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The Art of Printmaking: Part 2. Master Prints from the Fifteenth Through the Eighteenth Centuries

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**Master Prints From The Fifteenth Through
The Eighteenth Centuries**

11

**the art of
printmaking**



11-1

ANONYMOUS

Netherlands, fifteenth century

Both the woodcut and movable type were invented in Germany in the fifteenth century. The block was drawn on by an artist and then passed on to an engraver who carefully cut away the spaces between the lines leaving the lines as raised portions. The compositor then took the block and incorporated it with the type, the whole was inked, covered with clean white paper, and passed through a press which caused the paper to absorb the ink and leave a black image. Color, in imitation of the expensive painted miniature, was added by hand or cutout stencil. By virtue of its economy and efficiency, printing spread

from Germany throughout Europe, and soon superseded the scribe's hand-lettered and illustrated manuscript. Not all prints were book illustrations. Single sheets were sold at shrines and used by the purchaser as icons, and still others were used as playing cards.

11-1 Salvator Mundi, 1488

from *LEVEN CHRISTI*, by Ludolphus de Saxonia
published by Claes Leew, Antwerp
woodcut, 8 $\frac{3}{4}$ " x 6 $\frac{1}{8}$ "

F. M. Hall Collection, University of Nebraska



II-2

SCHONGAUER, MARTIN

German, 1440-1491

Probably born at Colmar. It is likely that he learned engraving in the workshop of the Master E. S.⁽²⁾ Schongauer was the first of the German engravers who was more of a painter than a goldsmith, a fact which accounts for his advance of the pictorial techniques in the art. Religious subjects comprise three-quarters of his work which remained Gothic in style, but showed more coherent and compact figure groupings, clearer modelling, and a surer knowledge of anatomy than that of the Master E. S.

II-2 Christ Crowned with Thorns

from the series illustrating the PASSION OF CHRIST
engraving, 6 5/16" x 4 7/16"

signed with initials in plate

collection marks of F. J. von Enzenberg (Lugt, 845) and Arkady
Nicolayevitch Alferoff (Lugt, 1727)

George Lothrop Bradley Collection, Library of Congress



II-4

ALDEGREVER, HEINRICH

German, 1502-1558

II-3 Jan van Leyden, 1536
engraving, 12 7/16" x 8 7/8"
signed with initials in plate
Bartsch catalogue no. 182

Hubbard Collection, Library of Congress

ALTDORFER, ALBRECHT

German, 1480-1538

Born at Regensburg where he spent most of his life as a highly respected citizen as a member of the council and official court architect. He was the oldest of the "Little Masters" and leader of the Danube School⁽³⁾ which showed a penchant for the picturesque and fantastic. Altdorfer was one of the first artists to make pure landscapes. His prints are generally quite small and display a calligraphic style of engraving.

II-4 St. Christopher with Infant Christ, ca. 1515-1517
woodcut, 4 13/16" x 3 3/4"
signed with initials in plate

Hubbard Collection, Library of Congress



II-5

BALDUNG-GRIEN, HANS

German, 1484 or 1485-1545

Born at Schwabisch-Gmund. He studied with Durer from 1503 to 1507. After 1509 he worked in Strasbourg and occasionally in Freiburg. Baldung-Grien was one of the most forceful of Durer's followers and merits a place as one of the originators of the Baroque style.

II-5 Seven Horses in a Wood, 1534⁽⁴⁾

woodcut, 8³/₈" x 12³/₄"

signed and dated in block

Bartsch catalogue no. 56; Hollstein catalogue no. 238

Library of Congress



II-6 actual size

BEHAM, BARTHEL

German, 1502-1540

Born at Nuremberg. He was the younger brother of Hans Sebald Beham, and like his brother was influenced by Durer. It also seems he was the more precocious of the two. Barthel worked for Duke Wilhelm IV of Bavaria in Munich, and about 1535 he went to Italy where it is thought he was associated with Marc-Antonio Raimondi. He was more timid than his brother, and his work is more delicate in handling.

