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## The Art of Printmaking: Part 3. Master Prints From the Nineteenth and Twentieth Centuries

Norman A. Geske

*Sheldon Memorial Art Gallery*

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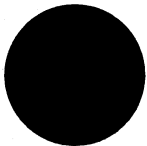
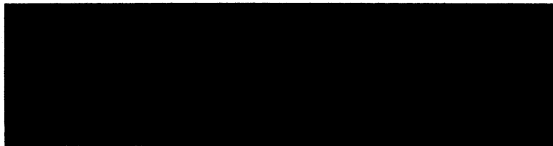
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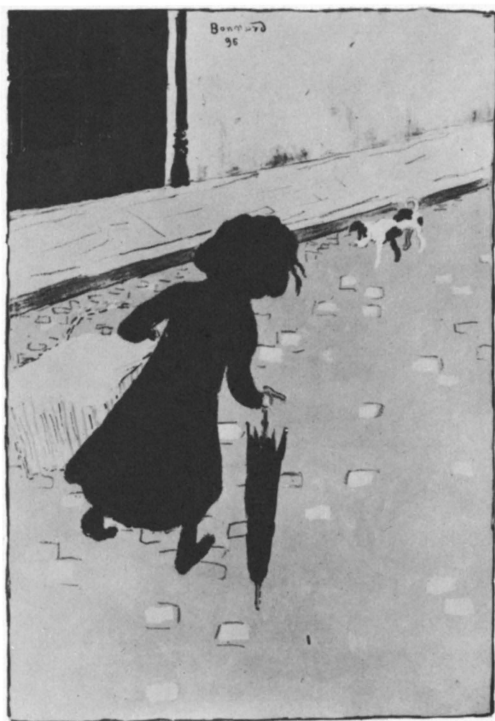
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**the art of  
printmaking**

**Master Prints From The Nineteenth And  
Twentieth Centuries**



III-1

**BONNARD, PIERRE**

French, 1867-1947

Born at Fontenay-aux-Roses. He was associated with the artists Maurice Denis, Felix Vallotton and Edward Vuillard, who constituted the leadership of the group known as the Nabis. Bonnard, a furniture and textile designer as well as a painter-printmaker, began designing posters in the 1890's. The poster of the nineties was characterized by flat tones arranged in an asymmetrical composition, each a homogeneous design with lettering and imagery formed to complement each other. Bonnard was also a book illustrator.

**III-1 La Petite Blanchisseuse, 1896 (The Little Laundress)**  
from Vollard's second **ALBUM DES PEINTRES-GRAVEURS**,  
published 1897

color lithograph, 11 5/8" x 7 13/16"

signed and dated in the stone; signed and numbered in pencil  
Roger-Marx catalogue no. 42, edition 10 of 100

Pennell Fund, Library of Congress



III-2

**BOYS, THOMAS SHOTTER**

English, 1803-1874

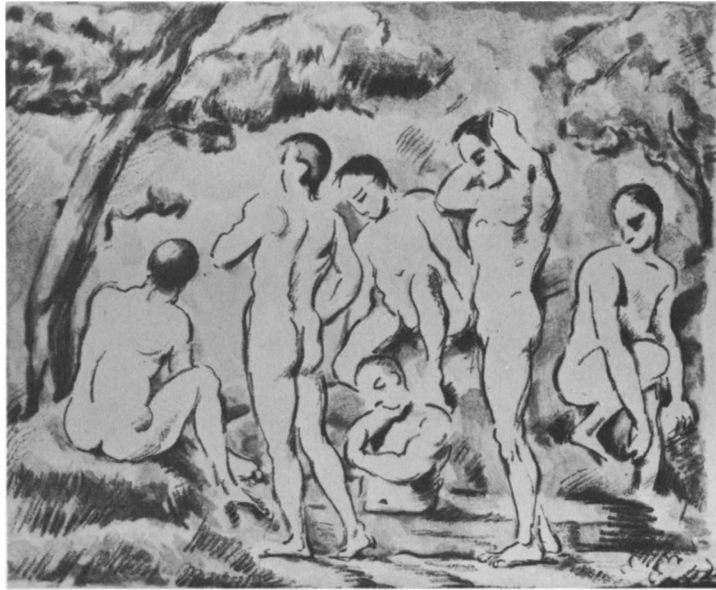
Born at Pentonville. He was apprenticed to the etcher, George Cooke and studied with Richard Parks Bonington in Paris. Boys, the British equivalent of Isabey, exploited in his technique the finely grained surface of Bavarian limestone. For the same reasons as Turner and Isabey his views of England and France are architecturally precise, and, thanks to this exactitude, we are able to see how early nineteenth century England and France looked. Boys' views have the added advantage of color, which is not printed but painted on by hand.

