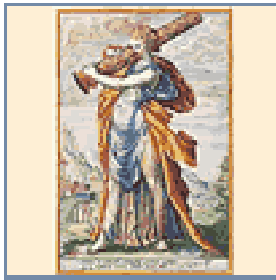


Curricular Connections: Painted Prints for Teachers

The art in *Painted Prints: The Revelation of Color* offers a wealth of stories and information that can be easily linked to subjects taught in schools. This teacher guide, *Curricular Connections*, demonstrates how teachers can use six of the prints on the *Painted Prints* web site to pursue topics in literature, history, biography, foreign language, astronomy, religion, mass communication, and art criticism.

Each print is introduced by a series of observation questions that focus students' attention on details they might easily overlook. The *zoom feature* on selected prints encourages students to explore the prints at very close range. Teachers may wish to *print out* multiple copies of the prints so that students might have a reproduction close at hand during class discussions.

Enrichment materials provide historical background, biographical information, explanation of symbols, and summaries of narratives to deepen the students' understanding of each print and help them relate the content to their own lives. Links to related web sites encourage further investigation.



I. A Virtue Personified
Fortitude, 1597

This print is a superb example of the way a literary device such as *personification* can be used in the visual arts. The written material includes a discussion of the *attributes* that identify personifications of the Seven Virtues and Seven Vices.



II. Spectacular News
Comet over Nuremberg, 1580

A *broadsheet*, made possible by the invention of the printing press, illustrates a system of mass communication used centuries before the appearance of radio, television, and the Internet. Students will learn why sixteenth-century viewers feared the comets for religious reasons, and how modern scientists explain comets today. The lengthy inscription is a fine example of old German script.

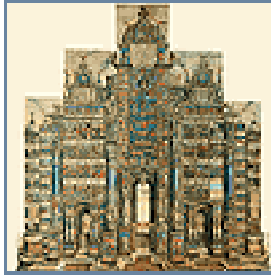


III. Two Views of a Scholarly Saint

St. Jerome in his Study, 1514

St. Jerome Reading in the Desert, 1565

A biographical account of the life of the scholarly St. Jerome sheds light on several aspects of each print that are based in fact and other aspects which are based in legend. Students may discuss whether the success of a work of art depends on its close adherence to historical fact.



IV. Meet Maximilian

Portrait of Emperor Maximilian I, 1519

The Triumphal Arch of Emperor Maximilian I, 1515-1517

A study of Holy Roman Emperor Maximilian and his triumphal arch provides insight into the forces that drive some kings and emperors towards seeking ever-greater power and prestige. Through the charismatic personality of Emperor Maximilian I, students can experience a ruler's all-consuming passion for lofty ancestry, titles, property, and fame.



V. A Morality Story

Sorgheloos, 1541

A parable about a reckless young man named Careless, whose spendthrift behavior with two companions named Wealth and Ease leads to his ultimate downfall. The story provides an engrossing framework for discussion of concepts such as narrative sequence, characters, setting, plot, and point of view.

The Baltimore Museum of Art welcomes your interest in its ongoing programs of School Tours and Teacher Services. The Museum's *Teachers & Schools Program Guide 2002-2003* describes tour topics and lists teacher packets available for loan. To receive your copy, please contact Linda Andre at Landre@artbma.org or 410-396-6322.

A Virtue Personified

Fortitude, 1597



LOOKING at *Fortitude*

A woman carrying a heavy pillar is not an everyday sight.

Who is she?

What makes her look strong?

Fortitude
1597

From the Virtues

Jacob Matham

Dutch, 1571-1631

After Hendrick Goltzius

Dutch, 1558-1617

and

Monogrammist M.Ö.

German, late sixteenth century

Signed "M.Ö. 1598"

Engraving with transparent washes and body colors, highlighted with gold and silver
Rijksmuseum, Amsterdam

Pose

- Is the woman straining under the weight of this pillar? Or is she bearing the burden easily?
- How does the woman's stance suggest that she is able to support a great weight? Would she be able to balance a large, heavy column on her shoulder if her feet were close together?

Clothing

- The woman wears three garments: an orange cloak, a blue tunic, and a lavender gown. Which garment makes the woman's body appear to be much larger and mightier than it really is?
- Which fabric is so sheer that it reveals the lines of the woman's body underneath? Do the woman's legs appear shapely? Or do they resemble strong pillars?
- Which fabric hangs in vertical folds (like the *fluting* on a classical column)?

Point of View

- If you were standing next to this woman, would she be taller or shorter than you?
- Which part of her body would be at your eye level: her face, shoulder, waist, knees, or toes?

Foreground/Background

- How much of the woman's body is seen against the sky above the mountaintops? Would she appear as mighty if she were seen against a backdrop of tall trees?
- Compare the size of the woman's foot to the size of one of the houses.

What is a PERSONIFICATION?

If you were a bookish person who lived in the sixteenth century and enjoyed looking at prints, you would easily recognize that ***Fortitude* is a personification of Strength.**

In art, a **personification** may be a human figure that represents a *moral quality*, a *physical condition*, or a *place* rather than a real person.

- *Moral Quality*: A woman in fancy clothes, peering at herself in a mirror could be a personification of vanity.
- *Physical Condition*: A shivering woman with icicles for hair could be a personification of cold.
- *Place*: A muscular man sitting on a sea monster might personify the ocean.

What is an ATTRIBUTE?

Personifications often hold objects (or wear pieces of clothing) that help us identify who they are and what they stand for. Such an object or piece of clothing is called an **attribute**.

- VANITY'S attribute may be a MIRROR.
- CUPID'S attribute is an ARROW

Fortitude's attribute is a pillar.

Carrying a marble pillar around is something that most of us will never have to do.

However, at certain times in our lives, we bear burdens that seem very heavy. These challenges require resilience, guts, staying power, grit, stamina, and determination.

Fortitude appears to be a person who is coping well under difficult circumstances. Not only is she carrying her burden with apparent ease, but her strong columnar legs and the "fluted" folds of her gown suggest that she has become a solid, steadfast pillar herself.