II-6 Halberdier on Horseback

engraving, 2½" x 1¾"

unsigned

Bartsch catalogue no. 49; LeBlanc catalogue no. 54

Hubbard Collection, Library of Congress



II-7

CRANACH, LUCAS

German, 1472-1553

Born at Cranach. Cranach learned engraving in his father's workshop, and worked in Vienna from about 1500 to 1505 when he was appointed court painter to Frederick the Wise, Elector of Saxony. Cranach was influenced by Durer. His early work is a combination of realism and expressionism. He also employed those landscape elements, steep hills and drooping pines, favored by Durer's Bavarian and Austrian followers who are known as the Danube School.

II-7 Adam and Eve in Paradise, 1509

woodcut, 13 3/16" x 9 3/8"

signed with initials and dated in block

Hollstein catalogue no. 1; LeBlanc catalogue no. 8
collection mark of O. E. 60

Hubbard Collection, Library of Congress



II-11

DURER, ALBRECHT

German, 1471-1528

II-8 The Virgin with Child Holding a Book, ca. 1498

woodcut, 15 7/16" x 11 1/8"

signed in block with monogram

Meder catalogue no. 212; Bartsch catalogue no. 102

Bradley Collection, Library of Congress

II-9 St. Eustace, ca. 1501

engraving, 14 1/8" x 10 5/16"

signed in plate with monogram

Meder catalogue no. 60

Marsh Collection, Library of Congress

II-10 Four Horsemen of the Apocalypse, 1511

from the series illustrating THE APOCALYPSE OF ST. JOHN,
no. 5

woodcut, 15 5/8" x 11 1/8"

signed in block with monogram

Meder catalogue no. 167; Bartsch catalogue no. 64

2nd edition

collection mark of Henri, Baron de Triqueti (Lugt, 1304)

Library of Congress

II-11 St. Jerome in his Study, 1514

engraving, 9 11/16" x 7 5/16"

signed and dated in plate with monogram

Meder catalogue no. 59

possible collection mark of Baron H. A. von Derschau (Lugt, 2510)

Oliver Wendell Holmes Collection, Library of Congress



II-12

DUVET, JEAN

French, 1483-ca. 1570

Born at Dijon. He lived in Geneva from 1540 to 1546, undoubtedly to escape the counter-reformation. Subsequently he returned to France. Duvet was the most singular of the French sixteenth century engravers. An eclectic artist, his style is derived from Durer, Mantegna, Marc-Antonio Raimondi and Domenico Campagnola. His compositions are confused, crowded, chaotic; composed of taut, brutal, burin lines. His style, technique and sentiment all express the same violence.

II-12 Apocalypse: In the Wine Press of the Wrath of God

engraving, 11 15/16" x 8 11/16"

signed in plate

collection marks of the Boston Museum of Fine Arts and HFS

Library of Congress



II-13a actual size



II-13b actual size

HOLBEIN, HANS

German, 1497-1543

Born at Augsburg. He studied painting with his father, Hans Holbein, the elder, and lived in Basel with his brother Ambrosius. He did no engraving himself, but furnished designs which were cut on wood by Hans Hermann and Hans Lutzelberger, on metal by Jean Faber and the Monogramist C. V.⁽⁵⁾ He knew Erasmus and designed the frontispiece for his *EPISTLES OF ST. PAUL*. He traveled three times to England where he was court painter to Henry VIII, and where he provided designs for the *PASTIME OF PEOPLE*, engraved by J. Pastell in 1529. His residence in England was important for the development of both British painting and engraving.

