

Royal Academy of Arts

# Renaissance Impressions

Chiaroscuro woodcuts from the Collections  
of Georg Baselitz and the Albertina, Vienna



Large  
Print

List of Works

1

**Do not remove from gallery**

# Audio points for 1



Main commentary



Descriptive commentary



Hans Burgkmair the Elder, Emperor Maximilian on Horseback, (cat 2)



Lucas Cranach the Elder, St Christopher, (cat. 3)

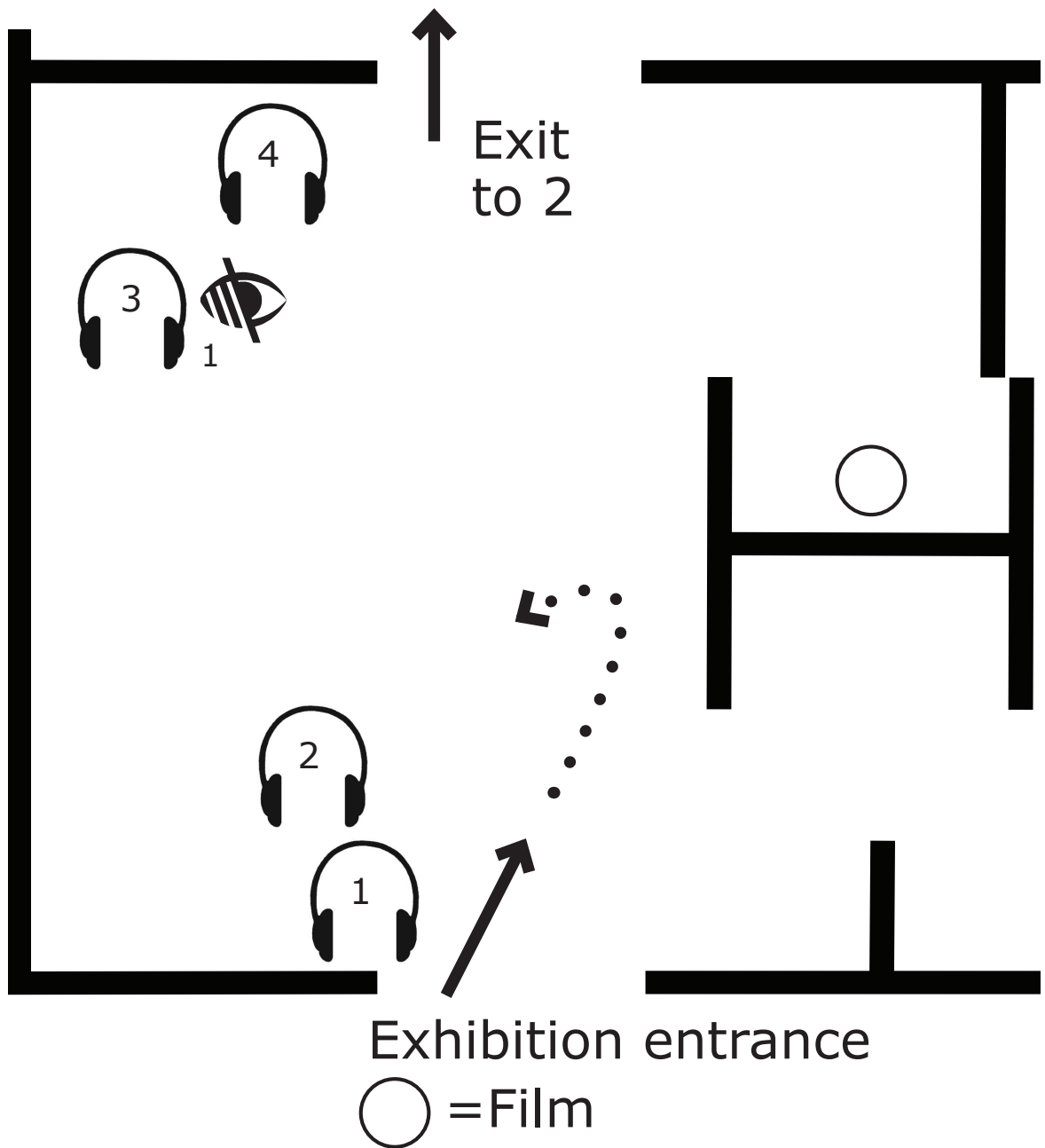
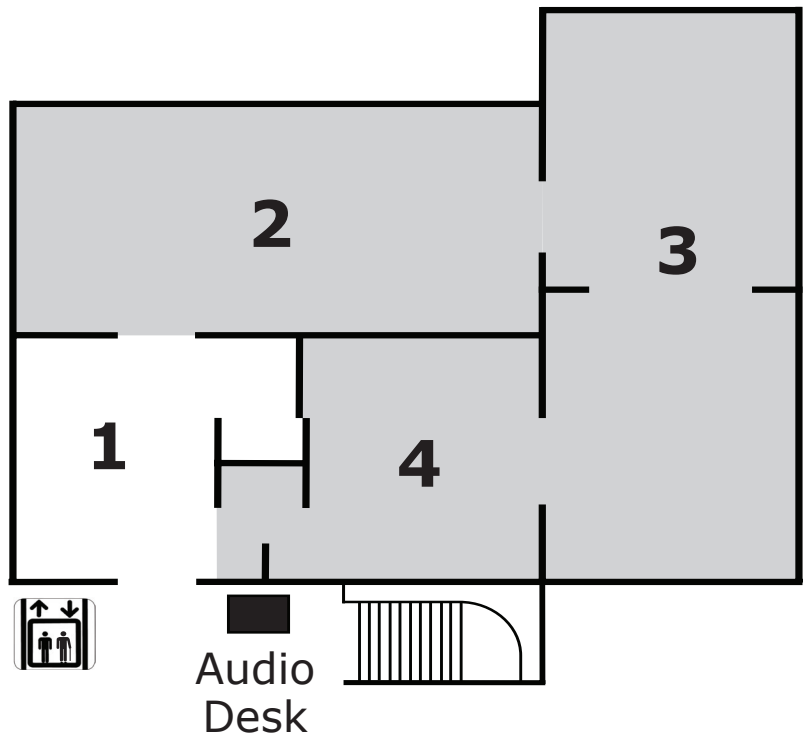


Hans Baldung, Witches' Sabbath, (cat. 12)



Albrecht Dürer, Rhinoceros, (cat. 18)

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in 1



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## **Renaissance Impressions**

Chiaroscuro woodcuts from the Collections of Georg Baselitz and the Albertina, Vienna. 15 March—8 June 2014

In the Sackler Wing of Galleries, Burlington House.

This exhibition has been organised by the Royal Academy of Arts, London.

2009-2016 Season

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# Introduction

This exhibition charts the genesis and development of the chiaroscuro woodcut, a printing technique developed in around 1500 that enabled a unique intensification of the distribution of light and shadow – of light–dark modelling – by means of separate woodblocks inked in different colours.

Using the chiaroscuro process, skilful woodcutters throughout the sixteenth century created masterworks sought after by experts and collectors then and now.

Along with the technique's German inventors Lucas Cranach the Elder and Hans Burgkmair the Elder, its outstanding exponents are the Italian artists Ugo da Carpi and Domenico Beccafumi, as well as the Haarlem painter and copperplate engraver Hendrick Goltzius, who was active towards the end of the sixteenth century.

They are joined by Andrea Andreani, who created exceptional chiaroscuro woodcuts in monumental formats, and purchased and republished blocks cut by others. With their once-delicate and sharp ridges bruised, these reprints often appear expressive in a painterly way, and as such hold a special fascination for us today.

Although some artists cut their own designs into woodblocks, the preliminary drawings of such noted painters as Raphael or Parmigianino were often translated into chiaroscuro woodcuts by trained blockcutters. However, the medium should not be seen as a simple printing process for reproducing drawings: its best examples are unique and masterful works of art.

More than 150 of these from various European countries are presented in this exhibition, dating from throughout the sixteenth century. The works have been lent by the Albertina in Vienna and the German

painter Georg Baselitz, who has amassed the world's largest and most significant private collection of chiaroscuro woodcuts.

# **1 Beginnings: Burgkmair in Augsburg and Cranach in Wittenberg**

The decisive steps in the development of the chiaroscuro woodcut were taken by Lucas Cranach the Elder and Hans Burgkmair the Elder in the early sixteenth century. Cranach's 1507 woodcuts of St George and Burgkmair's representations of St George and the Emperor Maximilian, both dated 1508, are the earliest examples of the new technique.

(continued over)

'Lovers Surprised by Death' and a portrait of Hans Paumgartner, made by Burgkmair and the Antwerp woodcutter Jost de Negker in c. 1510 and 1512 respectively, are masterpieces of the genre, in which the line block ceases to be the only means of defining the image and is used mainly for emphasis. The subtle gradation of colours in these prints enabled unprecedented contrasts and an extraordinarily delicate rendering of detail.

The Elector of Saxony's court painter from 1505, Cranach claimed to have employed the first real tone blocks for 'St Christopher', in which the paper ground shines through where blank areas were left for white highlights. He deliberately antedated the print to 1506 in order to assert his invention of the chiaroscuro woodcut over Burgkmair.



**List of works (clockwise in order of hang)**

**3**



**Lucas Cranach  
the Elder (1472–1553)**

St Christopher, 1509  
and second half of the  
sixteenth century

Chiaroscuro woodcut printed from two blocks, the  
tone block in yellowish brown

Collection of Georg Baselitz

The intellectual and cultural atmosphere at the court of the Saxon Elector Frederick the Wise inspired Cranach's work as a painter and printmaker. In this woodcut, for the first time he used a tone block on which areas were left blank so that the paper ground shines through as highlights, giving the landscape a painterly quality.

St Christopher stands out from the surrounding space, which seems open and airy due to the contrast between untreated areas in the foreground and thoroughly worked-out forms in the background.

## **20**

### **Lucas Cranach the Elder (1472–1553)**

**St John the Baptist Preaching,  
1516**

Chiaroscuro woodcut printed from two blocks, the tone block in reddish brown

Collection of Georg Baselitz

**5**

**Lucas Cranach  
the Elder (1472–1553)**

The Rest on the Flight into  
Egypt, 1509

Chiaroscuro woodcut printed from two blocks, the  
tone block in reddish brown

Albertina, Vienna

**2**

**Hans Burgkmair  
the Elder (1473–1531)**



Emperor Maximilian on  
Horseback, 1508 and 1518

Chiaroscuro woodcut printed from two blocks, the  
tone block in greenish beige

Albertina, Vienna

# 1

## **Hans Burgkmair the Elder (1473–1531)**

### **St George and the Dragon, 1508 and c. 1509–10**

Chiaroscuro woodcut printed from two blocks, the  
tone block in beige

Collection of Georg Baselitz

This woodcut and its pendant, 'Emperor Maximilian on Horseback' (cat. 2), are regarded as two of the earliest and most important prints using the chiaroscuro technique. The sheets are related in composition and subject-matter.

Maximilian was known for his particular devotion to St George: he established the Brotherhood of St George in 1493 and the Society of St George in 1503; later he joined the Order of St George, founded by his father, Emperor Friedrich III.

# 4

## **Hans Burgkmair the Elder (1473–1531)**

### **Lovers Surprised by Death, c. 1510**

Chiaroscuro woodcut printed from three blocks, the tone blocks in blue

Albertina, Vienna

This is Burgkmair's best-known chiaroscuro woodcut, the first masterwork created with the new technique and the first to be printed from three blocks, which are combined in a sophisticated way.

