



MASTERWORKS

*Renaissance, Baroque, and Early Modern Prints and Drawings
from the Darlene K. Morris Collection*

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Phillip Earenfight

THE TROUT GALLERY
Dickinson College



*In loving memory of my husband Robert C. Morris, Ph.D.
and my parents Lena and Clarence Heimbaugh*

Dr. Robert C. Morris was a widely respected scholar of the American Civil War. He earned his Bachelor of Arts in History at the University of New Mexico and his Masters and Ph.D. from the University of Chicago. He is the author of many studies including *Reading, 'Riting, and Reconstruction: The Education of Freedmen in the South, 1861-1870*, which was nominated for the Pulitzer Prize in 1981. He was director of the Northeastern Branch of the National Archives, New York City, as well as curator of Special Collections at the Schomburg Center for Research in Black Culture, New York City. In addition to his work as a historian and archivist, he was also an avid collector of ancient coins.

*I recall with great pleasure the museums visited at home and abroad and especially
our Sunday morning visits to the Metropolitan Museum of Art, New York City.*

— Darlene K. Morris

The Trout Gallery, Dickinson College
August 22–November 22, 2011

All works on loan from the Darlene K. Morris Collection.

This publication was produced in part through the generous support of the Helen Trout Memorial Fund and the Ruth Trout Endowment at Dickinson College.
Published by The Trout Gallery, Dickinson College, Carlisle, Pennsylvania, 17013.

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Design: Kimberley Nichols and Patricia Pohlman

Photography: Andrew Bale

Printing: Triangle Printing, York, Pennsylvania

Copyediting: Stephanie Keifer

Collections and Exhibitions: James Bowman

Education: Wendy Pires

Visitor Services: Rosalie Lehman, Satsuki Swisher, and Catherine Sacco

ISBN 978-0-9826156-3-3

Cover: Pietro Serafi, *Two Soldiers*, a portion of a tapestry cartoon, c. 1530, gouache over black chalk.

Back Cover: Albrecht Dürer, *Saint Simon*, 1523, engraving.

CONTENTS

Introduction	vii
The Darlene K. Morris Collection	ix
The Renaissance in Italy	1
The Renaissance in the North	11
The Baroque	33
Early Modern	57



INTRODUCTION

Prints and drawings are often the most intimate and revealing works by an artist. Frequently small in size, they provide a view into an artist's creative spirit on a scale that is individual, direct, and intense. The small size and immediacy of prints and drawings, particularly those made in the pre-modern era, invite the viewer to hold the work in their hands, like a book, and experience the image on a personal level.

When experiencing a print or drawing, one is struck by the nature of the image, its media—be it ink, chalk, graphite, charcoal, watercolor wash—and how it interacts with the paper. The image can be faint, made of whispery lines that appear to blow gently across the surface of the paper, as in the case of drypoints and etchings. Or it may be firm, dark, and embossed deeply into the paper fibers, as with woodcuts and wood engravings. Or it may be direct and gestural, as in the case of drawings, which bear the touch of the artist's hand—revealing the immediate application of pigment to the paper.

The texture, color, and thickness of the paper also shape our experience of prints and drawings. Unlike finished paintings, prints and drawings immediately express their “paper-ness”; the viewer is always aware of their physical reality as paper and pigment, not as a mirror nor an illusion of reality. The paper itself is as much a part of the image as the pigments it carries on its surface. But the paper is not merely a vehicle, providing the ground on which the image is applied, stamped, embossed; it forms part of the image. It is both the distant background sky and the foreground stream.

In the final analysis, the image and the paper are but the physical aspects of prints and drawings. Together they combine to express ideas that transcend physical limitations. They carry beliefs and values from the artist to the viewer.

Because of the powerful effect of prints and drawings, they have been popular among collectors who admire the intimate nature of finely crafted images that express grand ideas on a small scale. The acquisition of prints and drawings has long been a passion among collectors who value the subtle, intimate qualities of works on paper.

Mrs. Darlene K. Morris is among such collectors, and her discerning eye and quest for fine prints and drawings have led her to amass a striking collection of works of great quality and variety. The Trout Gallery is fortunate to have the opportunity to host this exhibition of prints and drawings from her collection. I am deeply indebted to Mrs. Morris for graciously parting with her beloved works for the span of the exhibition so as to share them with the broader community. I look forward to future exhibitions and opportunities to make this important collection a vital cultural resource for Dickinson College and central Pennsylvania community.

Phillip Earenfight
Director, The Trout Gallery
Dickinson College

THE DARLENE K. MORRIS COLLECTION

The Darlene K. Morris Collection represents an important holding of old master and early modern prints. It is particularly strong in works by many of the finest printmakers ever to work in Europe and in the United States. It features works by Albrecht Altdorfer, Heinrich Aldegrever, Thomas Hart Benton, Pierre Bonnard, Mary Cassatt, Albrecht Dürer, Francisco de Goya, Jacob Lawrence, Reginald Marsh, Henri Matisse, Jean-Francois Millet, Pierre-Auguste Renoir, Rembrandt van Rijn, James McNeill Whistler, and Grant Wood. The breadth of the collection is matched by the extraordinary quality and rarity of the impressions, several of which are known only through one or two surviving examples.

In building this collection, credit is due to a number of the finest print dealers in the business, in particular, Alan Stone and Lesley Hill, Hill-Stone, New York; and Kathryn E. Fields, Childs Gallery, Boston. Additional thanks goes to Ann and William Kerr, who introduced the Morris's to the international print fairs at the Armory, New York City.

In addition to professional assistance, a number of friends and colleagues have been of great support in shaping the collection. They include David Adams, Zona Allen, Eric and Loretta Anderson, Heidi Barfield, Anthony Beam, Ralph Brandon, Thomasine Cardone, Nancy Chrismer, Sister Rose Mary Colavito, Joan Davis, Carrol Joan Dow, Jean Dunkle, Amy Gambill, Leda Graybill Venie and Wayne Graybill, Charlie and Linda Greenwood, Verna and Walter Hackenberger, Becky Hackenberger, Margaret Hackenberger, Lena and Clarence Heimbaugh, Dee Hoffman, Emily Hoffman, Miladys Jimenez, Pam Jury, Ann and William Kerr, Phyllis Kresch, Harry Kuhn, Jocelyn Little, Steven Martinez, Jo Miller, Cassie and Allie Morris, Mary Louise Morris, Lynn and Bev Morris, Alfred Moss, Jean Page, Darlene Palanti, Sandra Reed, Gregory Richards, Cheryl and Michael Seagraves, Don and Peggy Skemer, Barbara and Donald Snare, and Pauline Tobias.

Mrs. Darlene K. Morris earned her Bachelor's Degree at the University of New Mexico and her Masters at the University of Chicago. Her appreciation of art in all aspects of life, both in print form and in nature, contributes to her passion and continued desire to collect and share her art collection. Mrs. Morris looks forward to many more years of wonderful acquisitions to her collection and future opportunities to share it with the community. She would like to thank Phillip Earenfight, director of The Trout Gallery, and Dickinson College for making this exhibit possible.



THE RENAISSANCE IN ITALY

**1 SCHOOL OF RAPHAEL, PIETRO SERAFI (SERAFIN),
CALLED “THE GREEK”** (ACTIVE ROME, BRUSSELS, BARCELONA, C. 1520–1567)

Two Soldiers, a portion of a tapestry cartoon, c. 1530
Gouache over black chalk
15 x 10 in.

