus reflecting upon the owner of such works. The Roman Catholic Church, feeling the pressures of the Reformation and of the various domestic and international woes that hit seventeenth-century Spain, clearly would have desired these prized objects. Embroidered materials would have promoted the Church's wealth and status because of the legible ways in which it was expressed through visual productions. Spain, with its centuries-long Islamic and Jewish inhabitants, could not deny the cultural influences of both religions. And this is articulated in the cultural combination found in the embroidery used on this textile.

WRITTEN BY MADELEINE GOLDSMITH, CLASS OF 2012

KNOWLEDGE underlines the new drive for the acquisition and classification of multifaceted information that pushed early modern individuals and institutions to expand the world with which they were familiar.

The interrogation of nature, the impetus for understanding an ever-expanding world, and the thrust for classifying multiple fields of knowledge were all staples of the constructive intellectual systems that formed early modern scholarly landscapes. Such developments were driven by a strong motivation: the belief that a better understanding of the world would lead to the fulfillment of a civilizing mission set by political and intellectual elites of Europe. The material examples that emerged from these endeavors were as varied as the impulses that initiated them. However, the common discursive practices that framed them paved the way for an inchoate epistemological maquette that still survives today. From the types of inquiry posed, to the processes of experiential questioning, and finally to the collecting of information, the acquisition of knowledge in the early modern period articulated the changes undergone by a self-aware elite eager to justify its intellectual – and ultimately political and social – authority. The institutionalization of knowledge via academies and universities codified modes of learning and allowed wider social strata to benefit from the scholarly forays made by their masters and predecessors.



Christ Before Caiaphas, from The Passion of Christ
Lucas Cranach the Elder

Woodblock print on paper
1509

ON LOAN COURTESY OF JOANNA SALVO, CLASS OF 1981

Lucas Cranach the Elder (1472-1553) was a painter, engraver, and master designer of woodcuts, a medium with which he experimented widely, following Albrecht Dürer's lead. Many scholars believe that Cranach developed the chiaroscuro woodcut. Strongly influenced by Dürer's narrative and techniques, *Christ Before Caiaphas* demonstrates the way in which Lucas Cranach the Elder borrowed the types of architectural settings and emotional faces found in Dürer's works. Having absorbed the realism of early Netherlandish painting and the classical culture of Italian humanism, German painting was subsequently transformed by the religious reforms of Martin Luther. This German theologian and priest was the iconic figure for the Protestant Reformation. One of fourteen woodcuts depicting the Passion of Christ, this print visualizes one of the moments that preceded the death and resurrection of Christ. In this particular scene, Christ is being accused of blasphemy by the high priest Caiaphas for claiming he was the Messiah. Christ's captors appear to have gruesome, caricatured faces. A dog rests near Christ's feet as a symbol of loyalty and love.

WRITTEN BY KIRSTIE PARKINSON, CLASS OF 2013



Embroidered Altar Cloth

Artist unidentified

Cotton or linen fabric, embroidery thread
17th century

PURCHASED FROM THE EDGAR L. ASHLEY COLLECTION WITH FUNDS FROM
THE CARNEGIE FOUNDATION

At the turn of the seventeenth century, after two centuries of imperial power and global dominance, the Spanish Empire found itself in a period of decline. Spain had

predominated not only global trade but also had reaped the benefits of its many possessions. But at the dawn of the seventeenth century, Spain, then under the control of the Hapsburg dynasty, could no longer manage the constant warfare in Europe and in the Mediterranean, nor could it hold at bay the many century-long conflicts within its religious communities. The Reformation threw the country into a religious schism, while the constant need to finance wars overseas put immense pressure on the domestic economy. Trade imbalances weakened the economy even further, and the increasing level of imports led to Spanish wealth being transferred overseas, taking away from the wealth at home.