The function of the line block is not to render the whole composition, but to complement it, adding emphasis or shape to the pictorial elements, depth to the areas of shadow, and cross-hatchings that accentuate foreshortened parts of the architecture.

(continued over)

The line block plays no part in the background, which increases the depth of the image. The black of the line block does not contrast with the colour of the tone blocks, but rather intensifies their cool blue and heightens the scene's macabre atmosphere.

## **6**

### **Hans Burgkmair the Elder (1473–1531)**

Hans Paumgartner, 1512

Chiaroscuro woodcut printed from three blocks, the tone blocks in violet

Albertina, Vienna

The Augsburg patrician and imperial councillor Hans Paumgartner commissioned

artists and woodcutters to produce woodcuts for the Emperor Maximilian. He took a great interest in the chiaroscuro technique.

In this portrait Burgkmair omits the line block from the process for the first time. Three tone blocks are used with gradations of the same colour, lending the picture a rich, painterly quality. This print represents the pinnacle of the German chiaroscuro technique.

# 2 Strasbourg: Hans Baldung and Hans Wechtlin

Hans Baldung Grien and Hans Wechtlin dedicated themselves to the chiaroscuro woodcut in Strasbourg from 1510 to 1512, shortly after the invention of the technique. Baldung gained notoriety there with a print depicting witches preparing for the Sabbath.

Sitting among bones and skulls, the witches are boiling a foul brew, from which a jet of steam shoots high into the air bearing the remains of frogs. The demonic impression is balanced by the open eroticism of the female figures.

Hans Wechtlin's prints dealt with religious and unusual mythological subjects,



probably aimed at a select circle of Strasbourg's classically educated art lovers. Inspired by the motifs of Dürer and the Italian Renaissance, these consistently fine and meticulously detailed woodcuts, which are now extremely rare, recall miniatures.

By contrast, Baldung's are monumental and expressive, and tend to make lewd or erotic allusions. Despite these differences, Baldung and Wechtlin chose similar subjects, competing against each other in a spirit of rivalry.

**List of works (clockwise in order of hang)**

**10**

**Hans Wechtlin**

**(c. 1480-85–c. 1526)**

**Virgin and Child, c. 1510–12**

Chiaroscuro woodcut printed from two blocks, the tone block in greyish green

Albertina, Vienna

**9**

**Hans Wechtlin**

**(c. 1480-85–c. 1526)**

**Christ on the Cross, c. 1510–12**

Chiaroscuro woodcut printed from two blocks, the tone block in greyish blue; ornamental frame printed from four blocks

Albertina, Vienna

# 11

## **Hans Wechtlin** **(c. 1480-85–c. 1526)**

Knight and Lansquenet,  
c. 1510–12

Chiaroscuro woodcut printed from two blocks, the  
tone block in blue

Albertina, Vienna

# 7

## **Hans Wechtlin** **(c. 1480-85–c. 1526)**

Virgin and Child, c. 1510–12

Chiaroscuro woodcut printed from two blocks, the  
tone block in blue-grey; blue wash added to the sky

Albertina, Vienna

**13**

**Hans Baldung Grien  
(1484/85–1545)**

Christ on the Cross, with the  
Virgin and SS. John the  
Evangelist and Mary  
Magdalene, c. 1511–12

Chiaroscuro woodcut printed from two blocks, the  
tone block in orange-brown

Albertina, Vienna

**8**

**Hans Baldung Grien  
(1484/85–1545)**

Virgin and Child with Angels in  
a Landscape, c. 1511

Chiaroscuro woodcut printed from two blocks, the  
tone block in greyish brown

Albertina, Vienna

# 14

## **Hans Baldung Grien (1484/85–1545)**

### **Adam and Eve, 1511**

Chiaroscuro woodcut printed from two blocks, the  
tone block in greyish brown

Albertina, Vienna

# 12



## Hans Baldung

## Grien (1484/85–1545)

### Witches' Sabbath, 1510

Chiaroscuro woodcut printed from two blocks, the tone block in greyish beige

Albertina, Vienna

Hans Baldung Grien worked as a journeyman in Albrecht Dürer's workshop from 1503 to around 1507, before returning to Strasbourg in 1509. In 1510 he joined the local guild of painters, was awarded master-craftsman status and established his own workshop.

'Witches' Sabbath' may have been the first woodcut he made autonomously, and his earliest use of the new chiaroscuro technique. Only the light areas of the tone block, which blend harmoniously with the lines of the line block, give the figures

volume. The highlights are formed from broad patches, from which fine lines trail away like threads.

## **3 Developments in the German- speaking World**

Although a number of artists in German-speaking countries dedicated themselves to the chiaroscuro woodcut, they seldom achieved the perfection of Lucas Cranach's and Hans Burgkmair's early masterpieces.

Albrecht Dürer did not adopt the new printing technique. His monochrome woodcuts and copper engravings are subtle and painterly, their varied lines conveying different textures, giving life to figures, and weaving light and atmosphere into pictorial space – he felt no need to add colour.

However, in around 1620 the Amsterdam publisher Willem Janssen used tone blocks to print Dürer's woodcut of a rhinoceros and his monumental portrait of Ulrich Varnbühler, both made 100 years earlier.

Dürer's resistance did not prevent artists who admired him from experimenting with the new chiaroscuro technique, as was the case with Hans Baldung Grien and Hans Wechtlin (see section 2). Like Baldung, Hans Sebald Beham had belonged to Dürer's workshop, and Hans Weiditz trained with Burgkmair.

Beham's and Weiditz's devotional images of Christ are powerfully evocative, while a copy of Beham's woodcut 'Adam and Eve', which was inspired by an engraving by Dürer, addresses Eve's double nature as both tempted and temptress. 'The Unequal Lovers', attributed to Beham, mocks a young man and an old woman who are together solely for financial reasons, an



extremely popular subject in German art and literature from the late fifteenth century.

**List of works (clockwise in order of hang)**

**22**

**After Hans Sebald  
Beham (1500–1550)**

**Adam and Eve, c. 1530–40**

Chiaroscuro woodcut printed from two blocks, the tone block in yellow ochre

Collection of Georg Baselitz

# 21

## **Hans Sebald Beham (1500–1550)**

The Unequal Lovers, after 1533

Chiaroscuro woodcut printed from two blocks, the  
tone block in olive green

Collection of Georg Baselitz

# 17

## **Albrecht Dürer (1471–1528)**

Ulrich Varnbühler, 1522  
(reprinted by Willem Janssen,  
c. 1620)

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in yellowish brown and brown

Collection of Georg Baselitz

# 18



## **Albrecht Dürer (1471–1528)**

Rhinoceros, 1515  
(reprinted by Willem Janssen,  
c. 1620)

Chiaroscuro woodcut printed from two blocks, the  
tone block in green

Albertina, Vienna

Dürer's 'Rhinoceros' determined Europe's idea of this animal for centuries, although in fact the artist only knew it from a drawing. His one-horned rhinoceros spawned many imitations and copies, and was used to illustrate zoological tracts and encyclopedias. A great number of impressions of his woodcut were made during the sixteenth century, and eight different print states are documented in total.

(continued over)

The tone block was added to the print displayed here 100 years after Dürer's death.

# 15

**Hans Weiditz  
(before 1500–c. 1536)**

Man of Sorrows Seated,  
c. 1522

Chiaroscuro woodcut printed from two blocks, the tone block in brownish orange

Albertina, Vienna

# 19

## **Hans Sebald Beham (1500–1550)**

Head of Christ Crowned with  
Thorns, c. 1520–21

Chiaroscuro woodcut printed from two blocks, the  
tone block in brown

Albertina, Vienna

# 16

## **Hans Weiditz (before 1500–c. 1536)**

Man of Sorrows, 1522

Chiaroscuro woodcut printed from two blocks, the  
tone block in brownish red

Collection of Georg Baselitz

# 4 The Chiaroscuro Woodcut Technique

The chiaroscuro woodcut is a coloured woodcut created by printing two or more wooden blocks, one on top of the other. One of the blocks is reserved for the line drawing, the others for colour tones and white highlights.

The design is drawn or traced onto the line or 'key' block in reverse; all the areas to be left unprinted are cut away, leaving the contours and hatchings of the design in relief. The highlights are formed by cutting away wood from the lightest tone block; as the carved-out areas remain free of ink, the white paper ground will show through these.

Further blocks provide the middle tones and the shadows of the image. The lighter tone block with the highlights is printed first, then the darker tone block for the intermediate shades; the line block comes last, usually inked in black.

We can only speak of a chiaroscuro woodcut in the true sense of the term if unprinted areas of the paper support are used by the printmaker to provide highlights, and if colour and light are used to give figures plasticity and to endow the pictorial space with depth and atmosphere.

It is not colour as such that characterises the chiaroscuro woodcut, but contrasts of light and dark (the Italian word 'chiaroscuro' means 'light-dark'). With additional colour and tone blocks providing a painterly play of light and shadow, this distinctive artistic process has long fascinated experts and collectors.

# Making a Contemporary Chiaroscuro Woodcut

Running time: 7 mins

© Royal Academy of Arts, London

This film features Stephen Chambers RA creating a contemporary chiaroscuro woodcut. Chambers is a painter who makes prints. His studio is in London, but he prints in workshops in London, Cambridge, Italy, France and India.

He has produced several artist's books and designed three stage sets for the Royal Ballet and Royal Opera House, Covent Garden. In May 2014 an exhibition covering the last 25 years of his work will open at the Pera Museum, Istanbul.



# Your feedback, please

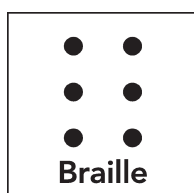
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Molly Bretton, Access Officer



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Royal Academy of Arts

# Renaissance Impressions

Chiaroscuro woodcuts from the Collections  
of Georg Baselitz and the Albertina, Vienna



Large  
Print

List of Works

2

**Do not remove from gallery**

# Audio points for 2



Main commentary



Descriptive commentary



Ugo da Carpi, Death of Ananias  
(after Raphael), (cat. 28)



Ugo da Carpi, after  
Parmigianino, Saturn, (cat. 34)



Ugo da Carpi, after Parmigianino,  
Diogenes, (cat. 38)



Antonio da Trento, after  
Parmigianino, Narcissus, (cat. 54  
with reference to cats 55 and 53)