II-13 Two Plates from the *DANCE OF DEATH*, 1526
woodcut, 4 13/16" x 2 13/16" (sheet size)
unsigned

F. M. Hall Collection, University of Nebraska

- a Death and the Rich Man
- b Adam Tills the Field



II-14

LAUTENSACK, HANS SEBALD

German, 1524-1563

Born at Bamberg. He worked in Vienna and Nuremberg. Lautensack was an etcher in the manner of Altdorfer and Augustin Hirschvogel, however, he attempted, by the addition of greater detail, to carry technique farther than either of them. Etchings in the early sixteenth century were done on iron plates which bite more irregularly than copper with the result that certain parts hold the ink better than others causing odd variations in the black and white contrasts.

II-14 Landscape with Church, 1553

etching, 4 $\frac{3}{8}$ " x 6 $\frac{1}{2}$ "

signed in plate with initials and dated
collection mark of Christian Crusius (Lugt, 548)

Hubbard Collection, Library of Congress



II-17

VAN LEYDEN, LUCAS

Dutch, 1494-1533

II-15 Susanna and the Elders

engraving, 7 15/16" x 5 13/16"

signed with monogram in plate

Bartsch catalogue no. 33

collection marks of G. S., SSV, and Alfred Morrison (Lugt, 151)

Hubbard Fund, Library of Congress

II-16 Virgil Suspended in a Basket, 1525

engraving, 9 5/8" x 7 3/8"

signed and dated with monogram in plate

Hubbard Collection, Library of Congress

MANTEGNA, ANDREA

Italian, ca. 1431-1506

Born near Padua. He studied painting in that city with Francesco Squaracione. The frescoes which he painted between 1448 and 1453 in the Church of the Eremitani in Padua established him as a mature artist. The manner of his engraving is direct, with sharp contours and modelling obtained through a simple play of rigid, parallel, oblique lines. This manner was suited to the classical style which he adopted: a sense of mass, subordination of detail, and large distribution of light and shadow.

II-17 Roman Soldiers Bearing the Trophies in Triumph, ca. 1492

engraving, 10 3/4" x 10 1/8"

unsigned

Hind catalogue no. 15b (pilaster cut off); Bartsch catalogue no. 13

collection mark of Marochetti (Lugt, 392)

Hubbard Collection, Library of Congress



II-18

BOSSE, ABRAHAM

French, 1602-1676

Born at Tours. Bosse published at Paris in 1645 an influential treatise on the art of engraving which was subsequently translated and published in Germany (1652), in Holland and England (1662), in Spain (1761), and most recently in Italy (1937). Bosse engraved more than 1,500 plates which are interesting for their exactitude and picturesqueness. His plates are a combination of etching and engraving, that is, a burin is used to cut through the ground into the copper plate, the lines are then cut once again with a burin after the acid bath. The justification for the process would be efficiency and convenience.

II-18 Voicy la representation d'un Sculpteur dans son Atelier, 1642

(Here is the representation of a sculptor in his studio)
engraving, 9 7/8" x 12 7/16"
signed and dated in plate
LeBlanc catalogue no. 742

Hubbard Collection, Library of Congress



II-21

CALLOT, JACQUES

French, 1592-1635

Born at Nancy. Callot studied with several artists in both Florence and Rome, principally in Rome (1609-11) with Phillippe Thomassin. In 1612 he moved to Florence where he worked in the studio of Giulio Parigi, an architect and designer of festivals for the Medici court. Callot remained in Florence until 1621 when he returned to Nancy. Callot's prints are characterized by a variety of subjects in a variety of poses and costumes. His chief contribution to the technique of etching was the practice of the repeated bite. The modulated tone of line achieved by this method gives his plates an effect of atmosphere and perspective which until his time was unequalled. He also employed the burin on his etched plates in order to strengthen the blacks and swell the lines.

II-19 Commedia dell'arte: The Captain, 1618

etching, 8½" x 5⅞"

unsigned

Lieure catalogue no. 289

Library of Congress

**II-20 Capricci di varie figure (6 plates of a set of 50)
edition of 1621**

etching, 2⅛" x 3¼"

unsigned

Lieure catalogue no's. 462, 463, 465, 466, 467, 468

Library of Congress

II-21 The Holy Family at Table, 1628

etching, 7 1/2" x 6 9/16"

unsigned

Lieure catalogue no. 595 (iv state)

inscribed: Israel Silvestre ex.

