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SURVEY OF WOMEN IN RENAISSANCE AND BAROQUE PRINTS

AT THE NATIONAL GALLERY OF ART

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

"The great breadth and depth of the Rosenwald Collection is demonstrated in this unique exhibition," said National Gallery director J. Carter Brown. "This is the first time that a show has focused on the subject of how woman was represented in prints of the Renaissance and baroque periods, and it is part of a growing interest in the portrayal of women in art."
Many of the images will be familiar to visitors because they are among the best known of old master prints: woodcuts by Dürer from his Life of the Virgin series, Bewitched Groom by Baldung Grien, Angry Wife by Israhel van Meckenem, and Susanna and the Elders by Jegher, after Rubens. However, according to the exhibition organizer and National Gallery curator of old master prints, H. Diane Russell: "The choice of works has not been dependent on whether they are well or little known but on their apparent interest and contribution to the theme of the show, woman in her various guises."

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

Prints such as Barocci's The Annunciation and Rembrandt's The Virgin and Child with the Cat attest to people's deep adoration of the Virgin at this time and depict her as obedient to God, respectful to her earthly husband, and loving to her child.
In the works representing Adam and Eve, Eve is often displayed as the temptress while Adam is the innocent victim. Examples of these roles are depicted in Lucas Cranach the Elder’s *Adam and Eve* and Lucas van Leyden’s *The Fall of Man*.

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

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

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

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Eva/Ave: Woman in Renaissance and Baroque Prints

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

I. Heroines and Worthy Women

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

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

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

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II. The Virgin and Saints

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

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

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

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

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

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

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

The "Power of Women" was the name given in the Renaissance to a group of themes in literature and the visual arts that focused on women who used their feminine wiles to triumph over men. Originating in the middle ages, these themes again became very popular at the end of the fifteenth century and were a favorite subject of printmakers.

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

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

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

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

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

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

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

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

* color transparency available
 o black and white photograph available

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

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

Hans Burgkmair
Saint Helen, Saint Bridget, and Saint Elizabeth
(from The Eighteen Worthies series), 1516
woodcut, 195 x 131 mm.
National Gallery of Art, Rosenwald Collection

2. Israel van Meckenem
   The Death of Lucretia, c. 1500/1503
   engraving, 270 x 183 mm.
   National Gallery of Art, Rosenwald Collection

3. Anonymous Italian, 16th century
   The Death of Virginia, c. 1500/1510
   engraving, 242 x 301 mm.
   National Gallery of Art, Rosenwald Collection

4. Jacopo Francia
   Lucretia, c. 1510
   engraving, 260 x 176 mm.
   National Gallery of Art, Rosenwald Collection

5. Maracantonio Raimondi after Raphael
   Dido, c. 1510
   engraving, 160 x 127 mm.
   National Gallery of Art, Gift of W.G. Russell Allen

6. Maracantonio Raimondi
   Death of Lucretia, c. 1511-1512
   engraving, 217 x 133 mm.
   Museum of Fine Arts, Boston, Harvey D. Parker Collection
7. Master S
   *Lucretia*, c. 1505/1520
   engraving, 64 x 41 mm. (diamond)
   National Gallery of Art, Rosenwald Collection

8. Albrecht Altdoerfer
   *The Suicide of Dido*, c. 1520/30
   engraving, 65 x 38 mm.
   National Gallery of Art, Rosenwald Collection

9. Barthel Beham
   *Cleopatra*, 1524
   engraving, 59 x 41 mm.
   National Gallery of Art, Rosenwald Collection

10. Barthel Beham
    *Lucretia Standing at a Column*, c. 1524
    engraving, 62 x 45 mm.
    National Gallery of Art, Rosenwald Collection

11. Hans Sebald Beham
    *Lucretia Standing*, c. 1541/1545
    engraving, 74 x 47 mm.
    National Gallery of Art, Rosenwald Collection

12. Hans Sebald Beham
    *Dido*, dated 1520
    engraving, 117 x 90 mm.
    National Gallery of Art, Rosenwald Collection

13. George Pencz
    *Virginius Killing His Daughter*, c. 1546/7
    engraving, 117 x 77 mm.
    National Gallery of Art, Rosenwald Collection