DISCUSSION

The Latin inscription at the bottom of the print is a commentary on the meaning of *Fortitude*. The first word of the inscription is *Fortis*, from which the English word "fortitude" is derived. It means *strong, brave, powerful, robust, steadfast, courageous, and valiant*. In everyday contemporary English, the word *fortitude* suggests the ability to stand up to difficulty.

What kind of situation in your life might require:

- *Physical* fortitude?
- *Emotional* fortitude?
- *Moral* fortitude?

Write an essay about an experience in your own life that required fortitude.

The Seven Virtues and the Seven Vices

Fortitude is one of the Seven Virtues. Long ago, ancient Greek philosophers and medieval theologians pondered the question of good and bad behavior. They made lists of men's (and women's) admirable and not-so-admirable traits. These lists of personal strengths and flaws became known as the Seven Virtues and Seven Vices.

Many artists have used **personification** as a device to represent the Seven Virtues and the Seven Vices. Each of the Virtues and Vices has his or her well-known **attribute** that viewers will be able to identify easily.

DISCUSSION

Hendrick Goltzius, a Dutch artist who drew the image of *Fortitude*, made several series of the Seven Virtues and the Seven Vices. The fourteen Virtues and Vices are listed below in alphabetical order along with the attributes that Goltzius used.

- Discuss the meaning of each word, and determine whether it is a “virtue” or a “vice.”
- Discuss whether the traditional attribute of each is appropriate.
- Suggest some modern attributes that might serve equally well.
- Design your own PERSONIFICATION OF A VIRTUE OR VICE. You can use one of the traditional attributes listed below, or make up your own.

	Attribute	Virtue or Vice?
Anger	Drawn sword	
Avarice	Treasures	
Charity	Little children	
Envy	Serpent devouring a heart	
Faith	Bible and crucifix	
Fortitude	Pillar	
Gluttony	Plate of food	
Hope	Anchor, shackles; eyes looking into the distance	
Justice	Pair of scales; blindfold	
Lust	Exposed breast	
Pride or Vanity	Mirror, fancy clothing	
Prudence	Two snakes	
Sloth	Snail	

Spectacular News

Comet over Nuremberg, 1580



LOOKING at Comet over Nuremberg

In October 1580, the people of Nuremberg, Germany witnessed a spectacular event. People gathered in the field outside the walled city to look at the sky in wonder.

Use the **Zoom** feature on the web site to study the print up close (click the link below).

http://artbma.org/paintedprints/html/pp03_flash.html

Comet over Nuremberg, October 1580

Hans Mack

German, active Nuremberg, c. 1536-1585

Woodcut with transparent washes and body colors, applied through stencils and freehand, highlighted with gold and silver

Germanisches Nationalmuseum, Nuremberg

The Print

- What makes this print look like a newspaper?
- Which part of the script seems to be the headline?
- Zoom in on the upper right corner. Can you recognize any words in the headline?

The People of Nuremberg

- Zoom in on the people who have gathered out in the field.
- Which people are farmers? What farm implements are they holding?
- Which people are middleclass merchants? How does their clothing differ from the farmers' clothes?
- Which people are well-to do aristocrats? How does their size in the picture correspond to their place in society?
- What are the people pointing to? Are they just looking? Or are they talking with each other about what they see?

The Sky over Nuremberg

- What makes this sky look different from an ordinary starry sky?
- In which direction is the big star moving?
- How do the clouds activate the entire sky?
- Zoom in to find stars painted with gold paint.

More→

The City of Nuremberg

- Zoom in to explore the city.
- Find the wall that encircles the city. The wall was built in the 14th and 15th centuries. The wall is about 3-1/2 miles around, 22 feet high, and 3 feet thick. A red tiled roof creates a covered walkway over the wall.
- Find the towers placed at intervals along the wall. The towers allowed guards to observe approaching enemies and throw things down upon them.
- Find the castle, high above the rest of the city and the round tower that guards the main gate.
- Find several church steeples.
- Find the red tile roofs of the houses. The houses are packed tightly together inside the wall along crooked streets and narrow alleys.

For a detailed view of Nuremberg in 1493, see:

http://historic-cities.huji.ac.il/germany/nuremberg/maps/schedel_1493_C_b.jpg

Click on high resolution.

For a map of Nuremberg showing the wall that encircles the city, see:

http://www.lib.utexas.edu/maps/historical/nuremberg_1858.jpg

More→

A BROADSHEET SPREADS A DIRE MESSAGE ALONG WITH THE NEWS

Four hundred twenty-two years ago in 1580, there was no radio, no television, and certainly no Internet to spread the daily news. But there were advanced printing presses that were capable of printing pictures and text together on the same page. The presses could mass-produce hundreds or even thousands of flyers called *broadsheets* that spread news and pictures of important events.

The **headline** on this *broadsheet* tells of a **comet** that appeared over the city of Nuremberg, Germany in 1580. The headline (loosely translated) says that the broadsheet serves as *a memento and a warning about the shining Comet that first appeared in this month of October in the current 80th year.*

A MEMENTO

It is easy to understand why the citizens of Nuremberg would purchase the broadsheet as a *memento* of a marvelous gold comet moving across their sky. Even today, the appearance of a comet can be a special and spectacular event.

A WARNING

The broadsheet also serves as a *warning* that the blazing comet is an omen of impending disaster sent by an angry God. The text tells readers that *the comet will cause violent storms with severe wind, drought, and poisonous air. Crops will be deformed...*

The text insists that citizens must repent their sins before calamity strikes. Since the picture shows aristocrats, merchants, and farmers together out in the field it seems that the warning pertains to people of all walks of life. This was probably not the first time that the citizens of Nuremberg had received such warnings. Other broadsheets of the time relayed frightening images and dire warnings about hail, lightning flashes, storms, floods, fire, earthquake, northern lights, mirages, and strange cloud formations. Unable to explain these natural events, most 16th-century sky watchers interpreted them all as signs from an angry God.

DISCUSSION

Does *Comet Over Nuremberg* depend on the text for its meaning? What aspects of the image can you understand even if you can't read the words? What aspects of the image are lost to you without a verbal explanation?

If television had been invented in the 16th century, how might this same information have been designed for TV news? Would there be interviews with spectators, astronomers, and church leaders? Telescopic views of the comet? Panel discussions about what it all means?