This drawing is a fragment from a vastly larger set of cartoon designs for a tapestry representing *The Triumphal Procession of Scipio Africanus*. The two soldiers included in this drawing are part of a long entourage following Scipio. Renaissance humanists beginning as early as Petrarch, held Publius Cornelius Scipio Africanus (235–183 BC) in high esteem for his skills as a commander and for his just dealings with conquered enemies, and thus served as a model for contemporary leaders. Scipio was commonly represented in the arts of the Renaissance and Baroque and featured in commissions for halls of state and ducal palaces.

The complete set of tapestry cartoons for *The Triumphal Procession of Scipio Africanus* was prepared c. 1530 in Brussels, with contributions by such artists as Pietro Serafi, on designs supplied by Giulio Romano and Gianfrancesco Penni and woven under the direction of Tommaso Vincidor. The completed tapestries were acquired by François I and remained in France until the French Revolution, when they were burned to extract the gold and silver threads that had been woven into them. The composition of the original tapestry is known through a later copy, which confirms the purpose and nature of this drawing fragment.

Serafi left Brussels in 1531 and moved to Barcelona, where he was among the city’s most celebrated painters.

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2 CARLO URBINO

(CREMA C. 1510—AFTER 1585?)

Study of Two Standing Men, n.d.

Brown ink on paper

7 ¼ x 5 ⅛ in.

This drawing is typical of the many figure studies made by artists in Italy during the sixteenth century. Rendered in brown ink, the artist evokes a powerful sense of figures in movement through an exaggerated contrapposto stance and swirling drapery. The movement is heightened by the strong light-dark effects created through sharp defining outlines, parallel hatching, and cross-hatching. Together with the lightness of the cream paper, they produce four distinct ranges of tone and impart a high degree of solidity and relief to the figures. The two figures maintain nearly identical poses and are clearly not two different individuals, but overlapping studies of the same model. The one on the left provides a more summary image of the figure, while the one on the right represents a more fully developed, detailed study. Drawings such as this often served as preliminary studies for a range of artistic projects, including panel paintings and frescoes.

Hugo Chapman first suggested the attribution of this drawing to Carlo Urbino; it has been supported by Jonathan Bober. Carlo Urbino's drawing style reveals the influence of Leonardo da Vinci, Gaudenzio Ferrari, and Bernardino Campi.

Carlo Urbino worked on projects in Crema, Milan, and Cremona. He is also identified with the Codex Huygens (New York, Pierpont Morgan Lib., MS. M.A. 1139), a theoretical study based partly on Leonardo's notebooks on proportion and perspective.

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3 ATTRIBUTED TO PIERINO DA VINCI

(VINCI C. 1529–1553?)

Helmeted Warrior, n.d.

Brown ink on paper

Verso: Red chalk rendering of a façade

4 $\frac{3}{8}$ x 4 $\frac{1}{8}$ in.

This small drawing, no doubt a fragment of a larger sheet, shows the helmeted head of a warrior. Drawn almost entirely with thin brown strokes, the image demonstrates how line alone can describe a form as complex as this man's face and helmet. But this line can also function in the service of design and decoration. Particularly striking is the way in which the curling lines that describe the figure's moustache, the locks of his hair, the curving feature at the back of the helmet, and the leaf pattern that decorates the side, are all of the same family, but describe entirely different features.

The attribution of this drawing to Pierino da Vinci is suggested by Anne Varick Lauder.

Born Pierfrancesco di Bartolomeo di Ser Piero da Vinci, Pierino was a precocious sculptor and nephew of Leonardo da Vinci. He apprenticed first in Baccio Bandinelli's workshop and then transferred to that of Niccolò Tribolo. During his short career, he worked among the leading artists in Florence and Rome, demonstrating a close affinity for the works of Michelangelo. A number of his carvings survive, including those in the collections of the Palazzo Vecchio, Bargello, and the Vatican.

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4 AFTER FRANCESCO VANNI

(SIENA 1563–1610 SIENA)

Madonna and Child, c. 1590

Chiaroscuro woodcut in two blocks (olive, black) on cream wove
10 ¼ x 8 ¼ in.

The chiaroscuro woodcut was developed as a way to introduce a range of color and tone to woodblock prints. It creates a sense of light and dark by using two printing blocks: a line block, which prints the main elements of the design, and a tone block, which provides a large area of dark color (here olive). A third tone is produced by carving out bits of the tone block, which do not print and appear as “white” highlights. The three tones—black, olive, and white—enabled printmakers to suggest some of the pictorial effects found in costly hand-painted book illuminations. The chiaroscuro technique was devised in early sixteenth-century Germany and quickly found its way south of the Alps.

For this print, Vanni produced the elegant design of the Madonna and Child, which would have been given to a woodcutter working with the artist who actually cut the two woodblocks at Vanni’s request. While the precise function of the print is not certain, the print’s size and subject matter suggest that some of the impressions may have been used for private devotional purposes.

Francesco Vanni began his artistic training in Siena under his stepfather Arcangelo Salimbeni and then moved to Rome where he worked under Giovanni de’ Vecchi. His works follow the trend in the later part of the sixteenth century towards greater naturalism, represented by such artists as Federico Barocci and the Carracci. By the time this print was produced, Vanni was among the leading painters in Siena, where he received numerous commissions from churches and confraternities.

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THE RENAISSANCE IN THE NORTH

5 ALBRECHT DÜRER

(NUREMBERG 1471–1528 NUREMBERG)

Saint Simon, 1523

Engraving

4 ½ x 3 in.

Dated and monogram AD in plate

This small print is one in a number of engravings made by Dürer in the second decade of the century, when he returned increasingly to graphic projects. It represents an iconic image of the saint holding a saw in his right hand, the means and symbol of his martyrdom. In this print, Dürer demonstrates how fully he realized the potential of engraving to describe subtle shades of light and dark. This is evident in the bulky weight of the saint's robe, which cascades from his shoulders in sharply creased folds of lights and darks.

Saint Simon shares many qualities with prints made by Dürer at this time, in particular the *Saint Bartholomew* (1523) and *St. Philip* (1526). They feature his increased interest in tonal effects, brought about by study of Venetian art. The image of the lone saint calls to mind Dürer's *Four Apostles* (1526), which he painted for the Town Hall in Nuremberg.

Dürer was born in Nuremberg, the son of a goldsmith and godson of one of Germany's foremost printers and publishers. He was apprenticed to Michael Wolgemut, the leading printmaker in the city. Over the course of his career, he became one of the most important painters, printmakers, and theorists in northern Europe, transforming a medieval workshop mentality to one that aspired to express artistic genius.

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6 LUCAS CRANACH THE ELDER

(KRONACH 1472–1553 WEIMAR)

The Penitence of St. Jerome in the Wilderness, 1509

Woodcut on laid paper

13 ⅞ x 9 ¼ in.

Kneeling on the ground with his Latin translation of the Bible, St. Jerome directs his eyes at a carved wooden Crucifix. In imitation of the suffering Christ, Jerome mortifies his breast by beating it with the rock he holds in his right hand. Below and to the right, the cardinal's cape and hat drape over a tree stump (?), while a lion, his companion in the wilderness, rests. Two coats of arms of the Electoral capital of Saxony hang from the branches of the tree on the left, signifying Cranach's role as court artist to the duke. The date of the print and Cranach's personal monogram—"LC" separated by a winged serpent—appear on a tablet in the lower left corner. Cranach received the winged serpent as part of his coat of arms from the duke and it remained a component of the artist's signature.