14. Georg Pencz
    *Tarquin and Lucretia*  
    (from *The Stories of Roman History II* series),  
    c. 1546-1547
    engraving, 109 x 147 mm.
    National Gallery of Art, Gift of Dr. Paul Sachs

15. Lucas van Leyden
    *Esther before Ahasuerus*, dated 1518
    engraving, 274 x 203 mm.
    National Gallery of Art, Rosenwald Collection

16. Rembrandt van Rijn
    *The Great Jewish Bride*, 1635
    etching, with some drypoint and burin, 219 x 168 mm.
    National Gallery of Art, Rosenwald Collection
17. Heinrich Aldegrever
**Susanna Surprised by the Two Elders** (from *The Story of Susanna* series), 1555
etching, 113 x 82 mm.
National Gallery of Art, Rosenwald Collection

18. Annibale Carracci
**Susanna and the Elders**, c. 1590/1595
etching and engraving, 345 x 312 mm.
National Gallery of Art, Andrew W. Mellon Fund

19. Christoffel Jegher, after Peter Paul Rubens
**Susanna Surprised by the Two Elders**, c. 1632-1636
woodcut on heavy laid paper, 460 x 592 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund

20. Jacopo de Barbari
**Judith Holding the Head of Holofernes**, c. 1501/1503
engraving, 185 x 95 mm.
National Gallery of Art, Rosenwald Collection

21. Girolamo Mocetto, after Andrea Mantegna
**Judith with the Head of Holofernes**, c. 1500-1505
engraving, 309 x 209 mm.
National Gallery of Art, Print Purchase Fund (Rosenwald Collection)

22. Parmigianino
**Judith**, c. 1526
etching, 154 x 91 mm.
National Gallery of Art, Print Purchase Fund, (Rosenwald Collection)

23. Bathel Beham
**Judith with the Head of Holofernes**, 1525/1527
engraving, 84 x 67 mm.
National Gallery of Art, Rosenwald Collection

24. Albrecht Altdorfer
**Judith with the Head of Holofernes**, c. 1520/1530
engraving, 64 x 40 mm.
National Gallery of Art, Rosenwald Collection

25. Hans Sebald Beham
**Judith and Her Servant Standing**, c. 1526/1530
engraving, 109 x 70 mm.
National Gallery of Art, Rosenwald Collection

26. Hans Sebald Beham
**Judith Walking to the Left, and Her Servant**
c. 1531/1535
engraving, 106 x 72 mm.
National Gallery of Art, Rosenwald Collection
27. Berthel Beham
Judith Seated on the Body of Holofernes, 1525
engraving, 54 x 37 mm.
National Gallery of Art, Rosenwald Collection

28. Hans Sebald Beham
Judith Sitting in a Window, dated 1547
engraving, 75 x 50 mm.
National Gallery of Art, Rosenwald Collection

29. Georg Pencz
Tomycris with the Head of Cyrus (from The Fables
series), c. 1539
engraving, 118 x 73 mm.
National Gallery of Art, Rosenwald Collection

30. Antonio Tempesta
Holofernes is Killed by Judith
(from the Biblical Battles series), dated 1613
etching, 210 x 289 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund

31. Jacques Callot
Judith with the Head of Holofernes
etching, 100 x 71 mm.
National Gallery of Art, Rudolf L. Baumfield Collection

32. Cornelia Galle the Elder, after Peter Paul Rubens
Judith Beheading Holofernes, c. 1610
engraving, 550 x 380 mm.
National Gallery of Art, Andrew W. Mellon Purchase Fund

33. Albrecht Dürer
The Birth of the Virgin
(from The Life of the Virgin series), c. 1503/1504
woodcut, 296 x 208 mm.
National Gallery of Art, Rosenwald Collection

34. Israhel van Meckenem, after Hans Holbein the Elder
The Marriage of the Virgin, c. 1490/1500
engraving, 264 x 181 mm.
National Gallery of Art, Rosenwald Collection

35. Albrecht Dürer
The Betrothel of the Virgin
(from The Life of the Virgin series), c. 1504-1505
woodcut, 294 x 206 mm.
National Gallery of Art, Gift of W.G. Russell Allen

36. Federico Barocci
The Annunciation, c. 1584/1588
etching and drypoint, 441 x 315 mm.
National Gallery of Art, Ailsa Mellon Fund
37. Bartolomeo Biscaino
   The Holy Family Adored by Angels (The Large Nativity)
   c. 1651/1657
   etching on laid paper, 395 x 280 mm.
   National Gallery of Art, Ailsa Mellon Bruce Fund