**III-2 Laon Cathedral, 1839**

from PICTURESQUE ARCHITECTURE IN PARIS, GHENT,  
ANT-WERP AND ROUEN, London, 1839

lithograph, hand colored, 11" x 15½"  
unsigned

F. M. Hall Collection, University of Nebraska



III-3

**CEZANNE, PAUL**

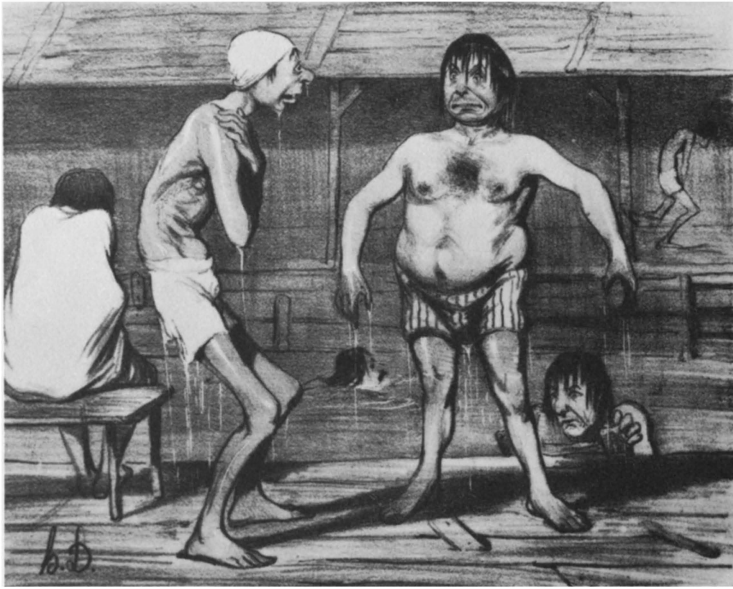
**French, 1839-1906**

Born at Aix-en-Provence. The son of a wealthy manufacturer. In 1863 he abandoned his law studies in order to study painting. He exhibited with the Impressionists, and later left Paris for Aix where he spent the rest of his life removed from almost all outside contact, and developed a style which was to have a profound effect on twentieth century painting. His lithographic essays, like his water colors, are filled with light and air, and because they are so few have become today, objects of artistic veneration.

**III-3 Bathers, between 1890 and 1900**  
color lithograph, 9" x 11½"  
unsigned

Venturi catalogue no. 1156

Pennell Fund, Library of Congress



III-4

## DAUMIER, HONORE

French, 1808-1879

Born at Marseilles. He studied painting with Alexandre Lunois and lithography with Charles Ramelet. Of all the political cartoonists and magazine illustrators of the nineteenth century, Daumier was the most imaginative and prolific (4,000 prints). His development, along the lines of Goya, continued throughout his life, and as he became older his draftsmanship became freer. Daumier used all four types of grease crayons available, hard to soft, often applying one on top of the other to achieve a variety of greys and rich blacks. He also employed the scraper to bring out highlights.

### III-4 Je n'y redescends plus!...je crois qu'il y a des Ecrevisses...

from the series LES BAIGNEURS (I am not going down there anymore!...I think there are crayfish...)

lithograph, 8¼" x 10¾"

signed with initials in plate

Delteil catalogue no. 760

University Collection (Anonymous loan), University of Nebraska



III-5

**DEGAS, EDGAR**

**French, 1834-1917**

Born at Paris, one of the leading Impressionists, he may have learned printmaking from Joseph Tourny. His prints, which he rarely exhibited and which were known only by a few friends, exerted little or no influence on his contemporaries. It was not until after his death that his prints achieved artistic influence. His method, largely in etching and aquatint, employed every kind of formula and technique. He had only to hear of a new tool to adopt it: drypoint, soft ground, stipple, roulette. He could not leave his plates alone, constantly retouching, and working them over, trying various inks and papers. There are twenty different states to the print **MARY CASSATT AT THE LOUVRE**.

**III-5 Mary Cassatt at the Louvre, ca. 1876**

etching and aquatint, 11 $\frac{7}{8}$ " x 4 $\frac{7}{8}$ "

unsigned

Delteil catalogue no. 29 (xx state)

Batchelder Collection, Library of Congress



III-6

**DELACROIX, EUGENE**

French, 1798-1863

Born at Charenton. Studied under Jean Guerin and the Baron Gros. He was one of the chief exponents of romanticism and began lithography under the influence of Gericault, however, his method of execution was different. In a letter dated 1824 he describes his technique to a pupil, "Once you have drawn your picture in charcoal on the stone, rub until you have shaped it as you want. Then take a scraper and remove as much of the black as you think necessary, but taking care not to uncover the grain of the stone. Don't be too timid; you will find out the trick for yourself." Delacroix's illustrations for Shakespeare and Goethe, and his representations of wild animals justify his appellation as leader of the Romantics.

**III-6 Il grogne et n'ose vous aborder; il se couche sur le ventre; il remue la queue, 1828**

from the illustrations for Goethe's FAUST (He growls and does not dare come to you; he lays down on his chest; he wags his tail)

lithograph, 9¼" x 8⅛"

unsigned

University Collection (gift of Robert Gwathmey), University of Nebraska





III-7

**DORE, GUSTAVE**

**French, 1832-1883**

Born at Strassburg. Dore began his career in 1847 as a caricaturist for the *JOURNAL POUR RIRE*. His only formal training was received from the director of a small Parisian academy. In time he changed from caricature to the illustration of books with wood engravings. His work includes illustrations for the *BIBLE* and *DON QUIXOTE*, plus volumes by Balzac, Byron, Dante and Rabelais. Most of his engravings were cut by craftsmen adept at translating Dore's intentions. Dore's powers of invention and observation seldom failed him and the list of his prints numbers 10,000.