Along with rampant price inflation, Spain also dealt with the devastation of the 1596-1602 wave of the bubonic plague. Despite this decrease of prosperity, the Roman Catholic Church maintained its many Spanish followers. And even though many Jews and Muslims had been forced to convert to Catholicism and therefore were Catholic only in name and not in practice, many loyal Catholics remained and continued to actively practice their faith. Objects and demonstrations of piety held much weight and importance in Roman Catholics' faith, so followers of the Church consciously made efforts, often material or financial, to prove their piety and show that they deserved not only spiritual salvation but also prestige and respect in their earthly life. Spanish monarchs maintained strong ties to the Papacy, which helped the Church maintain itself and its supremacy. The Spanish people were also never split between their loyalty to the Monarchy and their loyalty to the Papacy due to their inherent interconnectedness. The church, however, still had to present itself properly to the public, and the objects displayed in churches held great representational power as the status of the church rested in its visual ornamentation. For this reason, ecclesiastical embroideries were intricate and of high quality.

The angular and geometric nature of the embroidery on this altar cloth recalls, however, another religion, that of Islam, which had for centuries maintained deep cultural roots in Spain. The combination of Western and Eastern motifs – in this case, Hispano-Moresque – is most visible in the decorative plant-like forms found in the intricate woven pattern seen in this altar cloth. This altar cloth is most likely made of cotton or linen and the embroidered forms were stitched with hand-dyed threads. This piece would have been handmade and this lacy type of drawn-work was rare. Embroidered materials had been highly



The Wedding of Psyche

Attributed to Marcantonio Raimondi

Engraving on laid paper
16th century, after 1518

PURCHASED BY WHEATON COLLEGE FRIENDS OF ART AND
THE LOUISE MCKEON DEEMER '33 ART FUND

Marcantonio Raimondi's work remains one of the most complete oeuvres of a master engraver. Born in Bologna in 1480, Raimondi acquired the bulk of his engraving techniques from the workshop of goldsmith and painter, Francesco Raibolini (1450-1517). Raimondi launched his career as an accomplished engraver when he began copying numerous prints from original woodcuts of the celebrated printmaker Albrecht Dürer. In 1513, Raimondi made the acquaintance of Raphael Sanzio da Urbino in Rome. Raphael welcomed Raimondi's ability to reproduce his work with great accuracy. The two artists worked closely together, and Raphael became one of the first producers of high art to rely on the skills of an engraver as a partial source of income. *The Wedding of Psyche* emulates a ceiling fresco painted by Raphael at the Villa Farnesina near Rome. Entitled *The Wedding Banquet of Cupid and Psyche*, the fresco was commissioned in 1517 by a favored patron of Raphael, Agostino Chigi (1466-1520). It is possible that Raimondi reproduced his version of *The Wedding of Psyche* after Raphael's fresco was completed in 1518. However, it was not uncommon for artists to give engravers final drafts of drawings to use as guide-lines for reproductions. Therefore, it is possible that Raimondi's workshop in Rome was completing this engraving while Raphael was still working on his fresco.

This engraving of *The Wedding of Psyche* could be one of few in existence. The viewer is presented with a narrative detailing a scene of the wedding banquet held after the marriage of the mortal Psyche to Cupid – a blessing given by Venus despite subtle jealousy. Depicted seated at far left, Psyche and Cupid are spectators of the music and merriment displayed before them. Raimondi uses the rigid forms of muscles and the shadowing of human bodies learned from reproducing Dürer prints, and combines this skill with the soft, opulent scenery influenced by Raphael's painting. By becoming a master engraver, Marcantonio Raimondi is able to take important stylistic themes from the works of revered artists and reproduce them for the eyes of the greater community. Through the spread of knowledge via reproduction and copy, Raimondi's work serves as a paradigm of early modern taste developed through modes of education.

WRITTEN BY BLAKE FUNSTON, CLASS OF 2012



View of Verona

Michael Wolgemut and Hans Pleydenwurff

Folio LXVIII, from a Latin edition of the *Weltchronik*
(*Nuremberg Chronicle*)

Woodcut print on paper

1493

PURCHASED BY WHEATON COLLEGE



View of Lithuania

Michael Wolgemut and Hans Pleydenwurff

Folio CCLXXVIII, from a Latin edition of the
Weltchronik (*Nuremberg Chronicle*)

Woodcut print on paper

1493

PURCHASED BY WHEATON COLLEGE

Weltchronik, also known as The Nuremberg Chronicle, was the product of the famous German publisher Anton Koberger (c. 1440-1513). In order to produce an illustrated history of the world from its biblical creation to 1493, Koberger established contractual relationships between various influential contributors. The financiers, Sebolt Schreyer and Sebastian Kammermeister, retained all the publishing rights to the book, which included the woodcuts and the text written by Hartmann Schedel. The draftsmen and illustrators, Michael Wolgemut and Hans Pleydenwurff, were paid in advance to ensure the integrity of the design and were only given publishing rights to their own work if the backers decided to forego a reprint.