38. Lucas Cranach the Elder
   The Holy Kinship, c. 1509
   woodcut, 227 x 333 mm.
   National Gallery of Art, Rosenwald Collection

39. Jacques Callot
   The Holy Family at Table, c. 1628
   etching and engraving, 191 x 171 mm.
   National Gallery of Art, R.L. Baumfeld Collection

40. Master I.A.M. of Zwolle
   The Mount of Calvary, c. 1480
   engraving, 357 x 247 mm.
   National Gallery of Art, Rosenwald Collection

41. Anonymous German, 15th Century, School of Peter Maler or Ulm
   The Death of the Virgin, 1465/1470
   woodcut, hand-colored in light orange-red, green, yellow, and brown, 197 x 272 mm.
   National Gallery of Art, Rosenwald Collection

42. Rembrandt van Rijn
   The Death of the Virgin, dated 1639
   etching and drypoint, 408 x 317 mm.
   National Gallery of Art, Rosenwald Collection

43. Domenico Campagnola
   The Assumption of the Virgin, dated 1517
   engraving, 287 x 197 mm.
   National Gallery of Art, Rosenwald Collection

44. Albrecht Dürer
   The Assumption and Coronation of the Virgin
   (from The Life of the Virgin series), dated 1510
   woodcut, 291 x 206 mm.
   National Gallery of Art, Rosenwald Collection

45. Schelte Adams Bolswert after Peter Paul Rubens
   The Assumption of the Virgin, c. 1633 (?)
   engraving, 634 x 433 mm.
   National Gallery of Art, Ailsa Mellon Bruce Fund

46. Martin Schongauer
   Triumph of the Virgin (Mary-Ecclesia), c. 1480/1490
   engraving, 162 x 154 mm.
   National Gallery of Art, Rosenwald Collection
47. Anonymous French, 15th Century, Savoy School (?)  
   The Virgin and Child in a Rosary, c. 1490  
   woodcut, hand-colored in brown, red, and green,  
   255 x 178 mm.  
   National Gallery of Art, Rosenwald Collection

48. Andrea Mantegna  
   The Virgin and Child, c. 1485/1491  
   engraving, 241 x 205 mm.  
   National Gallery of Art, Rosenwald Collection

49. Rembrandt van Rijn  
   The Virgin and Child with the Cat and Snake, dated 1654  
   engraving, 95 x 145 mm.  
   National Gallery of Art, Rosenwald Collection

50. Albrecht Dürer  
   The Virgin and Child with the Monkey, c. 1498  
   engraving, 190 x 123 mm.  
   National Gallery of Art, Gift of R. Horace Gallatin

51. Albrecht Dürer  
   The Virgin with the Swaddled Child, dated 1520  
   engraving, 142 x 96 mm.  
   National Gallery of Art, Rosenwald Collection

52. Lucas Cranach the Elder  
   Saint Anne and the Virgin with the Child, c. 1513  
   woodcut, 247 x 171 mm.  
   National Gallery of Art, Rosenwald Collection

53. Albrecht Altdorfer  
   The Beautiful Virgin of Regensburg, c. 1519/1520  
   woodcut printed from six blocks in red, green, blue,  
   light orange, brown, and black, 339 x 246 mm.  
   National Gallery of Art, Rosenwald Collection

54. Anonymous German, 15th Century, Basel School  
   The Lamentation, c. 1490  
   traveling altar with hand-colored woodcut,  
   127 x 127 mm. (woodcut)  
   National Gallery of Art, Rosenwald Collection

55. Martin Schongauer  
   Christ Appearing to Mary Magdalene (Noli me tangere),  
   c. 1480/1490  
   engraving, 160 x 158 mm.  
   National Gallery of Art, Rosenwald Collection

56. Annibale Carracci  
   Mary Magdalene in the Wilderness, dated 1591  
   etching and engraving, 223 x 169 mm.  
   National Gallery of Art, Ailsa Mellon Bruce Fund
57. Albrecht Dürer
The Elevation of Saint Mary Magdalene, c. 1504/1505
woodcut, 216 x 147 mm.
National Gallery of Art, Rosenwald Collection

