

P indicate photograph of work passed to

THE RENAISSANCE

EXHIBITION AND SEMINAR

Art History Department for photographic
reference library. Ithaca May, 1966



THE AGNES ETHERINGTON ART CENTRE
QUEEN'S UNIVERSITY AT KINGSTON, ONTARIO

THE RENAISSANCE EXHIBITION AND SEMINAR

SEMINAR: January 14, 15 and 16, 1966. Details of the programme will be found on the inside of the back cover.

JANUARY 9, 1966

JANUARY 30, 1966

THE AGNES ETHERINGTON ART CENTRE
QUEEN'S UNIVERSITY AT KINGSTON, ONTARIO

PREFACE

Queen's University is presenting the second University seminar. The theme, *The Renaissance* will hopefully provoke a wide range of opinion as did last year's topic, *Romanticism*. The purposes of the seminar are once more to provide a subject that would be of interest to an undergraduate and general audience and to give scholars from various disciplines opportunity to discuss a period of common interest.

Several of the papers delivered at this year's session will again appear in the *Queen's Quarterly*.

We are indebted to the speakers, the members of the panel, to Dr. Waldo Smith for chairing the panel discussion and to Dr. Graham George, the general chairman of the seminar. We are especially grateful to Dr. George as he arranged to include the Montreal Brass Quintet on the seminar programme. We are indebted to Mr. Douglas Stewart who selected the drawings and prints for the exhibition, prepared the catalogue and provided the introduction to it. Mr. Ralph Allen has once more generously provided us with space in the Agnes Etherington Art Centre. The Art Centre has proven to be ideally suited to the needs of the seminar. Mr. Allen has designed the year's catalogue/programme and he and his staff, especially Frances K. Smith, have been responsible for attending to the innumerable details of the seminar and exhibition both during the initial and later stages of planning. This year we wish to thank Mr. H. P. Gundy for arranging a special display of Renaissance books in the Douglas Library to be exhibited during the period of the exhibition of drawings. Finally we wish to acknowledge the encouragement we received from Dean G. A. Harrower prior to and during the organization of this seminar.

J.-J.H.
G. E. F.

INTRODUCTION

This selection of drawings and prints being held in connection with the Renaissance Seminar requires some explanation, both as to its extent and its limitations. The visitor may be surprised, on the one hand by the late date of many of the exhibits, and on the other by the absence of many of the giants of the period — Raphael and Michelangelo, for example. Unfortunately, drawings by these masters, and in fact fifteenth and early sixteenth century drawings in general are extremely scarce, at any rate in North America. Had we confined the selection to works produced before about 1520 (the end of the Italian High Renaissance), it would have been a very small exhibition indeed.

Largely for this reason, it seemed advisable to extend the range of the exhibition to about the end of the sixteenth century. There is also some intellectual justification for this. The artistic period which succeeded the High Renaissance in Italy is usually labelled 'Mannerist'. Yet this term, while useful for characterizing certain schools during the later sixteenth century, is less satisfactory for others, notably Venice. Moreover it ignores the elements of continuity between the High Renaissance and the following period, e.g. the continued reverence for the art of classical antiquity, and for the art of the High Renaissance itself. For these and other reasons, at least one noted art-historian has recently pleaded for the revival of the term 'Late Renaissance' to describe this period.

Reverence for the art of classical antiquity was one of the most prominent characteristics of Renaissance art. Yet this seldom led to slavish copying, for the Renaissance sought to emulate the antique, not simply reproduce it. For example, in the late fifteenth-century portrait drawing attributed to Francesco Bonsignori (3), the profile form derives from antique medals, yet the detailed realism of the features and the costume is quite unclassical. Even the Marcantonio engraving (6) after an antique relief is not merely a copy, but rather a 'translation' of a piece of sculpture into pictorial terms of light and shade. Thus the Renaissance artist tempered his use of antique forms by the direct observation of nature.