More→

COMETS

What did **16th century astronomers** know about comets?

The text of the *Comet over Nuremberg* broadsheet offers readers no scientific explanation of the comet. But in 1580, there *was* a small group of serious astronomers who observed comets and tried to figure out whether a comet or the moon was closer to the earth. This was a difficult question because at the time that the comet appeared over Nuremberg, the telescope had not yet been invented.

One of the astronomers was a Danish scientist named Tycho Brahe (1546-1601) who made many attempts to calculate the size and position of comets with his naked eye. Records show that on October 10, 1580, Tycho Brahe observed the comet that appears on the *Comet over Nuremberg* broadsheet. He followed it until November 25, and then saw it again in December. Even without the use of a telescope, Brahe was able to conclude that the comet was farther away than the Moon.

What do **modern astronomers** know about comets?

The word *comet* is derived from a Greek word that means “long-haired.” Modern scientists know that this “long-haired star” is really a body of particles of dust, rock, ice, and gas that orbits the sun as a permanent member of the solar system.

This “dirty snowball,” as one scientist called it, travels in an elliptical (rather than circular) orbit so that its distance from the sun varies. When the comet is far from the sun, it has no tail. But as it approaches the warm sun, its ice particles begin to vaporize. The dust particles that had been contained by the ice are released and sent flying. The result is a long gleaming tail that streams out behind the comet’s bright cloudy head. The tail may extend to a length of over 100,000,000 miles. Comets may be visible on earth for a time period varying from a few days to several months.

ACTIVITY

Compare the comet in *Comet over Nuremberg* with photographs of actual comets. You can locate many photographs of comets on the Internet. Try www.jpl.nasa.gov/comet/index.html for a start.

Two Views of a Scholarly Saint

St. Jerome in his Study, 1514

St. Jerome Reading in the Desert, 1565

LOOKING at *St. Jerome*

For hundreds of years, St. Jerome has been a favorite subject for artists. Some artists chose to depict the saint as a hermit in the desert; others prefer to show him as a scholar in his study.

St. Jerome was a 4th century scholar who could speak, write, and read Latin, Greek, and Hebrew. He used his knowledge to translate the New Testament gospels and all books of the Old Testament into Latin, the language used by the educated elite. The project took him twenty years.

In both prints of St. Jerome, a LION keeps the scholar company. According to legend, the lion came limping up to St. Jerome when he lived as a hermit in the desert. Unafraid, St. Jerome carefully removed a thorn from the lion's paw. The grateful lion remained with the saint and became his loyal companion.

St. Jerome in His Study



Saint Jerome is bent over his desk, thoroughly absorbed in his work in his quiet, peaceful study. [Zoom in to look for these objects in the study:](#)

http://artbma.org/paintedprints/html/pp05_flash.html

Bible and scholarly books

Cardinal's hat

Candlestick

Crucifix

Cushions

Dog

Gourd

Hourglass

Lion

Sandals

Skull

Albrecht Dürer's monogram and 1514 date on the floor

The monogram of the colorist D:R: on the step

St. Jerome in his Study
1514

Albrecht Dürer
German, 1471-1528
and

Domenicus Rottenhammer
German, active c. 1594-1640
Signed "D.R."

Engraving with transparent washes and body colors, highlighted with gold
Kunstsammlungen der Veste Coburg, Germany

St. Jerome Reading in the Desert



St. Jerome is reading his Bible outdoors in a mountainous landscape. [Zoom in to look for these objects surrounding St. Jerome outdoors:](http://artbma.org/paintedprints/html/pp07_flash.html) http://artbma.org/paintedprints/html/pp07_flash.html

Bible and scholarly books

Bird

Crucifix

Hourglass

Lion

Skull

Squirrel

St. Jerome Reading in the Desert

1565

Cornelis Cort - Dutch, c. 1533-1578

After Titian

Italian, c. 1490-1576

and

Georg Mack the Elder

German, active Nuremberg, c. 1556-1601

Signed "GM 1579"

Engraving with transparent washes and body colors, highlighted with gold and silver

British Museum, London

Which four objects appear in BOTH *St. Jerome Reading in the Desert* and *St. Jerome in his Study*?

Which of these objects is a symbol of the passage of time?

Which object is a symbol of the idea that all of life must come to an end?

ACTIVITY

Compare numerous images of St. Jerome by many different artists. Look online for "Gallery of Images of Saint Jerome" at www.catholic-forum.com/saints/stj06002.htm

Who was St. Jerome?

How did he become a scholar?

Where did he meditate and pursue his studies?

According to historians, a rock-hewn monastery cell in Bethlehem was the place where St. Jerome did his most important scholarly work during the 4th century.

However

- Albrecht Dürer placed the scholarly St. Jerome in a room that could have easily belonged to a German 16th-century middle-class burgher.
- Cort placed St. Jerome in a wild mountain landscape.

Discussion

- Read about St. Jerome's life on the next pages. Then discuss what aspects of St. Jerome's life Dürer and Cort chose to depict.

St. Jerome's Life Story

EARLY LIFE

The scholar known as St. Jerome was born about 342 A.D. in Stridon, a small town in north Italy near today's Italian-Yugoslavian border. His Christian father sent him to Rome to receive a classical education. Jerome became fluent in the Greek and Latin languages and took great pleasure in reading classical literature.

STUDY AND TRAVEL

In Rome, Jerome encountered a pleasure-loving society, and drifted somewhat from the strict piety of his upbringing. On Sundays, he and his friends went underground into the Roman catacombs, where the remains of Christian martyrs and Apostles were buried. Jerome, already skilled in language, enjoyed deciphering the inscriptions on the tombs. While in Rome, Jerome was baptized by the Pope.

After three years of classical education in Rome, Jerome devoted himself to theological studies and came to enjoy intellectual discussion and argument. Finally, in his mid-thirties, Jerome sought solitude in the desert of Chalcis in Syria, where hermits and monks went to meditate.

