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The Art of Printmaking: Part 4. American Prints from the Eighteenth Century to the Present

Norman A. Geske

Sheldon Memorial Art Gallery

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**the art of
printmaking**

IV

**American Prints From The Eighteenth
Century To The Present**



IV-1

PEALE, CHARLES WILSON

1741-1827

Born at Charlestown, Maryland. Began work as a saddler's apprentice and undertook his own education in art. With the help of a family friend he was sent to London for two years of study with Benjamin West. Peale, who took an active part in the Revolution, served as a captain of volunteers. Following the war he engaged briefly in politics, became interested in natural history and geology, started America's first comprehensive museum, was one of the founders of the Pennsylvania Academy of the Fine Arts and throughout his life continued to paint portraits of his contemporaries. His prints are few, mostly mezzotint portraits, and impressions are very rare. THE ACCIDENT IN LOMBARD STREET is the only known etching and exists in only three known impressions.

IV-1 The Accident in Lombard Street, 1787
etching, 7 3/4" x 11 13/16"

unsigned

Library of Congress



IV-2

PELHAM, PETER

ca. 1695-1751

Born in England. Trained as a painter and engraver. Settled in Boston prior to 1727 where he was associated with the painter John Smibert and engraved a number of the latter's portraits. Pelham also ran a school for dancing, writing and needlework. In 1748 he married the widowed mother of John Singleton Copley and provided the boy's initial education in the arts. Pelham was the first artist in America to work in mezzotint.

IV-2 Cotton Mather, 1727

mezzotint, 12" x 9³/₄"

unsigned

Hubbard Fund, Library of Congress



IV-3

SAVAGE, EDWARD

1761-1817

Born at Princeton, Massachusetts. Studied mezzotint and stipple engraving in London, where he was also a painting student under Benjamin West. After his return to America he became well-known as a portrait painter and engraver, and was also the creator of one of the earliest panoramas, a view of London, exhibited in this country.

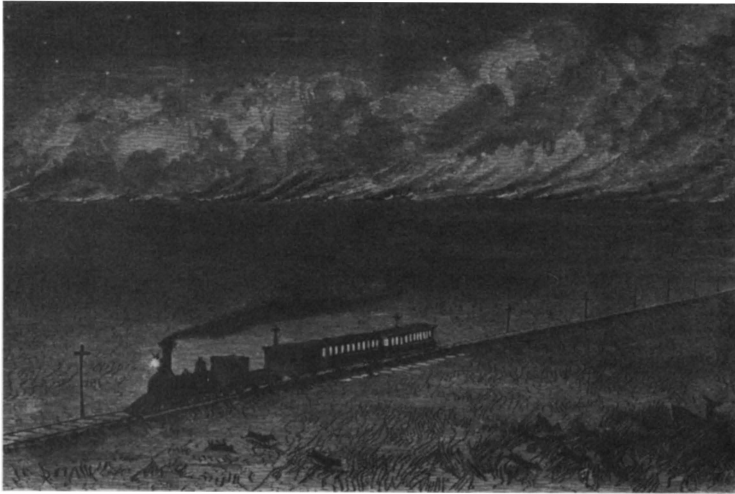
IV-3 George Washington

stipple engraving, 7 1/8" x 4 9/16"

unsigned

Stauffer catalogue no. 2753 (iii state)

Stauffer Collection, Library of Congress



IV-4

ANONYMOUS

nineteenth century

It is not inappropriate that a print of this kind, one of many thousands of anonymous works produced during the nineteenth century alone, represent Nebraska in the present exhibition. Before the development of photography and the photomechanical reproduction all newspapers and periodicals were illustrated with pictures of this kind, some of them designed by famous artists like Homer and Daumier, however, the majority were by anonymous illustrators and craftsmen.

IV-4 The Union Pacific Railroad—A Prairie on Fire in Nebraska, 1869

wood engraving, hand colored, 6" x 9"

University Collection, University of Nebraska



IV-5

CASSATT, MARY

1834-1926

Born at Pittsburgh, Pennsylvania. The daughter of a wealthy railroad man, she went to Paris to study painting. As a friend of Degas, who taught her printmaking, she exhibited with the Impressionists. Her color prints, directly influenced by the woodcuts of the Japanese artists, Utamaro and Hokusai, were drawn onto the plate from the model. The lines are decisive, the backgrounds and figures summarized in large sweeping strokes.

IV-5 The Letter, 1891

color drypoint, 13⁵/₈" x 9"

signed in pencil with note: "Imprimee par l'artiste et M. Leroy",

also with artist's monogram stamp

Breeskin catalogue no. 146 (iii state)

Pennell Fund, Library of Congress



IV-6

CATLIN, GEORGE

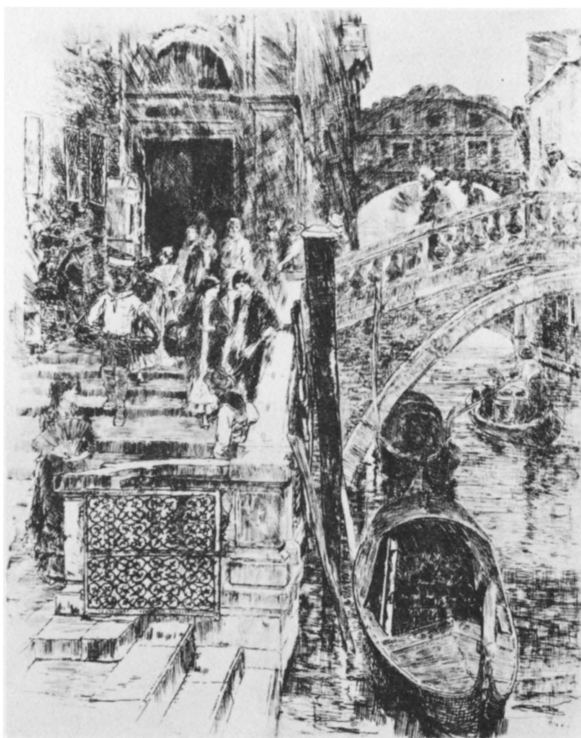
1796-1872

Born at Wilkes-Barre, Pennsylvania. Studied and practiced law for a short time. Catlin taught himself to draw and paint and began professional activity as a miniature painter. His first contact with American Indians in Philadelphia inspired a project to create a pictorial record of all the Indian tribes between the Alleghenies and the Pacific. Between 1832 and 1838 he traveled through the Southwest, the upper Mississippi, the South, and painted upwards to 500 portraits and views of Indian life. Many were published in lithographic form in his **NORTH AMERICAN INDIANS** published in 1841. Catlin traveled widely in this country and in Europe with his portrait collection and a troupe of Indians.