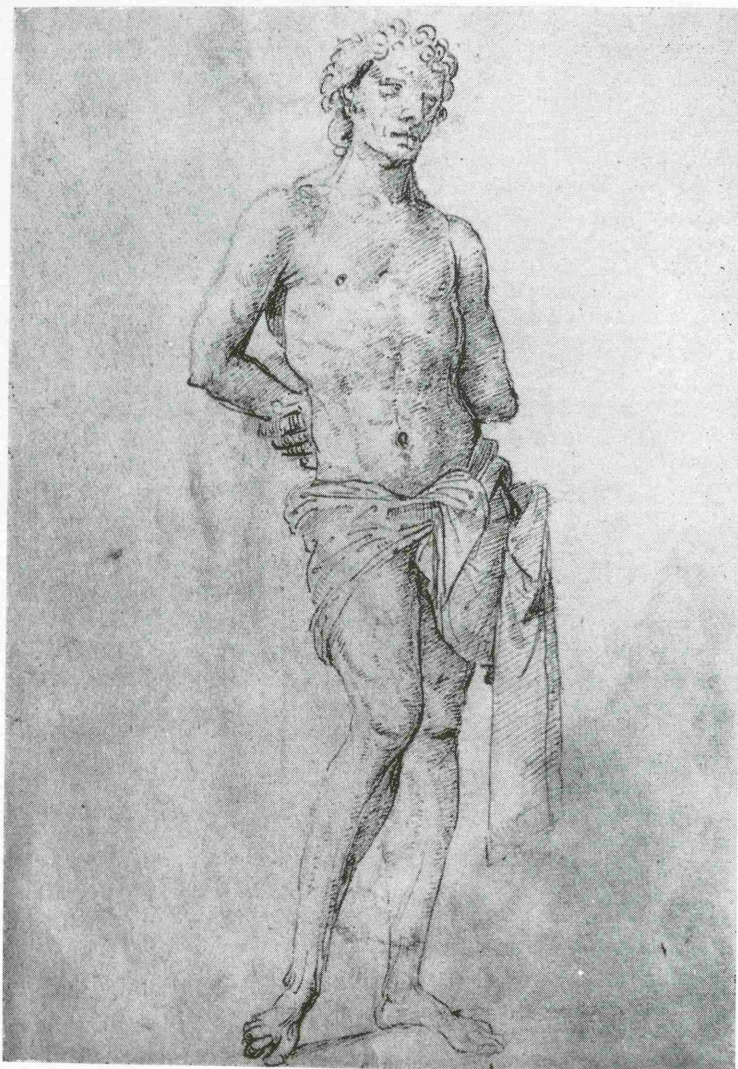
On the whole it was antique sculpture which exercised the greatest influence on the Renaissance artist, since so little classical painting survived. A rare exception was the famous series of 'grotesques' discovered in the Golden House of Nero, which were of particular inspiration for Raphael's assistant, Giovanni da Udine (7). In Giovanni's work, the human figure, animal and plant forms, and even small landscapes are woven together into patterns of exquisite delicacy and grace.

Nevertheless, in the work of most Italian artists, as in that of their classical predecessors, landscape and other natural phenomena generally play a subordinate role to the human figure. It was in the North, which was less subject to the influence of the antique, that these 'lower genres' achieved independent status (e.g. 28 and 31). Yet in stressing the 'humanism' of Italian art, and its debt to the antique, one must never forget that it had a deeply Christian bias. For the Church remained, directly and indirectly, one of the greatest patrons of art during the Renaissance.

In selecting this exhibition, an attempt has been made to show something of the achievements of Renaissance draughtsmanship and its wide range of schools and individual styles, and also the variety of its techniques and media. Most of the drawings are 'working' drawings, steps towards a final goal, such as a picture, a fresco, a tapestry. Where the exact purpose of a particular item is known, it is indicated in the catalogue. The attributions are those of the lenders.