**III-7 Lion**

etching, 5 11/16" x 8 9/16"

signed in plate

Batchelder Collection, Library of Congress



III-8

### FANTIN-LATOUR, HENRI

French, 1836-1904

Born at Grenoble. He was a pupil of Lecoq de Boisbaudran and Gustave Courbet. Fantin-Latour, nicknamed the "Schumannist", took the subjects for many of his lithographs from the symphonic poems of Berlioz, Brahms, Schumann, or Wagner. He exhibited with the Impressionists and was associated with the Symbolists. His technique is essentially the same as that used by Redon.

### III-8 *Nuit d'extase*, 1894 (Night of Ecstasy)

from his illustrations for Berlioz' *LES TROYENS A CARTHAGE*, act II, scene 2

lithograph, 11 $\frac{5}{8}$ " x 8 $\frac{3}{4}$ "

signed in stone; executed for the Gesellschaft für Vervielfältigungskunst, Vienna  
Hediard catalogue no. 117 (iv state)

Hubbard Fund, Library of Congress



III-9

### GAUGUIN, PAUL

French, 1848-1903

Born at Paris. The story of Gauguin's beginnings as an amateur artist and the subsequent desertion of his family in order to become a professional artist is well-known. His lithographs and his one aquatint are less important than the woodcuts made in Tahiti in that the latter revolutionized the illustrated book. Their elementary, simplified shapes, derived from Japanese prints and Aztec sculpture, as well as their typographical ornament, were unlike anything previously done, and helped restore the level of the illustrated book to what it had been during the eighteenth century under Moreau le Jeune.

III-9 Maruru, ca. 1891-1893

color woodcut, 8 1/16" x 14"

signed in the block: P. Go.; panned note in lower left margin, "du Tahiti lointain ce qu'y vit Gauguin une idole repue"

Guerin catalogue no. 24

stamp on verso, "DOUANE VI-6"

Pennell Fund, Library of Congress



III-11

**GOYA, FRANCISCO JOSE**

**Spanish, 1746-1828**

Born at Fuendetodos. Goya was a pupil of Jose Luzan and Francisco Bayeu. He was fifty-three when he produced his first original etchings, the **CAPRICHOS**, which grew out of a series of satirical drawings, comments on human vice and folly. Up until that time his only prints had been etchings done after Velasquez. The **CAPRICHOS** employed aquatint which had recently been invented and was primarily used for the reproduction of wash drawings, but Goya demonstrated the dramatic qualities of light and dark inherent in the medium. His other two series of prints, the **PROVERBIOS** and the **TAUROMACHIE**, were published after his death.

**III-10 The Sleep of Reason Produces Monsters, 1799**

plate no. 43 from **LOS CAPRICHOS**

etching and aquatint, 8½" x 6"

unsigned

Delteil catalogue no. 80

F. M. Hall Collection, University of Nebraska

**III-11 Desparates General**

plate no. 9 from **LOS PROVERBIOS**

etching and aquatint, 8½" x 12¾"

unsigned

Delteil catalogue no. 210

F. M. Hall Collection, University of Nebraska

**III-12 Plate from LA TAUROMACHIE**

etching and aquatint, 8¼" x 12¾"

unsigned

Delteil catalogue no. 246

F. M. Hall Collection, University of Nebraska



III-13

**GROS, BARON ANTOINE JEAN**

**French, 1771-1835**

Born at Paris. He was a pupil of Jacques Louis David and studied at l'Ecole des Beaux-Arts. A noted history painter of the First Empire, he, more than any other artist, helped establish the Napoleonic legend. Later, at the end of the Empire, under the influence of romanticism, he turned to North African subject matter. Like many painters he was intrigued by the new lithographic process and experimented with it in two lithographs, both of African subjects.

**III-13 Arabe du Desert, 1817 (Desert Arab)**

lithograph, 7 $\frac{3}{8}$ " x 10 $\frac{1}{4}$ "

unsigned

Beraldi catalogue no. 260.2

F. M. Hall Collection, University of Nebraska



III-14

**ISABEY, EUGENE**

French, 1803-1886

Born at Paris. Isabey, the son of a miniaturist, was one of the earliest nineteenth century artists to realize and develop the potentialities of lithography. He collaborated with several artists in the production of the illustrations to Baron Taylor's VOYAGES, as well as contributing to other portfolios of landscape views. Isabey was skilled in the handling of atmospheric affects without a loss of precise detail, a skill much in demand as the portfolios were to serve, for those who purchased them, as souvenirs and reminders of the places illustrated.