The two pages from the book displayed here are examples of the high-quality illustrations and designs The Nuremberg Chronicle set for future publications. The relationship between the text and the illustrations treats the whole page as an independent work of art. They are different from other contemporaneous examples of mass-produced printed books because Wolgemut and Pleydenwurff paid more attention to the arrangement of figures within a framed field and to a composition of contrasting tones.

Because wood carving was rather arduous and labor-intensive, some of the woodblocks were reused to represent different cities; an example can be seen in the *View of Lithuania*. On the top of the dome is a crescent moon that is frequently used to refer to the religion of Islam. This suggests that there is an Islamic presence in the city, in addition to a Christian population which is represented by the cross. The prominence of the crescent moon over the cross in the same cityscape might mean that this image was designed for another, more eastern city that had both a Christian and Muslim population and attests to the ruling authority. Although this endeavor was time-

led to a halt in the creation of many large religious stained-glass panels created for cathedrals and churches. The Swiss began to create more secular panels meant to speak to the honor of a family or to commemorate a marriage. However, religious narratives were still being produced, and these images adopted the Protestant course by focusing on direct accounts taken from the Bible as the prime authority for both devotion and visual practice. Often, the patron of such panels would add his or her coat of arms, which would be emblematic of his or her identity. The addition of a personal crest to religious panels allowed the patron to associate him- or herself with the moral and religious themes illustrated in the panel and, thus, served as devotional avowals, as well as means of interacting with the larger religious communities formed around the family in question.

WRITTEN BY MORGAN BAKERMAN, CLASS OF 2013



The Deposition

Artist unidentified

Oil on canvas

Early 16th century

ON LOAN COURTESY OF WILLIAMS COLLEGE MUSEUM OF ART, GIFT OF RICHARD INGLIS, IN HONOR OF JOSEPH O. EATON, CLASS OF 1895, PFL. 1

In this painting, the viewer is presented with a scene depicting the moment after Christ has been removed from the cross. The figures are set in a recognizable contemporary setting, which would allow the viewers from the sixteenth century to insert themselves into the emotional religious narrative. Netherlandish painting during the sixteenth century, based on academic and visual influences from Italy, began to take a stylistic turn toward realism and more complex narratives. The widely circulated *Treatise on Painting* by Leon Battista Alberti discussed how a painting should illustrate a story (*istoria*) – the actions and reactions to events, expressed through the designs of the artist. This treatise pushed many artists to institute changes in their compositional styles.

Religious images were very common during the fifteenth and sixteenth centuries and were commissioned for both churches and private homes. The ability to place oneself within the image allowed the viewer to have a more pious relationship with the narrative and, moreover, with God.

WRITTEN BY MORGAN BAKERMAN, CLASS OF 2013

a common way to identify wealthy families, and under certain circumstances – if a family did not have a shield of arms, for example – families were obligated to construct one. In addition to displaying the identity of the family within the household of their residence, Swiss panels featured imagery that welcomed guests and explained the societal position of the residents within. The woman holds a candle to represent the matrimonial relationship she has with her virile male counterpart. He is demonstrating his national pride by carrying both his halberd and his dagger, since Switzerland allowed citizens to carry arms in public. The objects displayed by the female character are also referents to Swiss national pride: she holds a purse and her keys so as to depict her ability to effectively manage a Swiss woman's prime responsibility, the household.

With the inchoate surge and full expansion of the Protestant Reformation starting in 1517, massive religious and societal changes ensued. Because of such large transformations, stained glass became an artistic format that could not be restricted to the church only. The secular use of painted glass grew, and in Switzerland, it was used to depict both national and familial pride. With the explosion of self-fashioning and assertion of individual identity during the Renaissance, such ideals found their way into many artistic productions, including these Swiss welcome panels which serve as a prime example of the conjunction between an originally sacred medium and its secular articulation in a time of social change.