The exhibits are drawn from Canadian and American collections. We are very grateful to all the galleries and institutions, listed in the catalogue, for the loan of their works. Special thanks must be given to Miss Kathleen Fenwick, Curator of Prints and Drawings of the National Gallery of Canada. Without her extremely generous response to our requests, it is fair to say that this exhibition would not have been possible.

J.D.S.



1

ITALY

ANDREA MANTEGNA 1431-1506

- 1 Recto: ST. SEBASTIAN, pen with brown ink and black chalk; (illus.)
Verso: STANDING MALE NUDE, pen and ink with wash, dated 1501;
10¹/₂" x 7¹/₄"
Collection: The Norman Mackenzie Art Gallery

By or after ANDREA MANTEGNA

- 2 THE DESCENT INTO HELL, engraving; 17³/₈" x 12³/₄"
Collection: The National Gallery of Canada

FRANCESCO BONSIGNORI c. 1455-1519 (attributed to)

- 3 PROFILE OF A MIDDLE-AGED MAN WEARING A CAP, metal-point on
prepared grey surface; 5¹³/₁₆" x 5³/₈"
Collection: The National Gallery of Canada

RAFFAELLINO DEL GARBO (DE' CARLI, DE CAPPONIBUS)

c. 1466-1524

- 4 THE APOSTLE ST. PHILIP, pen and brown ink and brown wash on a pink-tinted
ground, heightened with white; 9¹/₈" x 4¹/₄"
Collection: The National Gallery of Canada

GIOVANNI BAZZI (called SODOMA) 1477-1549

- 5 VIRGIN AND ST. ANNE, after Leonardo's VIRGIN AND ST. ANNE WITH THE
INFANTS CHRIST AND ST. JOHN THE BAPTIST, black chalk; 13" x 17" (illus.)
Collection: The Norman Mackenzie Art Gallery

MARCANTONIO RAIMONDI c. 1480 - c. 1530

- 6 TWO SATYRS CARRYING A CHILD, engraving; 6¹/₈" x 7¹/₈"
After a relief in the Naples Museum.
Collection: The National Gallery of Canada

GIOVANNI NANNI DA UDINE 1487-1564

- 7 ARABESQUE, pen, brown ink and brown wash; 12³/₄" x 15³/₄"; c. 1530 (illus.)
Collection: The Montreal Museum of Fine Arts; purchase 1919, John D. Tempest
Bequest.

ANDREA SOLARIO active 1495, died 1524

- 8 HEAD OF CHRIST, chalk drawing; 7¹/₈" x 7³/₈"
Collection: The Art Gallery of Toronto; gift from Corporation's Subscription
Fund, 1961



5

ANONYMOUS 15th century

- 9 ANGEL WITH CHALICE, pen and brown ink and wash; $13\frac{3}{4}'' \times 6''$
Collection: The Norman Mackenzie Art Gallery

ANONYMOUS late 15th century

- 10 GROUP OF CHERUBS AT PLAY, pen with brown ink and wash, red highlights;
 $8\frac{1}{4}'' \times 15\frac{3}{4}''$
Collection: The Norman Mackenzie Art Gallery

School of GIULIO ROMANO c. 1499-1546

- 11 HAND AND DRAPERY, tempera in colours; $11'' \times 7''$
Fragment of a cartoon for the tapestry of the "Massacre of the Innocents"
Collection: The National Gallery of Canada

PARMIGIANINO (FRANCESCO MAZZOLA called) 1503-1540

- 12 THE VIRGIN WITH THE CHILD SUPPORTED BY AN ANGEL, SEATED IN FRONT OF A TEMPLE; A SAINT STANDING ON THE RIGHT, pen and brown ink and brown wash, heightened with white; $7\frac{3}{4}'' \times 4\frac{3}{8}''$ (illus.)
Study for the painting, now in the Uffizi Gallery, Florence, known as the "Madonna dal collo lungo".
- 13 NYMPHS BATHING, chiaroscuro woodcut (by UGO DA CARPI) from the drawing in the Uffizi, Florence; $12'' \times 8\frac{1}{4}''$
Collection: The National Gallery of Canada