58. Anonymous German, 15th Century, or Master with the Mountain-Like Clouds
The Virgin Enthroned with Eighteen Holy Women, c. 1480/1490
metalcut, hand-colored in green, yellow, and red, 325 x 252 mm.
National Gallery of Art, Rosenwald Collection

59. Martin Schongauer
Saint Catherine of Alexandria, c. 1480/1490
engraving, 99 x 55 mm.
National Gallery of Art, Rosenwald Collection

60. Israhel van Meckenem
Saint Ursula and Her Maidens, c. 1475/1480
engraving, 158 x 148 mm.
National Gallery of Art, Rosenwald Collection

61. Martin Schongauer
Saint Barbara, c. 1480/1490
engraving, 100 x 61 mm.
National Gallery of Art, Rosenwald Collection

62. Jean Duvet
The Marriage of Adam and Eve, 1540/1555?
engraving, 301 x 214 mm. (lunette)
National Gallery of Art, Rosenwald Collection

63. Albrecht Dürer
Adam and Eve, dated 1504
engraving, 249 x 193 mm.
National Gallery of Art, Gift of R. Horace Gallatin

64. Lucas van Leyden
The First Prohibition
(from The Story of Adam and Eve series), dated 1529
engraving, 165 x 118 mm.
National Gallery of Art, Rosenwald Collection

65. Lucas van Leyden
Adam and Eve after Their Expulsion from Paradise, dated 1510
engraving, 187 x 143 mm.
National Gallery of Art, Rosenwald Collection
66. Lucas van Leyden  
**Adam and Eve**  
(from *The Small Power of Women* series), 1516/1519  
woodcut, 242 x 172 mm.  
National Gallery of Art, Rosenwald Collection

67. Lucas van Leyden  
**Adam and Eve**, dated 1509  
woodcut, 338 x 230 mm.  
National Gallery of Art, Rosenwald Collection

68. Lucas van Leyden  
**The Fall of Man**, c. 1530  
Engraving, 190 x 247 mm.  
National Gallery of Art, Rosenwald Collection

69. After Hans Burgkmair  
**Adam and Eve**  
woodcut, 933 x 653 mm.  
National Gallery of Art, Rosenwald Collection

70. Hans Baldung Grien  
**Adam and Eve**, dated 1511  
woodcut, 375 x 257 mm.  
National Gallery of Art, Rosenwald Collection

71. Hans Baldung Grien  
*Adam and Eve*, 1511  
chiaroscuro woodcut, 377 x 257 mm.  
National Gallery of Art, Rosenwald Collection

72. Hans Baldung Grien  
**Adam and Eve**, dated 1519  
woodcut, 258 x 101 mm.  
National Gallery of Art, Rosenwald Collection

73. Rembrandt van Rijn  
**Adam and Eve**, dated 1638  
etching, 160 x 117 mm.  
National Gallery of Art, Rosenwald Collection

74. Christofano Robetta  
**Adam and Eve with the Infants Cain and Abel**  
engraving, 257 x 178 mm.  
National Gallery of Art, Rosenwald Collection

75. Andrea Andreani, after Domenico Beccafumi  
**Eve**, dated 1586  
chiaroscuro woodcut, 460 x 313 mm.  
National Gallery of Art, Andrew W. Mellon Fund
76. Lucas Cranach the Elder
   *Venus and Cupid*, dated 1506
   woodcut, 287 x 202 mm.
   National Gallery of Art, Rosenwald Collection

77. Marcantonio Raimondi, after Raphael
   *The Judgment of Paris*, c. 1517/1520
   engraving, 292 x 434 mm.
   National Gallery of Art, Gift of W.G. Russell Allen

78. Marco Dente, after Raphael
   *Venus Extracting a Thorn from Her Foot*, c. 1516
   engraving, 263 x 170 mm.
   National Gallery of Art, Rosenwald Collection

79. Marcantonio Raimondi
   *Mars, Venus, and Cupid*, dated 1508
   engraving, 303 x 214 mm.
   National Gallery of Art, Gift of W.G. Russell Allen

80. Domenico Campagnola
   *Venus Reclining in a Landscape*, dated 1517
   engraving, 96 x 134 mm.
   National Gallery of Art, Rosenwald Collection