WRITTEN BY LOGAN HINDERLITER, CLASS OF 2014



The Last Judgment and The Presentation in the Temple

Artist unidentified

Stained glass

1620

GIFTS OF TRUSTEE EMERITUS EDGAR EISNER AND LUCKY DALLO EISNER, CLASS OF 1953

These two stained glass panels have for their central themes The Last Judgment and The Presentation in the Temple. The Last Judgment scene is located at the center of the panel and is flanked on either side by columns. Similarly, The Presentation in the Temple scene is directly in the middle and, like in The Last Judgment panel, the narratives are presented in the lightest tones of the glass, causing them to be highlighted for the viewer.



These panels were created post-Reformation and were most likely commissioned by a wealthy family to be placed in a domestic setting or a private chapel. The Reformation caused many changes in artistic patronage and

consuming, Koberger saw a market for luxury printed books made more popular by the push for the secularization of knowledge. This prompted him to print the *Weltchronik* in both Latin and vernacular German, allowing its contents to be read by a larger public.

The printing of the *Weltchronik* highlights that knowledge was also learned through familial apprenticeships. Pleydenwurff was Wolgemut's stepson and Koberger's godson, which stresses the importance of keeping a business within one's intimate and religious family. Albrecht Dürer was also Wolgemut's apprentice (1486-1489) during the preparations for these illustrations. The detailed knowledge of woodblock printing he learned from this early occupation undoubtedly influenced his own works later on.

WRITTEN BY IAN LAZZARA, CLASS OF 2012



The Pillage of a Farm (from The Miseries and Misfortunes of War series, Plate 5)

Jacques Callot

Etching on paper

1633

PURCHASED BY WHEATON COLLEGE

In the series "The Miseries and Misfortunes of War," Jacques Callot (1592-1635) captures the atrocities of the Thirty Years' War while providing an assessment of the disasters that all wars entail. He does this by representing meticulously the unfortunate results of warfare on a human, social, and political level. In this scene, focusing on the pillage of a farm, the viewer is thrust into a somber and dark setting. The foreground is shadowed and no light illuminates the action, aside from that coming from a body tied up in the background, engulfed in flames and surrounded by varied protagonists fighting for their survival. Nothing in this farm is spared from the wrath of the pillagers: a woman is being pulled by her hair on the right; in the center, chickens lie dead on the table; and just below them, other animals lie strewn about. The graphic nature of this print is what makes it so powerful, and thus it accomplishes the goal that Callot set for his series. Callot provides much insight into both the disastrous consequences and the necessary evils of war, thus giving an attempted realistic account to the viewer who may learn from Callot's assessments.

WRITTEN BY GERALD O'NEIL, CLASS OF 2014



Lot and His Daughters,
Attributed to Jacob Jordaens, after Peter Paul Rubens

Oil on canvas
17th century

GIFT OF MARION LEWIS LOTHROP, CLASS OF 1907

Influenced by Peter Paul Rubens (1577-1640), Jacob Jordaens (1593- 1678) created the painting of *Lot and His Daughters*. Jordaens created his works while traveling outside of Belgium and the Netherlands. As a contemporary of Rubens, Jordaens was greatly influenced by the collaboration he maintained with his fellow Antwerpian, and, in fact, reproduced many small sketches Rubens gave him and turned them into larger works. The themes that Jordaens painted ranged from scenes of daily life to portrayals of epic tales to biblical stories. As an intellectual and artistic practice, Jordaens often copied the subjects, figures, and compositions of Rubens' visual productions. During this time period, to demonstrate visual knowledge was to assert one's intelligence. It is no accident that Jordaens focused on specific themes meant to highlight both his own status as an educated artist and to push his viewers to engage on an intellectual level with the paintings he produced. *Lot and His Daughters* is a literal copy of a 1610 painting by Rubens. It tells the biblical story of Lot and his daughters who fled the corrupt town of Sodom to seek shelter in the mountains. Convinced by his daughters that they must continue the family line, Lot, in his drunkenness, commits incestuous acts. This particular scene captures the moment when Lot is about to take one of his daughters for the night while the other is still pouring him wine. White splatters of paint are visible on this canvas, as it was not protected during ceiling renovations a few years ago, but luckily, this has not compromised the intensity of the scene.