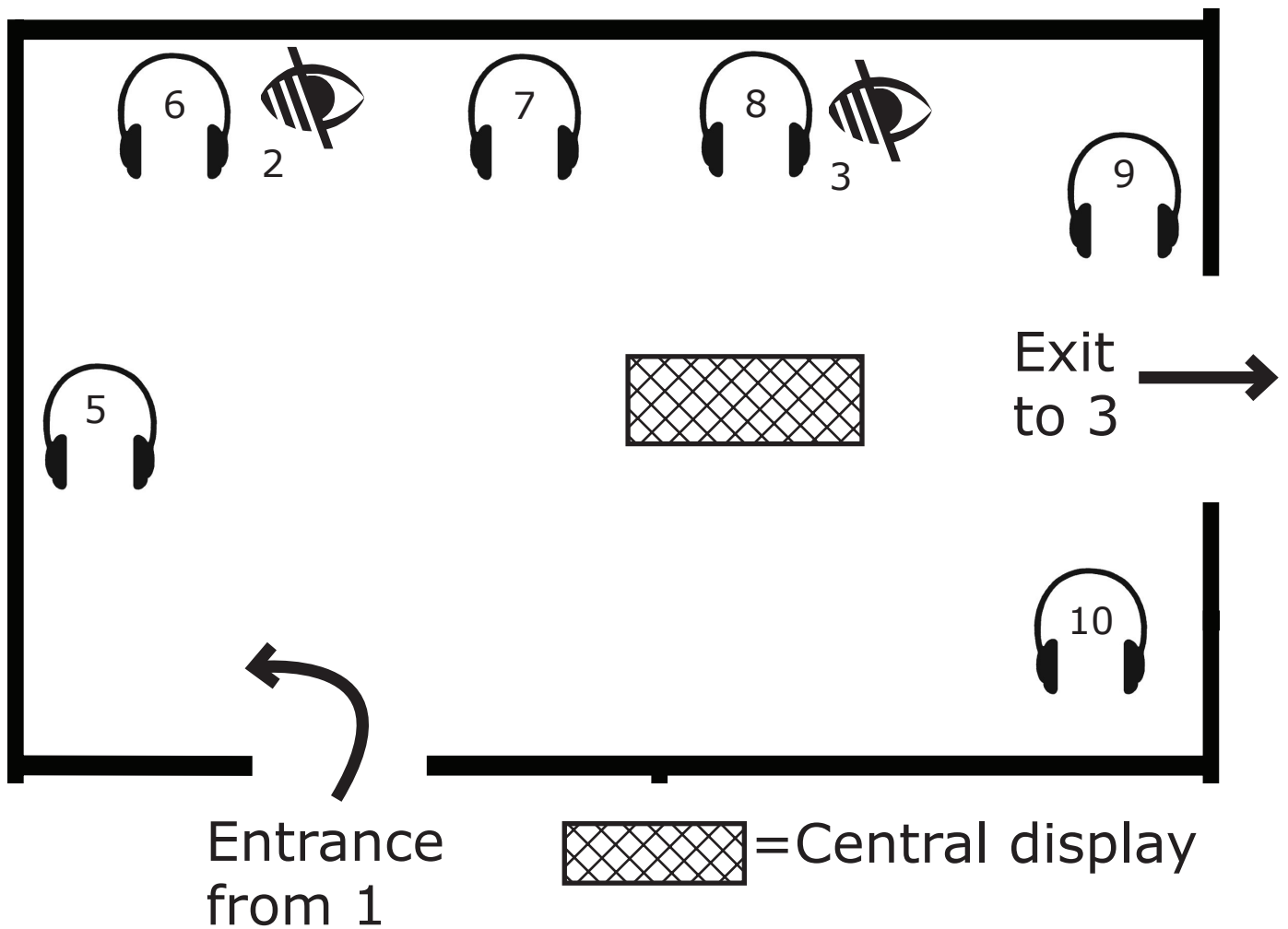
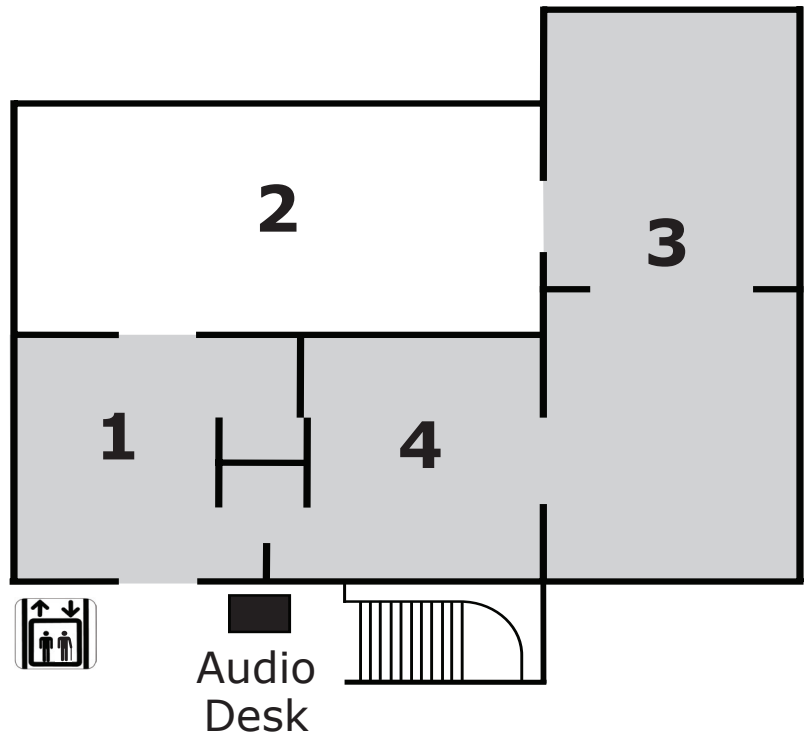


Antonio da Trento, after Parmigianino,  
The Martyrdom of Saints Peter and  
Paul, (cat. 44)



Niccolò Vicentino, after Polidoro da  
Caravaggio, The Death of Ajax, (cat. 69)

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## **Renaissance Impressions**

Chiaroscuro woodcuts from the Collections of Georg  
Baselitz and the Albertina, Vienna. 15 March—8 June 2014

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# 5 Beginnings in Italy: Ugo da Carpi

Born in c. 1470, about the same time as Dürer, Ugo da Carpi collaborated with important printmakers in his home town of Carpi, in Emilia-Romagna, and later in Venice.

In July 1516 he applied to the Venetian Senate for permission – a so-called ‘privilege’ – to publish chiaroscuro woodcuts, falsely claiming to have invented the technique. Nonetheless, Ugo can be credited with introducing the chiaroscuro woodcut into Italy.

His first works, such as ‘St Jerome’, made after Titian, relied on the early German technique, using one tone block and one line block to create the entire image.

His later sheets were printed from three or more blocks, which gradually rendered the line block superfluous. Ugo's achievement was to free the chiaroscuro woodcut from its dependence on line, by modelling his representations primarily with light and colour. Unlike most German artists, Ugo cut his own blocks.

Between 1516 and 1518 he moved to Rome, where he began a productive collaboration with Raphael. Made after Raphael's designs, 'The Death of Ananias' and 'Aeneas and Anchises' were printed from four irregularly cut tone blocks and an extremely reduced line block.

In 1518 Ugo was granted a 'privilege' by the Pope and the Venetian Senate that declared the imitation of these images a punishable offence. Inspired by the drawings of Parmigianino, who lived in Rome from 1524, Ugo developed a loose painterly style in his later years. His



collaboration with Parmigianino was the basis for his masterpiece 'Diogenes', an expressive woodcut composed of intricately combined colour fields.

**List of works (clockwise in order of hang)**

**23**

**Ugo da Carpi  
(active 1501–1532),  
after Titian  
(c. ? 1485/90–1576)**

**St Jerome, 1516**

Chiaroscuro woodcut printed from two blocks, the tone block in grey

Albertina, Vienna

Based on a design by Titian, this is Ugo's first documented chiaroscuro woodcut. The lines are highly differentiated: long, curving lines to round and foreshorten the torso, and cross-hatchings for shadowed areas. Highlights are used to give the limbs sculptural fullness.

# 24

**Ugo da Carpi  
(active c. 1501–1532),  
after Baldassare  
Peruzzi (1481–1536)**

Hercules Chasing Avarice from  
the Temple of the Muses,  
c. 1516–17

Chiaroscuro woodcut printed from two blocks, the  
tone block in green

Albertina, Vienna

# 25

**Ugo da Carpi  
(active c. 1501–1532),  
after Baldassare Peruzzi  
(1481–1536)**

Hercules Chasing Avarice from  
the Temple of the Muses,  
c. 1517–20

Chiaroscuro woodcut printed from two blocks, the  
tone block in beige

Collection of Georg Baselitz

# 31

## **Ugo da Carpi (active c. 1501–1532), after Raphael (1483–1520)**

The Deposition from the Cross,  
c. 1520–23

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in pale and dark green

Albertina, Vienna

**Ugo da Carpi**  
**(active c. 1501–1532),**  
**after Raphael**  
**(1483–1520)**

**The Death of Ananias, 1518**

Chiaroscuro woodcut printed from four blocks, the tone blocks in brown

Albertina, Vienna

Drawing on one of Raphael's designs for a series of tapestries in the Sistine Chapel, in this print Ugo depicts an early Christian struck dead for lying to the Apostles. By employing four blocks he generates rich colours and luminosity, yet preserves the classical unity of the composition and the nobility of the figures. An inscription on the lower edge certifies the copyright that Ugo was granted by Pope Leo X and the Venetian Senate.

# 29

## **Ugo da Carpi (active c. 1501–1532), after Raphael (1483–1520)**

### **The Miraculous Draught of Fishes, c. 1523–27**

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in red

Albertina, Vienna

This print is based on a preliminary drawing by Raphael, now at Windsor Castle, and was probably made after Raphael's death in 1520. Ugo focuses principally on optical effects, with one tone block printed over the entire picture plane, the areas of colour arranged broadly and fluidly, and the highlights flashing brightly.

This does not impair the solidity of the figures, however: colour and light are used sparingly to model their bodies, establish their positions in space and indicate foreshortening.

## **26**

**Ugo da Carpi  
(active c. 1501–1532),  
after Raphael  
(1483–1520)**

**Hercules and Antheus,  
c. 1516–18**

Chiaroscuro woodcut printed from two blocks, the tone block in greyish blue

Collection of Georg Baselitz

**27**

**Ugo da Carpi  
(active c. 1501–1532),  
after Raphael  
(1483–1520)**

Aeneas and Anchises, 1518

Chiaroscuro woodcut printed from four tone blocks,  
in beige and grey

Collection of Georg Baselitz

**30**

**Ugo da Carpi  
(active c. 1501–1532),  
after Raphael  
(1483–1520)**

Archimedes (?), c. 1518–20



Chiaroscuro woodcut printed from five blocks, the tone blocks in beige, pale brown, brown and blackish brown

Albertina, Vienna

For this chiaroscuro woodcut, which possibly depicts the ancient Greek mathematician and physicist Archimedes, Ugo used no less than five blocks with different brown tones. This print is incredibly rare.

## 33

**Ugo da Carpi  
(active c. 1502–1532),  
after Parmigianino  
(1503–1540) (?)**

**Saturn, c. 1524–27**

Chiaroscuro woodcut printed from four blocks, the tone blocks in green and brown

Albertina, Vienna

**34**



**Ugo da Carpi  
(active c. 1501–1532),  
after Parmigianino  
(1503–1540) (?)**

Saturn, c. 1524–27 and 1604

Chiaroscuro woodcut printed from four blocks, the  
tone blocks in greyish brown

Collection of Georg Baselitz

**38**



**Ugo da Carpi  
(active c. 1501–1532),  
after Parmigianino  
(1503–1540)**

Diogenes, c. 1527

Chiaroscuro woodcut printed from four blocks, the tone blocks in green

Collection of Georg Baselitz

# 37

**Ugo da Carpi  
(active c. 1501–1532),  
after Parmigianino  
(1503–1540)**

Diogenes, c. 1527

Chiaroscuro woodcut printed from four blocks, the tone blocks in green and blue

Albertina, Vienna

This woodcut of Diogenes, the ancient Greek Cynic philosopher who likened the wretchedness of man to that of a plucked chicken, is Ugo's masterpiece.

(continued over)

The dynamism and monumentality of Diogenes' pose originate in figures by Michelangelo such as the 'Ignudi' (male nudes) on the ceiling of the Sistine Chapel.

Printed in four blocks, the chiaroscuro creates a painterly opulence, the colours modelling the forms as if with broad brush strokes. Using the black line block and the darker colour tones for emphasis, Ugo suggested strength and tension in the figure's muscles. The highlights on the body are impressively rendered.