81. Niccolo Boldrini, after Titian
   *Venus and Cupid*, dated 1566
   woodcut, 312 x 234 mm.
   National Gallery of Art, Rosenwald Collection

82. Enea Vico, after Parmigianino
   *Mars and Venus Embracing with Vulcan at His Forge*,
   dated 1543
   engraving, 236 x 352 mm.
   National Gallery of Art, Ailsa Mellon Bruce Fund

83. Enea Vico, after Parmigianino
   *Venus Reclining with Vulcan at His Forge*, dated 1543
   engraving, 235 x 348 mm.
   National Gallery of Art, Ailsa Mellon Bruce Fund

84. George Reverdy
   *Mars and Venus Surprised by Vulcan*
   engraving, 120 x 274 mm.
   National Gallery of Art, Andrew W. Mellon Fund

85. Pietro Testa
   *Venus in a Garden with Cupids*, c. 1632
   etching, 350 x 409 mm.
   National Gallery of Art, Ailsa Mellon Bruce Fund
86. Simone Cantarini, after Veronese
Mars, Venus, and Cupid, c. 1637/1639
etching, 263 x 197 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund

87. Master MZ
Phyllis Riding Aristotle, c. 1500
engraving, 185 x 133 mm.
Museum of Fine Arts, Boston. William A. Sargent and
Stephen Bullard Memorial Fund

88. Hans Baldung Grien
Salome, c. 1511/1512
woodcut, 130 x 90 mm.
National Gallery of Art, Print Purchase Fund,
(Rosenwald Collection)

89. Israhel van Meckenem
The Dance at the Court of Herod, c. 1500
engraving, 214 x 316 mm.
National Gallery of Art, Rosenwald Collection

90. Lucas van Leyden
Herod and Herodias
(from The Large Power of Women series), c. 1512
woodcut, 416 x 293 mm.
National Gallery of Art, Rosenwald Collection

91. Albrecht Altdorfer
Jael and Sisera, c. 1523
woodcut, 121 x 94 mm.
National Gallery of Art, Gift of W.G. Russell Allen

92. Lucas van Leyden
Jael Killing Sisera,
(from The Small Power of Woman series), 1516/1519
woodcut, 243 x 182 mm.
National Gallery of Art, Rosenwald Collection

93. Marcantonio Raimondi, after Raphael
Joseph and Potiphar’s Wife, c. 1517
engraving, 208 x 246 mm.
National Gallery of Art, Rosenwald Collection

94. Hans Burgkmair
Samson and Delilah, c. 1519
woodcut, 123 x 100 mm.
National Gallery of Art, Rosenwald Collection

95. Hans Brosamer
Samson and Delilah, dated 1545
engraving, 81 x 98 mm.
National Gallery of Art, Rosenwald Collection
96. Lucas van Leyden  
*The Poet Virgil Suspended in a Basket*  
(from *The Large Power of Women* series), c. 1512  
woodcut, 412 x 286 mm.  
National Gallery of Art, Gift of W.G. Russell Allen

97. Hans Burgkmair  
*Bathsheba at Her Bath*, dated 1519  
woodcut, 119 x 95 mm.  
National Gallery of Art, Rosenwald Collection

98. Albert Claesz.  
*David and Bathsheba*, c. 1520 – c. 1555  
engraving, 72 mm. (diameter)  
National Gallery of Art, Rosenwald Collection

99. Master MZ  
*Solomon Worshipping False Gods*, dated 1501  
engraving, 185 x 157 mm.  
National Gallery of Art, Rosenwald Collection

100. Lucas van Leyden  
*Solomon’s Idoltry*  
(from *The Large Power of Women* series), c. 1512  
woodcut, 417 x 292 mm.  
National Gallery of Art, Rosenwald Collection

101. Albrecht Altdorfer  
*Solomon’s Idoltry*, c. 1519  
engraving, 60 x 40 mm.  
National Gallery of Art, Rosenwald Collection

102. Herman Janscz. Muller, after Maerten van Heemskerck  
*Judah Gives Tamar a Bracelet*  
(from *History of Judah and Tamar* series), c. 1566  
engraving, 205 x 263 mm.  
National Gallery of Art, Ailsa Mellon Bruce Fund

103. Albrecht Dürer  
*Witch Riding on a Goat*, c. 1500-1501  
engraving, 115 x 72 mm.  
National Gallery of Art, Rosenwald Collection