Library of Congress



II-22 actual size

CARRACCI, AGOSTINO

Italian, 1557-1602

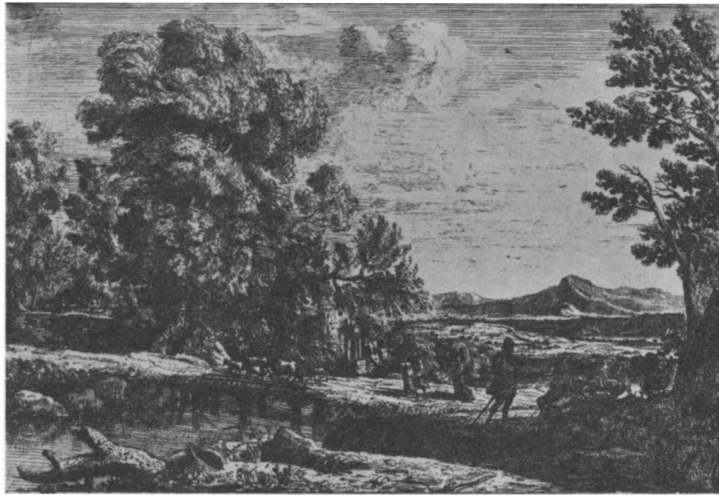
Born and died at Bologna. He learned engraving in the studio of Domenico Pellegino Tibaldi, a precursor of Bolognese eclecticism and academicism. When Agostino's cousin, Lodovico Carracci founded his famous academy in 1585, Agostino was assigned to teach anatomy, perspective, and chiaroscuro. Through his numerous pupils he had much influence in Italy, and through them influenced Callot and other French engravers.

II-22 Virgin and Child with Angel

etching, 3 5/8" x 3 9/16"

signed with initials in plate

Hubbard Collection, Library of Congress



II-23

GELLEE, CLAUDE (called Lorrain)

French, 1600-1682

Born at Chamagne. He worked at Fribourg and traveled to Nancy, Venice, the Tyrol, Bavaria, Naples, and finally Rome in 1627 where he worked in the studio of Agostino Tassi. His prints, produced in two periods, 1630-37 and 1651-63, are primarily made after his paintings. He remained somewhat an amateur at the art of etching, but his plates have a luminosity and clarity which equals that of the best printmakers.

II-23 The Wooden Bridge, ca. 1651

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

unsigned

Blum catalogue no. 33 (ii state)

collection mark of MJM

Bradley Collection, Library of Congress



II-24

GOLTZIUS, HENDRIK

Dutch, 1558-1617

Born at Limbourg. He was a student of Coomhert in Haarlem and worked at Antwerp before he traveled to Rome in 1590. He made a number of engravings after Italian paintings and facsimiles of prints by Durer and Lucas van Leyden. He was a technician of great manual dexterity which enabled him to fall easily into the Italian mannerist and baroque styles. His influence as an engraver was continued through a school whose pupils found his work to be a model of facility and brilliance.

II-24 A Standard Bearer Holding the Banner of his Regiment, 1587

engraving, 11 $\frac{1}{4}$ " x 7 $\frac{5}{8}$ "

signed and dated: H. Goltzius fc. 1587

Bartsch catalogue no. 125

Hubbard Collection, Library of Congress



II-25

NANTEUIL, ROBERT

French, ca. 1623-1698

Born at Reims. In 1647 he was in Paris where he worked with Philippe de Champaigne, Bosse, and probably Jean Morin. His numerous portrait engravings, made after his own designs, are based on the type established by Van Dyck's *INCONOGRAPHY*. The sitter's costume establishes his place in society, the accessories and borders remain sober in order not to detract from the face and hands which are the key to the personality. Such were Nanteuil's rules of portraiture. He was a virtuoso engraver who adopted in the modelling of the face a system of short strokes, carefully and closely laid, which subsequently formed the most distinctive element of the French School of portrait engraving.