FRANCESCO SALVIATI 1510-1563 (attributed to)

- 14 DESIGN FOR A ROOM IN THE VATICAN, pen and brown ink with blue-grey wash, blue-grey and ochre borders; $9'' \times 13''$
Collection: The Norman Mackenzie Art Gallery

BASSANO (JACOPO DA PONTE called) 1510/15-1592

- 15 THE PRESENTATION OF THE VIRGIN, coloured chalks on blue-grey paper; $20\frac{3}{8}'' \times 15\frac{1}{2}''$
- 16 STUDIES OF LEGS AND HANDS, red, black and white chalk on buff (probably once blue) paper; $8'' \times 11\frac{11}{16}''$
Collection: The National Gallery of Canada

BERNARDINO CAMPI 1522-1590/95 (attributed to)

- 17 Recto: THE VIRGIN AND CHILD AND SMALLER SKETCHES OF THE VIRGIN AND CHILD WITH THE INFANT ST. JOHN AND OF MUTIUS SCAEVOLA (illus.)
Verso: THIRTEEN COMPLETE OR PARTIAL STUDIES OF WOMEN'S HEADS, pen and brown ink over black chalk; $8\frac{1}{16}'' \times 5\frac{7}{16}''$
Collection: The National Gallery of Canada

LUCA CAMBIASO (called LUCHETTO) 1527-1585

- 18 NUDE WINGED WOMAN, pen and brown ink and brown wash; $13\frac{1}{4}'' \times 7\frac{3}{4}''$
Seems to be a study for the figure of Psyche in a ceiling fresco in the Palazzo Grillo, Genoa. (illus.)
Collection: The National Gallery of Canada
- 19 STUDY OF A MAN SEATED, pen, brown ink and wash; $10\frac{13}{16}'' \times 7\frac{3}{8}''$, pendentive shape.
Possibly a study for one of the frescoes in the Palazzo Grillo, Genoa.
Collection: The Art Gallery of Toronto; gift of Mrs. R. Y. Eaton, 1964

GIROLAMO MUZIANO 1528-1592

- 20 THE MARRIAGE OF THE VIRGIN, black chalk; $15\frac{3}{4}'' \times 14\frac{3}{8}''$
Private Collection

ANDREA BOSCOLI 1550-1606

- 21 THE WAY TO CALVARY, pen and brown ink and brown wash over black chalk; $9\frac{3}{16}$ " x $12\frac{1}{16}$ "
Collection: Yale University Art Gallery; University purchase, Everett V. Meeks, B.A. 1901, Fund.

JACOPO CHIMENTI DA EMPOLI c. 1554-1640

- 22 BISHOP STANDING, black chalk, heightened with white; $15\frac{1}{2}$ " x $7\frac{3}{4}$ "
Collection: The National Gallery of Canada

DOMENICO CRESTI (called IL PASSIGNANO) c. 1560-1636

- 23 DISTRIBUTION OF ALMS IN A RELIGIOUS FRATERNITY, pen and ink and wash; $7\frac{7}{16}$ " x $4\frac{13}{16}$ "
Collection: The Art Gallery of Toronto; purchase, 1964

TUSCAN SCHOOL c. 1550-1560

- 24 HOLY FAMILY, brush drawing in brown on a brown prepared ground, heightened with white; $10\frac{1}{4}$ " x $8\frac{1}{4}$ "
Collection: The Montreal Museum of Fine Arts; gift of Dr. J. G. Adami, 1919

VENETIAN SCHOOL c. 1580-1590

- 25 PREACHING OF ST. JOHN THE BAPTIST, pen, brown ink and brown wash, heightened with white; $7\frac{1}{2}$ " x $11\frac{5}{8}$ "
Collection: The Montreal Museum of Fine Arts; purchase 1919, John D. Tempest Bequest