**III-14 Souvenir de St. Valery sur Somme**

lithograph, 11 7/8" x 9 9/16"

signed: Lith. par Eugene Isabey,

Imp. par Ch. Motte. Paris, publie par  
Morlot, Galerie Vivienne, No. 26 London,  
published by McLean, 26 Hay Market  
Hediard catalogue no. 9 (ii state)

Pennell Fund, Library of Congress



III-15

**MANET, EDOUARD**

**French, 1832-1883**

Born at Paris. Manet, influenced by the seventeenth century Spanish artist, Velasquez, was the first Impressionist. Printmaking was a side-line for him. Most of his plates remained unpublished at his death, and were largely unknown until 1906. His contacts with printers were few, and he was not particularly interested in the techniques of printmaking. It seems he was drawn to the process through his admiration of the work of Goya, which in many instances his plates resemble.

**III-15 Odalisque**

etching and aquatint, 4 $\frac{3}{4}$ " x 7 $\frac{1}{2}$ "

unsigned

Moreau-Nelaton catalogue no. 20

F. M. Hall Collection, University of Nebraska



III-16

**MILLET, JEAN-FRANCOIS**

**French, 1814-1875**

Born at Greville. He was a member of a group of landscape painters who settled in Barbizon, a village at the edge of the forest of Fontainebleau. Millet was another painter who successfully experimented with printmaking. His etched plates, influenced by Rembrandt, number twenty, and like his paintings are studies of peasant life.

**III-16 Woman Churning, 1863**

etching, 6<sup>5</sup>/<sub>8</sub>" x 4<sup>1</sup>/<sub>4</sub>"

unsigned

Delteil catalogue no. 10

F. M. Hall Collection, University of Nebraska





III-17

**MERYON, CHARLES**

**French, 1821-1868**

Born at Paris. Son of an English doctor and a dancer, a self taught artist, he began etching in 1849 under the influence of the engraver Eugene Blery. He learned by copying the works of Karel du Jardin, Salvator Rosa, Willem van de Velde, and Reynier Noods Zeeman whose views of Paris inspired Meryon to produce his own set which he dedicated to Zeeman. Meryon's views were different from other topographical engravings in that his search for accuracy never made his work dull. He insisted that his plates should be published just as they were without any touching up, consequently flat white tones remain white, and create a strong contrast to the blacks. He influenced printmaking for fifty years, and helped create the etching revival of the latter half of the nineteenth century.

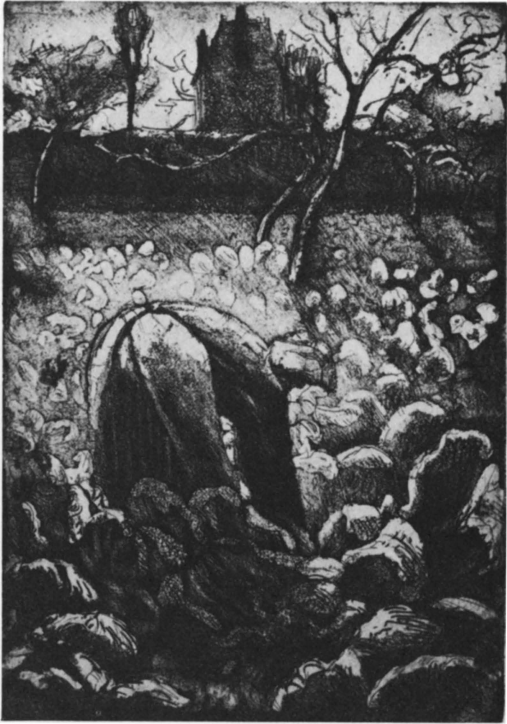
**III-17 Tourelle, Rue de l'Ecole de Medicine, 22, Paris, 1861**

etching, 8¼" x 5⅛"

unsigned

Delteil catalogue no. 41

F. M. Hall Collection, University of Nebraska



III-18

**PISSARRO, CAMILLE**

French, 1830-1903

Born on St. Thomas Island, West Indies. Pissarro along with Degas was the most productive printmaker among the Impressionists. He attached much importance to his prints, so much so that he kept a complete record of them, listing number of states and number of proofs printed. His first prints were influenced by Corot and Millet. From 1879 onwards he used aquatint. His method was to etch the outline of his subject before applying the aquatint ground for which he, like Degas, used salt. Thereafter he burnished, scraped, hatched, and cross-hatched.

**III-18 Woman in a Vegetable Garden**

etching and aquatint, 9 $\frac{3}{4}$ " x 6 $\frac{5}{8}$ "

signed in margin

Delteil catalogue no. 30

F. M. Hall Collection, University of Nebraska



III-19

**REDON, ODILON**

**French, 1840-1916**

Born at Bordeaux. Redon was a pupil of Jean Leon Gerome, and learned printmaking from Rodolphe Bresdin. In his graphic work he is the spiritual heir of Poe, Flaubert, Huysmans, and the APOCALYPSE. He was adopted by the Symbolists, who searched for realities in the shadowy regions of the imagination and inner consciousness. Redon is certainly among the most mystical and poetic of modern artists. Redon established the general contours of his design with the aid of transfer paper, then worked over the stone with grease pencil and ink until he achieved the desired blackness, finally, he scraped and scratched on the stone to bring out the whites.