104. Albrecht Dürer  
*Four Naked Women (The Four Witches)*, 1497  
engraving, 189 x 131 mm.  
National Gallery of Art, Rosenwald Collection

105. Hans Baldung Grien  
*Bewitched Groom*, c. 1544  
woodcut, 338 x 199 mm.  
National Gallery of Art, Gift of W.G. Russell Allen
106. Giovanni Benedetto Castiglione
   Circe Changing Ulysses' Men into Beasts, c. 1650
   etching, 212 x 312 mm.
   National Gallery of Art, Ailsa Mellon Bruce Fund

107. Albrecht Dürer
   The Dreams of the Doctor (Temptation of the Idler),
   1498/1499
   engraving, 187 x 119 mm.
   National Gallery of Art, Rosenwald Collection

108. Albrecht Dürer
   Desperate Man, c. 1514/1515
   etching, 189 x 137 mm.
   National Gallery of Art, Rosenwald Collection

109. Hans Baldung Grien
   The Three Fates: Lachesis, Atropos, and Clotho,
   dated 1513
   woodcut, 223 x 155 mm.
   National Gallery of Art, Rosenwald Collection

110. Israhel van Meckenem, after the Master of the Housebook
   Coat of Arms with Tumbling Boy, c. 1480/1490
   engraving, 147 x 115 mm.
   National Gallery of Art, Rosenwald Collection

111. Master E.S.
   The Knight and the Lady, c. 1460/1465
   engraving, 138 x 113 mm.
   National Gallery of Art, Rosenwald Collection

112. Wenzel von Olmutz, after Master of the Housebook
   The Lovers, c. 1490
   engraving, 171 x 113 mm.
   National Gallery of Art, Rosenwald Collection

113. Giulio Bonasone
   The Triumph of Love, dated 1545
   engraving, 281 x 401 mm.
   National Gallery of Art, Rosenwald Collection

114. Hans Sebald Beham
   A-D Fountain of Youth, c. 1536
   woodcut (on four blocks), 370 x 1083 mm.
   National Gallery of Art, Rosenwald Collection

115. Israhel van Meckenem
   The Visit to the Spinner
   (from the Scenes of Daily Life series), c. 1495/1503
   engraving, 161 x 110 mm.
   National Gallery of Art, Rosenwald Collection
116. Israhel van Meckenem
The Organ Player and His Wife
(from the Scenes of Daily Life series), c. 1495/1503
engraving, 159 x 109 mm.
National Gallery of Art, Rosenwald Collection

117. Israhel van Meckenem
Couple Seated on a Bed,
(from the Scenes of Daily Life series), c. 1495/1503
engraving, 160 x 109 mm.
National Gallery of Art, Rosenwald Collection

118. Albrecht Altforfer
Pyramus and Thisbe, 1513
woodcut, 122 x 100 mm.
National Gallery of Art, Rosenwald Collection

119. Lucas van Leyden
The Milkmaid, dated 1510
engraving, 114 x 156 mm.
National Gallery of Art, Rosenwald Collection

120. Israhel van Meckenem, after Master of the Housebook
The Foolish Old Man and the Young Woman, c. 1480/1490
engraving, 145 x 112 mm.
National Gallery of Art, Rosenwald Collection

121. Daniel Hopfer
Soldier Embracing a Woman, c. 1520 (?)
etching, 227 x 153 mm.
National Gallery of Art, Ailsa Mellon Bruce Fund

122. Albrecht Dürer
The Ill-Assorted Couple, 1495/1496
engraving, 149 x 137 mm.
National Gallery of Art, Rosenwald Collection

123. Albrecht Dürer
The Cook and his Wife, c. 1496/1497
engraving, 108 x 78 mm.
National Gallery of Art, Rosenwald Collection

124. Israhel van Meckenem
The Juggler and the Woman
(from the Scenes of Daily Life series), c. 1495/1503
engraving, 159 x 108 mm.
National Gallery of Art, Rosenwald Collection

125. Israhel van Meckenem
The Angry Wife,
(from the Scenes of Daily Life series), c. 1495/1503
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National Gallery of Art, Rosenwald Collection
126. Master MZ  
**The Embrace**, 1503  
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National Gallery of Art, Rosenwald Collection