IV-6 Three Indians

lithograph, hand colored, 15½" x 13"
unsigned

F. M. Hall Collection, University of Nebraska



IV-7

DUVENECK, FRANK

1848-1919

Born at Covington, Kentucky. Self taught as a painter of church decorations. He later studied painting with Wilhelm Lamprecht in Cincinnati. He went to Munich in 1870 to study at the academy, and was much influenced by the German painter, Wilhelm Leibl. He returned to the United States in 1873 where he traveled and exhibited with considerable success. Duveneck returned to Munich in 1875 and lived and worked in Venice, Florence, and Paris with intermittent trips to the United States. He settled, finally, in Cincinnati in 1900 where he became a member of the Art Academy faculty. He exhibited internation-

ally, winning numerous awards, especially at the National Academy (1906) and the Panama-Pacific Exposition in San Francisco (1915), where a special room was devoted to his work. He was very active as an etcher although he is best known for his paintings.

IV-7 The Bridge of Sighs I, 1883

etching, 10 $\frac{7}{8}$ " x 8 $\frac{5}{8}$ "

signed and dated in plate

Pennell Exchange, Library of Congress



IV-8

HOMER, WINSLOW

1836-1910

Born at Boston, Massachusetts. Began his career as an apprentice lithographer, studied at the National Academy of Design, and worked as an artist-illustrator during the Civil War. Homer, long recognized as one of America's major painters, was primarily active as a printmaker in the media of lithograph and wood engraving which he produced in large numbers to serve as illustrations for books and magazines between 1859 and 1875. However, he did execute eight etchings. These few works were entirely reproductive of completed oil paintings and water colors, but they are slowly being recognized as virtuoso examples of graphic art in their own right.

IV-8 Fly Fishing, Saranac Lake, 1889

etching, 14" x 20³/₈"