**III-19 Child's Head**

**lithograph, 9 15/16" x 8 5/16"**

**signed in pencil in image**

**Mellerio catalogue no. 169**

**ex collection of Albert McVitty**

**Pennell Fund, Library of Congress**



Charpentier et Fasquelle, éditeurs  
11, rue de Grenelle

**TOULOUSE-LAUTREC, HENRI DE**

**French, 1864-1901**

Born at Albi. He studied with the animal painter Rene Prin-  
teau, with Leon Bonnat, and with Fernand Cormon. He worked  
in Paris and knew most of the Impressionists. Between 1891  
and his death he executed nearly four hundred prints. His  
posters, constituting his first lithographic efforts, overshadowed  
those of his contemporaries and created standards of excel-  
lence by their brilliant drawing, free use of color, design and  
typography. These asymmetrical compositions, derived from  
Japanese prints and the Art Nouveau influenced subsequent  
poster designers, the Nabis and the Fauves.

**III-20 La Revue Blanche, 1895**

**color lithograph, 49¼" x 36"**  
**signed and dated in plate**

**F. M. Hall Collection, University of Nebraska**



III-21

**TURNER, JOSEPH MALLORD WILLIAM**

**English, 1775-1851**

Born at London. Turner, the son of a barber, was a professional artist from his early teens. He traveled extensively through England and the continent. The result of these travels was a series of seventy-one landscape views, entitled *LIBER STUDIORUM*, which were engraved in competition with Claude's series of views, known as the *LIBER VERITATIS*, published in 1777. Turner, working from drawings, etched the main outlines, and then turned the plates over to a mezzotint engraver to finish. The purpose of the series, according to the prospectus, was, "...to attempt a classification of the various styles of landscape, viz. the historic, mountainous, pastoral, marine, and architectural."

**III-21 Lake of Thun Swiss, 1808**  
from *LIBER STUDIORUM*  
etching and mezzotint, 8 $\frac{1}{8}$ " x 11 $\frac{3}{8}$ "  
signed in plate

Bradley Collection, Library of Congress



III-22

**BECKMANN, MAX**

**German, 1884-1950**

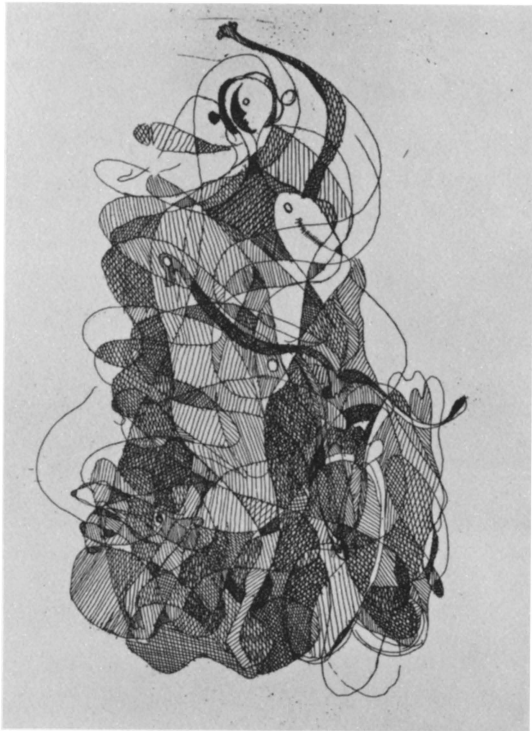
Born at Leipzig. The son of a flour merchant, he studied at the Weimar Academy. Beckmann was a member of the Berlin Secession prior to World War I. After the war he turned away from impressionism toward an expressiveness derived from the Gothic, a style characterized by angularity of form, deformation of parts of the body, and an overall arbitrariness of design. Also, with the change in style there was a change in his allegiance, he joined Die Neue Sachlichkeit group (George Grosz and Otto Dix), whose paintings and prints illustrated the tragedies, tensions, and violence that underlaid German life in the 1920's.

**III-22 Self Portrait, 1917**

etching, 12" x 10"

signed in margin

F. M. Hall Collection, University of Nebraska



III-23

**BRAQUE, GEORGES**

French, 1882-1963

Born at Argenteuil-sur-Seine. He studied at l'Ecole des Beaux-Arts in Le Havre and Paris. He began as a Fauve, met Picasso in 1907 when they joined to develop Cubism. After World War I, Braque softened and varied the severe cubist style, though still life remained his principal theme. Following a limited number of prints made during the early cubist phase and between 1921-1934, he produced over seventy after 1945.

**III-23 La danse, 1934 (The Dance)**

etching, 9 1/2" x 6 13/16"

signed in pencil

watermark: BFK RIVES

Pennell Fund, Library of Congress





III-24

### KANDINSKY, WASSILI

German, 1866-1944

Born at Moscow. At the age of thirty he abandoned his law career and went to Munich to study painting. In 1902 he opened his own school and became a member of the Berlin Secession and the German Association. He painted his first completely abstract picture in 1910. In 1911 he exhibited in the first Blue Rider exhibition. Kandinsky's first woodcuts were influenced by Art Nouveau. His later ones continued to show strong ornamental tendencies and resemble constellations.