127. Franz Brun  
**Woman and Death**, c. 1590  
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National Gallery of Art, Rosenwald Collection

128. Jeremias Falck, after Johann Liss after Bernardo Strozzi  
**An Old Woman at the Toilet Table**  
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National Gallery of Art, Dr. and Mrs. Ronald R. Lubritz Fund

129. Albrecht Dürer  
**The Ravisher**, c. 1495  
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National Gallery of Art, Rosenwald Collection

130. Albrecht Dürer  
**Coat-of-Arms with a Skull**, 1503  
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131. Hans Sebald Beham, after Barthel Beham  
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132. Hans Burgkmair  
* Lovers Surprised by Death, 1510  
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National Gallery of Art, Rosenwald Collection

133. Jan van Velde II  
**Death taking a Couple by Surprise**, c. 1625 (?)  
etching, 202 x 156 mm.  
National Gallery of Art, Rosenwald Collection

134. Anonymous Italian, 16th Century  
**Allegory of Vanity (Death Surprising a Woman)**,  
engraving, 359 x 252 mm.  
National Gallery of Art, Rosenwald Collection

135. Anonymous Italian, 16th Century  
**Allegory of Fortune**,  
engraving, 249 x 187 mm.  
National Gallery of Art, Andrew W. Mellon Fund
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Collection</th>
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<td>136.</td>
<td>Giorgio Ghisi, after Giulio Romano (?)</td>
<td>Victory</td>
<td>1556</td>
<td>Engraving</td>
<td>235 x 129 mm.</td>
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<td>137.</td>
<td>Hans Sebald Beham</td>
<td>Fortune</td>
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<td>Engraving</td>
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<td>Engraving</td>
<td>120 x 65 mm.</td>
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<td>139.</td>
<td>Albrecht Dürer</td>
<td>Nemesis (The Great Fortune)</td>
<td>c. 1501/1502</td>
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<td>140.</td>
<td>Albrecht Altdorfer</td>
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<td>c. 1515/1518</td>
<td>Engraving</td>
<td>95 x 48 mm.</td>
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<td>141.</td>
<td>Master MZ</td>
<td>Memento Mori</td>
<td>c. 1500/1502</td>
<td>Engraving</td>
<td>180 x 128 mm.</td>
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<td>142.</td>
<td>Heinrich Aldegrever</td>
<td>Commemoration of the Dead</td>
<td>dated 1529</td>
<td>Engraving</td>
<td>113 x 74 mm.</td>
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<td>143.</td>
<td>Johann Ladenspelder</td>
<td>Venus/Fortuna</td>
<td></td>
<td>Engraving</td>
<td>107 x 82 mm.</td>
<td>National Gallery of Art, Rosenwald Collection</td>
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<td>144.</td>
<td>Cornelis Schut</td>
<td>Neptune with Two Horses on the Sea and Fortune on a Sphere Held by Occasio</td>
<td></td>
<td>Etching</td>
<td>247 x 321 mm.</td>
<td>National Gallery of Art, Ailsa Mellon Bruce Fund</td>
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<tr>
<td>145.</td>
<td>Simone Cantarini</td>
<td>Fortune</td>
<td>c. 1635/1636</td>
<td>Etching</td>
<td>251 x 158 mm.</td>
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</table>
146. Rembrandt van Rijn  
   *The Ship of Fortune*, etching dated 1633  
   etching, 113 x 166 mm.  
   National Gallery of Art, Rosenwald Collection

147. Master of the E-Series Tarocchi  
   *Prudencia* (Prudence) (from *The Virtues* series), c. 1465  
   engraving, 185 x 105 mm.  
   National Gallery of Art, Rosenwald Collection

148. Marcantonio Raimondi, after Raphael (?)  
   *Prudence*, c. 1513/1514  
   engraving, 107 x 81 mm.  
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149. Lucas van Leyden  
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150. Philippe Galle, after Pieter Bruegel the Elder  
   *Prudence* (from *The Seven Virtues* series), published 1559  
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151. Martin Schongauer  
   *The Fourth Wise Virgin* (from *The Wise and Foolish Virgins* series), c. 1490  
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   National Gallery of Art, Rosenwald Collection

152. Martin Schongauer  
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   National Gallery of Art, Rosenwald Collection