A HERMIT IN THE SYRIAN DESERT

Jerome entered the desert with three companions. Two soon died, and one returned to the West, but Jerome remained for four or five years. His writings say that he lived *in the remotest part of a wild and stony desert...burnt up with the heat of the sun... with no other company but scorpions and wild beasts....*

Jerome fought off many attacks of illness, and tried to tame his temptations with brutal fasting. In the end it was his intellect that helped him do battle with his personal devils. *"When my soul was on fire with wicked thoughts, as a last resort I became a pupil to a monk who had been a Jew...."*

There in the desert, Jerome learned the Hebrew alphabet and began his study of the Hebrew Scriptures. His command of the Hebrew language would serve him well in later years.

TRANSLATOR FOR THE POPE

When Jerome emerged from the desert, he became a priest and within two years was back in Rome, serving as secretary to the Pope. The Pope recognized Jerome's special aptitude for language and asked him to undertake the enormous task of translating the Gospels of the New Testament from Greek into Latin.

Translations already existed, but the Pope thought they were all flawed by "wrong copying, clumsy correction, and careless interpolations." Since Latin was replacing Greek as the common language throughout the vast Roman Empire, Greek Bibles were no longer sufficient for reaching all Christians. There was an urgent need for an accurate Latin version.

The forty-year old Jerome was prepared to take up the challenge.

- He was "trilingual," with a strong command of Greek, Latin, and Hebrew.
- He had studied the Latin classics with a famous Latin grammarian as a young man.
- He was a devout Christian who had personal attachment to the Gospels.

Jerome carried out his charge superbly and impressed everyone with his great learning and his exquisite control over the language of the Gospels. However, he had difficulty controlling his own sharp tongue in the presence of self-absorbed, vain people.

He mocked Christian clerics who seemed overly concerned with the appearance of their beards.

- *If there's any holiness in a beard, he said, none is holier than a goat."*
- He made scathing remarks about older women who try to look young and *load their heads with other people's hair.*
- He belittled worldly women who *paint their cheeks with rouge and their eyelids with antimony, whose plastered faces, too white for human beings, look like idols; and if in a moment of forgetfulness they shed a tear, it makes a furrow where it rolls down the painted cheek...*

A SCHOLAR IN A BETHLEHEM CAVE

Jerome's harsh criticisms offended many people. Facing growing resentment and ill will in Rome, Jerome moved to Bethlehem. He lived in a large cave near Christ's birthplace and devoted himself to a life of asceticism and study. **It was in this cave in Bethlehem that Jerome completed the translation of most of the Old Testament books from Hebrew into Latin.**

Jerome pursued his scholarship in his cave in Bethlehem for thirty-four years until his death in 420 A.D. Unlike earlier translators, Jerome brought geographical considerations into his research and used archaeological findings to clarify the meaning of the words of the Old Testament.

Today Jerome is acknowledged to be the greatest Biblical scholar of the early Christian Church and is recognized as the patron saint of archeologists, archivists, Bible scholars, librarians, students, and translators. The ultimate tribute to St. Jerome's scholarship came from theologian St. Augustine who said, *What Jerome is ignorant of, no man has ever known.*

DISCUSSION

- To what extent might Jerome's desert (in Cort's print) resemble an actual desert in Syria, which Jerome himself described as *a wild and stony desert...burnt up with the heat of the scorching sun?*
- To what extent might Jerome's study (in Dürer's print) resemble a cave in Bethlehem where St. Jerome did his scholarly work?
- To what extent should we judge an artwork on the basis of how well it reflects historical facts?
- To what extent should we allow the artist some leeway in the manner that he chooses to present the story?

Meet Maximilian

- *Portrait of Emperor Maximilian I*, 1519
- *The Triumphal Arch of Emperor Maximilian I*, 1515-1517



Portrait of Emperor Maximilian I
c. 1519
Albrecht Dürer
German, 1471-1528
and
Unidentified colorist
Woodcut with transparent washes
Staatliche Museen zu Berlin, Kupferstichkabinett

Five hundred years ago, Maximilian reigned as emperor of Germany and the surrounding lands of the Holy Roman Empire. He was a man of enormous ego and ambition who wanted more than anything else to be remembered as the equal of the great emperors of ancient Rome.

If Maximilian I were alive today, he would be delighted to know that people all over the world could view his portrait on the Internet. Like many powerful rulers, Maximilian thrived on being in the public view.

When Maximilian held power, celebrity and fame were not easy to arrange. There was no television to bring a ruler's image into people's homes. There was no radio to transmit his speeches. There was, however, a new invention called the *printing press*, which was capable of producing many thousands of inexpensive pictures printed from woodblocks on cheap paper.

Maximilian loved inventions, and realized the enormous potential of the printing press to publicize his success as a ruler. Just as today's leaders make arrangements with photographers to create a complimentary and flattering *photo-op*, Maximilian invited distinguished artists to produce prints that celebrated his achievements. Such prints were distributed far and wide throughout his realm.

In 1518, Maximilian invited the distinguished German artist Albrecht Dürer to sketch an informal portrait, "high up in his little room in the castle." When Maximilian died the following year at age sixty, Dürer cut a woodblock based on the sketch he had made. The inscription, in Latin, is a final memorial tribute to Maximilian:

Imperator Caesar Diuus Maximilianus Pius Felix Augustus

*(Maximilian, risen to heaven, supreme commander and emperor,
godly, successful, and majestic.)*

Maximilian's memorial print was reproduced in huge numbers and distributed far and wide throughout the Empire. Many of the prints were painted in bright colors by print colorists. The colored versions often fetched higher prices than the original black-and-white prints.

Looking at Maximilian

Two different colorists painted the two portraits of Maximilian below. The two prints are virtually identical underneath the paint.

The print with the green background was painted shortly after Maximilian's death.

The print with the blue background was painted about 200 years later.

Compare the two portraits.

What differences do you find in the colors of Maximilian's hat?

What colors are his jacket and neck scarf?

What color is Maximilian's hair?

What color is Maximilian's skin?

How old does Maximilian appear to be?

Does Maximilian look like an *ambitious, powerful* ruler or a *weak* ruler?