signed lower left: Winslow Homer

F. M. Hall Collection, University of Nebraska



IV-9

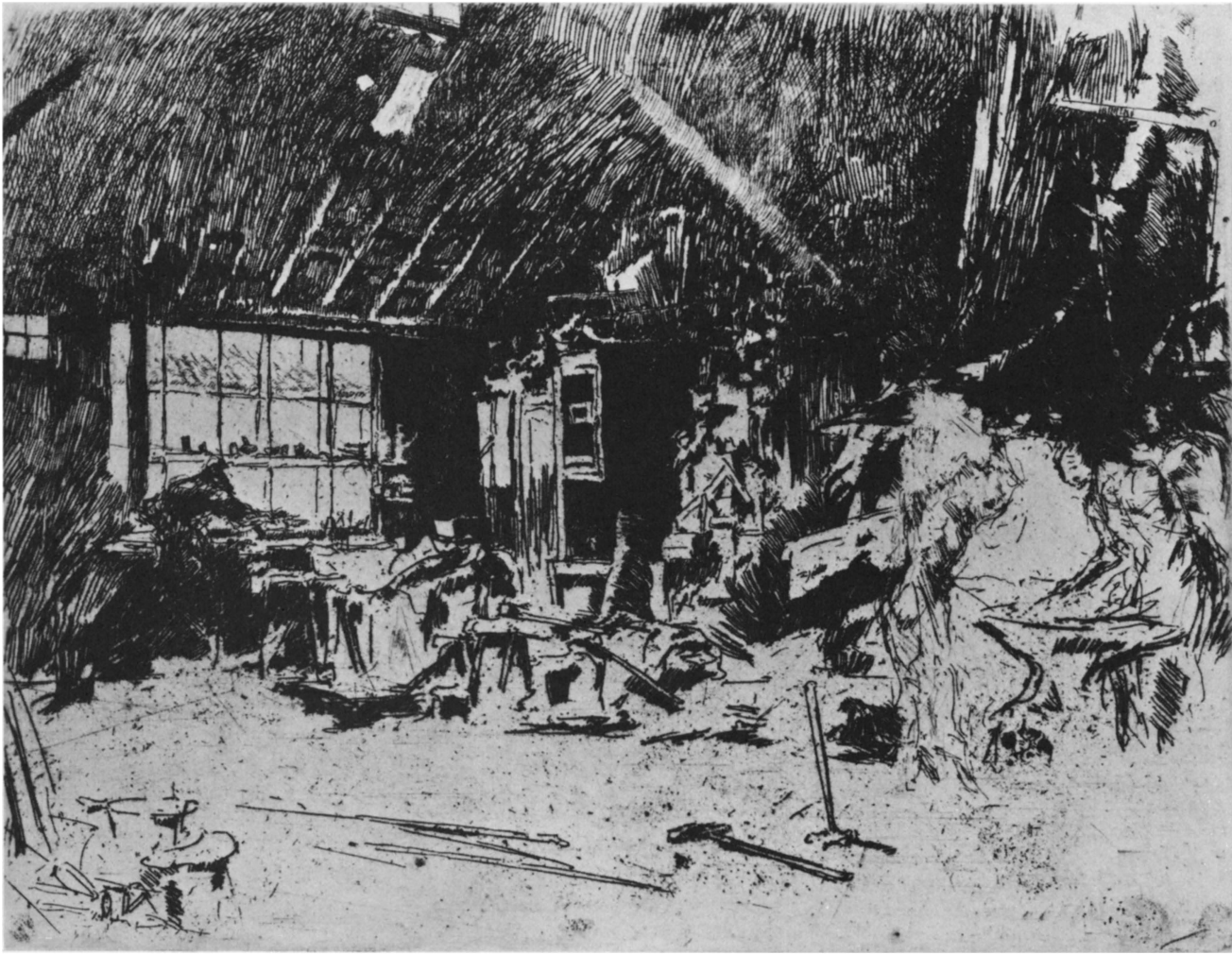
HUNT, WILLIAM MORRIS

1824-1879

Born at Brattleboro, Vermont. Hunt left Harvard in his senior year for reasons of health. In 1843 he went to Rome where he decided to become an artist. He studied with the sculptor, Henry Kirke Brown, and met Emmanuel Leutze. He studied also in Dusseldorf and with Thomas Couture in Paris, where he met the Barbizon painters, Millet, Corot and Theodore Rousseau, and became a disciple of their concepts and style. He returned to America in 1855, settled in Newport, Rhode Island, where his studio became an important center of inspiration to younger artists including John La Farge and, for a brief period, William James. He moved to Boston in 1862 where he continued to be active with portrait and landscape painting and as a teacher.

IV-9 The Violet Girl, 186-
lithograph, 9 11/16" x 7 13/16"
signed in stone

Library of Congress



IV-10

WHISTLER, JAMES MC NEIL

1834-1903

Born at Lowell, Massachusetts. He entered West Point in 1851, but was dismissed soon thereafter. Worked briefly at the U.S. Coast and Geodetic Survey office as a draftsman. Whistler went to Paris in 1855 to study art with Marc Charles Gleyre. He was associated with Degas, Fantin-Latour, Toulouse-Lautrec and other members of the Impressionist group. After five years, he settled permanently in London. Active as a painter, etcher and lithographer, he was the author of *THE GENTLE ART OF MAKING ENEMIES*. Whistler is considered to be one of the sources of modern impressionism and long considered America's greatest etcher.

IV-10 The Smithy, ca. 1881

etching, 6³/₄" x 8⁷/₈"

signed in plate with butterfly mark

Pennell Fund, Library of Congress

IV-11 Portrait of Stephane Mallarme, 1893

frontispiece for *VERS ET PROSE*, by Stephane Mallarme

published by Perrin et Cie, Paris

lithograph, 3⁷/₈" x 2³/₄"

signed with butterfly mark

Hofer catalogue no. 323

F. M. Hall Collection, University of Nebraska



IV-12

WEIR, J. ALDEN

1852-1919

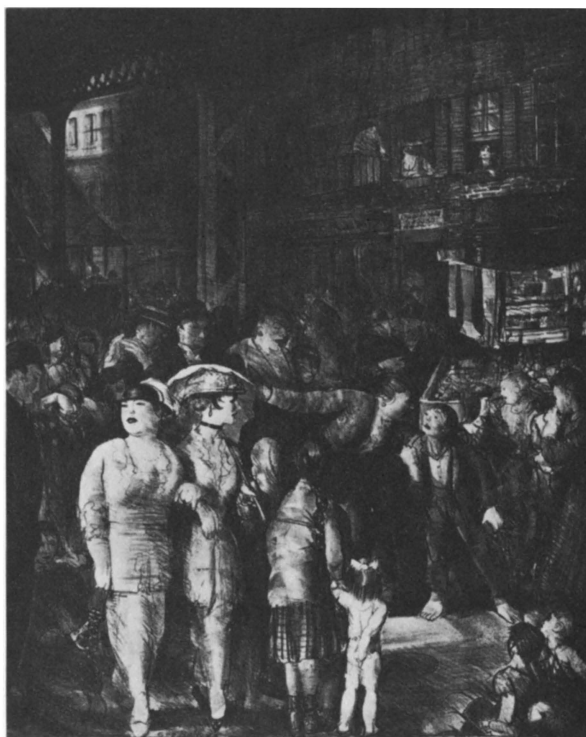
Born at West Point, New York. Studied at l'Ecole des Beaux Arts, Paris, with Jean Leon Gerome, and was also influenced by the plein-air painting of Jules Bastien-Lepage. He visited Spain in 1876 where he was much influenced by Velasquez. After his return to the United States he was a founder of the Society of American Artists and for many years its president. Weir was influential in the introduction of modern French painting in America.

IV-12 The Welsh Doll, 1894

etching, 7 $\frac{7}{8}$ " x 6"

signed in plate

Pennell Fund, Library of Congress



IV-13

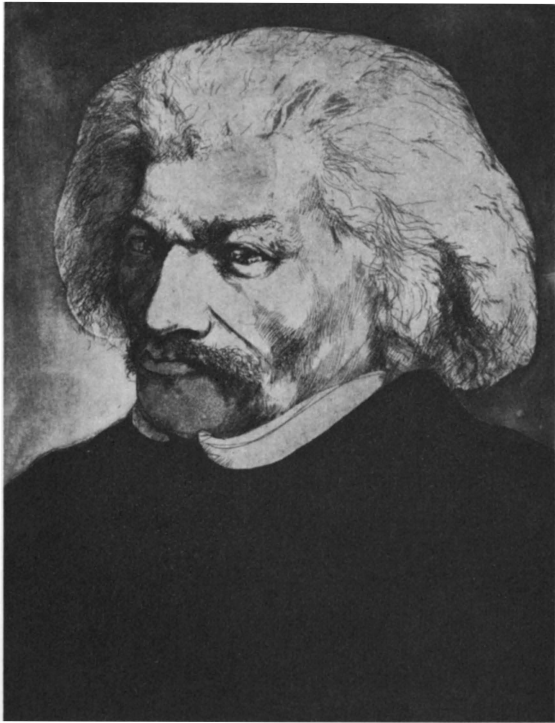
BELLOWS, GEORGE W.