# 39

**Ugo da Carpi  
(active c. 1501–1532),  
after Parmigianino  
(1503–1540)**

Diogenes, c. 1527

Chiaroscuro woodcut printed from four blocks, the  
tone blocks in brown

Collection of Georg Baselitz

# **6 Ugo da Carpi's Pupils and Followers: Antonio da Trento**

Antonio da Trento produced a significant body of chiaroscuro woodcuts, made exclusively after preparatory drawings by Parmigianino. Although he used three blocks for one of his earliest prints, 'The Martyrdom of SS. Peter and Paul' (c. 1524–25), he usually employed only one tone block and a line block.

Stylistically, he closely followed the graphic, linear style of the early chiaroscuro woodcuts by Ugo da Carpi, who may have taught him in Rome between 1524 and 1527. Compared to

Ugo's differentiated, three-dimensionally modelled lines, Antonio's are more fluid, rhythmically translating Parmigianino's graceful drawings.

After the Sack of Rome by the troops of Emperor Charles V in 1527, Parmigianino fled to Bologna, followed by Antonio. Their final collaboration was 'Augustus and the Tiburtine Sibyl' (c. 1529–30), for which Antonio softened the linear structure of the drawing, extended the pictorial space and modelled the figures more fully.

According to the Renaissance artist and historian Giorgio Vasari, Antonio lived in Parmigianino's house. One morning, when the master was still asleep, Antonio stole the contents of a trunk containing Parmigianino's woodcuts, copperplate engravings and drawings. Parmigianino recovered the prints, which Antonio had left with a friend, but he never saw the drawings again.

**List of works (clockwise in order of hang)**

**40**

**Circle of Parmigianino  
(1503–1540)**

**SS. Peter and John Healing the  
Lame Man, c. 1525–30**

Etching and woodcut tone block in greyish brown

Collection of Georg Baselitz

This print is associated with a scene in Raphael's tapestries for the lower walls of the Sistine Chapel, and derives from Parmigianino's copy of a lost design by Raphael.

The four copies exhibited here represent different print states: an etching (cat. 41); the present copy, which uses one complementary tone block; and two



further impressions (cats 42 and 43), to which new tone blocks and more extensive hatchings were added, as well as the inscription 'I. V. R.' on the base of the left-hand column, which is thought to stand for 'Raphael Urbinas Invenit' ('designed by Raphael'). The print is not of the same quality as the etchings from Parmigianino's own hand, and was probably made by an anonymous master.

# 41

## **Circle of Parmigianino (1503–1540)**

**SS. Peter and John Healing the  
Lame Man, c. 1525–30**

Etching

Collection of Georg Baselitz

**42**

**Circle of Parmigianino  
(1503–1540)**

SS. Peter and John Healing the  
Lame Man, c. 1525–30

Etching and two woodcut tone blocks in ochre and  
brown

Collection of Georg Baselitz

**43**

**Circle of Parmigianino  
(1503–1540)**

SS. Peter and John Healing the  
Lame Man, c. 1525–30

Etching and two woodcut tone blocks in reddish  
brown

Collection of Georg Baselitz

# 53

## **Antonio da Trento (active c. 1527), after Parmigianino (1503–1540)**

Narcissus, c. 1527–30/31

Chiaroscuro woodcut printed from two blocks, the  
tone block in green

Collection of Georg Baselitz

# 54



## **Antonio da Trento (active c. 1527), after Parmigianino (1503–1540)**

### **Narcissus, c. 1527–30/31**

Chiaroscuro woodcut printed from two blocks, the tone block in brown

Collection of Georg Baselitz

Antonio's virtuosity is especially evident in this print. Despite the meticulous rendering of the undergrowth, the picture unfolds with complete clarity, as Narcissus' body is effectively set off from his surroundings by strong, continuous outlines and highlights.

Of the three copies displayed here, the reddish brown print (cat. 55) is the latest, its tone block showing a small area of wear on the rock at bottom-left.

# 55

## **Antonio da Trento (active c. 1527), after Parmigianino (1503–1540)**

Narcissus, c. 1527–30/31

Chiaroscuro woodcut printed from two blocks, the  
tone block in reddish brown

Collection of Georg Baselitz

# 57

## **Antonio da Trento (active c. 1527), after Parmigianino (1503–1540)**

### Augustus and the Tiburtine Sibyl, c. 1529–30

Chiaroscuro woodcut printed from two blocks, the  
tone block in brown

Collection of Georg Baselitz

Antonio da Trento and Niccolò Vicentino both made woodcuts of this subject (see also cats 56 and 58), presumably working independently from a drawing by Parmigianino, indicating that they were active in his workshop at the same time.

These three sheets demonstrate the difference between Antonio's graphic style

and the painterly approach of Vicentino, in which Ugo da Carpi's legacy endures.

# 56

## **Niccolò Vicentino (active c. 1525–c. 1550), after Parmigianino (1503–1540)**

Augustus and the Tiburtine  
Sibyl, c. 1529–30

Chiaroscuro woodcut printed from four blocks, the  
tone blocks in blue and greenish blue

Collection of Georg Baselitz

# 58

## **Antonio da Trento (active c. 1527), after Parmigianino (1503–1540)**

### Augustus and the Tiburtine Sibyl, c. 1529–30

Chiaroscuro woodcut printed from two blocks, the  
tone block in reddish brown

Collection of Georg Baselitz



# 44



## **Antonio da Trento (active c. 1527), after Parmigianino (1503–1540)**

The Martyrdom of SS. Peter  
and Paul, c. 1524–25

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in reddish brown and brown

Collection of Georg Baselitz

# **7 Ugo da Carpi's Pupils and Followers: Niccolò Vicentino**

Like Antonio da Trento, the woodcutter Niccolò Vicentino relied on Parmigianino's preliminary drawings for his chiaroscuro woodcuts. However, he also used models by other artists, including Polidoro da Caravaggio, Francesco Salviati and Perino del Vaga.

According to Giorgio Vasari, Vicentino was only active after Parmigianino's death in 1540, but his woodcuts are so close to Parmigianino's drawings that it seems likely they were made during his lifetime. Like Antonio, Vicentino was probably a pupil of Ugo da Carpi in Rome, and went

with Parmigianino to Bologna from 1527 to 1530/31. Since Vicentino closely followed Ugo's mature painterly style, their work is often mistaken. However, there are several stylistic differences.

In Vicentino's woodcuts, the colours have a less sculptural function, and instead are layered over each other. His forms are enclosed in strong contours, and white highlights are streaked across the surface of his prints.

As a result, his figures appear loose-limbed, as if they were moulded from a malleable substance. Ugo's figures, on the other hand, are freer and more articulate.

**List of works (clockwise in order of hang)**

**36**

**Ugo da Carpi  
(active c. 1501–1532),  
after Parmigianino  
(1503–1540)**

**Nymphs Bathing, c. 1526–27**

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in brownish orange and brown

Collection of Georg Baselitz

# 35

## **Ugo da Carpi (active c. 1501–1532), after Parmigianino (1503–1540)**

Olympus, c. 1526–27

Chiaroscuro woodcut printed from three blocks, the tone blocks in olive green and yellow

Collection of Georg Baselitz

Ugo's collaboration with Parmigianino was significant for his refinement of the woodcut technique. He made this image of the mythical Greek musician Olympus after a wash drawing by Parmigianino now in the Louvre. Two copies of the print have been preserved. In this sheet Ugo removed a black outline from the left side of the oval and adjusted the second colour block. As a result, the figure stands out more distinctly.

# 52

## **Antonio da Trento (active c. 1527), after Parmigianino (1503–1540)**

St John the Baptist in the  
Wilderness, c. 1527–30

Chiaroscuro woodcut printed from two blocks, the  
tone block in green

Albertina, Vienna

# 49

## **Antonio da Trento (active c. 1527), after Parmigianino (1503–1540)**

### **The Lute Player, c. 1527–30**

Chiaroscuro woodcut printed from two blocks, the  
tone block in greyish green

Collection of Georg Baselitz

**50**

**Antonio da Trento  
(active c. 1527),  
after Parmigianino  
(1503–1540)**

**The Lute Player, c. 1527–30**

Chiaroscuro woodcut printed from two blocks, the  
tone block in brownish green

Collection of Georg Baselitz

**71**

**Niccolò Vicentino  
(active c. 1525–c. 1550),  
after Raphael  
(1483–1520) (?)**



# Hercules and the Nemean Lion, c. 1525–27 and 1602–10

Chiaroscuro woodcut printed from two blocks, the  
tone block in ochre

Collection of Georg Baselitz

## 72

# **Niccolò Vicentino (active c. 1525–c. 1550), after Parmigianino (1503–1540)**

The Adoration of the Magi,  
c. 1527–29

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in beige

Collection of George Baselitz

# 73

## **Niccolò Vicentino (active c. 1525–c. 1550), after Parmigianino (1503–1540)**

Virgin and Child with St  
Sebastian and a Bishop,  
c. 1527–29 and 1605

Chiaroscuro woodcut printed from four blocks, the  
tone blocks in beige

Collection of Georg Baselitz

# 69



**Niccolò Vicentino**  
**(active c. 1525–c. 1550),**  
**after Polidoro da**  
**Caravaggio**  
**(c. 1499–c. 1543)**

The Death of Ajax, c. 1525–27

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in green

Albertina, Vienna

# 70

**Niccolò Vicentino  
(active c. 1525–c. 1550),  
after Polidoro da  
Caravaggio  
(c. 1499–c. 1543)**

The Death of Ajax, c. 1525–27  
and 1608

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in beige and grey

Collection of Georg Baselitz

# 68

## **Niccolò Vicentino (active c. 1525–c. 1550), after Parmigianino (1503–1540)**

### **Christ Healing the Lepers, c. 1527–29**

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in violet

Collection of Georg Baselitz

One of Vicentino's most attractive works, this is a square-format version of a wash drawing by Parmigianino, which Vicentino successfully translated into a chiaroscuro woodcut with pleasing painterly impact.