Portrait of Emperor Maximilian I
c. 1519
Albrecht Dürer
German, 1471-1528
and
Unidentified colorist
Woodcut with transparent washes
Staatliche Museen zu Berlin, Kupferstichkabinett



Portrait of Emperor Maximilian I, c. 1519
Albrecht Dürer
German, 1471-1528
and
Unidentified colorist
Woodcut with later coloring
Kunstsammlungen der Veste Coburg

Discussion

- If Maximilian were a 21st century ruler, he would undoubtedly be fascinated by the staggering innovations and possibilities of the electronic media. Imagine that Maximilian decided to create his own web site to publicize himself and his programs to the entire world. Which portrait would he use?

What does Maximilian's portrait tell you about Europe in the 15th-16th centuries?

Even though Maximilian wears a simple beret instead of a crown, his portrait contains several signs of his position and power.

- **The Latin inscription**
Latin had been the language of the ancient Roman Empire. Since the Holy Roman Empire claimed to be a continuation of the ancient Roman Empire, it was natural that Latin was used for the inscription on Maximilian's portrait. Maximilian liked to believe that his ancestors included Julius Caesar, Alexander the Great, and even the mythical Hercules
- **The Holy Roman Empire** was a very loosely organized empire, consisting of hundreds of small-disconnected regions governed by local princes and dukes. The territory of the empire included what are now the countries of Germany, Austria, the Czech Republic, Switzerland, eastern France, the Low Countries, and parts of northern and central Italy. The Holy Roman Empire lasted for about 850 years, beginning in the year 962 and ending in 1806. Maximilian I was Emperor of the Holy Roman Empire from 1493 until 1519.
- **The Chain of the Golden Fleece**
Maximilian wears a jeweled chain around his shoulders. Hanging from the chain is the limp wooly fleece of a golden ram, called the *golden fleece*. Maximilian was one of fifty-one Catholic nobles who called themselves *The Order of the Golden Fleece*. Together they formed a knighthood whose purpose was to preserve and defend Catholicism and the codes of chivalry. Each of the Knights of the Golden Fleece wore a similar collar-like chain to identify himself as a member. The *Golden Fleece* that hangs from the chain probably derives from the ancient myth of Jason who set sail on the ship Argo to capture the fleece of a divine ram.
- **The Religious Medallion**
A medallion of the Madonna and Child is attached to the front of Maximilian's beret. Like all Holy Roman Emperors, Maximilian was a Catholic, allied with the Pope in Rome. During Maximilian's reign, religious turmoil between defenders of the Catholic Church and those who worked for its reform grew ever more intense. The conflict ultimately resulted in the *Reformation* and the establishment of the Protestant church.

Learning about Maximilian

The world has known a great many emperors and kings. Some led drab, isolated, forgettable lives. Maximilian, however, relished his power and prestige. He was a colorful, larger-than-life ruler, driven by an enormous ego, ambition, and zest for living.

Maximilian had a *huge desire for fame*. He would have liked to make himself Pope as well as Emperor. He considered himself the equal of Roman emperors and tried to imitate them in everything he did.

Maximilian *loved learning* and *always wanted to excel*. He was a serious student of history and mathematics. He spoke seven languages: German, Latin, Italian, French, Spanish, Walloon, Flemish, and English. He found the whole world exciting, and took an active interest in classical archeology, art criticism, music, poetry, veterinary surgery, mining, carpentry, artillery, cooking, law, education, and fashion design. He sought out the best artists, poets, musicians, architects, and historians to help him bring glory to himself and his empire.

Maximilian was *reckless and bold*. He was *adventurous*, but *lacked good judgment*. As a young man, Maximilian scaled the 350-foot tower of Ulm Cathedral, the tallest spire in Europe. As emperor, he dreamed of restoring grandeur of the Holy Roman Empire by recapturing its former possessions in Italy. But he was not a good general. He didn't think things through, and his attempted invasions were ill conceived and futile.

In his early years, Maximilian was a popular emperor. His cheerful disposition, skill in jousting and hunting, and his love of tournaments and pageants brought him close to the people. By the end of his reign, however, he was worn out, disillusioned, and arrogant.

Maximilian was restless. He *traveled constantly* around the empire, never really settling down. By doing so, he held his loosely connected empire together and gained support for himself as ruler.

Maximilian was always *short of money*. He had extraordinary plans to improve the empire, but didn't always have the means to carry them out. Even though he was emperor, he sometimes lacked funds to pay for his dinner.

Maximilian's Triumphal Arch

Maximilian I was driven by an enormous ego. As Holy Roman Emperor, he considered himself the descendant and equal of ancient Roman emperors who lived and ruled more than 1,000 years earlier. Taking Caesar, Titus, and Constantine as his models, Maximilian conceived the notion of building a triumphal arch to celebrate his ancestry and achievements in the same way that the massive ancient triumphal arches commemorated the victories of earlier Roman emperors.

However, erecting and carving a huge triumphal arch out of stone was expensive, and Maximilian did not have the funds to carry out the project. So he resorted to a backup plan, which was to create a huge triumphal arch almost 12 feet tall, out of paper.

The printing press, invented in 1450, made Maximilian's plan feasible. His enormous arch could be assembled out of a great many individually printed small pieces of paper, and attached flat to a wall. What's more, multiple copies of his arch could be produced on the printing press and distributed to royalty and aristocrats throughout Europe throughout the empire to spread the Emperor's fame. In all about 500 sets were printed.

Maximilian's Triumphal Arch is made of **192 separate woodcuts** of varying sizes. When properly assembled, the Arch is nearly **12 feet tall by 10 feet wide**.

The arch is laden with images of battles, emperors, kings, and royal relatives surrounding the enthroned Maximilian. All leftover space is filled with delightful ornament, griffins, playful dogs, monkeys, trumpeters, goats, and mermaids.

Such an enormous project required the work of many. Albrecht Dürer, Nuremberg's finest artist was the master designer, but he had considerable help from an architect a scholar, and a number of woodblock cutters.

Two hundred copies of the Triumphal Arch were printed during Maximilian's lifetime. Many were distributed among the members of the aristocracy who were pictured on the monument. Some of the prints were hand-colored using stencils. Three hundred more copies were printed and distributed about nine years later, after Maximilian had died.