Although St. Jerome's exile into the wilderness took place in Syria, Cranach, in accordance with prevailing artistic conventions, depicts the saint in the artist's native surroundings—the wilderness of Saxony. This richly carved, dense scene illustrates Cranach's skill in designing woodblock prints and his debt to his rival, Albrecht Dürer.

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7 ALBRECHT ALTDORFER

(C. 1480–1538 REGENSBURG)

Abraham Sacrificing Isaac, 1520

Woodcut

4 $\frac{7}{8}$ x 3 $\frac{3}{4}$ in.

Monogram on block “AA”

Isaac kneels before an altar, his cloak pulled down to his waist. Before him, branches on the altar burn, sending flames and smoke into the air. Abraham steadies his son with his right arm, as he prepares to deliver a fatal blow with his sword, which he holds in his left hand. Entering from above, an angel of God abruptly stops Abraham. Below, in the lower left corner appears a small lamb, who will be sacrificed on the altar in substitution for the young Isaac. Beside the lamb is a large basin, which suggests the spilling of blood and the role of self-sacrifice in redemption.

Altdorfer arranges the composition around the central figures of Abraham and Isaac, which he sets off from the rest of the elements by a relatively large area of the woodblock that was left uncut. The resulting contrast between the unprinted white area and the dark lines that define the profiles of the two figures heightens the tension of the dramatic event. This is exaggerated further by the swirling plume of smoke that circles up from the altar and meets the angel descending from the heavens.

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8 LUCAS VAN LEYDEN

(LEIDEN C. 1494–1533 LEIDEN)

The Promenade, 1420

Engraving

4 ½ x 3 in.

The Promenade shows a fashionably dressed man and woman strolling arm in arm along a wooded path, close to a river's edge. The couple passes from right to left, in the direction of the woman's leading gesture, while a distant boat passes down the river to the right. Both the man and woman sport elegant, fur-lined garments and move gracefully, almost effortlessly through the landscape.

Lucas van Leyden was among the finest printmakers in sixteenth-century Holland. *The Promenade* demonstrates the artist's subtle integration of Northern artistic tendencies toward extreme detail and exactitude with the Italian emphasis on the human form and subtle use of light and dark to shape forms in space. Van Leyden was a prolific printmaker and more than two hundred different prints by him survive. His early work reflects the influence of Albrecht Dürer, but over time he integrates these trends with those from the Italian Renaissance, namely the work of Marcantonio Raimondi and Jan Gossart. Van Leyden's prints were widely sought after and sold well in the Netherlands and Germany. His copper plates passed to his heirs and they were later reworked by Martini Petri, who issued additional prints from them in the sixteenth century. Consequently, van Leyden's prints remained influential among the next generation of artists, including Rembrandt.

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9 HEINRICH ALDEGREVER

(PADERBORN 1502–1555/61 WESTPHALIA)

Lot and His Daughters, c. 1555

Engraving

3 $\frac{3}{4}$ x 2 $\frac{3}{4}$ in.

The biblical story of Lot and his daughters (Gen. 19) was popular among Northern printmakers and print collectors, as it provided moral lessons about obedience, lust, and divine wrath. In Aldegrever's print, Sodom and Gomorah—depicted here as a contemporary Northern city—bursts into flames under God's wrath. Below the city and to the right, a small figure representing Lot's wife—now a pillar of salt—faces the city God forbade her regard. Well outside of the city's walls and dominating the composition, Lot's daughters ply their father with wine so that they would produce the next generation in the absence of their mother. The daughter in the center bears fine metal drinking ware, exquisite dress, and fashionable braided hair—all of which suggest the vices of vanity and lust.

Aldegrever was the leading printmaker in Westphalia during the sixteenth century, producing hundreds of engravings, many of which were designs for metal- and enamelwork. Like many printmakers in the North, Aldegrever was deeply influenced by Dürer's engravings and woodblock prints. He was also receptive to Mannerist trends in the Netherlands.

Beginning in 1527, Aldegrever signed his works with the monogram AG, in a form based on the one used by Dürer.

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10 JEAN DE GOURMONT

(CARQUEBUT, MANCHE C. 1483–C. 1551)

Virgin and Child Enthroned, n.d.

Engraving

3 ⅜ in. dia.

Within a complex architectural space, the Virgin and Child appear seated on a raised throne before three men who kneel in devotion. Whether the devotional figures represent shepherds, Magi, or pilgrims remains uncertain. Despite the sacred nature of the subject matter, Jean de Gourmont appears to be as interested if not more so in representing elaborate architectural, stage-like settings. His interest in linear perspective is particularly strong, despite an imperfect grasp of its finer principles. The tondo or circular format was popular among painters in central Italy and appears here, particularly well adapted for the scene.

Little is known about Jean de Gourmont. Apparently he was trained as a goldsmith and is most frequently associated with small narrative and ornamental prints. Gourmont spent his early career in Paris but moved to Lyon where he was embraced as one of a number of Italianate engravers that we know today as the “School of Lyon.”

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11 HENDRICK GOLTZIUS

(MÜLBRACHT 1558–1617 HAARLEM)

The Holy Family (after Bartholomeus Spranger), c. 1589

Engraving

11 ¼ x 8 ¼ in.

The infant Christ appears in the middle of this crowded, complex composition with the Virgin supporting him, while Joseph, resting his hands on a stone cube, stares obliquely to the left. The base and lower shaft of a partially draped classical column rest on a monumental square support. Christ's eyes, which fix on the face of his mother, appear at the exact center of the print, which occupies a mid-point between two receding diagonal lines of composition—one that runs from the Virgin's right elbow back to the head of Joseph and a second, which runs from the stone cube in the lower right to the column base in the upper left. The complex and highly condensed nature of the composition is typical of works by Hendrick Goltzius and Bartholomeus Spranger, who were among the leading artists working in late sixteenth-century Holland. Their style, which combined complex compositions with excessively graceful, stylized, overly muscular representations of the human form, has become associated with, for lack of a better term, Mannerism.

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12 HENDRICK GOLTZIUS

(MÜLBRACHT 1558–1617 HAARLEM)

Venus and Cupid: Sine Cerere et Baccho Friget Venus
(*Without Food and Wine Venus Grows Cold*), 1590

Engraving on off-white wove paper (state II of III)

3 ¾ in. dia.

This extremely rare engraving represents the notion that without food and wine, love grows cold. In the print, Venus and Cupid hold grapes and shafts of wheat respectively. They appear in a tondo with a circular border inscription that reads “Sine Cerere et Baccho Friget Venus.” Venus and Cupid dominate the center of the composition, with flanking vignettes representing grape and wheat harvesting on the left and right respectively. The subject was popular among the Northern Renaissance artists, particularly those who were interested in the classicizing style and subject matter of the arts in Italy. Among Northern artists, Goltzius was particularly skilled at translating the humanizing style and intent of the pictorial arts of Italy into a manner well suited for audiences north of the Alps.

While Hirschmann correctly noted that the image is inspired loosely by Agostino Carracci’s engraving of the same subject, Goltzius changed the original format to a tondo and cleverly positioned Venus and Cupid in an almost mirror reverse of each other.

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13 CHRISTOFFEL VAN SICHEM

(1546–1624)

Bust of a Young Man with Feather Cap (after Jacob Matham), 1613

Woodcut

12 ½ x 8 ⅝ in.