# Central display

(anticlockwise in order of hang)

## 32

**Ugo da Carpi**  
**(active c. 1501–1532),**  
**after Parmigianino**  
**(1503–1540)**

Circe and the Companions of  
Ulysses, c. 1524–27

Chiaroscuro woodcut printed from four blocks, the  
tone blocks in beige, pale blue and blue

Collection of Georg Baselitz

# 47

## **Antonio da Trento (active c. 1527), after Parmigianino (1503–1540)**

Circe and the Companions of  
Ulysses, c. 1524–27 and  
c. 1602–10

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in beige and brown

Collection of Georg Baselitz

**59**

**Antonio da Trento  
(active c. 1527),  
after Parmigianino  
(1503–1540)**

St Matthew, c. 1524–27

Chiaroscuro woodcut printed from three blocks, the  
tone block in brown

Albertina, Vienna

**63**

**Antonio da Trento  
(active c. 1527),  
after Parmigianino  
(1503–1540)**



# St John the Evangelist, c. 1524–27

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in beige and brown

Collection of Georg Baselitz

## **60**

### **Antonio da Trento (active c. 1527), after Parmigianino (1503–1540)**

St Thomas, c. 1524–27

Chiaroscuro woodcut printed from three  
blocks, the tone block in brown

Albertina, Vienna

**65**

**Antonio da Trento  
(active c. 1527),  
after Parmigianino  
(1503–1540)**

St Jude, c. 1524–27

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in brown

Albertina, Vienna

**66**

**Antonio da Trento  
(active c. 1527),  
after Parmigianino  
(1503–1540)**

St Andrew, c. 1524–27

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in green and brown

Albertina, Vienna

**67**

**Antonio da Trento  
(active c. 1527),  
after Parmigianino  
(1503–1540)**

**St Philip, c. 1524–27**

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in red

Albertina, Vienna

**62**

**Antonio da Trento  
(active c. 1527),  
after Parmigianino  
(1503–1540)**

St Paul, c. 1524–27

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in brown

Albertina, Vienna

**61**

**Antonio da Trento  
(active c. 1527),  
after Parmigianino  
(1503–1540)**

St Simon, c. 1524–27

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in brown

Albertina, Vienna

**64**

**Antonio da Trento  
(active c. 1527),  
after Parmigianino  
(1503–1540)**

**St Peter, c. 1524–27**

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in ochre

Albertina, Vienna

# 46

## **Antonio da Trento (active c. 1527), after Parmigianino (1503–1540)**

Virgin and Child with Saints,  
c. 1527–30 and c. 1602–10

Chiaroscuro woodcut printed from two blocks, the  
tone block in brown

Collection of Georg Baselitz

# 48

## **Antonio da Trento (active c. 1527), after Parmigianino (1503–1540)**

### **Circe and the Companions of Ulysses, c. 1524–27**

Chiaroscuro woodcut printed from two blocks, the  
tone blocks in orange brown

Collection of Georg Baselitz

Made from a preliminary drawing by  
Parmigianino, this woodcut illustrates a  
scene from Homer's 'Odyssey' in which the  
sorceress Circe meets the companions of  
Ulysses, whose voyage brought them to the  
island of Aeaea.

In Homer's text, which was reprised by later authors, including the Roman poet Ovid in his 'Metamorphoses', Circe makes the companions forget their homeland and drink a magic potion that turns them into pigs.

Warned by the messenger god Hermes, who gives him the herb moly as an antidote, Ulysses resists the spell and forces Circe to turn his men back into humans.

**78**  
**Niccolò Vicentino**  
**(active c. 1525–c. 1550),**  
**after Perino del Vaga**  
**(1501–1547) (?)**

Temperance, c. 1539–45



Chiaroscuro woodcut printed from three blocks, the  
tone blocks in brown

Albertina, Vienna

**74**

**Niccolò Vicentino  
(active c. 1525–c. 1550),  
after Perino del Vaga  
(1501–1547) (?)**

**Faith, c. 1539–45**

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in grey and greyish blue

Collection of Georg Baselitz

**77**

**Niccolò Vicentino  
(active c. 1525–c. 1550),  
after Perino del Vaga  
(1501–1547) (?)**

Fortitude, c. 1539–45

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in brown

Collection of Georg Baselitz

**76**

**Niccolò Vicentino  
(active c. 1525–c. 1550),  
after Perino del Vaga  
(1501–1547) (?)**

Charity, c. 1539–45

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in brown

Collection of Georg Baselitz

# 79

**Niccolò Vicentino  
(active c. 1525–c. 1550),  
after Perino del Vaga  
(1501–1547) (?)**

Prudence, c. 1539–45

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in yellow and blue-green

Collection of Georg Baselitz

**75**

**Niccolò Vicentino  
(active c. 1525–c. 1550),  
after Perino del Vaga  
(1501–1547) (?)**

Hope, c. 1539–45

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in brown

Albertina, Vienna

**51**

**Antonio da Trento  
(active c. 1527),  
after Parmigianino  
(1503–1540)**

# The Madonna of the Roses, c. 1524–27

Chiaroscuro woodcut printed from two blocks, the  
tone block in green

Collection of Georg Baselitz

## **45** **Attributed to Antonio** **da Trento** **(active c. 1527),** **after Parmigianino** **(1503–1540)**

Sibyl Reading, c. 1524–27

Chiaroscuro woodcut printed from two blocks, the  
tone block in brown

Collection of Georg Baselitz

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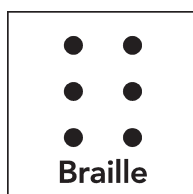
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Royal Academy of Arts

# Renaissance Impressions

Chiaroscuro woodcuts from the Collections  
of Georg Baselitz and the Albertina, Vienna



Large  
Print

List of Works

3

**Do not remove from gallery**

# Audio points for 3



Main commentary



Descriptive commentary



Andrea Andreani, The Sacrifice of Issac, 1586 (cat. 135)



Domenico Beccafumi, Saint Philip, (cat. 82)



Giovanni Gallo, after Marco Pino, Perseus with the Head of Medusa, (cat. 124)

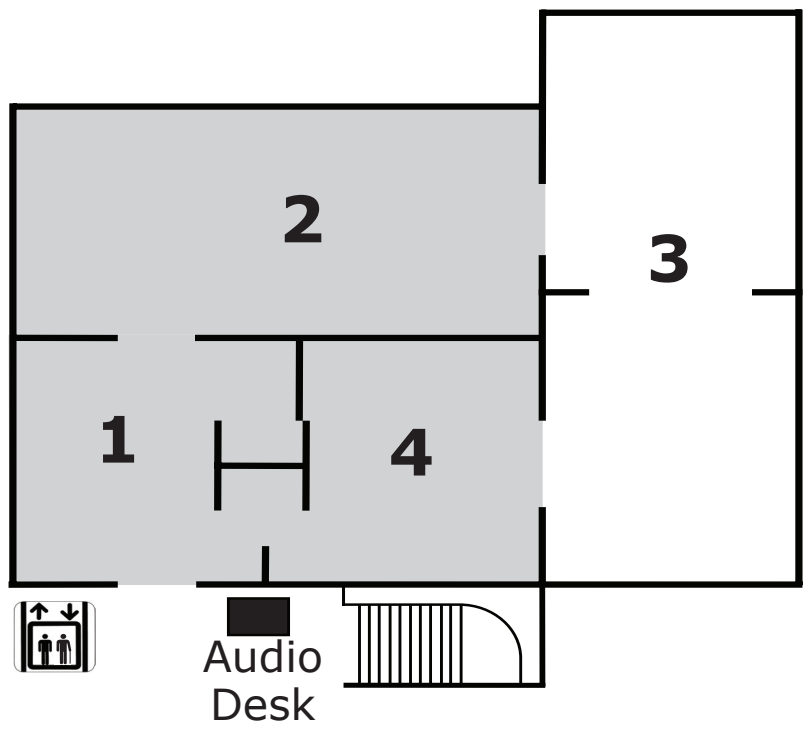


Andrea Andreani, after Giambologna, Rape of a Sabine Woman, (cat. 128)



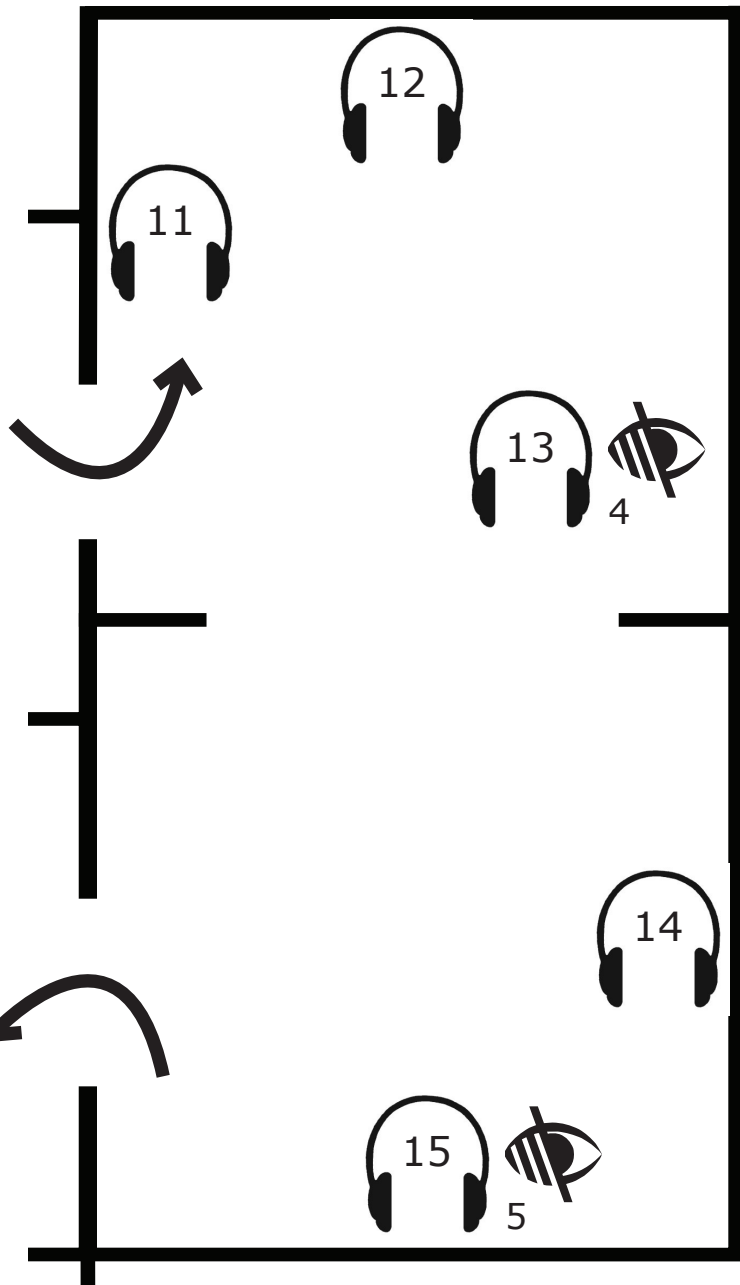
Andrea Andreani, after Mantegna, Trumpeters, bearers of standards and banners ('The Trumpeters'), (cat. 138)

You are  
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Entrance  
from 2

Exit to 4



# Contents for 3

**Page 5** Domenico Beccafumi, list of works: cats 87, 135, 80, 85, 82, 84, 83, 86, 81

**Page 14** New Centres in Northern Italy - Developments in Italy, list of works: cats 88, 90, 91, 89, 93, 94, 125, 124, 123, 119, 120, 121, 122

**Page 31** Andrea Andreani, list of works: cats 131, 126, 136, 127, 129, 128, 130, 138, 132, 137, 133, 134

## **Renaissance Impressions**

Chiaroscuro woodcuts from the Collections of Georg Baselitz and the Albertina, Vienna. 15 March—8 June 2014

In the Sackler Wing of Galleries, Burlington House.

This exhibition has been organised by the Royal Academy of Arts, London.

2009-2016 Season

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# 8 Domenico Beccafumi

The chiaroscuro woodcuts of the Sienese artist Domenico Beccafumi are among the most original and fascinating examples of the technique. His angular outlines and roughly cut lines trace the action of cutting the wood as in no others.

His painterly distribution of colour and light, dissolving some areas into forms resembling scraps of cloth, clearly follows the approach of Ugo da Carpi in such prints as 'Diogenes' (see section 5).

Beccafumi's most noted sheets depict the apostles riveted by a vision, gazing into the distance or lost in thought. These figures recall those of Michelangelo, a flickering chiaroscuro anchoring them in the surrounding space.

In some cases Beccafumi combined the techniques of copperplate engraving and the chiaroscuro woodcut, a complex process that required two printing presses. He used this method for 'Group of Men and Women' and 'Two Apostles', whose highlights are delicate and linear as a result of the engraving's fine lines. This image heralds Beccafumi's subtle late style, in which he aimed to achieve such precision with only the woodcut.