For photographs of the individual sheets being assembled into the arch, see *The Triumphal Arch and the Large Triumphal Carriage of Maximilian I*, Part II, figures 11-15 , by Linda S. Silber, Elmer Eusman, and Sylvia Albro available on line at <http://aic.stanford.edu/conspec/bpg/annual/v14/bp14-07.html>



Triumphal Arch of Maximilian I

1515-1517

Albrecht Dürer - German, 1471-1528

and

Unidentified colorist

Woodcuts and letterpress with transparent washes and body colors, applied through stencils, highlighted with gold
Staatliche Museen zu Berlin, Kupferstichkabinett

What is a Triumphal Arch?

In ancient Roman times, triumphant military generals led their victorious armies through arched city gates that had been decorated with trophies.

As time went on, Romans builders erected free-standing arches *inside the city* so that a victorious general and his army could emerge through the arch as they entered the forum. These monumental triumphal arches stretched from one side of the main street to the other. When the arch was a grand **three-part arch** the center arch was tall and wide enough to admit carriages, while the two side arches were narrower, allowing people on foot to walk safely through.

You can find photographs of a triumphal arch at many sites online. Here are two:

http://www.greatbuildings.com/buildings/Arch_of_Severus.html

http://romanhistorybooksandmore.freesevers.com/images_j/DSCF0004_2.jpg

Maximilian yearned for a triumphal arch to celebrate his ancestry and achievements in the same way that the earlier Roman emperors had their triumphal arches to honor and celebrate their victories. The inscription at the top of Maximilian's central arch states:

- *The Arch of Honor of the most Serene and Mighty emperor and King Maximilian is constructed after the model of the ancient triumphal arches of the Roman Emperors in the City of Rome.*

Discussion

Compare the stone Arch of Constantine to the paper Triumphal Arch of Maximilian I.

- How do the two monuments compare in overall shape?
- Could carriages pass through Maximilian's central arch if it were made of stone?
- Would Maximilian's arch stand up if it were built of stone?
- How do the two arches compare in number of figures and carvings?

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A Morality Story

The Story of Sorgheloos, 1541



The story of Sorgheloos, five centuries old, resonates easily with twenty-first-century viewers. It concerns a reckless young man whose pursuit of Wealth and Ease leads to his ultimate downfall. Anyone who follows newspaper headlines can compare the plight of sixteenth-century Sorgheloos with the heady success and calamitous fall of twenty-first-century telecom entrepreneurs who put all their trust in quick, easy money.

In 1550, Antwerp was the richest and busiest city in Europe, a center of international trade and finance. Five hundred ships entered or departed from its harbor daily. The currency of Antwerp was the most common form of international exchange.

As industry, banking, and monetary speculation increased at a spectacular rate, some of Antwerp's citizens allowed their new-found wealth and good fortune to go to their heads. Tension increased between the commercial revolution and the teachings of Christianity. Greed and wastefulness became major topics for moralists. Writers of verses and plays criticized irresponsible young men who failed to practice moderation, diligence, and thrift and ended up ill, destitute, and miserable.

Printmakers responded with illustrations of the popular moralizing story of Sorgheloos whose spendthrift behavior led him on a downhill slide from which he never recovered.

Activity:

Use the six *Sorgheloos* prints to discuss how artists tell stories.

Creating a Narrative Sequence

Selecting a Format

Selecting a Point of view

Describing the Setting

Describing the Characters

Describing the Action

Creating a narrative sequence

The story of *Sorgheloos* is broken up into six episodes, like six individual chapters of a book. Each section has a unique setting, and each section introduces a different moral issue.

The Format

The format of the six prints remains identical throughout.

- The six prints are meant to be viewed one right next to the other without any break between images.
- The size of the image is exactly the same for all six prints.
- Each print is framed on its right and left sides by a border that describes *half* of a column. The half column on the right side of each print abuts the half column on the left side of the following print. This creates a framework of five complete columns into which the six prints are placed.
- The inscription below each image is divided into two sections. Each section is eleven lines long. When all the prints are joined together, the inscriptions form a broad border of text across the bottom.

The Point of View

- **The Images**
The story of *Sorgheloos* is a harsh cautionary tale presented as a series of six vignettes. Each episode allows us to consider the consequences of *Sorgheloos*' reckless behavior.
- **The Inscription** tells *Sorgheloos*' story from two points of view.
On the left side of each print: *Sorgheloos* is the narrator. He proudly describes his pleasure-seeking approach to life, and then bemoans its consequences.

On the right side of each print: An anonymous moralist criticizes *Sorgheloos*' irresponsible behavior, and warns the viewer to beware of following his example.

The Setting

The story starts with a hunt through lush forested countryside and moves on to an inn, a dance floor, a tavern, and a poor kitchen. As the story progresses (and as *Sorgheloos*' fortunes decline) pillars, arches, rich ornamental carvings, ornate draperies, and tablecloths give way to cracked walls and bare tables.

Some of the details of the setting, such as the cat and the dog, the straw, the fish, and the bellows in the last print allude to symbols that were well known to the public through popular proverbs.

The Characters

The story of Sorgheloos has six named characters. Each character has a Dutch name that describes his or her main character traits. In each print, each of the main characters is identified by name, written on a small scroll placed near the figure.

Name	Meaning	
Sorgheloos	Carefree, careless, irresponsible	An antihero who starts out as an attractive adventurer and ends up as a spendthrift wastrel.
<i>Weelde</i>	Wealth, luxury, riches	A wealthy lady
<i>Gemack</i>	Ease	Sorgheloos' page
<i>Aermode</i>	Want	An old woman
<i>Pover</i>	Poverty	A ragtag male beggar
<i>Lichte Fortune</i>	Fickle Fortune	A well-dressed wanderer

The Action

Each print focuses on a single action, which invites commentary on a moral issue.

From left to right, the actions are:

- Print 1 Sorgheloos sets out on a hunt with his companions Riches (*Weelde*) and Ease (*Gemack*).
- Print 2 The three companions spend their money on a lavish meal at an inn.
- Print 3 The three companions dance.
- Print 4 The three companions gamble and are joined by Poverty, Want, and Fickle Fortune.
- Print 5 Unable to pay his debts, Sorgheloos is driven out of the tavern. Ease and Riches abandon Sorgheloos.
- Print 6 Sorgheloos, Poverty and Want arrive at a Poor Kitchen and scrape up food for a meager meal.