II-25 Senatus Galliarum Princeps Pomponius de Bellievre, 1657

engraving, 12 3/4" x 9 11/16"

signed in plate: Carolus le Brun pinxit; Robertus Nanteuil sculpebat

Hubbard Collection, Library of Congress



II-27

VAN RIJN, REMBRANDT HARMENSZ

Dutch, 1606-1669

II-26 Death of the Virgin, 1639

etching, 15 7/16" x 12 7/16"

signed and dated in plate

Rovinski catalogue no. 99 (ii state); Bjorklund catalogue no. 39A (iii state)

collection mark: Unidentified (Lugt, 2064)

Bradley Collection, Library of Congress

II-27 The Raising of Lazarus (small plate), 1642

etching, 5 7/8" x 4 1/2"

signed and dated in plate

Rovinski catalogue no. 72 (i state); Bjorklund catalogue no. 42B (i state)

Gardiner Greene Hubbard Collection, Library of Congress

II-28 The Three Crosses, 1653

etching and drypoint, 15 1/8" x 17 3/8"

unsigned

Rovinski catalogue no. 78 (iv state); Bjorklund catalogue 53A (iv state)

Hubbard Collection, Library of Congress

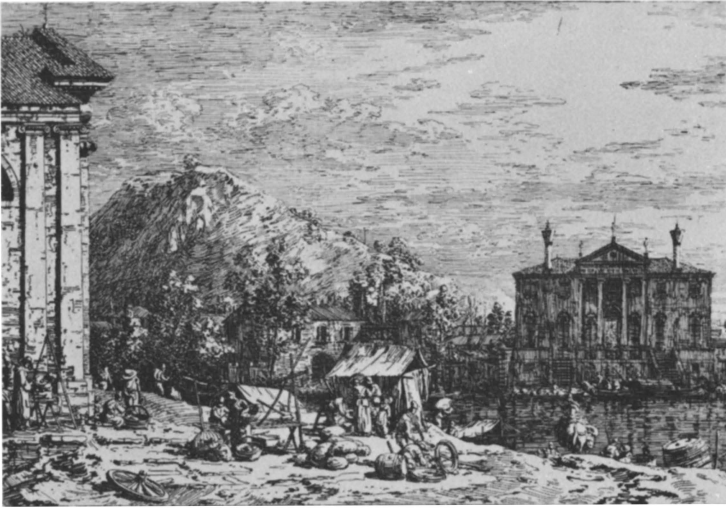
II-29 Jan Lutma, goldsmith, 1656

etching, 7 3/4" x 5 7/8"

signed and dated in plate

Rovinski catalogue no. 276 (iii state); Bjorklund catalogue no. 56C (iii state)

Bradley Collection, Library of Congress



II-30

CANAL, ANTONIO (called Canaletto)

Italian, 1697-1768

Born at Venice. Canaletto studied with Luca Carlevaris and came in touch with Giovanni Pannini during a short stay in Rome. His etchings fall into two categories, factual views of Venice and fantastic views of the Venetian mainland. His factual views are based on drawings made with the camera obscura, a dark box with an opening and a lens on one side through which outside light is transmitted to the opposite side forming an image of the objects to be drawn. Canaletto's technique is clear, simple, without cross-hatching but with long parallel lines which have a slight tremolo; they give the effect of shimmering atmosphere.