1882-1925

Born at Columbus, Ohio. Bellows studied at Ohio State University, later with Robert Henri. He was elected to the National Academy at the age of thirty-one, and was one of the founders of the Society of Independent Artists. He taught at the Art Students' League. He was also active in an artists colony at Woodstock, New York. Bellows began to work in lithography about 1916. He championed the use of subjects from the American scene.

IV-13 The Street, 1917
lithograph, 18 15/16" x 15 3/16"
signed in stone

Pennell Fund, Library of Congress



IV-14

CORNELL, THOMAS

b. 1937-

Born at Cleveland, Ohio. Studied at Amherst College, the Cleveland Institute of Art, Yale University and with Howard Warshaw and Rico Lebrun in Santa Barbara. Since 1962 he has been a member of the art faculty at Bowdoin College, Brunswick, Maine. He has had one-man shows in New York and Los Angeles, and received a Tiffany award in the Graphic Arts in 1961 and a grant from the National Institute of Arts and Letters in 1964. Cornell is unusual among contemporary artists for his concern with the full range of meaning within the subject. He is devoted to an art which argues. His portrait of the abolitionist, Frederick Douglass is an icon for a social cause.

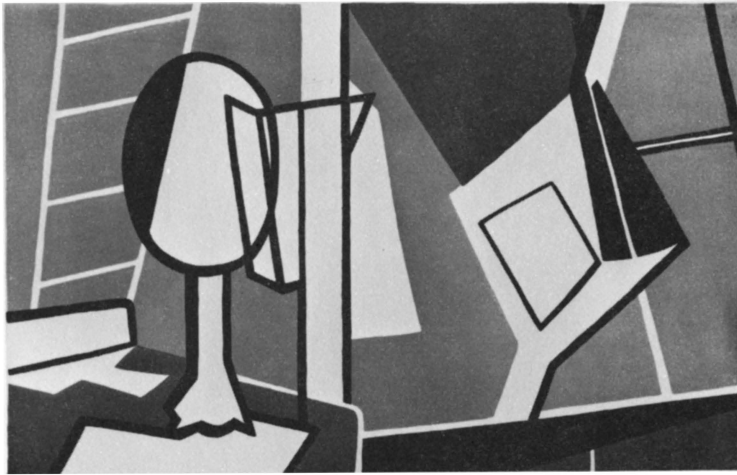
IV-14 Portrait of Frederick Douglass, 1964

etching and aquatint, 19 $\frac{5}{8}$ " x 14 $\frac{5}{8}$ "

signed lower right: Cornell

Bowdoin catalogue no. 53

F. M. Hall Collection, University of Nebraska



IV-15

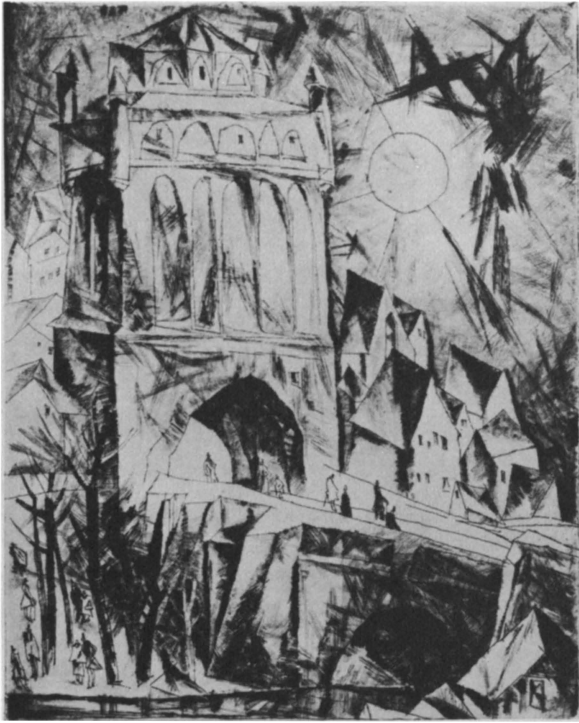
CRAWFORD, RALSTON

b. 1906-

Born at St. Catherines, Ontario, Canada. Studied at the Otis Art Institute, the Pennsylvania Academy of the Fine Arts and the Barnes Foundation. Crawford has traveled widely, and has had more than forty one-man shows in this country. He is equally well-known as a painter and has carried on a long activity in photography as well. His paintings and prints are included in the permanent collections of more than sixty museums.

IV-15 *L'Etoile de L'Occident*, 1955
color lithograph, 10 $\frac{1}{4}$ " x 16 $\frac{5}{8}$ "
signed lower right: Ralston Crawford
edition: 27 of 30