**List of works (clockwise in order of hang)**

**87**

**Domenico Beccafumi  
(1484-1551)**

Group of Men and Women,  
c. 1545-47

Engraving with two woodcut tone blocks, in pale blue and blue

Albertina, Vienna

For this small sheet Beccafumi combined an engraved plate with two woodblocks in blue colour tones. The engraved part of the work is extremely reduced and employed mainly to accentuate the roundness of the limbs. Only in the background are the engraved lines used substantially, as cross-hatching, which confirms that the engraving was originally designed to be completed with the tone blocks.

The two male figures in the foreground are unmistakably inspired by Michelangelo's allegorical figures of Morning and Evening in the church of San Lorenzo in Florence.

# 135



## **Andrea Andreani (1558-59-1629), after Beccafumi (1484-1551)**

### **The Sacrifice of Isaac, 1586**

Chiaroscuro woodcut printed from five sets of four blocks, the tone blocks in grey, on ten sheets of paper

Albertina, Vienna



# 80

## **Domenico Beccafumi (1484-1551)**

### **An Apostle, c. 1540–45**

Chiaroscuro woodcut printed from three blocks, the tone blocks in grey and grey-blue

Collection of Georg Baselitz

This sheet, one of an unidentified apostle (cat.85) and the print of St Philip (cats 81–83) probably belong to a series of apostles that Beccafumi never completed.

The figures are conveyed with a flickering chiaroscuro that expresses their deep spirituality and profound emotion. Both cat. 85 and the present woodcut exist in a number of different states, suggesting their experimental character.

# 85

## **Domenico Beccafumi (1484-1551)**

An Apostle, c. 1544-47

Chiaroscuro woodcut printed from three blocks, the tone blocks in brown

Albertina, Vienna

# 82

## **Domenico Beccafumi (1484-1551)**

St Philip, c. 1544-47

Chiaroscuro woodcut printed from three blocks, the tone blocks in reddish brown

Albertina, Vienna



# 84

## **Domenico Beccafumi (1484-1551)**

### **St Peter, c. 1544-47**

Chiaroscuro woodcut printed from four blocks, the tone blocks in green and grey

Albertina, Vienna

Beccafumi's apostles (see also cats 80-83, 85, 86) are monumental, Michelangelesque figures. But the line and tone blocks have no sculptural, modelling function in these woodcuts: the bodies take shape solely through the interplay of fields of colour and light.

Shrouded in large areas of shadow, in certain sections the figures seem to be momentarily lit, contrasts of light and dark that express their vitality.

**83**

**Domenico Beccafumi  
(1484-1551)**

St Philip, c. 1544-47

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in grey and blue

Albertina, Vienna

**86**

**Domenico Beccafumi  
(1484-1551)**

Two Apostles, c. 1544-47

Engraving with woodcut tone block in ochre

Albertina, Vienna

# 81

## **Domenico Beccafumi (1484-1551)**

### St Philip, c. 1540-45

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in brown

Albertina, Vienna

# 9 New Centres in Northern Italy

The elegance of Parmigianino's drawings and his interest in the chiaroscuro woodcut continued to influence the technique after his death in 1540. His work had a lasting effect on Antonio Campi of Cremona, who produced a number of chiaroscuro woodcuts between 1547 and 1553.

The style of his 'Holy Family with St Catherine of Alexandria' is related to the linearity of Antonio da Trento's prints, while the open, painterly compositions of his later works recall Niccolò Vicentino's woodcuts.

Following the arrival of Parmigianino, Antonio da Trento and Vicentino in Bologna, the city became a vibrant centre for the chiaroscuro woodcut. Alessandro Gandini was active there by the 1540s. His

'Feast in the House of Simon the Pharisee' was made after a drawing by Parmigianino, who probably copied a design (now lost) for a wall painting by Raphael. Gandini's compelling chiaroscuro sheet is restricted to dark grey tones and black, and resembles a white-line woodcut.

The woodcutter who signed some sheets 'NDB' also came from Bologna. A number of his works are based on drawings by Raphael, Parmigianino and Rosso Fiorentino.

The chiaroscuro woodcuts by this anonymous master were probably made in Fontainebleau, southeast of Paris, where a school had emerged that reproduced the drawings of local masters in etchings and copperplate engravings.

# 10 Developments in Italy

With its significant woodcut tradition, Venice became another centre for the chiaroscuro technique in the second half of the sixteenth century. It was there that Domenico Campagnola is thought to have created his magnificent image of a tree, possibly after Titian.

Nicolò Boldrini, born in Vicenza, may have been working in Venice from the mid-1530s, although his earliest dated chiaroscuro woodcut is from 1566. Boldrini pursued the technique introduced in Venice by Ugo da Carpi, using one line and one tone block, but his line is more regular, and does not give his figures the three-dimensionality, strength and vitality characteristic of Ugo's.



The same rather schematic style of his works after Titian and Pordenone is also apparent in a few unsigned woodcuts attributed to his hand. These include 'St John the Baptist', after Raphael, and a group of chiaroscuros made after designs of the early 1530s by Giulio Romano.

Very little is known about the life of Giovanni Gallo. Previously he was assumed to be French or Lombardian, but in fact he is probably the painter from Antwerp named in a document of 1595 as 'Joannes Gallo'.

Almost all Gallo's works reproduced designs created in Naples from the 1570s by the painter Marco Pino, who was born near Siena. The painterly style of Gallo's sheets, their vibrant colours applied as if with a brush, resembles that of Ugo and Niccolò Vicentino.

**88**

**Antonio Campi  
(1523-1587),  
after Parmigianino  
(1503-1540)**

The Holy Family with St  
Catherine of Alexandria, 1547

Chiaroscuro woodcut printed from two blocks, the  
tone block in reddish brown

Collection of Georg Baselitz

Here St Catherine places her hand on her breast and kneels humbly before the Christ child. Jesus does not place a ring on her finger, as is usual in representations of the mystical marriage of St Catherine, but delicately draws her face towards him to

caress it. The rhythmic lines and tight clustering of the figures are characteristic of Campi's early work. The grace and elegance of their movements reveal the influence of Parmigianino.

**90**

**Alessandro Gandini  
(active c. 1546-c. 1564),  
after Parmigianino  
(1503-1540)**

**Feast in the House of Simon  
the Pharisee, c. 1540-50**

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in grey and black

Albertina, Vienna

This woodcut is extremely rare because, unlike copies from other collections, it is printed with three blocks rather than two.

The image refers to the account in St Luke's Gospel of the feast, during which a penitent woman is said to have approached Christ and bathed his feet with her tears. She dried his feet, kissed them and anointed them with oil, and her sins were forgiven because of the love that she showed him.

**91**

**Alessandro Gandini  
(active c. 1546-c.1564),  
after Parmigianino  
(1503-1540)**

Feast in the House of Simon  
the Pharisee,

c. 1540–50 and 1609

Chiaroscuro woodcut printed from four blocks, the tone blocks in grey

Collection of Georg Baselitz

**89**

**Alessandro Gandini  
(active c. 1546–c. 1564),  
after Girolamo da Treviso  
(active c. 1475–c. 1497)**

Virgin and Child with Saints,  
c. 1540–50 and 1610

Chiaroscuro woodcut printed from three blocks, the tone blocks in ochre and brown

Collection of Georg Baselitz

# 93

## **Master NDB, after Raphael (1483-1520) (?)**

### **The Massacre of the Innocents, c. 1540–50**

Chiaroscuro woodcut printed from three blocks, the tone blocks in pale brown and brown

Collection of Georg Baselitz

Master NDB is an unknown blockcutter from Bologna whose work has been dated to the 1540s. This woodcut is thought to have been made after a design by Raphael for a series of twelve tapestries showing scenes from the life of Christ.

The impression from the line block alone, without additional tone blocks (cat. 94), was printed at a later date, as damage to

the wood block is evident in various places, indicating its use.

**94**

**Master NDB,  
after Raphael  
(1483-1520) (?)**

**The Massacre of the Innocents,  
c. 1540–50**

Woodcut; small areas of loss at right edge and upper-right corner

Collection of Georg Baselitz

# 125

**Giovanni Gallo  
(active c. 1578),  
after Marco Pino  
(c. 1525-c. 1587)**

The Lamentation of Christ,  
c. 1570–80

Chiaroscuro woodcut printed from four blocks, the  
tone blocks in green

Albertina, Vienna



# 124



## **Giovanni Gallo (active c. 1578), after Marco Pino (c. 1525-c. 1587)**

Perseus with the Head of Medusa,  
c. 1570–80

Chiaroscuro woodcut printed from four blocks, the  
tone blocks in orange and reddish brown

Albertina, Vienna

# 123

**Giovanni Gallo  
(active c. 1578),  
after Marco Pino  
(c. 1525-c. 1587)**

**Cain and Abel, c. 1570–80**

Chiaroscuro woodcut printed from four blocks, the  
tone blocks in beige and blue

Albertina, Vienna

**119**

**Unknown woodcutter  
(? Domenico Campagnola  
[1500-1564]),  
after Titian  
(c.? 1485-90-1576)**

Tree with Two Goats,  
c. 1530-40

Chiaroscuro woodcut printed from two blocks, the  
tone block in grey

Albertina, Vienna

# 120

**Attributed to  
Nicolò Boldrini  
(c. 1500-c. 1530-70),  
after Raphael  
(1483-1520)**

St John the Baptist,  
second third of the sixteenth  
century

Chiaroscuro woodcut printed from two blocks, the  
tone block in brown

Collection of Georg Baselitz

# 121

## **Nicolò Boldrini (c. 1500-c. 1530-70), after Pordenone (?1483-1539)**

Marcus Curtius on Horseback,  
second third of the sixteenth  
century

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in ochre and brown

Albertina, Vienna

# 122

## **Unknown woodcutter, after Federico Barocci (c. 1535-1612)**

The Holy Family Resting on the  
Return from Egypt,  
last third of the sixteenth  
century

Chiaroscuro woodcut printed from two blocks, the  
tone block in brown

Collection of Georg Baselitz

# 11 Andrea Andreani

Born in Mantua, the woodcutter and publisher Andrea Andreani was Italy's leading exponent of the chiaroscuro woodcut in the later sixteenth century. He is documented in Florence from 1584–85, where he rendered various works by Giambologna, including the sculpture 'The Rape of the Sabine Women'.

Andreani's style of cutting is careful and controlled, faithfully conveying the character of the designs on which he based his sheets. Early on he began to tackle large-scale prints, for which he used several sets of four blocks.

Working with these monumental formats, which probably served as substitutes for paintings, Andreani explored the limits of the chiaroscuro woodcut.

In 1586 he moved to Siena, following in the footsteps of Domenico Beccafumi, who had introduced the chiaroscuro technique there. He executed woodcuts after Beccafumi's marble pavement in Siena Cathedral, and collaborated with the most important Sienese artists of the day.

In 1593 Andreani returned to his native Mantua, where he was commissioned by Duke Vincenzo Gonzaga to make a set of woodcuts of Andrea Mantegna's noted series of paintings 'The Triumphs of Caesar' (now in the Royal Collection and on display at Hampton Court Palace in west London). Work on these, which required more than 40 blocks, occupied Andreani for seven years.

Between 1602 and 1610 Andreani dedicated himself almost exclusively to the reissue of earlier chiaroscuro woodcuts by other artists. He reworked partly damaged blocks or added new ones.



In doing so, he frequently removed the names of former cutters and replaced them with his monogram 'AA', which identified him as the owner and publisher of the prints.