III-24 Die Kleine Welten, 1922 (The Small World)  
color lithograph, 10 15/16" x 9 1/16"  
signed in margin

F. M. Hall Collection, University of Nebraska



III-25

## KIRCHNER, ERNST LUDWIG

German, 1880-1938

Born at Aschaffenburg. He studied architecture at the Dresden Technical Institute and painting at the Munich Academy. In 1905 Kirchner, along with Karl Schmidt-Rottluff and Erich Heckel formed Die Brücke; the name was suggested by F. Nietzsche's ZARATHUSTRA. Kirchner, perhaps the most original and prolific of the group, was aware of the inherent capabilities of each graphic medium. His woodcuts, for example, are not mere translations of drawings, but works which could not be done in any other medium. The outstanding quality of his work is its intensity, power, and sensitivity.

### III-25 Woman and Child

woodcut, 19 $\frac{5}{8}$ " x 15 $\frac{5}{8}$ "

signed in margin

F. M. Hall Collection, University of Nebraska



III-26

**KOLLWITZ, KATHE**

**German, 1867-1945**

Born at Königsberg. She studied under Karl Stauffer-Bern at Berlin and under Ludwig Herterich at Munich. She was an intellectual possessed with a sense of the wrongs done to the downtrodden. She and her husband, a doctor, lived and worked in the slums. Her graphics, reflecting the chaos and suffering in the lives of the poor, are drawn and cut with dramatic simplicity and economy, at once monumental and expressionistic.

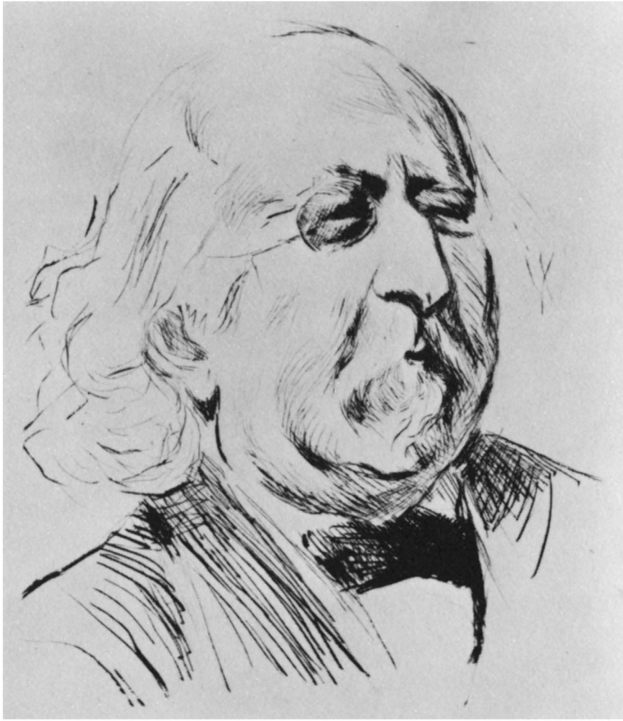
**III-26 Last Self Portrait, 1938**

**lithograph, 27½" x 19¾"**

**unsigned**

**Klipstein catalogue no. 265 (iiib state)**

**F. M. Hall Collection, University of Nebraska**



III-27

**LIEBERMANN, MAX**

German, 1847-1935

Born at Berlin. He was the son of a Berlin business family and a painter in the realistic tradition of Adolf Menzel. On a trip to Paris during the 1870's he discovered impressionism, changed his style accordingly, and in the manner of the American, Robert Henri, turned artists away from a literary outlook to a naturalistic world view. The artists around him formed a group called the Secession, which fought against official, academic, German painting and showed, for the first time in Berlin, the French Impressionists and Post-Impressionists, whose styles they transformed into modern expressionism.

**III-27 Portrait of the Philosopher Cohen, 1912**

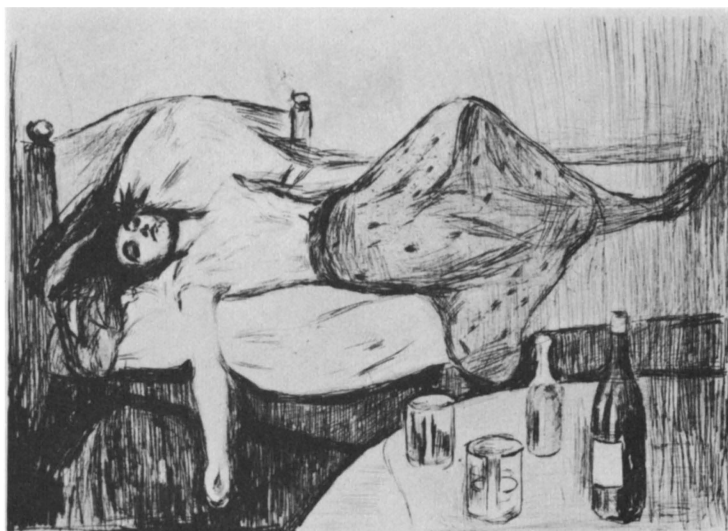
(Herman Cohen, 1842-1918)

drypoint, 10 $\frac{3}{4}$ " x 8 $\frac{1}{8}$ "

signed in pencil; publisher's dry stamp; published Berlin,  
Bruno Cassirer

Schiefler catalogue no. 145 (ii state)