F. M. Hall Collection, University of Nebraska



IV-16

FEININGER, LYONEL

1871-1956

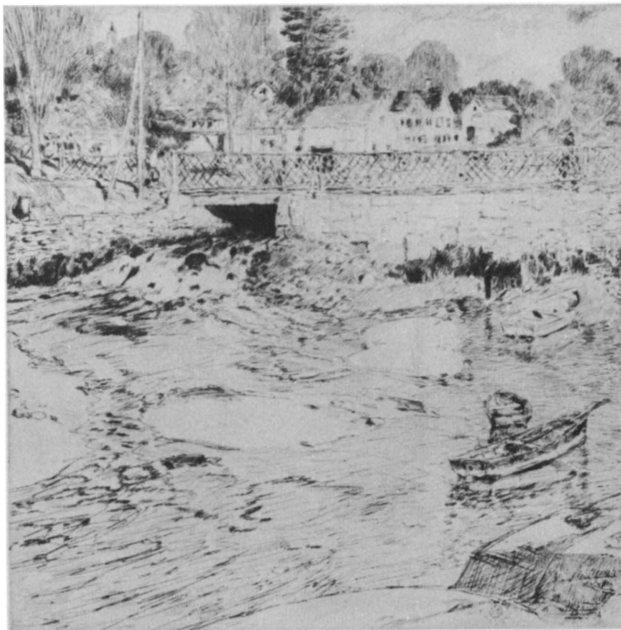
Born at New York City. Studied violin and performed in public at the age of twelve. In 1887 he went to Germany to study music but gave it up for art. He studied further in Hamburg, Berlin and Paris. He began his career as an illustrator and cartoonist, but continued to paint. He exhibited with the Independents in 1911. Feininger taught painting and graphic arts at the Bauhaus in Weimar, and later at Dessau and Berlin. He returned to the United States in 1936, where he taught at Mills College and Black Mountain College. He had major exhibitions at The Museum of Modern Art (1944), the Institute of Contemporary Art, Boston (1949), and the Cleveland Museum of Art (1951). Feininger's graphic production was large and included lithographs, woodcuts, and etchings.

IV-16 The Gate, 1912

etching, 10⁵/₈" x 7⁷/₈"

signed lower left: Lyonel Feininger

F. M. Hall Collection, University of Nebraska



IV-17

HASSAM, CHILDE

1859-1935

Born at Boston, Massachusetts. Early education there, later in Paris at the Academie Julian under Gustave Boulanger and Jules Lefebvre. He became a disciple of Claude Monet and life-long exponent of the impressionist style. On his return to the United States he worked both as a painter and illustrator for such magazines as HARPERS and SCRIBNERS. He was a founding member of the group known as "The Ten", in opposition to the National Academy of Design. Hassam is perhaps best known as a painter but his prints, both etchings and lithographs, constitute an important part of his accomplishment.

IV-17 Old Lace, 1915
etching, 6 $\frac{3}{4}$ " x 6 $\frac{7}{8}$ "
signed lower left in plate

University Collection (gift of Edwin Otterbourg), University of Nebraska.



IV-18

HOPPER, EDWARD

b. 1882-

Born at Nyack, New York. Studied with Robert Henri and Kenneth Hayes Miller at the Art Students' League. He began his career as a commercial illustrator, but since 1924 has supported himself by his art alone. In this time he has produced a body of work in oils, water colors, drawings, and prints which is generally recognized as an authentic continuation of the tradition of American realism. He has received almost every public recognition available to American artists—elected to membership in the American Academy of Arts and Letters, the National Institute of Arts and Letters, honorary degrees from the Art Institute of Chicago and Rutgers University, awards in every important exhibition and representation in a majority of public collections. His prints are confined to the years 1915-28 and, while relatively few, are among his most impressive accomplishments.

IV-18 The Evening Wind, 1921

etching, 6⁷/₈" x 8¹/₄"

signed lower right: Edward Hopper

Zigrosser catalogue no. 9

F. M. Hall Collection, University of Nebraska



IV-19

JONES, JOHN PAUL

b. 1924-

Born at Indianola, Iowa. Educated at the State University of Iowa, where he completed his studies under Mauricio Lasansky in 1951. He has since won both Tiffany and Guggenheim fellowships. He has also taught printmaking at the Universities of Oklahoma (1951-52), Iowa (1952-53) and California at Los Angeles (1954-64). Although his major technical interest has always been in intaglio, he has recently created his first lithographs at the Tamarind Workshop and has exhibited more and more widely as a painter as well.

IV-19 Red Woman, 1958

color intaglio, 31 $\frac{3}{4}$ " x 17 $\frac{7}{8}$ "

signed lower right: John Paul Jones

edition: 11 of 20

F. M. Hall Collection, University of Nebraska



IV-20

KUNIYOSHI, YASUO

1893-1953

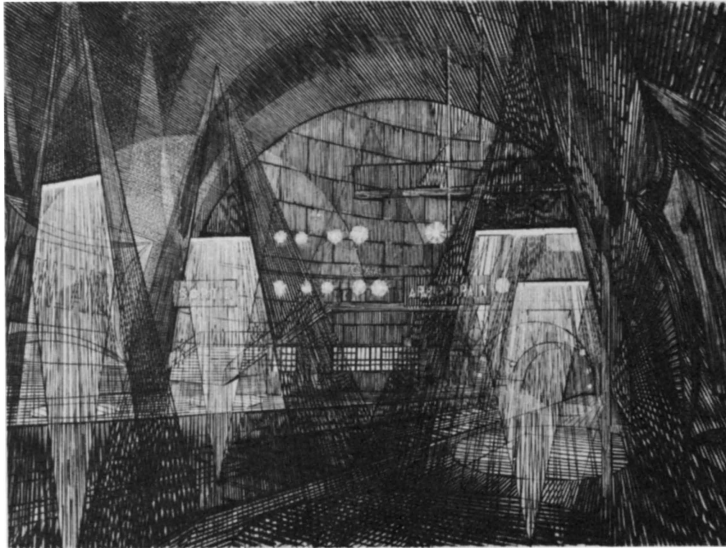
Born at Okayama, Japan. Came to the United States in 1906, worked at various jobs and studied art in night school. He went to New York in 1910, and worked as a laborer and attended classes at the National Academy of Design. Exhibited first with the Society of Independent Artists in 1917 and subsequently in all the major annual exhibitions of American art. In 1931 he was honored with large retrospective exhibitions in the museums of Tokyo and Osaka, and again in Tokyo in 1954. He also represented the United States at the Venice Biennale in 1952. He received many awards and is represented in most museum collections. His activity as a printmaker was limited but he accomplished a striking complement to his painting in his lithographs.