WRITTEN BY KIRSTIE PARKINSON, CLASS OF 2013



Opera Omnia (General Natural History)
Volume II, *Ornithologiae, Tomus Alter*
Volume XI, *Monstrorum Historia*

Ulisse Aldrovandi

Leather-bound books with paper pages
Vol. II, 1652; Vol. XI (1642/1658)

PURCHASED WITH THE NEWELL BEQUEST FUND

The Opera Omnia (General Natural History) is a 13-volume set of encyclopedic writing that speaks to the state of natural history

Commissioned two years after the excommunication of Martin Luther from the Catholic Church, this *Heraldic Panel* ties family identity to the prosperity of commerce rather than to a biblical narrative. Depicted to the left is a gentleman of considerable wealth due to the opulence of the garments that adorn him. To the right rests his coat of arms: a heraldic composition that consists of three red roses sprouting from a red triune pediment on a shield argent. The shield rests beneath a closed helm surrounded by an ornate mantling of red and silver feathers. A crest above the helm emulates the rose motif depicted on the shield. During the fifteenth and sixteenth centuries, mantling and helms became more elaborate as the visibility of coats of arms became more prevalent. Flanked by two columns and divided into an upper and lower pictorial registry, the scene is reminiscent of later stained-glass panels produced by the workshop of Karl von Egeri (1510-1562) in Zürich. The panorama at the top of this panel depicts a flourishing waterway, which looks like those seen along the Rhine River valley. The fortress at center might be a reference to Stahleck Castle, which is located in the Upper Middle Rhine valley and was historically an important locale in the control of water traffic during the sixteenth century. By illustrating a family coat of arms with an important form of commerce, this *Heraldic Panel* represents the growth of an individual patronage, fastening family with community, and trade with cantonal success.

WRITTEN BY BLAKE FUNSTON, CLASS OF 2012



Wedding Panel
Artist unidentified

Stained glass
1599

GIFT OF TRUSTEE EMERITUS EDGAR EISNER AND LUCKY DALLO EISNER,
CLASS OF 1953

Stained glass, and especially secularly-themed Swiss stained glass panels, depicted family identity during the middle of the sixteenth century. With the growth of civic prosperity, the escalation of the Swiss Confederacy's power, and the influx of French, Swabian, and Burgundian glaziers to Swiss cantons, imprinted stained glass became a prevalent aspect of how Swiss families would fashion themselves and make their identities visually legible.

The stained glass window here depicts a common and important theme of Swiss "welcome" panels. Prominently displayed between the figures of the woman and the man is the heraldic sign of the family who commissioned this work. Although many areas of Europe designated heraldic imagery as an exclusive aspect of nobility, it was not so in Switzerland. Heraldic imagery was



DuBourg Book of Hours Master of Jean Charpentier

Vellum manuscript, tempera, ink, gold leaf, silk
1475-1490

PURCHASED WITH THE NEWELL BEQUEST FUND

The Middle Ages saw a rise in the production of books of hours. These books of hours were personal devotional tools, commissioned by wealthy merchants, noble families, and members of the royalty for whom regular prayer was part of daily life. Many of the pages, made from dried calfskin commonly known as vellum, are decorated with gold leaves, speaking to the attention, money, and effort spent in the production of this book. The book contains psalms, text, prayers, and appropriate embellishments tied to Christian devotion. This particular book contains many elaborate illumination pages; most likely, it was owned by a wealthy patron. During the Renaissance, these books were a reflection of the patron's commitment to his or her religion. As the name implies, these books were used at all hours of the day and, thus, were also highly functional tools. The traces of usage not only confirm the patron's faith in God, but also demonstrated it to higher ecclesiastical authorities. Overall, the *DuBourg Book of Hours* is an incredible example of the skillful craftsmanship of the clerics who created them.

WRITTEN BY KIRSTIE PARKINSON, CLASS OF 2013



Heraldic Panel with Figure Artist unidentified

Stained glass
Circa 1523 (?)