Christoffel van SicheM was the oldest and most gifted member of a family of printmakers who helped keep alive woodblock illustration, long after other printmaking techniques were developed. Indeed, by the date of this print, artists north of the Alps were experimenting with the expressive, dramatic, and painterly qualities of etching. Nevertheless, woodcuts, such as this one by Christoffel van SicheM, remained an important media in the North. Part of this demand was the popularity of the woodcut style, which was in wide use for more than a century. Another factor is that woodcuts could be printed together with moveable type, which is not possible with etching or other intaglio techniques. This print is from a series of fantasy portraits made after designs by Jacob Matham, in which van SicheM cuts his woodblocks in imitation of the swelling-line technique that Jacob Matham and Hendrick Goltzius used in their metal engravings. Such cross-media imitation was popular among artists in the North, who admired such virtuosity and skill.

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14 LUCAS KILLIAN

(AUGSBURG 1574–1673 AUGSBURG)

The Holy Family and Saint John (after Bartholomeus Spranger), 1605

Engraving

11 $\frac{3}{8}$ x 12 $\frac{15}{16}$ in.

This print reproduces a composition by Bartholomeus Spranger, which represents what appears on the surface to be a Holy Family with young St. John the Baptist. The Virgin and Child appear at the center of the composition, flanked on the viewer's left by Joseph, who rests on a cushion with a tassel.

Opposite Joseph is a music-making angel who plays a stringed instrument. Below the angel the young St. John brings forth a lamb, prophesying Christ's role as the Lamb of God who takes away the sins of the world, while identifying his own role as the harbinger of Christ's coming. The subject of the infant St. John meeting up with the infant Christ child and angel was particularly popular in the seventeenth century, where it readily merged with a similar subject, that of the Rest on the Flight into Egypt.

The composition is organized along an "x" with each of the diagonals receding from the lower left and lower right corners to their respective places in the back corners.

Lucas Killian was among the finest engravers working in Germany during the seventeenth century. He was trained as an engraver in Antwerp, worked for several years in Italy where he produced plates after paintings by Titian, Veronese, Palma, and Tintoretto. He returned to his home in Augsburg, where he produced engravings after paintings by artists working at the court of Holy Roman Emperor Rudolf II.

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HOMO. Quid tibi coelesti fortasse pollice fibra
Respondent fulcra? (ANGELVS) nil nisi: Numen amat.
HOMO. Da mihi Diue chelym, noscitur Deus indujit artus,
Immortale magis nos modò Numen amat.

DIALOGVS
MVS

ANG. Tu cane mortalis mortales Numini actus:
Immortalis ego Numini acta cano.
HOMO. Est meus iste Deus: ANG. meus est Deus iste (AMBO) canamus
Est utriusq. salus est utriusq. Deus.

ADM. REVERENDO DOMINO DNO IACOBO CHIMABRIEO S. R. E. PROTONOT. COMITI PALAT. APLICO ET IMP. EQVITI AVRATÆ
MILITIAE. ELEEMOSYNARIO CÆS. MAL. MAIORI SVMMIS OBSERV. ERGO DOMINICIS CECTOS ECONOG. ET BIALIOPOLA ANG. VIND. D. D. O. CHICY
S. C. M. Pictor. B. Spranger pinxit. Lucas Kuhn. Aug. incudit.



THE BAROQUE

15 JAN VAN GOYEN

(LEIDEN 1596–1656 THE HAGUE)

Landscape with Cottage, c. 1630s
Black chalk on off-white wove paper
5 x 9 in.

This delicate chalk drawing of a cottage with trees and a distant view of neighboring homes is typical of the realistic approach to representing the landscape that emerged in Holland during the seventeenth century. It is characterized by a focus on native subject matter and more natural colors and tonality. It also features an extraordinarily low horizon line, which results in as much as four-fifths of the composition devoted to sky and trees. Such an approach was inspired in part by the unusually flat terrain of the Lowlands, which led artists to incorporate broad expanses of the sky and tree in their work.

Van Goyen traveled throughout the Netherlands, filling sketchbooks with detailed chalk drawings of the scenery that he often used as the basis for paintings. In this particular study, the subtle range of effects, from the dark lines that define the essential elements of the cottage and tree trunk to the whispery effects of the rustling tree branches, demonstrate the tonal values and textures possible with nothing more than black chalk on wove paper.

On the basis of its similarity to other well-documented landscape drawings, Hans-Urlich Beck has confirmed this drawing as one by Jan van Goyen. Van Goyen studied landscape painting under Esaias van de Velde during the early decades of the seventeenth century, when landscape painting emerged as a major genre north of the Alps.

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16 ANTHONY VAN DYCK

(ANTWERP 1599–1641 LONDON)

Titian and a Young Woman (after Titan), c. 1635

Etching, engraving

Watermark: countermark M.

13 ¼ x 10 ¼ in.

During a visit to Italy, Anthony van Dyck made a number of studies after paintings he admired in Rome and elsewhere. Among these was a drawing he made of a painting that was believed to be a self-portrait of Titian with a woman (his mistress?). Upon van Dyck's return to Antwerp, the drawing served as the basis for the etching shown here.

Although the original painting is now lost, van Dyck's etching preserves Titian's complex and enigmatic composition. At first it appears as though the artist is standing before a real woman who appears in a window or balcony-like space. However, upon closer study it seems as though he is actually standing before a painting of her. However, if that is the case, one is at a loss to explain her position on the box under her left arm, the *momento mori* inside, and the ledge that separates the artist and the woman from the viewer. The spatial ambiguity in the composition adds to the complexity of the image and what it appears to represent.

The making of prints after well-known compositions was by the seventeenth century an established aspect of the print trade and an important means by which artistic ideas circulated rapidly among artists on either side of the Alps.

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Ecco il belvedere; o che felice sorte!
Che la fruttifera frutto in ventre porte.

Ma ch'ella porte, o me! vita et morte piano
Dimostrera l'arte del magno Titiano.

Al molto illustre, magnifico et osseruandis^{mo} Sig.^{ro} il SIG.^{ro} LUCA VAN VFFEL, in segno d'affectione et inclinatione
 amoreuole, como Patrone et singularis^{mo} amico suo dedicato il vero ritratto del vnico Titiano Ant. van Dyck.

17 CLAUDE GILLÉE (“LE LORRAIN”)

(LORRAIN 1600–1682 ROME)

Time, Apollo, and the Seasons, 1662

7 ¾ x 10 ¾ in.

Etching (state Va of VII)

Amid a rich pastoral landscape dotted with ruins of ancient Rome, the winged figure of Time sits on a rock and strums his harp. Approaching him from the right is a garland of figures walking hand-in-hand. Apollo leads the group, head crowned in laurel and carrying a bow and arrows in his right hand. He leads the four seasons—Spring, Summer, Autumn, Winter—who follow hand-in-hand behind him. The scene speaks broadly of the passage of time by reference to the seasons, the presence of ancient ruins, and the landscape itself, which changes with each passing day. The mood is one of pastoral beauty, a Golden Age, where goats and shepherds pass a fleeting summer’s day.

Claude Gillée is regarded as the father of the classical Baroque landscape tradition. He worked primarily in Rome, where he found a ready market for his idealized landscapes infused with a longing for antiquity. Claude was extraordinarily successful in Italy and France, so much that he maintained a record of his completed paintings, the *libro de verità*, as a way to identify his authentic compositions and protect them from copying. In addition to his paintings and ink drawings, Claude also produced etchings that were closely related to a number of his paintings. Claude’s popularity in the eighteenth century led to widespread printing of his etching plates, which resulted in a flood of low quality posthumous editions. To fully grasp the skill of Claude as a printmaker, one must consider early, well-preserved impressions, such as this print of *Time, Apollo, and the Seasons*.