II-30 The Market at Dolo, ca. 1743

etching, 5 11/16" x 8 1/4"

signed in plate

Pallucchini catalogue no. 19

George Lothrop Bradley Collection, Library of Congress



II-31

HOGARTH, WILLIAM

English, 1697-1764

Born at London. Hogarth was apprenticed to a silver engraver. He later studied drawing at the St. Martin's Lane Academy. In 1720 he opened a silver engraving shop and was soon able to change to picture engraving. His first print, designed and published by himself was a satire on Italian opera, **MASQUERADES AND OPERAS**, 1724. His engravings and satires, often printed in series, tell a story in the manner of Henry Fielding. In 1732 he obtained from parliament the first copyright law to protect his most famous series, **HARLOT'S PROGRESS**, from forgers.

II-31 Chairing the Members, 1758

engraving and etching, 17 $\frac{1}{8}$ " x 22"

signed: Engraved by W. Hogarth and F. Aveline
Dobson catalogue no. 249 (ii state)

Hubbard Collection, Library of Congress



MOREAU, JEAN-MICHEL (known as Moreau le Jeune)

French, 1741-1814

Born at Paris. He was a pupil of Louis Joseph Le Lorrain, with whom he went to St. Petersburg in 1758. In 1759 he returned to Paris and in 1770 was appointed designer and engraver to the King of France. Moreau le Jeune was one of the most brilliant book illustrators of the late eighteenth century. The period produced books of a highly aesthetic character; text and illustration combined to make a product which was at once elegant, refined, and imaginative. In size the books were small, octavo or duodecimo; their main purpose was to provide distraction and pleasure. The technique of illustration was based on engraving which was carried out by engravers who were not mere copyists, but sensitive interpreters and conscientious collaborators with creative artists. The work of the partners in design and execution was so close that it is sometimes impossible to decide which of the two was the dominant artist. Moreau le Jeune, was both.

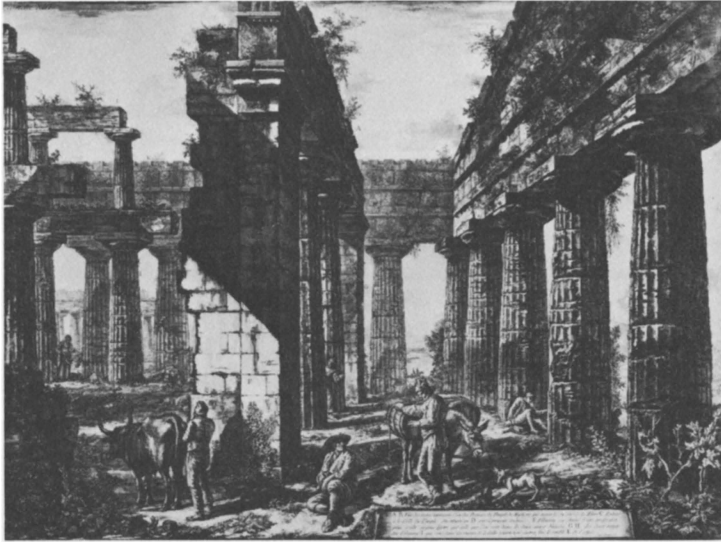
II-32 Le Coucher de La Mariee, 1768 (The Bedding of the Bride)

etching, 18⁷/₈" x 13³/₈"

signed in plate

Bocher catalogue no. 232

Library of Congress



II-33

PIRANESI, GIOVANNI BATTISTA

Italian, 1720-1778

Born at Venice. The son of a stone cutter, he was trained as an architect. In Rome he was associated with Giovanni Battista Salvi, architect of the Trevi fountain, and Luigi Vanvitelli. As one of the originators of the neo-classic style in architecture Piranesi studied Roman ruins. In conjunction with his studies he published several books on archaeology illustrated with large etched plates showing the ruins of antiquity. These plates served two purposes: one, they recorded the remnants of Roman architecture; two, they served to spread the neo-classic style, called the Adam style in England and the Empire style in France.

II-33 View of the Interior of the Temple of Neptune
etching, 19⁷/₈" x 27"
signed in legend

Library of Congress