Library of Congress Purchase, Library of Congress



III-28

## MUNCH, EDVARD

Norwegian, 1863-1944

Born at Loten. He worked in Oslo, and traveled to Berlin in 1889, passing through Paris where he saw the work of Van Gogh and Gauguin. In Berlin his style changed from impressionism to themes of greater subjectivity. Like many late nineteenth century artists he received inspiration from French symbolist poetry, Russian novels and Scandinavian theatre. And like Toulouse-Lautrec it is in his printmaking that his art shows its true significance. More than any other artist he is the father of German expressionism. His chief source of income throughout his life was derived from the sale of his prints, mainly in Germany where they were acquired by museums and private collectors.

### III-28 The Day After, 1895

drypoint and aquatint, 8 1/8" x 11 9/16"

signed and dated in pencil (iii state)

Schiefler catalogue no. 15; Willoch catalogue no. 14 (iv state)

watermark: monogram MB

ex collection of Heinrich Stinnes and Dr. Kollmann

Pennell Fund, Library of Congress

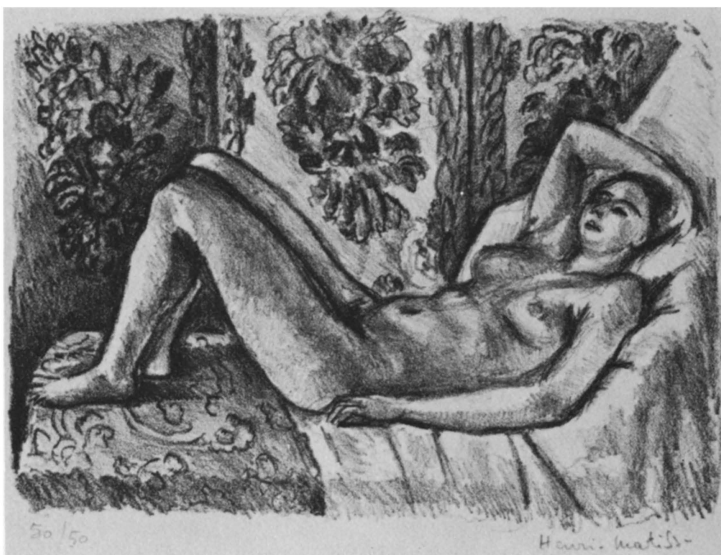
### III-29 Girl Sitting on a Stone, 1920

lithograph, 24 1/2" x 18 3/8"

signed in pencil

Schiefler catalogue no. 482

Pennell Fund, Library of Congress



III-30

## MATISSE, HENRI

French, 1869-1954

Born at Cateau-Cambresis. He studied at the Academie Julian and in Gustave Moreau's studio. The work of the Impressionists, Pointillists, Cezanne, and his own planar style molded Matisse into one of the leading Fauves during 1905-1907. He was a prolific printmaker, beginning with fauvist lithographs and linoleum cuts in 1906. After 1922 his lithographs, largely of sensuous nudes and odalisques, were drawn with sensitive, graceful lines. His only etchings, commissioned by Albert Skira, were made in the early 1930's as illustrations for the poems of Mallarme.

### III-30 Nude Reclining on a Bed

lithograph, 5 1/16" x 7 1/2"

signed in pencil

number 50 of an edition of 50

Pennell Fund, Library of Congress

### III-31 Head and Shoulders of a Girl, 1938

linoleum cut, 11 15/16" x 9"