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18 GUIDO CAGNACCI (SANT'ARCANGELO DI ROMAGNA 1601–1663 VIENNA)

Allegory of Painting, after 1648? (state I of II)

Etching

5 x 3 in.

In Cagnacci's *Allegory of Painting*, the figure of Venus Pictura holds a palette in her right hand while she holds a brush in her left hand and paints an allegorical scene (Fame?) on the tall canvas to her right. In the background the figure of Minerva provides inspiration and wisdom, while the foreground is dominated by the recumbent figure of a nude model (Truth?), who stares provocatively at the viewer. The artist's monogram appears on the block on which the nude rests her right arm. Because of the print's peculiar combination of allegory and blunt realism, it is not clear how to interpret the image. Such jarring results are not unusual in Cagnacci's oeuvre.

Guido Cagnacci received his early training in Bologna, possibly from Guido Reni or Lodovico Carracci. He moved to Rome where he met up with Guercino and encountered the works of Simon Vouet and Gerard van Honthorst. After his time in Rome, Cagnacci moved about, including stays in Rimini, Bologna, Forlì, Cesena, Faenza, and Venice. Later, he worked as court painter to Leopold I, in Vienna.

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19 GIOVANNI FRANCESCO GRIMALDI

(BOLOGNA 1606–1680 ROME)

Wooded Landscape with Travelers on a Road, n.d.

Brown ink and wash with white highlights on brown paper laid onto linen

16 ¾ x 12 ¾ in.

This delicate drawing of a wooded landscape exemplifies the remarkable development of landscape painting during the seventeenth century. It combines brown ink and ink wash with white highlights applied to a brown paper, and demonstrates the wide range of tonal effects possible with remarkably limited means. The composition progresses from the near foreground, where figures lead the viewer's attention through the middle ground and to the distant background. Although the scene appears natural, the landscape is carefully ordered so that the hills and trees recede in space along alternating plains of light and dark, left to right.

Prior to the seventeenth century, the representation of the natural world was largely relegated to the backgrounds of narrative paintings, whose primary purpose was to convey humanistic themes. While such representations could be an extensive part of a narrative composition, landscape painting as an independent genre did not exist until the seventeenth century. At this point, interest in pure landscape imagery grew among collectors and artists and artists began to focus exclusively on painting landscapes, so much that one could begin to speak of distinct schools of landscape painting. Also, during the seventeenth and eighteenth centuries, emerging academic art institutions came to recognize and legitimize the practice of landscape painting and regarded it as a distinct genre, albeit inferior to history painting and portraiture.

Ann Sutherland Harris has confirmed the attribution of this drawing to Giovanni Francesco Grimaldi on the basis of its similarity to other works assigned to the artist. Grimaldi was trained in Bologna in the circle of the Carracci. He moved to Rome c. 1626 where he ultimately joined the circle of artists associated with Pietro da Cortona. He was a successful fresco painter, particularly of decorative landscapes, and received numerous commissions in Rome to decorate the palaces of the city's leading families. Grimaldi made numerous drawings, like the one in this exhibition, which illustrate his debt to the landscape tradition developed in Bologna by artists such as Annibale Carracci and Domenichino. His drawings also bear the influence of Claude Gillée.

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20 REMBRANDT VAN RIJN

(LEIDEN 1606–1669 AMSTERDAM)

The Adoration of the Shepherds with the Lamp, c. 1654

Etching

Signed in plate

4 $\frac{1}{8}$ x 5 $\frac{1}{8}$ in.

The Baroque style is often associated with the representation of supernatural events through naturalistic means. Such is the case in Rembrandt's *Adoration of the Shepherds with the Lamp*, where the birth of Christ appears as a simple and unassuming event in the space of a barn. Faithful to the spirit of naturalism, Rembrandt foregoes all contrived references to the supernatural references (e.g. halos), and in their place he introduces a single oil lamp carefully placed on the barn wall to create the sense of light entering darkness and the presence of the divine on earth.

Rembrandt was a master at creating dramatic images through sharp contrasts of light and dark, both in paint and in print. Indeed, few artists grasped the expressive potential of etching as clearly as Rembrandt and recognized how well suited it was to the prevailing artistic style.

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21 ADRIAEN VAN OSTADE

(HAARLEM 1610–1685 HAARLEM)

The Singers, c. 1667–68

Etching

9 $\frac{3}{8}$ x 7 $\frac{1}{2}$ in.

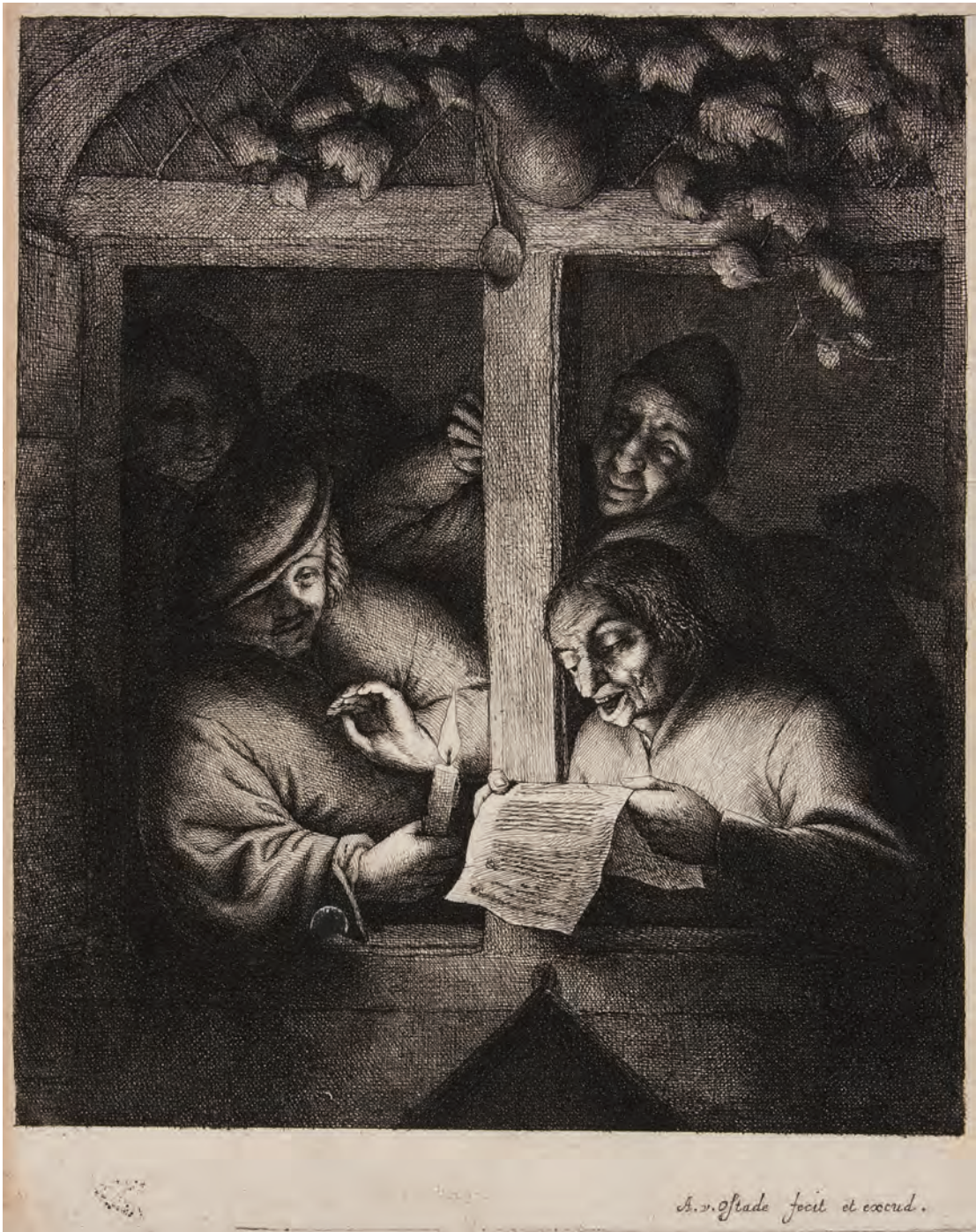
Vignettes of everyday life—tavern scenes, domestic scenes, revelers, seasonal activities, and in this example, singers performing from inside an open window—are among the most common subjects in Dutch art of the seventeenth century. The popularity of such genre scenes was linked in part to the overwhelming demand for secular imagery in Calvinist Holland. The motif of figures seen half-length before an open window was used by a number of Dutch artists including Gerard Dou and Adriaen van Ostade. While such scenes of daily life are often depicted in the light of day, in this example, van Ostade presents the scene in darkness (*tenebrae*), illuminated by a single candle held by the figure on the left. The sharp contrast between light and dark created by the introduction of a solo light source was first popularized in Rome by the Dutch followers of Caravaggio who brought this early phase of the Baroque style to Utrecht, from which it spread quickly throughout Holland.