**List of works (clockwise in order of hang)**

**131**

**Andrea Andreani  
(1558-59-1629),  
after Giambologna  
(1529-1608)**

**Christ before Pilate, 1585**

Chiaroscuro woodcut printed from two sets of four blocks, the tone blocks in brownish red, on two sheets of paper

Collection of Georg Baselitz

# 126

## **Andrea Andreani (1558-59-1629), after Jacopo Ligozzi (1547-1627)**

**Virtue Assailed by Love, Error,  
Ignorance and Opinion, 1585**

Chiaroscuro woodcut printed from four blocks, in brown

Collection of Georg Baselitz

This woodcut is a sophisticated allegory based on word play with the five vowels, a subject typical of the Mannerist period. In the centre is Virtue, a beautiful and graceful young woman.

At her feet lie a sword, a sceptre, scales and a book, symbols of the ruler's virtues of strength, justice and knowledge.

Virtue is assailed by Cupid (Love, or 'Amore') and Error, on the right. On the ground lies a woman with donkeys' ears, probably Ignorance. The older figure on the left represents Opinion, his bat wings a symbol of the speed with which opinions can be formed and discarded.

# **136**

**Andrea Andreani  
(1558-59-1629),  
after Alessandro Casolani  
(1552-1606)**

**Woman Contemplating a Skull,  
c. 1591**

Chiaroscuro woodcut printed from four blocks, the  
tone blocks in reddish brown and brown

Collection of Georg Baselitz

**127**

**Andrea Andreani  
(1558-59-1629),  
after Giambologna  
(1529-1608)**

Rape of a Sabine Woman, 1584

Chiaroscuro woodcut printed from two blocks, the  
tone block in greyish green

Albertina, Vienna

**129**

**Andrea Andreani  
(1558-59-1629),  
after Giambologna  
(1529-1608)**

Rape of a Sabine Woman, 1584

Chiaroscuro woodcut printed from four blocks, the tone blocks in ochre and brown

Albertina, Vienna

# 128



## **Andrea Andreani (1558-59–1629), after Giambologna (1529–1608)**

### **Rape of a Sabine Woman, 1584**

Chiaroscuro woodcut printed from four blocks, the tone blocks in brown

Collection of Georg Baselitz

Dedicated to Giovanni de' Medici, this woodcut was made after Giambologna's marble group 'The Rape of the Sabine Women' (Loggia dei Lanzi, Florence), unveiled in 1583.

(continued over)

Andreani used just two blocks. Here the line block plays a more significant role than in the other prints after the sculpture (cats 129 and 130), made with four blocks.

The line work is varied and serves principally to render the individuality and sculptural quality of the figures. The Sabine woman's right arm forms the apex of the group, as Giambologna intended, but is extremely foreshortened.

# **130**

**Andrea Andreani  
(1558-59-1629),  
after Giambologna  
(1529-1608)**

**Rape of the Sabine Women,  
1585**

Chiaroscuro woodcut printed from three sets of four blocks, the tone blocks in ochre and brown, on six sheets of paper

Albertina, Vienna

In this square-format woodcut, his largest so far, Andreani reproduced the bronze relief that Giambologna made for the base of his sculpture 'The Rape of the Sabine Women' between 1582 and 1584. The sheet records Giambologna's three variations of the subject, with Rome as a backdrop.

Andreani imitates the sculptor's material by using one colour tone in various gradations. The bold highlights and the modelling accents of the darker tone blocks bring the figures in the foreground into sculptural relief.

# 138.0



Title page, with a portrait of Mantegna and dedication

## 138.1-9

**Andrea Andreani  
(1558-59-1629),  
after Mantegna  
(1430-31-1506)**

**The Triumphs of Caesar, 1599**

Chiaroscuro woodcut printed from four blocks, the tone blocks in yellowish brown and brown

Collection of Georg Baselitz

This frieze of square-format prints made after Mantegna's paintings 'The Triumphs



of Caesar' are Andreani's most significant woodcuts. They depict the Emperor's triumph in Rome following his glorious victory over the Gauls.

The black lines of the line block are smooth and fluid. The darker tone blocks form unevenly delimited fields and resemble brush washes. Strong contrasts between the colours of the tone blocks are avoided, and the introduction of highlights is seamless. Consequently, the robes of the figures appear loosely draped, their movements spontaneous and lively.

## **138.1**

Trumpeters, bearers of standards and banners ('The Trumpeters')

## **138.2**

Captured statues and siege equipment, a representation of a captured city and inscriptions ('The Triumphal Carts')

## **138.3**

Trophies and bearers of coins and vases ('The Trophy Bearers')

## **138.4**

Bearers of coins and vases, youths leading oxen, trumpeters ('The Vase Bearers')

# **138.5**

Trumpeters, youths leading  
oxen, elephants with  
attendants ('The Elephants')

# **138.6**

Bearers of coins and plate,  
trophies of royal armour  
('The Corselet Bearers')

# **138.7**

Captives, musicians  
('The Captives')

# **138.8**

Musicians and standard bearers  
(‘The Musicians’)

# **138.9**

Julius Caesar on his chariot

# **138.10**

Seven cut-out pilasters for  
The Triumphs of Caesar, 1598

Chiaroscuro woodcut printed from two blocks, the tone block in brown (five central pilasters), and from three blocks, the tone blocks in yellow and brown (two outer pilasters)

**132**

**Andrea Andreani  
(1558-59-1629),  
after Jacopo Ligozzi  
(1547-1627)**

Virgin and Child with the Infant  
John the Baptist and SS.  
Catherine of Siena and Francis,  
1585

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in ochre and brown

Collection of Georg Baselitz

**137**

**Andrea Andreani  
(1558-59-1629),  
after Alessandro Casolani  
(1552-1606)**

**The Lamentation of Christ, 1593**

Chiaroscuro woodcut printed from four sets of four blocks, the tone blocks in brown, on thirteen sheets of paper

Vienna, Albertina

**133**

**Andrea Andreani  
(1558-59-1629),  
after Raffaellino da  
Reggio (1550-1578)**

**The Entombment of Christ, 1585**

Chiaroscuro woodcut printed from four blocks, the  
tone blocks in orange-red and reddish brown

Collection of Georg Baselitz

**134**

**Andrea Andreani  
(1558-59-1629),  
after Alessandro Casolani  
(1552-1606)**

**Christ Carrying the Cross, 1591**

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in reddish brown and brown

Collection of Georg Baselitz

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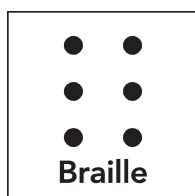
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Royal Academy of Arts

# Renaissance Impressions

Chiaroscuro woodcuts from the Collections  
of Georg Baselitz and the Albertina, Vienna



Large  
Print

List of Works

4

**Do not remove from gallery**

# Audio points for 4



Main commentary



Descriptive commentary



Erasmus Loy, Courtyard with Renaissance Architecture and View of Architecture with a Figure in the Background, (cat. 95 and cat. 96)



Hendrick Goltzius, Hercules Killing Cacus, (cat. 103)



Hendrick Goltzius, Landscape with Trees and a Shepherd Couple, (cat. 113)

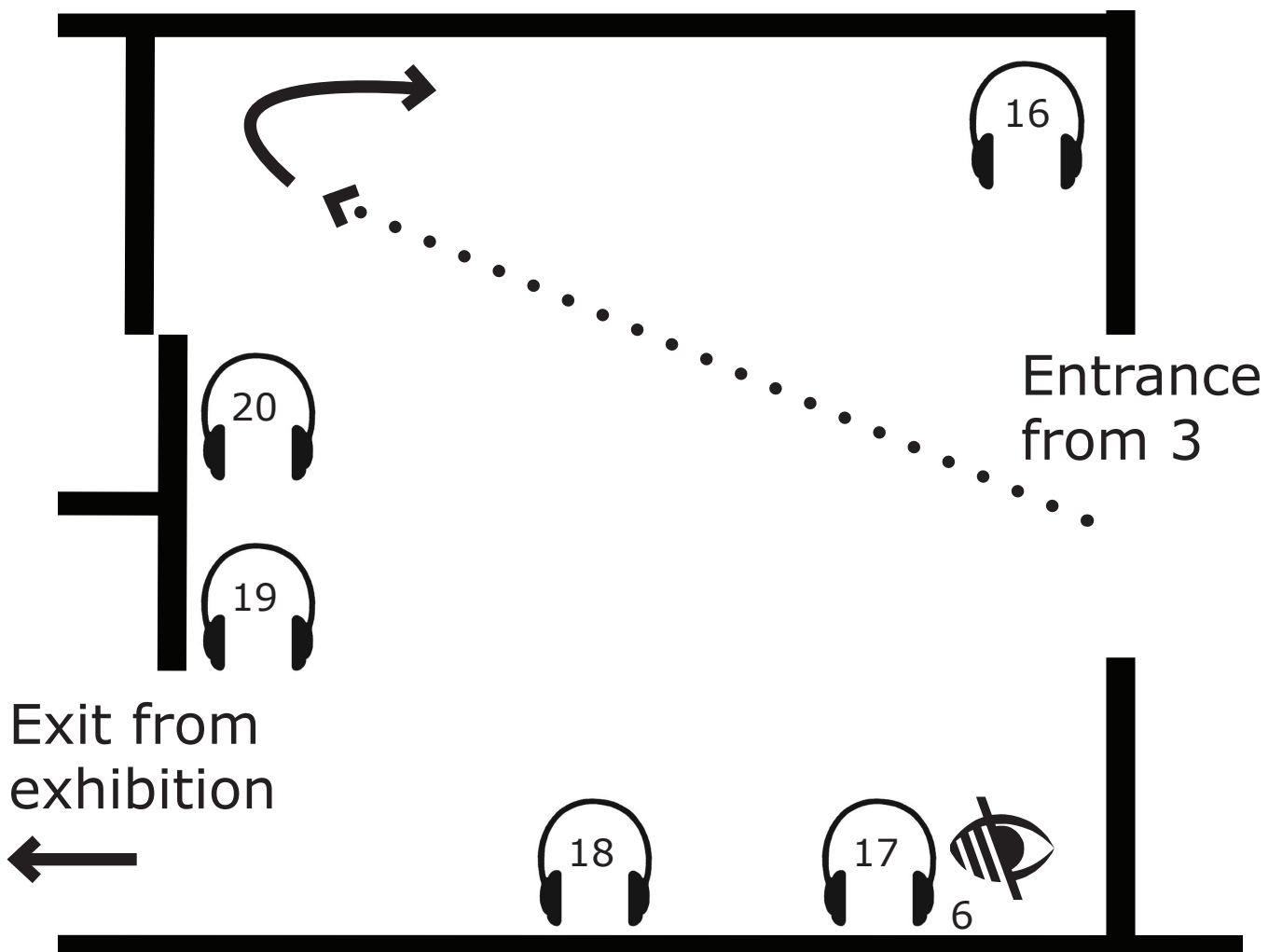
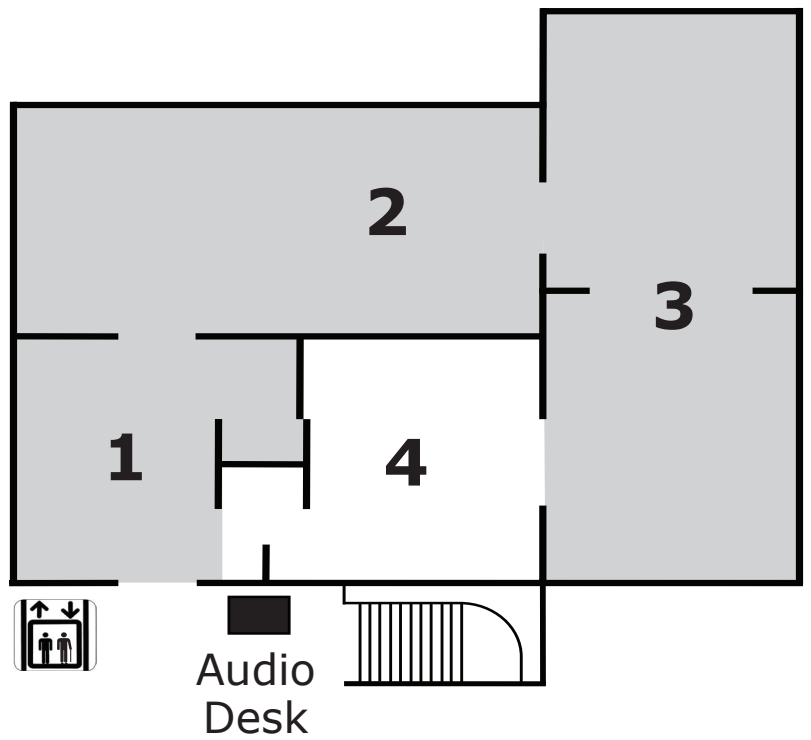