IV-20 Carnival

lithograph, 15 $\frac{3}{4}$ " x 9 $\frac{7}{8}$ "

unsigned

F. M. Hall Collection, University of Nebraska



IV-21

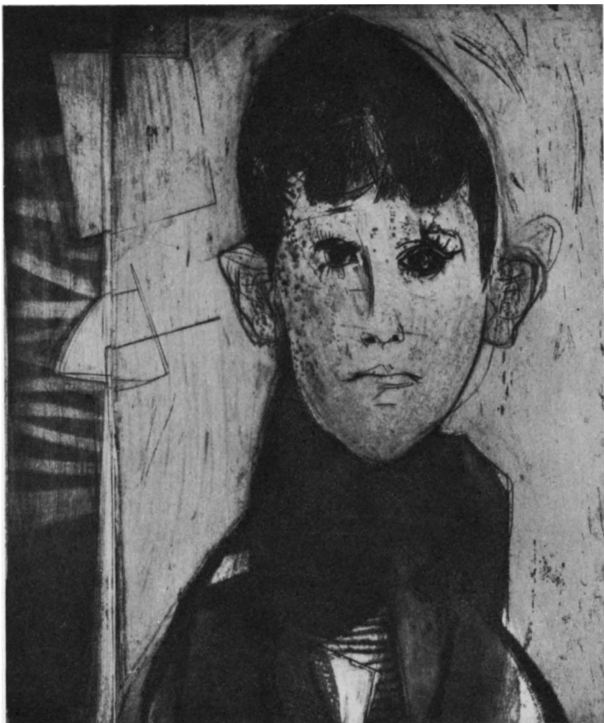
LANDECK, ARMIN

b. 1905-

Born at Crandon, Wisconsin. Studied at the University of Michigan and Columbia University. He works in etching and lithography as well as engraving and has won awards and prizes at the Library of Congress, the Society of American Graphic Artists, the Pennsylvania Academy of the Fine Arts and the International Graphic Arts exhibition at Ljubljana. He was awarded a Guggenheim fellowship in 1954-55 and is represented in public collections here and abroad.

IV-21 Metro Station, 1955
engraving, 14 $\frac{1}{4}$ " x 19 $\frac{1}{4}$ "
signed lower right: Landeck

F. M. Hall Collection, University of Nebraska



IV-22

LASANSKY, MAURICIO

b. 1914-

Born at Buenos Aires, Argentina. Graduated from the Superior School of Fine Arts there and was head of the Free Fine Arts School at Cordoba. Becoming an American citizen in 1952, he has become the single most important teacher in printmaking in this country, as head of that department at the State University of Iowa. He has had more than sixty exhibitions of his work, has won innumerable prizes and is represented in every important museum collection. Lasansky has been the recipient of three Guggenheim awards, a Ford Foundation exhibition grant, and a special room at the second Mexico City Biennial in 1960.

IV-22 My Boy, 1947

color intaglio, 17" x 13³/₄"

signed lower right: M. Lasansky

edition: 16 of 50

F. M. Hall Collection, University of Nebraska



IV-23

SISTER MARY CORITA, I.H.M.

b. 1918-

Born at Fort Dodge, Iowa. Entered the community of the Immaculate Heart Sisters in Los Angeles in 1936 and received a Master's Degree from the University of Southern California in 1951. She has had over seventy one-man shows in this country and abroad and has received commissions from the International Graphic Arts Society, The Museum of Modern Art, the Container Corporation, Nieman-Marcus, Reynolds Aluminum and other institutions. She is now professor of art at Immaculate Heart College. Her newest work is a limited edition portfolio, WORDS OF UGO BETTI, published in 1965.

IV-23 Visitation

serigraph, 21 $\frac{5}{8}$ " x 15 $\frac{1}{2}$ "

signed lower right: Sister Mary Corita, I.H.M.

F. M. Hall Collection, University of Nebraska



IV-24

MC GARRELL, JAMES

b. 1930-

Born at Indianapolis, Indiana. Educated at Indiana University, the Skowhegan School, and U.C.L.A. as well as in Germany on a Fulbright scholarship. McGarrell is perhaps better known as a painter than as a printmaker, but he has produced both etchings and lithographs, the latter under a grant at the Tamarind Workshop in Los Angeles.

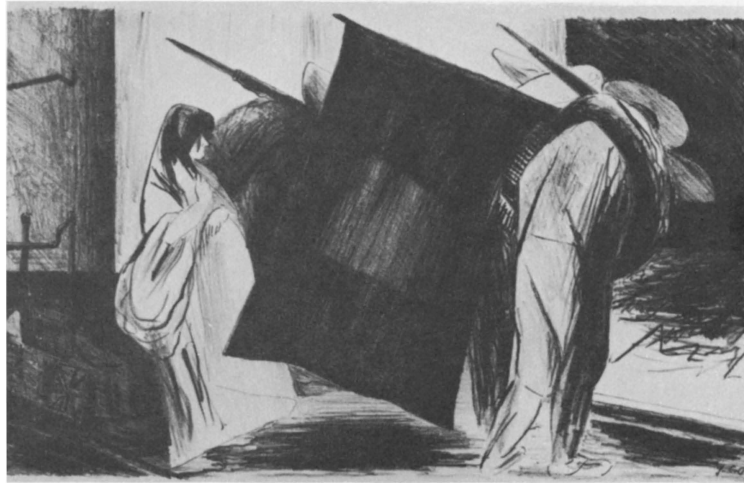
IV-24 Portland 1, 1962

lithograph, 35" x 25"

signed lower right: McGarrell

edition: 14 of 14

F. M. Hall Collection, University of Nebraska



IV-25

OROZCO, JOSE CLEMENTE

Mexican, 1883-1949

Born at Zapotlan, Jalisco. Orozco lost his left arm and had his eyesight impaired in an explosion. He studied agriculture and architectural drawing and began painting in 1909. He was devoted to subjects drawn from the Mexican Revolution of 1910-17. From 1917-21 he worked in California. He was chiefly employed by the Mexican government as a fresco-muralist with major works in Mexico City, Orizaba and Guadalajara. In the United States there are murals at Claremont, California; New York City and at Dartmouth College, Hanover, New Hampshire. Orozco's lithographs are very directly related to his murals in style and subject matter.