THE NETHERLANDS

FRANCISCUS HOGENBERG c. 1540 - c. 1590 (attributed to)

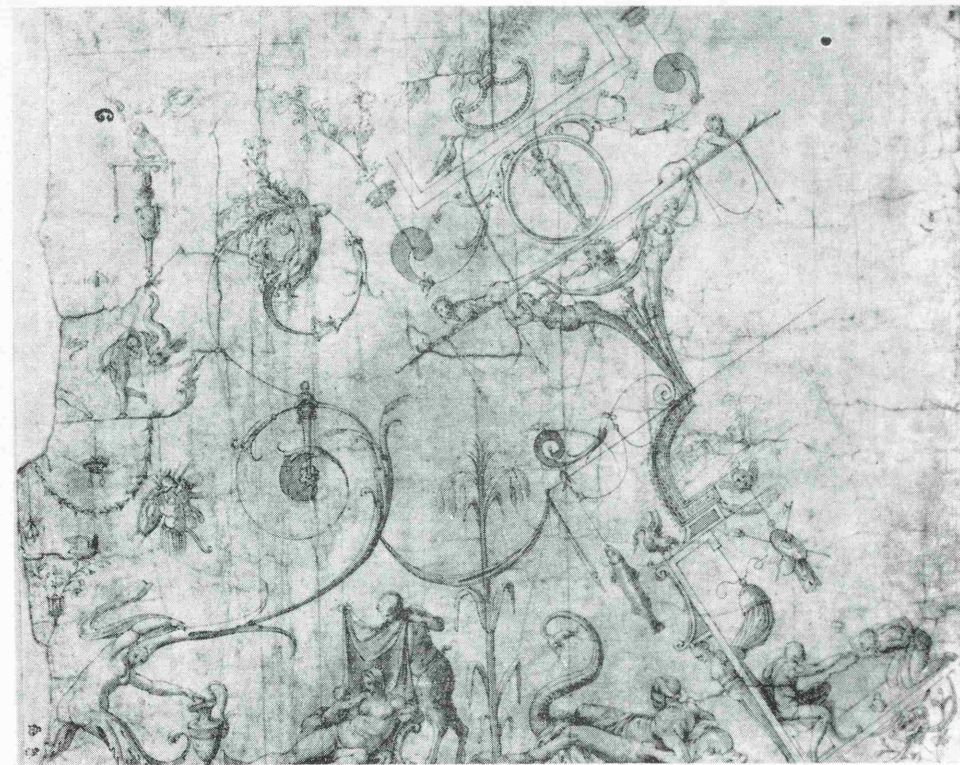
- 26 Recto: THE STORMING OF THE CASTLE OF LOVENSTEIN, pen and brown ink
Verso: HEAD OF A BEARDED MAN, red chalk; $6\frac{3}{4}$ " x $9\frac{1}{16}$ "
Collection: The National Gallery of Canada

ABRAHAM BLOEMAERT 1564-1651

- 27 THE FOUR SEASONS, pen and ink; $5\frac{5}{8}$ " x $11\frac{1}{2}$ "
Collection: The Winnipeg Art Gallery

JOOS DE MOMPER 1564-1635

- 28 MOUNTAIN LANDSCAPE, point of the brush and brown and blue wash; $10\frac{1}{4}$ " x $15\frac{11}{16}$ "
Collection: The National Gallery of Canada



7

GERMANY

GERMAN SCHOOL c. 1475

- 29 YOUNG WOMAN SURROUNDED BY ORNAMENTS AND SCROLLS, pen and ink and wash, heightened with white on pink prepared paper; $10\frac{1}{2}$ " x $6\frac{7}{8}$ "
Collection: The Montreal Museum of Fine Arts; gift of L. V. Randall in honour of the 80th birthday of F. Cleveland Morgan 1962