GIFT OF TRUSTEE EMERITUS EDGAR EISNER AND LUCKY DALLO EISNER,
CLASS OF 1953

During the sixteenth century, heraldic devices in stained-glass panels made a large impact on Northern Europe, in particular present-day Germany, the Netherlands, and Switzerland. Stained glass started to be used in individual settings, where a family was able to express their pride through coats of arms seen in private homes or government buildings. While other European states made it possible to inherit arms according to a citizen's aristocratic title, Swiss families created their own arms as an order of civic duty to their respected cantons. As the Protestant Reformation spread, so did the idea of attaining independence from Catholic ideologies and establishing personal connections with the church and one's community.

at the end of the sixteenth century. Ulisse Aldrovandi (1522-1605), a prominent Bolognese naturalist, spent his life studying the natural sciences and collecting material that demonstrated his immense knowledge. The large volumes, compiled by Aldrovandi's students and assistants, were published posthumously and were based on the great accumulation of notes and drawings the renowned Bolognese left after his death. Ranging from birds to serpents, and from metals to monsters, the 13 volumes are meant to give the reader an exhaustive approach to the wide range of topics that constituted natural history. Volume II is titled *Ornithologiae* (Ornithology) and focuses on birds, dealing with their geographical origins, their varied anatomies, and the information revealed by their dissections. During the Renaissance, knowledge and its demonstration was a commodity and self-fashioning tool, and this encyclopedia is just one example of how a self-aware elite sought to prove its intellectual authority.

WRITTEN BY KIRSTIE PARKINSON, CLASS OF 2013



Opera Omnia (General Natural History) Volume I: *Ornithologiae Hoc Est de Avibus Historiae* Volume X: *Serpentum, et Draconu(m) Historiae* Ulisse Aldrovandi

Leather-bound books with paper pages
Vol. I, 1681; Vol. X, 1640

PURCHASED WITH THE NEWELL BEQUEST FUND

Ulisse Aldrovandi (1522-1605) was one of the greatest naturalists of the sixteenth century. His enthusiasm for studying nature contributed greatly to the development of natural science during his lifetime. He avidly collected, inspected, defined, and published treatises on the wonders and order of nature by following the blue-prints of ancient classical scholars to which he added his vast empirical investigations. Aldrovandi collected nature to fill the space he had created; words, images, and texts were all incorporated into the universal encyclopedia of knowledge that he visualized.

This universal encyclopedia of nature is known today as the *Opera Omnia* and is a 13-volume tome encompassing his prodigious studies in natural history and his lifelong pursuit of knowledge. Aldrovandi, as both a collector and an interrogator of nature, embodied a new Renaissance attitude toward nature as collectible entity. He generated new techniques of investigation that subsequently transformed natural history. He also solidified the idea that collecting nature was a leisurely interest for the social and educated elite. Demystifying nature became possible through the

possession of her objects, and through their display, one symbolically acquired the honor and reputation that all men of learning cultivated.

Wheaton College, by acquiring the entire set of the *Opera Omnia*, respected Aldrovandi's original intent: the need for knowledge to be universal and its acquisition being tied to the full 13 volumes. On the other hand, Wheaton College has treated the *Opera Omnia* as a single collectible object, highlighting the outmoded type of Aldrovandi's enterprise as a valid scientific method of inquiry. Rather, the *Opera Omnia* serves as historical evidence of sciences long changed. It also speaks to the successful ways in which Aldrovandi created a nongeographical court based on his own intellectual expectations, ones that glorified him as a scholarly prince.

WRITTEN BY WHITNEY ALVES, CLASS OF 2010

RELIGION focuses on the centrality of faith in its oscillating attempts at building stability among contentious communities in a world where beliefs were in constant flux.

Religion permeated medieval European society. Values that were espoused by the Catholic church structured people's lives and formed a spiritual community tied to the notion of Christ's redemption. Efforts of reform arose repeatedly and on different scales in the Catholic communion, but there was none as influential as Martin Luther's. An academic theological disputation heralded by Luther sundered the Catholic Church, and multivalent tendencies emerged, dividing Western Europe into separate religious factions. The rapidly growing Protestant religion unsettled the considerable grasp the Vatican-based Catholic Church – and the Pope – held over many ruling states. Consequently, the question of faith transcended mere personal and spiritual beliefs and entered political and social realms. As an intangible matter in a world led by rulers who asserted control through concrete structured evidence, religion played a complex part in defining the early modern period. To believe was to ascertain affiliations with specific ruling authorities and thus to determine one's political allegiance. Before this schism occurred, however, objects aided in the attainment of religious visions and accompanied the faithful on didactic spiritual journeys. Objects continued to play important roles in establishing a new faith while enhancing the reach of an older one.