NOTE: Translations by Christine Armstrong in *The Moralizing Prints of Cornelis Anthoniszoon* (Princeton: Princeton University Press, 1990, pp. 19-34.)

1: *Sorgheloos Sets Out*



Setting

Lush countryside with castle and lake in the background.

Characters

- SORGHELOOS (Carefree) on horseback, splendidly dressed in a fine riding coat.
- WEELDE (Luxury, Riches) a fine Lady, elegantly dressed, rides behind Sorgheloos.
- GEMACK (Ease), Sorgheloos' page, on foot, carries a sword and a spear

Action

Sorgheloos and his companions set out on the Hunt with his two companions and three hounds. As he begins his journey Sorgheloos believes that Luxury and Ease will keep all trouble and care away.

Point of View

The **Hunt** was often used as a metaphor for man's pursuit of various goals in life. But the Hunt was also perceived as a frivolous and expensive habit. As Sorgheloos starts out on his life's journey, he indulges in a decadent activity that will lead to his final undoing.

Left inscription:

Sorgheloos explains why he is fond of his companions, Luxury and Ease.

*I, Careless, set out on the hunt, graceful and merry
With Luxury, my darling, whom I love
Ease my page, is also very elegant
By these two my heart and soul are supported
For I take delight in looking at both of them
Therefore, no trouble can grieve me
If I can only gain the good favor of those two
They drive burdens and sorrow away from me
I don't value earthly goods, though my parents saved them
I want to spend it courting, drinking and paying out
For the goods diminish, the days shorten too.*

Right inscription:

The Moralist advises young men to use money wisely and reject Sorgheloos' bad example.

*You young men of proud posture
Don't be like Careless, but live in moderation
And remember life here will not last long
And God will curse the careless ones
And they won't become men of status
Yes, a moment of joy will be followed by a thousand sighs
But dispense charity to the poor with your money
In that way the righteous fruit will grow out of you
Luxury and Ease won't flee from you when you do this
But your money will increase from then on
So meditate a little about your old age.*

2: *The Meal*



Setting

An elaborate Renaissance inn. Decorative pillars and ornament carved over the arched windows suggest that this is a high-quality establishment. A castle is visible through the window. The dining table is covered with a fancy fringed tablecloth, and a fringed drape hangs in the upper left corner. An arched doorway leads to a second room.

Characters

- Sorgheloos, Luxury, and Ease
- Three servers.
- A customer.

Action

Sorgheloos, Luxury, and Ease are seated at the table, enjoying a meal together. A serving boy pours wine while a maid serves a pie. In the back room, a woman blows air on the fire with a bellows while a customer waits to be served at his table.

Point of View

While sixteenth-century moralists encouraged the newly rich to enjoy “good cheer” with their friends, they warned against throwing money away on excessive entertainment. Sixteenth-century viewers would recognize several cautionary details:

- the animal’s leg bone on the platter (with cloven-hoof and flesh attached) implied immorality and folly
- the bellows, used for blowing air on the fire, was a symbol of empty-headedness.

Left inscription:

Sorgheloos urges his companions to eat and drink and not worry about the cost.

*Hey, let us now pay up and drink
For we're sitting in the house of Wastefulness
Oh Luxury, my love, do be cheerful
There is enough to drink and to eat here
And Ease, my page, leave all burdens behind you
Because in my purse there are still many pounds
And my enterprises are for the benefit of both of you
Because love for both of you has wounded my heart
My body is healthy; stuff your bellies round
At this moment do not weep or worry
If the money runs out I still have credit.*

Right inscription:

The Moralist advises that excess food and drink is wasteful and gains you nothing.

*My young friends all; listen to my tale
Be moderate in your young proud lives
Because living like that is foolishness
One may drink wine and beer
And love Luxury in moderation
But don't lodge in the house of Wastefulness
For intemperance will come to a downfall, as you see here daily
You may also desire Ease
But in gaining it you could consume it
So may you be master of your own will
Because a few worldly goods are soon shat away.*

3: *The Dance*



Setting

A dance floor in the same inn. Arched doorways, an arcade, and balcony break up the space into small areas for dancing, eating, resting, music making, and looking down from a balcony.

Characters

- Sorgheloos, Luxury, and Ease
- Three musicians
- A dancing couple
- A Fool in a Foolscap
- Four onlookers on the balcony

Action

Aroused by food and drink, Sorgheloos dances with Luxury to the tune of fiddle, pipe, and drum while Ease holds up Luxury's gown. A Fool in a foolscap peeks out at the dancers from behind a pillar. At a table beyond the dance floor the three companions enjoy another meal.

Point of View

During the sixteenth century, dancing was denounced in church sermons and popular writings as an activity devised by the Devil to stir up immodesty and lewdness. The curtained bed in the upper left corner suggests that other pleasurable activities are offered at this inn.

Left inscription:

Sorgheloos urges his companions to enjoy the pleasure of dancing, whatever the cost or consequence.

*Hey, piper, play. The meal is finished
We have to dance and prance a while now
For I'll pay you a good reward
Luxury and I, Careless, the two of us
Will lift a leg to divert the burdens
So that Ease, my page, may see some pleasure
So strike up a tune among the fools here
Even if I wouldn't keep a penny in my purse
For disaster in the purse follows success with women
So let us dance and court and find pleasure
Even if happiness turns into unhappiness.*

Right inscription:

The Moralist reminds the viewer that dancing should be performed graciously according to the rules of good behavior.

*You young flowers, whether boy or girl
Take example from the life of Careless here
And remember the word the Bible tells us
People sat to eat and they rose up proudly
To dance and play; do not follow them though
But be extremely grateful for his gift
You must make good cheer honorably
And graciously come together
And dance with good measure, not simply waste all
So remember my lesson and my good rules
It's better to take an example than to be an example.*

4: Gambling



Setting

A gambling table in a tavern or gaming house. Cards, money, and dice are spread across the table. The window in the upper left corner opens up to a view of the town where two figures are gambling on the ground.