ALBRECHT DURER 1471-1528

- 30 THE WHORE OF BABYLON (from the Apocalypse), woodcut; $15\frac{1}{4}$ " x 11"
Collection: The National Gallery of Canada

GERMAN SCHOOL c. 1510

- 31 A FALCON ON A PERCH, pen and ink and watercolour; $8\frac{1}{2}$ " x $3\frac{1}{2}$ "
Collection: The National Gallery of Canada



HANS HOLBEIN THE YOUNGER 1497/8-1543

- P
32 CHRIST IN THE TOMB, silver point, heightened with white on blue ground paper, 5" x 11¹/₂" 1521
Most probably the original sketch for the painting in the Basel Museum
Collection: The Winnipeg Art Gallery

ERASMUS HORNICK died after 1582

- 33 DESIGN FOR SALVER ON A STEM WITH A SEPARATE DRAWING OF ITS INTERIOR, pen and ink and grey and yellow wash; 16³/₈" x 11³/₈"
Collection: The National Gallery of Canada

FRANCE

FRANCOIS QUESNEL 1543-1619 (attributed to)

- 34 HEAD OF A YOUNG BEARDED MAN WEARING A BROAD COLLAR, black, brown and red chalk; 10³/₄" x 8¹/₈"
Collection: The National Gallery of Canada

School of FONTAINEBLEAU 16th century

- P
35 THREE PROFILE HEADS: TWO MEN AND A SATYR, pen and brown ink; head at left has been pricked for transfer; 11³/₁₆" x 8⁵/₁₆"
Collection: Yale University Art Gallery; University purchase, Everett V. Meeks, B.A. 1901, Fund

ENGLAND

ANONYMOUS 16th century

- 36 PORTRAIT OF QUEEN ELIZABETH, engraving; 13³/₄" x 10"
Collection: The National Gallery of Canada

THE RENAISSANCE

JANUARY 14, 15 and 16, 1966

SEMINAR PROGRAMME

FRIDAY, JANUARY 14

3:00 p.m. Dr. John Webster Grant: THE RENAISSANCE AND THE BIBLE

8:30 p.m. CONCERT: MUSIC OF THE RENAISSANCE PERIOD
MONTREAL BRASS QUINTET (In Dunning Hall Auditorium)

SATURDAY, JANUARY 15

9:45 a.m. Mr. J. K. McDonald: HUMANISM AND RENASCENCE IN ITALY

11:00 a.m. Dr. W. H. Evans: THE FRENCH RENAISSANCE: HUMANISM
AND POETRY

2:00 p.m. Mr. W. J. Barnes: IRONY AND THE ENGLISH APPREHENSION
OF RENEWAL

3:15 p.m. Dr. Philippe Verdier: PERSPECTIVE AND OTHER SYMBOLICAL
VALUES IN THE ART OF THE QUATTROCENTO

SUNDAY, JANUARY 16

3:00 p.m. PANEL DISCUSSION: THE RENAISSANCE

Dr. W. E. L. Smith, Chairman

Mr. G. F. Cowley

Dr. Hans Eichner

Dr. Glen Shortliffe

Dr. George Whalley

Dr. Graham George is General Chairman of the Seminar

The seminar will be held in the main gallery of the Agnes Etherington Art Centre, with the exception of the concert on Friday, January 14 at 8:30 p.m. which will be in Dunning Hall, and for which tickets should be obtained. All sessions in the Art Centre are open to all. Coffee will be served following the afternoon papers on Friday, Saturday and Sunday.

A special exhibition of Renaissance books is on display in the Douglas Library until the end of January.

The cover illustration is "Nude Winged Woman" by LUCA CAMBIASO, catalogue number 18, from the collection of The National Gallery of Canada, Ottawa.



LENDERS

The National Gallery of Canada

The Art Gallery of Toronto

The Montreal Museum of Fine Arts

The Norman Mackenzie Art Gallery

The Winnipeg Art Gallery

Yale University Art Gallery

A Private Collection