Hendrick Goltzius, Night, (cat. 111)



Hendrick Goltzius, Pluto, (cat. 108)

You are  
in 4



# Contents for 4

**Page 5** Developments in Germany and the Netherlands, list of works: cats 99, 97, 100, 98, 101, 92, 95, 96

**Page 14** Hendrick Goltzius, list of works: cats 102, 103, 112, 113, 114, 115, 117, 116, 118, 105, 104, 110, 111, 106, 107, 108, 109

## **Renaissance Impressions**

Chiaroscuro woodcuts from the Collections of Georg Baselitz and the Albertina, Vienna. 15 March—8 June 2014

In the Sackler Wing of Galleries, Burlington House.

This exhibition has been organised by the Royal Academy of Arts, London.

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# 12 Developments in Germany and the Netherlands

The chiaroscuro works of the Augsburg woodcutter Georg Matheus render compositions by Raphael and members of that master's circle, and by the Mannerist school of Fontainebleau.

Active in Regensburg in the mid-sixteenth century was Erasmus Loy, whose architectural perspectives are unique in the field of chiaroscuro woodcuts.

Their schematic depiction of forms and limited use of brown and black are explained by their intended use as cheap substitutes for marquetry, to be pasted onto wardrobes, chests, wall panels, doors and ecclesiastical furniture.

In the Netherlands in the second half of the sixteenth century, the Antwerp Mannerist painter and etcher Frans Floris was the first fully to exploit the potential of the new technique.

Visiting Italy in the early 1540s, he had closely studied the work of contemporary artists and the ancient sculptures of Rome, as is evident in his chiaroscuro woodcuts. His open, painterly approach follows that of the medium's Italian masters.

The two woodcuts by Adriaen Thomasz. Key displayed here also show an Italian influence. Printed on cloth to create the impression of a tempera painting on canvas, 'Nebuchadnezzar Casting Daniel's Companions into the Fiery Furnace' is especially rare. Crispin van den Broeck's sheets are etchings printed with an additional tone block. Domenico Beccafumi had experimented with a similar combination of intaglio and relief printing (see section 8).



**List of works (clockwise in order of hang)**

**99**

**Adriaen Thomasz. Key  
(c. 1544–after 1589)**

Joab Killing Absalom,  
c. 1570–80

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in green

Albertina, Vienna

# 97

## **Frans Floris (1519/20–1570)**

### **David Playing the Harp before Saul, 1555**

Chiaroscuro woodcut printed from four blocks, the tone blocks in pale red and reddish brown, on brownish paper

Collection of Georg Baselitz

This woodcut depicts the Biblical story in which David plays the harp to soothe Saul, who is tormented by an evil spirit. Designed by Floris, the sheet was probably executed by Joos Gietleughen of Courtrai in Flanders, whose approach here follows closely the tradition of Italian chiaroscuro woodcuts.

Floris's composition betrays the influence of Roman façade decorations by Polidoro da Caravaggio and Baldassare Peruzzi, and

Michelangelo's frescoes in the Cappella Paolina in the Vatican, which Floris studied while visiting Italy in the early 1540s.

**100**

**Adriaen Thomasz. Key  
(c. 1544–after 1589)**

Nebuchadnezzar Casting  
Daniel's Companions into the  
Fiery Furnace, c. 1570–80

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in pale green and blue-green, on cloth

Collection of Georg Baselitz

**98**

**Frans Floris  
(1519/20–1570)**

**Ceres, c. 1560–70**

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in pink and red

Albertina, Vienna

**101**

**Crispin van den Broeck  
(1523–1589-91) (?)**

**Feast in the House of Simon  
the Pharisee, c. 1570**

Etching with tone woodcut block in greyish blue

Albertina, Vienna

# 92

## **Georg Matheus (active? 1551–1572)**

Martha Leading Mary  
Magdalene to Christ,  
c. 1540–60

Chiaroscuro woodcut printed from two blocks, the  
tone block in brown

Collection of Georg Baselitz

# 95



## Erasmus Loy

### (active c. 1520–c. 1570)

#### Courtyard with Renaissance Architecture, c. 1550

Chiaroscuro woodcut printed from two blocks, the  
tone block in reddish brown

Collection of Georg Baselitz

Varying in size and printed with two blocks, Loy's chiaroscuro architectural perspectives are woodcut wallpapers that would have been pasted onto furniture, doors, pulpits and choir stalls as cheap substitutes for genuine intarsias. As they were never intended as collectors' items, woodcuts by Loy are extremely rare.

# 96

## Erasmus Loy

### (active c. 1520–c. 1570)

View of Architecture with a  
Figure in the Background,  
c. 1550

Chiaroscuro woodcut printed from two blocks, the  
tone block in reddish brown

Albertina, Vienna

# 13 Hendrick Goltzius

The leading exponent of the chiaroscuro woodcut in the Netherlands, Hendrick Goltzius made some of the medium's most exquisite works. However, it is not known how many he cut himself. 'Hercules Killing Cacus' of 1588 – his largest and most impressive sheet, rich in contrast and highly expressive – is his only dated chiaroscuro woodcut. Using tightly packed, rhythmic lines, Goltzius pursued a style that he developed in his copperplate engravings.

His oval-format series of gods is thought to be of a later date. Conceived as pairs, they represent such conventional opposites as day and night, life and death, youth and old age, coarse male strength and female grace. These works use a reduced linear structure, focusing on the modelling of the figures, while their backgrounds blur into



dynamically vibrating colour fields,  
dissolving the forms and extending the  
pictorial depth.

These solutions anticipate the painterly  
style of Goltzius's later chiaroscuro  
woodcuts, such as the series of four  
landscapes displayed here. As if applied  
with broad, watery brush strokes, colour  
does not serve to model individual forms,  
but rather to create atmospheric effects –  
that of a warm summer's day, an overcast  
evening sky or a thunderstorm.

List of works (clockwise in order of hang)

**102**

**Hendrick Goltzius  
(1558–1617)**

Hercules Killing Cacus, 1588

Woodcut

Collection of Georg Baselitz

**103**

**Hendrick  
Goltzius (1558–1617)**

Hercules Killing Cacus, 1588

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in yellow and green

Collection of Georg Baselitz



This is the only dated chiaroscuro woodcut by Hendrick Goltzius. The son of Vulcan, Cacus is a fire-breathing giant of Roman mythology.

Hercules is said to have stolen cattle from Cacus' territory, for which Cacus took revenge while the hero slept. Laying a false trail to confuse his pursuer, Cacus led some of the herd backwards by their tails into his cave. But he was betrayed by their bellowing, and Hercules found him and clubbed him to death.

The prominent musculature of both figures is characteristic of Goltzius's work. The impression printed from the line block alone, displayed nearby (cat. 102), is later than the chiaroscuro, as indicated by evidence of wormholes in the line block.

# 112

## **Hendrick Goltzius (1558–1617)**

Landscape with Watermill,  
c. 1593–98

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in light green and green

Collection of Georg Baselitz

# 113

## **Hendrick Goltzius (1558–1617)**



Landscape with Trees and a  
Shepherd Couple, c. 1593–98

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in pale green and green

Collection of Georg Baselitz

# 114

## **Hendrick Goltzius (1558–1617)**

Landscape with Farm,  
c. 1593–98

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in pale green and green

Collection of Georg Baselitz

# 115

## **Hendrick Goltzius (1558–1617)**

Coastal Scene with a Large  
Rock, c. 1593–98

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in pale green and green

Collection of Georg Baselitz

# 117

## **Hendrick Goltzius (1558–1617)**

Mars, c. 1589–90

Chiaroscuro woodcut printed from three blocks, the tone blocks in orange-brown and brown

Collection of Georg Baselitz

# 116

## **Hendrick Goltzius (1558–1617)**

Gillis van Breen, c. 1588

Chiaroscuro woodcut printed from three blocks, the tone blocks in ochre and brown

Collection of Georg Baselitz

**118**

**Hendrick Goltzius  
(1558–1617)**

Bacchus, c. 1589–90

Chiaroscuro woodcut printed from two blocks, the tone block in light brown

Collection of Georg Baselitz

**105**

**Hendrick Goltzius  
(1558–1617)**

Allegory of Time, Nature and  
Eternity (The Demiurge),  
c. 1588

Chiaroscuro woodcut printed from three blocks, the tone blocks in ochre and blue-green

Collection of Georg Baselitz

# 104

## **Hendrick Goltzius (1558–1617)**

Allegory of Time, Nature and  
Eternity (The Demiurge),  
c. 1588

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in beige and grey

Collection of Georg Baselitz

# 110

## **Hendrick Goltzius (1558–1617)**

Day (Helios), c. 1589–90

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in beige and green

Collection of Georg Baselitz



# 111



## Hendrick Goltzius (1558–1617)

### Night (Nyx), c. 1589–90

Chiaroscuro woodcut printed from three blocks, the tone blocks in beige and green

Collection of Georg Baselitz

In his series of paired gods and goddesses (see cats 106–11), Goltzius juxtaposes powerful, almost brutal male figures with beautiful and graceful female counterparts.

The gods also embody further opposites: Helios and Nyx represent day and night; Pluto and Proserpina stand in for both death and life, and summer and winter; while Oceanus and Thetis are figures of age and youth.

In these works the black line block is less prominent, and the tone block is of crucial importance for modelling: the shaded parts of Goltzius's figures are rendered with extensive use of the dark tone block. For the most part he forgoes detailed treatment of his backgrounds.

# **106**

## **Hendrick Goltzius (1558–1617)**

### **Oceanus, c. 1589–90**

Chiaroscuro woodcut printed from three blocks, the tone blocks in beige and green

Collection of Georg Baselitz

# 107

## **Hendrick Goltzius (1558–1617)**

Thetis, c. 1589–90

Chiaroscuro woodcut printed from three blocks, the tone blocks in beige and green

Collection of Georg Baselitz

# 108

## **Hendrick Goltzius (1558–1617)**

Pluto, c. 1589–90

Chiaroscuro woodcut printed from three blocks, the tone blocks in beige and green

Collection of Georg Baselitz



# 109

## **Hendrick Goltzius (1558–1617)**

### Proserpina, c. 1589–90

Chiaroscuro woodcut printed from three blocks, the  
tone blocks in brown

Collection of Georg Baselitz

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