After Rembrandt, Adriaen van Ostade was the next great Dutch painter-printmaker of the seventeenth century. Fifty etchings have been identified with Adriaen van Ostade, many of which repeat his painted compositions. As with Rembrandt's etching plates, van Ostade's plates survived into the modern era and were heavily printed and extensively reworked, creating a large body of surviving prints of widely varying quality. Collectors prize early impressions, such as this one, which was pulled well before the plate showed excessive wear.

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22 GIOVANNI DOMENICO TIEPOLO

(VENICE 1727–1804 VENICE)

Mary and Joseph Preparing to Leave the Inn, c. 1750–53

Plate V from the *Flight into Egypt* series

Etching

7 $\frac{3}{8}$ x 9 $\frac{5}{8}$ in.

During the seventeenth and eighteenth centuries, the subject of Christ's infancy and early childhood enjoyed particular popularity. Part of this was due to growing interest in the figure of Joseph and the apocryphal stories associated with events in Christ's life not addressed in the biblical accounts. Evidence of this popularity can be found in Giovanni Domenico's suite of twenty-one etchings devoted entirely to events associated with the Flight into Egypt.

This print is the fifth in the series and represents the Virgin, Christ, Joseph, and the angel preparing to leave the inn. Mary and Joseph bid farewell to the inn-keeper, who stands hat in hand as they depart. Meanwhile, the angel, slightly aloft, tightens the ropes that bind the family's belongings to the donkey. Were it not for the angelic assistance and the halos that highlight Mary and Joseph, one may be tempted to read this image as a representation of daily life. Such is the humanistic approach of the artist, which translates divine events according to human terms. The series was dedicated to Karl Phillip von Greiffenklau, Prince-Bishop of Würzburg.

The Tiepolo family of artists played a leading role in Venetian art of the eighteenth century. Giovanni Domenico, the eldest son of Giambattista, was particularly skilled as an etcher and devoted much time to reproducing his father's painted compositions.

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23 FRANCISCO DE GOYA

(FUENDETODOS 1746–1828 BORDEAUX)

Baltasar Carlos (after Diego Valázquez), 1778

Etching, drypoint

First edition

13 ¾ x 8 ¾ in.

While print collecting frequently focuses on original compositions, such as the etchings and drypoints by Rembrandt or Whistler, a great deal of printmaking was directed at making reproductions after original works of art, paintings in particular. With the growth of print dealers and publishers in the seventeenth and eighteenth centuries, such reproductive prints were in high demand, particularly those representing works in royal collections.

Aware of such interest, Goya began making etchings after paintings by Diego Valázquez in the Spanish royal collections. While most of Goya's etchings after Valázquez were copies of portraits, including *Las Meninas* and *Baltasar Carlos*, seen here, he copied as well such works as the enigmatic *Feast of Bacchus*. While such compulsory exercises as copying past masters may seem tedious by modern standards, the results could be profitable. Moreover, the process of making the prints provided Goya with an incomparable understanding of the works he copied.

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24 ANGELICA KAUFFMAN

(GRAUBÜNDEN 1741–1807 ROME)

Rinaldo and Armida, 1780

Etching, aquatint printed in red-brown
9 1/8 x 7 in.

During the eighteenth century, few books matched the romance of Torquato Tasso's *Gerusalemme Liberata* (1581), an epic poem set during the First Crusade. It tells the tale of a beautiful Armida, who is to kill Rinaldo, the great Christian knight, but they fall in love and she takes him to a magical island where he grows fond of her caresses and grows idle. Seeking to break the spell of love, two of Rinaldo's fellow knights find the couple and deliver to Rinaldo a diamond mirror that leads him to regard his compromised condition and return to the battle, leaving Armida heartbroken.

In this etching, the lovers are seated amid a wooded landscape; she crowns him with flowers as he gazes into her eyes. In the background Rinaldo's compatriots watch; the diamond mirror appears in the foreground. The lovers form a balanced pyramidal shape that is placed centrally within the classical landscape setting.

Angelica Kauffman was a leading Neo-classical painter who specialized in portraits and historical narratives. Much of her career was centered in Rome, but she also worked for a number of clients in London, including members of the leading royal families.

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25-26 ATTRIBUTED TO SOPHIA JANINET
(LATER MME GIACOMELLI)

(1775/80–?)

Nereid Riding on a Seahorse, surrounded by Dolphins and Cupids and
Three Paris of Nereids and Tritons surrounded by Cupids (after Piat Joseph Sauvage)
Engraving, aquatint, mezzotint in black and blue-green on two sheets of off-white wove paper
6 ⅞ x 15 ¼ in. each

These two decorative works appear at first glance to be a pair of pendant drawings made from black chalk and white highlights on prepared sheets of blue paper. However, upon closer observation, it becomes evident that they are prints made to imitate the appearance of drawings. Indeed, the artist employed a number of overlapping printing techniques—engraving, aquatint, and mezzotint in two colors—as a means to suggest the subtle effects of chalk drawings. Such virtuoso techniques have a long history among Northern printmakers, who admired the ability to achieve the effect of one media in another.

The technique is particularly complicated. The black plate employs etching, chalk manner engraving, and aquatint, which defines the figures; the blue-green plate employs mezzotint, which produces an overall background tone; the white highlights are created by scraping away the mezzotint, which does not print so the color of the white paper shows through.

The prints are attributed to Sophia Janinet, the daughter of Jean-François Janinet, on the basis of their similarity to his printmaking techniques. Likewise, the works are believed to be based on designs by Piat Joseph Sauvage, on their similarity to other works by Sophia that are known to be after Sauvage.