IV-25 La Bandera (The Flag)

lithograph, 10 $\frac{1}{8}$ " x 16 $\frac{7}{8}$ "

signed lower right in stone: JCO

F. M. Hall Collection, University of Nebraska



IV-26

PEARSON, HENRY

b. 1914-

Born at Kinston, North Carolina. Educated at the University of North Carolina, Yale University and the Art Students' League. He also studied painting in Japan while in military service. He has had five one-man shows in New York and has been included in most of the important annuals. He is included in public and private collections both here and abroad. He was awarded a Tamarind fellowship in 1964, during which time he completed illustrations and text for a special edition of Coleridge's *RIME OF THE ANCIENT MARINER*. Although obviously related to the "optical" art of recent years, Pearson's style has independent and highly personal origins, derived in part from his preoccupation with topographical design during his military service. It achieves a notable fusion of elements, playing color against line in space, insuring a double or triple level of reaction, visual, perceptual or psychological.

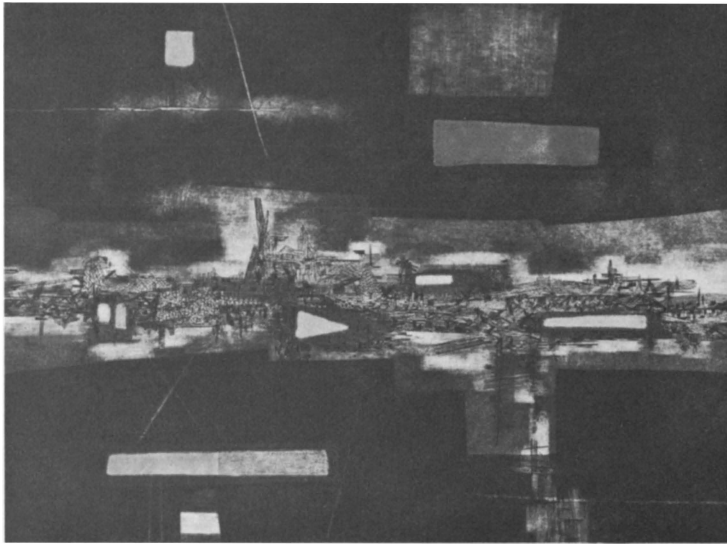
IV-26 Yengongora, 1965

color etching, 9" x 11⁵/₈"

signed lower right: H. Pearson

edition: 17 of 20

F. M. Hall Collection, University of Nebraska



IV-27

PETERDI, GABOR

b. 1915-

Born at Budapest, Hungary. Educated in Budapest, Rome and Paris. In Paris he worked under Stanley W. Hayter at Atelier 17. Becoming an American citizen in 1944, he has subsequently taught printmaking at the Brooklyn Museum Art School, Hunter College, and at Yale University where he has taught since 1952. Peterdi's work has been shown widely both here and abroad and he has received many awards, among them the Prix de Rome (1930), a Ford Foundation exhibition grant (1960) and the Pennell Medal of the Pennsylvania Academy (1961). He is the author of a book, *PRINTMAKING**, which has gone through several editions.

IV-27 Dark Horizon, 1954
color intaglio, 17⁵/₈" x 23⁷/₈"
signed lower right: Peterdi
edition: 7 of 35

F. M. Hall Collection, University of Nebraska

*see bibliography



IV-28

PONCE DE LEON, MICHAEL

b. 1922-

Born at Miami, Florida. Educated at the University of Mexico, the National Academy of Design, the Art Students' League and the Brooklyn Museum Art School. He has been awarded a Fulbright grant and two Tiffany fellowships. An exhibitor of international reputation, he is known as one of the most inventive technicians in contemporary printmaking. He is the outstanding American exponent of the collage-intaglio method, which employs a specially designed press. This technique provides for a maximum exploitation of texture and color and his most recent work has utilized special hand-made papers as well. In his work, by his own admission, one finds two conscious assimilations of some of the elements of both sculpture and painting.

IV-28 Enchanted Mountain

collage-intaglio in color, 16 $\frac{7}{8}$ " x 22 $\frac{3}{4}$ "
signed lower right: Ponce de Leon

F. M. Hall Collection, University of Nebraska



IV-29



IV-30

POSADA, JOSE GUADALUPE

Mexican, 1851-1913

Born at Aguascalientes. Began his career as the principal of a school in Guanajuato. He settled in Mexico City in 1887 and established his own printing shop. Later he was employed by the publisher, Antonio Arroyo, to make illustrations for current happenings, stories, legends, advertisements, songs, prayers and liturgical printed matter for festivals. Active in political opposition to successive governments, he produced illustrations for ballads in folksong style, murder pieces, and calaveras. It is estimated that he produced 15,000 blocks on zinc, lead and iron. Recognition came in the late twenties, establishing Posada as the principal inspiration for the modern school of Mexican graphic art.