Characters

- Sorgheloos, Luxury, and Ease
- AERMODE (Want), an old woman in a kerchief
- POVER (Poverty) a male beggar in tatters
- LICHTE FORTUNE (Fickle Fortune) a well-dressed wanderer wearing a canister on his back

Action

Sorgheloos turns to gambling with cards, money, and dice. Two beggars, *Poverty* and *Want* appear with *Fickle Fortune* as Sorgheloos' luck goes bad. In a final attempt to remain in *Luxury*'s favor, he offers her his purse. Outside the window, Sorgheloos continues his gambling.

Point of View

In the sixteenth century, men and women of all classes enjoyed gaming and gambling. FICKLE FORTUNE, with his leather cap, weapons, and slit clothing is probably a military man. He uses the canister on his back to carry the wafers or crullers (doughnuts) that he peddles from town to town. It was customary in the sixteenth century to "gamble with the crullerman" for his wares. Therefore, it seems that Fickle Fortune represents a soldier/peddler/gambler who fails to provide for a secure future.

Left inscription:

Sorgheloos bemoans his change of luck.

*Oh cruel Fortune, how hard you are on me
that all of my inheritance has disappeared
My heart suffers severely inside me
For Luxury my love wants to desert me
With Ease my page, they are proud in their
hearts
For Poverty and Want start to draw me in
Instead of good, evil is sent to me
Because I cannot make any more payments
Oh, my money, my pledges, all my beautiful
coats
I lost them all with a throw of the dice
But what do I care, if can but dance with Luxury
in my shirt.*

Right inscription:

The Moralist advises turning aside from gambling to follow the Scripture.

*You young spirits, be pleasingly moderate
In your life, that will not last long
Don't gamble so rashly for nobles or ducats
**Pay attention to Careless, who is pictured
here
And lead a pure life.
As Christians should do with a fervent heart
Don't take the Word in your mouths, but live
according to the Scripture
You shouldn't learn evil, soon enough it will
come
Accept marriage with joyful hearts
So your heart is not stolen by any lovers
For they know soon what is hidden there.***

5: Sorgheloos Cast Out



Setting

The door of the tavern. A chair has been turned upside down on the floor, and an animal's leg with cloven hoof lies on the bare table.

Characters

- Sorgheloos, Want and Poverty
- Luxury and Ease

Action

SORGHELOOS, unable to pay his debts, has been stripped of his fine coat and is dressed only in a shirt and tattered breeches. WANT threatens him with a pair of tongs, and POVERTY gnaws on his shoulder. LUXURY and EASE walk out the door, turning their backs on Sorgheloos. They abandon their former companion to a life of hardship.

Point of View

- It was common in the sixteenth century for tavern-owners to confiscate the clothes of guests who could not pay. Apparently when Sorgheloos ran out of money, he gambled his clothes away.
- WANT is threatening to hit Sorgheloos and POVERTY is gnawing on his shoulder to illustrate a popular adage: *Poverty bites us; Want strikes us.*
- The animal's leg bone with cloven hoof (suggesting immorality and folly) reappears. It appeared first on the table of the inn when the three companions spent too much money on their meal.

Left inscription:

Sorgheloos is despondent to find that Luxury and Ease have abandoned him.

*Alas! What should I do
Luxury and Ease are deserting me
Desperation completely attacks me inside
For on those two I had put all my hopes
They would not hear me if I called
My generosity towards them is all forgotten
That's because my purse won't open any longer
For Poverty bites me, I'm struck by Want
Oh, if I had anything I would eat it
While recently I knew not what I would like
Now I sleep in the straw with vagrants.*

Right inscription:

The Moralist reminds the viewer that one must not put one's trust in faithless friends.

*Truly, joy ends in sorrow
As Solomon explains very well
So everyone should aim somewhat
To live in moderation and prepare for his end
So that in the hereafter you will not regret your beginning
Together with Careless, as each one can see
For women's hearts did not seem to him so capricious
That little in them can be trusted; here
They fill a cap-full with their faithless words
But in the end heavy sorrow follows
Because the heart often doesn't accord with words.*

6: *Sorgheloos Living in Poverty*



Setting

A “poor kitchen.” The walls are cracked and smoke comes out of a hole above the fireplace. The floor is cluttered with broken furniture, straw, a bellows, and a grill for cooking over the fire. A fish and an animal leg with cloven hoof lie on a bare table. A rich man’s house is visible through the window.

Characters

- Sorgheloos, Want, and Poverty
- A rich man and his wife.

Action

In the upper left corner *Sorgheloos*, carrying *Want* on his shoulders, is shoved by *Poverty* toward the door of a rich man who raises his hand to turn them all away. The three ragged companions end up working in a “poor kitchen.” *Sorgheloos* carries a bundle of straw to add to the fire. *Want* stirs a pot and adds an old shoe to the fire. A few small fish have been placed on the grill for the meal

Point of View

- The small scene outside of the window relates to a popular proverb: *He who cannot support luxury must haul poverty.*
- *Sorgheloos* carries a bundle of straw because the phrase “to carry straw” meant that one had fallen on hard times. Using straw for fuel implied poverty.
- Fish (smelts and herring) were regarded as meager and unpalatable fare.
- The bellows on the floor (dated 1541) is a symbol of empty headedness and intemperance.

Left inscription:

Sorgheloos pays the price for squandering his wealth.

Oh, how sadly I have incurred Want here
And Poverty keeps pushing me from behind
Friends and relatives start turning away from me
Thus have I brought myself to confusion with
my bad management
The dog and the cat sing in harmony
The cat sits in the cupboard, the dog licks the pot
here
And Want’s cooking can drive you to distraction
With straw, old chairs and wooden shoes we
maintain the fire
Because peat and wood are too expensive for us
Yes, with stinking smelts and a rancid, bad
herring
Must Careless now satisfy himself.

Right inscription:

The Moralist says you can live prudently and happily if you take his advice, offered with the best of intentions.

Everyone take this in graciously now
It is shown here with the spark of love
Because everyone should avoid a life like that
Everyone take this in graciously now
We’re not talking about honest good cheer
Drinking a happy glass with friends and relatives
Everyone take this in graciously now
It is shown here with the spark of love
By one named Jacob Jacobzoon Jonck

The verses in *Sorgheloos* were written by a *rederijker* named Jacob Jacobzoon Jonck. A *rederijker* was an amateur writer who produced poetry, plays, and programs for the public.