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EARLY MODERN

27 THOMAS ROWLANDSON

(LONDON 1756–1827 LONDON)

Italian Picture Dealers Humbuging My Lord Anglaise, 1812

Etching with handcoloring

Signed in plate: “Rowlandson”

Signed in plate margin: “T. Rowlandson N 1 James Street Adelphi”

12 ½ x 8 ¾ in.

The eighteenth and early nineteenth century witnessed an increase in the market for prints, pictures, antiquities, and other collectables. This development was stimulated in no small part by the emergence of the Grand Tour—the cultural tour of Europe by young upper-class men of means. The Grand Tour served as an educational rite of passage, introducing affluent young men to the legacy of classical antiquity and the Renaissances, which for many stimulated an interest in acquiring collectables while abroad or at dealers in London.

The behavior of the wealthy, young collectors and connoisseurs was the subject of much satire in books, plays, and satirical prints—such as this one by Thomas Rowlandson. In this biting image Rowlandson presents a young, well-dressed Englishman with magnifying glass in hand at a gallery of old master paintings. The walls are covered with canvases, almost all of which represent nude women. They include paintings by Titian, the Carracci, Rubens, Parmigianino, Teniers, and a military portrait by Salvator Rosa. The Italian dealer on the right props up a painting by Guido Reni representing the penitent Magdalene. She appears nude with a crucifix—the means to redeem her imperiled soul from a life as a prostitute. The corpulent Italian dealer on the left holds a magnifying glass through which he stares lecherously at the bare-breasted saint. Evidently, the Italian picture dealers seek to sell their wares at inflated prices to an unsuspecting British youth.

Rowlandson was among the finest satirical printmakers of the late Georgian and early Victorian age. His etchings were printed as single sheets, hand-colored, and sold by print dealers and book sellers in London’s West End. They were priced at one to two shillings each. While they were by no means considered fine art, the prints were collected and enjoyed by a wide range of buyers, from the nobility who could afford to purchase the prints for themselves, to the by-standers who would gather outside print shop store fronts, struggling to get a look at the newly published prints that were posted in the windows.

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28-29 JEAN-FRANÇOIS MILLET

(GRUCHY 1814–1875 BARBIZON)

A Woman Churning Butter, c. 1855–57

Etching in sepia on off-white wove paper

Cancelled copper plate

7 1/8 x 4 5/8 in.

Although modest in scale and subject matter, *A Woman Churning Butter* points to a subtle monumentality that one finds in Millet's greatest works. The classic pyramidal composition set in sharp relief against the dark receding planes of the room draws attention to what we are tempted to read as the "simple dignity of peasant labor." Indeed, Millet's imagery was the cause of no small amount of debate in its own day and remains so today. Millet's epic naturalism, which combined classical gravitas with peasant simplicity, found favor and criticism from liberals and conservatives alike. As is often the case, the critics revealed more about their positions than Millet, who remained elusive.

A Woman Churning Butter was one of a series of etchings that Millet produced at the urging of Alfred Sensier, who sought to expand Millet's market. It is uncertain how many impressions of *A Woman Churning Butter* Millet produced from the plate during his lifetime. However, the plate was one of eleven acquired by the art dealer Frederick Keppel, who commissioned a final edition of prints from it by the master printer Frederick Goulding (1842–1909). Goulding cancelled the plate by drilling a one centimeter hole through the lower right corner. This cancellation notwithstanding, careful study of the etching plate reveals that it remained in excellent condition when Goulding pulled the last impressions from it.

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Jean-Pierre O. Rue S^t Jacques

30 JAMES MCNEILL WHISTLER

(LOWELL 1834–1903 LONDON)

La Vielle aux Loques, 1858

From the *Douze eaux-fortes d'après nature* (*Twelve Etchings after Nature*); or the “French Set”

Etching, drypoint

Signed in plate LR “Whistler”

6 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in.

La Vielle aux Loques demonstrates Whistler’s remarkable skills as a draftsman and etcher. What is particularly impressive is the variety of line used by the artist to shape and define form. Whistler frequently worked on his etching plates directly from nature, not making the effort to reverse the composition so that it would appear right-reading when printed. To etch the plate, he would apply acid to the plate selectively, with a feather, so as to control the bite as much as possible. Whistler proofed and printed most of his prints.

La Vielle aux Loques was one in a series of twelve etchings that Whistler made while touring the Rhineland with artist–friend Ernest Delannoy. The resulting portfolio, *Douze eaux-fortes d'après nature* (*Twelve Etchings after Nature*, also known as the “French Set”), represented Whistler’s early commitment to printmaking. He dedicated the series to the great etcher Seymour Haden, his brother-in-law. Twenty sets were printed by Auguste Delâtre and another fifty sets were printed in London.

The following year, Whistler moved to Wapping-on-Thames where he produced *Sixteen Etchings of the Thames* (the “Thames Set”), which solidified his skills as one of the finest etchers since Rembrandt.

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31 ALFRED SISLEY

(PARIS 1839–1899 MORET-SUR-LOING)

Bord de la Riviere, Les Olies (Geese on the Banks of the River Loing), 1897

Lithograph in colors

Proof impression

Signed in the image “Sisley”

9 ½ x 13 ¾ in.

Among the challenges presented by each artistic age is how best to express its essential aims through the printmaking media available to it. This question is particularly pressing for the Impressionists, for whom the textured application of a wide range of color was central. In the case of Alfred Sisley, lithography was the printmaking media of choice to express his interests, in part because it is well suited to multi-color printing.

In *Bord de la Riviere, Les Olies*, Sisley applies one layer of color upon the next, each overlaying and blending with the one below to create a subtle integration of hues that equate with his goals as a painter. Ambrose Vollard commissioned the print in 1899 for the “2e Album des Peintres-Graveurs.” The edition was limited to one hundred impressions, plus proofs, as in the case of this print.

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32 PIERRE AUGUSTE RENOIR

(LIMOGE 1841–1919 CAGNES-SUR-MER)

Claude Renoir la Tête Baissée, 1904

Lithograph

13 x 9 $\frac{3}{4}$ in.

Although best known for his brilliant use of color, as printmaker, Renoir often turned to single-color lithographs and etchings, as in *Claude Renoir la Tête Baissée*. In spite of this limitation, Renoir's gentle handling of the lithographic media creates a remarkable spectrum of tone within the range of a single hue. While not well known for his prints, Renoir produced more than fifty etchings and lithographs.

Ambrose Vollard published *Claude Renoir la Tête Baissée* in 1919 for the album *Douze lithographies originales de P. A. Renoir*.

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33 MARY STEVENSON CASSATT

(ALLEGHENY CITY/PITTSBURGH 1844–1926 LE MESNIL-THÉRIBUS)

Sara Wearing her Bonnet and Coat, c. 1904

Transfer lithograph

Signed in plate

23 ½ x 18 in.

Of the Impressionists, Mary Cassatt was among the most skilled and innovative printmakers. This was due in part to her interest and commitment to printmaking, her fascination with Japanese woodblock prints, and her consummate draftsmanship.

Cassatt's first work as a printmaker was for a project with Degas, Pissarro, and others to launch a journal of art criticism and original prints. Although the project was never realized, she produced a number of important prints in etching, aquatint, and drypoint. In 1889 and 1890 she exhibited with new Société des Peintres-Graveurs and in 1891 she had her first individual exhibition of color prints and paintings at the Galerie Durand-Ruel, Paris. Her best-known works as a printmaker are a series of color aquatints and etchings that successfully synthesize European and Japanese aesthetics.