IV-29 Corrido, La Hija Desobediente

(Ballad, The Disobedient Daughter)

metalcut, 4" x 5 1/2"

unsigned

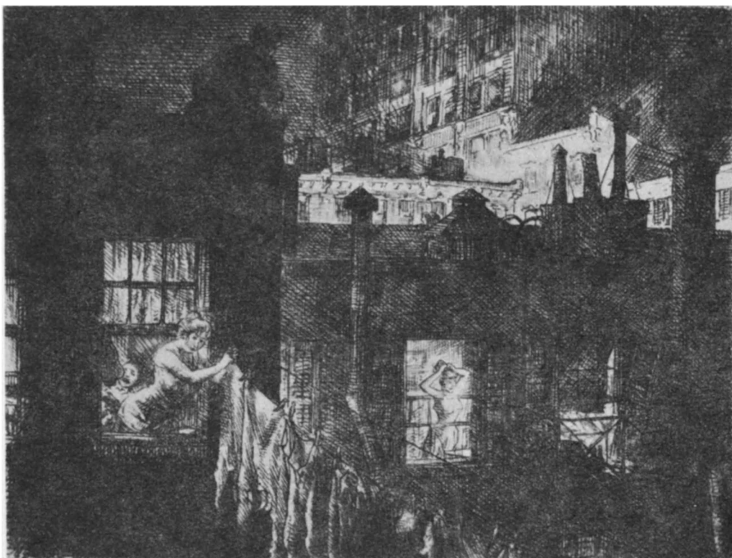
Pennell Fund, Library of Congress

IV-30 Corrido, Title Unknown

metalcut, 4" x 5 3/16"

unsigned

Pennell Fund, Library of Congress



IV-31

SLOAN, JOHN

1871-1951

Born at Lock Haven, Pennsylvania. Studied at the Pennsylvania Academy of the Fine Arts. Worked as staff artist for various Philadelphia newspapers and as illustrator for *MASSES* and *HARPERS WEEKLY* in New York. He was a leading member of the group known as "The Eight" and exhibited in the famous Armory Show of 1913. He was president of the Society of Independent Artists, taught at the Art Students' League and also served as its president. Sloan was the life-long exponent of romantic realism in art. Although best known as a painter, his prints are of equal quality and interest.

IV-31 *Night Windows*, 1910

etching, 5 $\frac{1}{8}$ " x 6 $\frac{7}{8}$ "

signed lower left: John Sloan 1910

edition: 100

F. M. Hall Collection, University of Nebraska



IV-32

SUMMERS, CAROL

b. 1925-

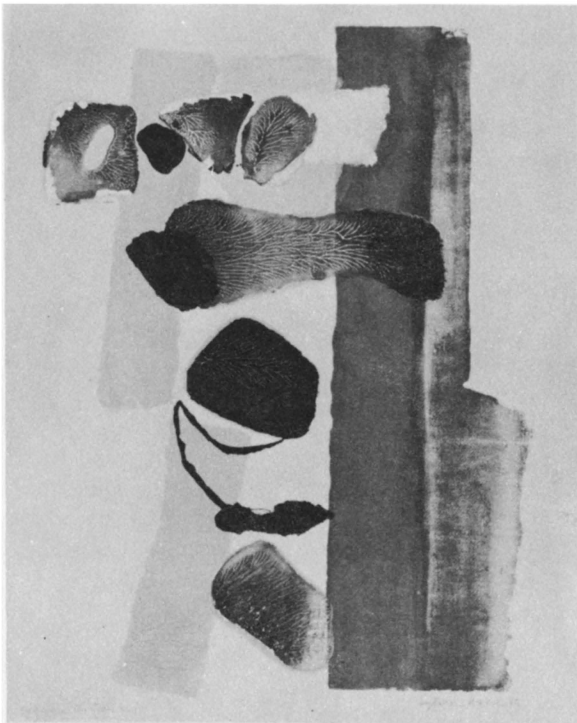
Born at Kingston, New York. Educated at Bard College and has studied with Stefan Hirsch and Louis Schanker. He has received an Italian government grant for travel in Italy, as well as Tiffany and Guggenheim fellowships. Summers has won a distinctive place for himself among American printmakers with his extension of the woodcut technique with specific reference to scale and color. His prints are printed like a rubbing—a wood-block is cut in the normal manner on plywood for size, then the paper is placed on the uninked block and the ink is applied directly to the paper with the roller. The print is thus a positive of the block. Color is built up slowly; the print being always visible during the process so that desired intensity can be reached. The roller is applied carefully so that the ink adheres to the

paper only where there is a solid backing, i.e. the raised image on the block. It is a rather tedious and exacting printing method but gives the soft undulating ink quality and avoids the sharpness of edge generally characteristic of the woodcut, antithetic to his purpose. After printing, the print is lightly sprayed with a solvent to set the ink into the paper fibers, so that it functions more as a glaze than impasto.

IV-32 Dark Vision of Xerxes, 1958
color woodcut, 37" x 25"

signed lower left after title: Carol Summers
edition: 13 of 50

F. M. Hall Collection, University of Nebraska



IV-33

WALD, SYLVIA

b. 1914-

Born at Philadelphia, Pennsylvania. Educated at the Moore Institute of Art, Science and Industry. She has exhibited widely in the United States, Latin America and Europe, and is particularly well-known for her exceptional command of serigraphy, although she works with other techniques as well.

IV-33 Farmer's Antic, 1955

color serigraph, 22 $\frac{1}{4}$ " x 16"

signed lower right: Sylvia Wald '55

edition: 2 of 10

F. M. Hall Collection, University of Nebraska

ACKNOWLEDGMENTS

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Pallucchini, R. LES EAUX-FORTES DE CANALETTO Venice; 1946
 Peterdi, Gabor PRINTMAKING* New York; 1959
 Prasse, Leona E. PRINTS AND DRAWINGS BY GABOR PETERDI Cleveland; 1962
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FOOTNOTES

- (1) In measurements throughout the catalogue—height precedes width.
- (2) MASTER E.S.—an anonymous German engraver thought to have been born about 1420 and to have reached the peak of his artistic activity about 1466. Some three hundred plates, owning common characteristics of style, serve to demonstrate the importance of this artist, whose only strictly personal trait is the presence of his monogram E. S. on twenty-six plates.
- (3) DANUBE SCHOOL—see Cranach, page 46.
- (4) SEVEN HORSES—the traditional title for this print which actually has eight horses represented.
- (5) MONOGRAMIST C. V.—there are many artists of the fifteenth and sixteenth centuries, like the Master E. S. and the Monogramist C. V., whose names are lost and who are known only by the initials with which they signed their plates.