signed with initials and dated in block

Pennell Fund, Library of Congress



III-32

**PECHSTEIN, MAX**

**German, 1881-1955**

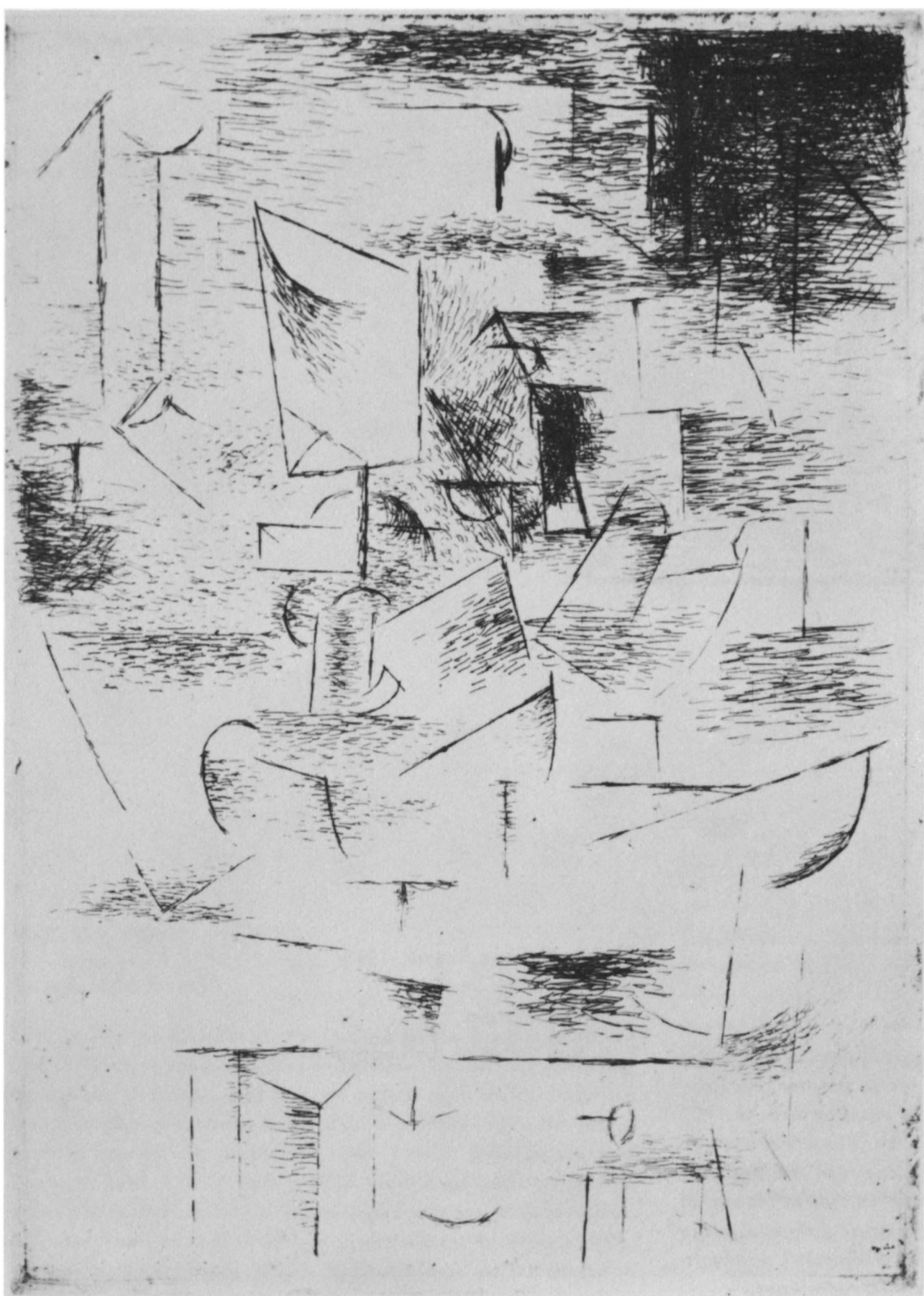
Born at Zwickau. He was the son of a textile worker and at the age of fifteen was apprenticed to a house painter. He later attended the Dresden School of Fine and Applied Arts. In 1906 he met the Brücke painters and joined the group. He immediately began to do woodcuts in which appeared the boldness and crudeness of Gothic prints, as well as the influence of Cezanne, Van Gogh, and primitive African sculpture. Certain decorative tendencies are also evident in Pechstein's woodcuts. Stylization and pattern are important to his compositions.

**III-32 Village Scene, 1919**

woodcut, 12½" x 15¾"

signed in margin

F. M. Hall Collection, University of Nebraska



III-33





III-35

**PICASSO, PABLO RUIZ**

Spanish, b. 1881-

Born at Malaga. Picasso, perhaps the most prolific artist of the twentieth century, has made prints since his arrival in Paris in 1901. The styles of his prints have followed the styles of his paintings, beginning with the Blue and Rose period of 1904. He is, as an artist, only to be compared with Rembrandt in the force of his imagination and mastery of technique. He lives on the Riviera.

**III-33 Le table, 1911 (The Table)**

from Max Jacob's ST. MATOREL

drypoint, 7 $\frac{7}{8}$ " x 5 $\frac{5}{8}$ "

unsigned

Stern Collection catalogue no. 91

F. M. Hall Collection, University of Nebraska

**III-34 Blind Minotaur, no. 3, 1934**

aquatint, 9  $\frac{11}{16}$ " x 13  $\frac{5}{8}$ "

signed in pencil

Hubbard Fund, Library of Congress

**III-35 Woman in an Armchair, 1947**

color lithograph, 19  $\frac{3}{16}$ " x 12  $\frac{9}{16}$ "

signed in red pencil

Mourlot catalogue no. 69; no. 29 of an edition of 50

Pennell Fund, Library of Congress



III-36

## ROUAULT, GEORGES

French, 1871-1958

Born at Paris. He was apprenticed to a stained glass artisan. In 1891 he became a pupil of Gustave Moreau at L'Ecole des Beaux-Arts. Rouault, generally classified as a Fauve, or a French Expressionist, developed a method of printmaking which was completely non-traditional in that his prints began with a photomechanical plate made from wash drawings and then were worked over by him so thoroughly with the scraper, the roulette, the file, and acid, that only occasional traces of the original reproduction remain.

III-36 In the Land of Thirst and Terror, 1943  
plate no. 26 from MISERERE ET LA GUERRE  
etching, 16 13/16" x 22 13/16"  
signed and dated in plate

F. M. Hall Collection, University of Nebraska