Sara Wearing her Bonnet and Coat is a relatively late print for Cassatt and reveals her skill with the media. With each touch of the crayon, one can readily imagine the artist defining the child's hat, hair, face, coat, and arms, shifting quickly from the sharp edge of the crayon to the broad flat side, handling the soft media with ease.

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34 PIERRE BONNARD

(FONTENAY-AUX-ROSES 1867–1947 LE CANNET)

La Femme au Chien (Women with Dog), 1924

Etching, aquatint in colors

Signed in the image “Bonnard”

and in graphite “Bonnard 53/200”

21 ¼ x 11 in.

Pierre Bonnard was remarkably talented and worked in an extraordinarily wide range of media, including painting, printmaking, decorative furniture, theatrical set design, and photography. He was particularly interested in Japanese woodblock prints and drew heavily from them as he developed his own personal approach to his prints.

The influence of Japanese prints is readily evident in *La Femme au Chien*, with its tall narrow format and sharply cropped composition. This print also illustrates Bonnard’s ability to layer numerous colors in a single print, creating a subtle blending of tone equal to what he achieved in his oil paintings.

Bonnard’s early work in printmaking stems from the lithographic poster tradition associated with the café-cabaret culture of Montmartre. Although he produced a number of posters for this industry, he relinquished his interests in poster design upon seeing the work of the young Toulouse-Lautrec.

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35 HENRI MATISSE

(LE CATEAU-CAMBRÉSIS 1869–1954 NICE)

Etude pour la Vierge “Tête Voilée,” 1950–51

Lithograph

177/200

Signed in graphite “H. Matisse 177/200”

19 x 14 $\frac{3}{8}$ in.

With only fifteen marks of the lithographic crayon, Henri Matisse defines feminine grace and beauty. Such confidence, discipline, control, and brevity stems from a lifetime of working and refining his artistic ideas through a wide range of media, including painting, sculpture, ceramics, printmaking, and collage. Like Picasso, who held equal mastery over line, Matisse’s fluid draftsmanship reminds one of the finest examples of Greek vase painting. And like Picasso, Matisse remained committed to printmaking and produced an extensive body of work in this media.

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36 THOMAS HART BENTON

(NEOSHO 1889–1975 KANSAS CITY)

Cradling Wheat (Tennessee), 1939

Lithograph

Edition of 250

Published by Association of American Artists

10 x 12 ½ in.

In October 1933, Reeves Lewenthal (1910–1987) launched Associated American Artists (AAA), a print sales business dedicated to “Bringing American art to Americans.” The idea was to sell affordable prints to middle-class Americans through an approach that bypassed the traditional art gallery and its trappings of elitism, high cost, and inaccessibility. To build a stock of prints, Lewenthal paid leading artists \$200 each to prepare a lithograph plate with an image of their choosing. Lewenthal was responsible for producing, marketing, and distributing an edition of 250 prints from the plate, selling the prints for \$5 each. Initially, the prints were sold through major department stores, but Lewenthal soon transformed the business to a catalogue mail-order operation. The response was overwhelming and highly profitable despite starting up in the middle of the Great Depression. One critic wrote:

[This]...is the first step in a project designed on the theory that the possession of a good work of art is the most effective stimulant of art interest among the uninitiated, and these prints, which are selling at the very small price of \$5 flat, will serve to erase from the public mind that good art is expensive.

Thomas Hart Benton was among the first artists approached by Lewenthal and his prints remained among the company’s top sellers. *Cradling Wheat (Tennessee)* was one of the many different prints he produced for AAA. It represents workers on the land—one of Benton’s signature subjects, rendered in his highly expressive style in which clouds, land, and figures all move to the sweeping, swirling rhythms of the composition. Benton commented on the image:

Scene in the hill country of East Tennessee in 1928. A painting of this 30” x 40” is owned by the St. Louis Museum. I doubt whether this kind of harvesting can be found anymore—anywheres.

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37 GRANT WOOD

(ANAMOSA 1892–1942 IOWA CITY)

Seed Time and Harvest, 1937

Lithograph

Signed and dated in graphite LR “Grant Wood 1937”

Published by Association of American Artists

7 ½ x 12 ½ in.

Seed Time and Harvest is among many prints that Grant Wood produced for the Association of American Artists (AAA) (see catalogue entry no. 36). It conveys well the artist’s mature work, which renders American rural imagery in a highly ordered, brightly lit, geometric style. Wood was a skilled draftsman with a particular facility in lithography, which made him an obvious selection for AAA’s print offerings.

Wood, with fellow Midwestern Regionalists Thomas Hart Benton and John Steuart Curry, formulated an art based on imagery drawn from local surroundings and events. Their work underscored the value of the indigenous culture of the Midwest and countered the inferiority complex that pervaded the work of American artists centered in the metropolitan centers along the Eastern seaboard. However, as the United States was drawn increasingly into the complex geopolitical world of Europe in the 1930s, the sentiments of the Regionalists began to appear parochial and out of touch with modernist concerns.

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38 REGINALD MARSH

(PARIS 1898–1954 DORSET)

Skyline from Pier 10, Brooklyn, 1931

Etching (state IV of IV)

Signed in the plate “Reginald Marsh 1931”

49/100

7 x 12 $\frac{3}{8}$ in.

Reginald Marsh spent much of his artistic career representing life in New York City. His subjects varied from the city itself, as in *Skyline from Pier 10, Brooklyn*, to beer halls, the elevated train, Coney Island, street performers, the Bowery, and prostitutes. He worked in a variety of media including oil, watercolor, egg tempera, photography, drawing, and printmaking, the latter of which included lithography, engraving, and etching.

Marsh received his initial training at Yale University, where he served as the art director and illustrator for the *Yale Record*. Marsh continued working in illustration, taking positions at *Vanity Fair* and the *Daily News*. Although his artistic career moved him in the direction of fine art, his artistic sensibilities remained deeply rooted in the world of illustration.

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39 JACOB LAWRENCE

(ATLANTIC CITY 1917–2000 SEATTLE)

Confrontation at the Bridge, 1975

Serigraph, PP 2/3

Signed in graphite LR “Jacob Lawrence”

19 ½ x 26 in.

This print represents a pivotal moment in the civil rights movement in the United States. It shows an incident that occurred on March 7, 1965—subsequently known as Bloody Sunday—in which a group of civil rights activists in Alabama initiated a protest march in support of voting rights for all citizens. The march began in Selma and was to end at the state capital in Montgomery. Local and state police intercepted the march at the Edmund Pettus Bridge in Selma, where they used clubs and tear gas to end the march and force the protestors back. The backlash against the brutal treatment of the marchers contributed to greater support of their cause, which led ultimately to the Voting Rights Act, which made discriminatory voting practices illegal.

Jacob Lawrence’s approach to the subject is part historical and part allegorical, in that he shows the marchers as African Americans but the police as a vicious wolf, who confront each other at the center of the bridge. Lawrence creates a remarkable level of visual and emotional tension within the print through sharp planes of intense colors broken up by shards of white that cut across the composition.

Lawrence received his early training at WPA art classes, the Harlem Art Workshop, and the American Artists’ School, all in New York. He devoted much of his career making paintings and prints that address the life of African Americans during the twentieth century. Stylistically, Lawrence drew heavily from the early twentieth-century modernists with particular interest in the work of Josef Albers. Much of his mature career was spent at the University of Washington, where he was a professor of painting.

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