



Collecting

GIFTS FROM

for a

DAVID P. BECKER

College



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ESSAY BY
MARJORIE B. COHN

CATALOGUE BY
DAVID P. BECKER

BOWDOIN COLLEGE MUSEUM OF ART
BRUNSWICK, MAINE

1995

This catalogue accompanies an exhibition of the same name at the Bowdoin College Museum of Art from April 20 through June 4, 1995.

COVER

Cat. no. 20. Hendrik Goltzius, *The Four Disgracers*, 1588,
after Cornelis Cornelisz. van Haarlem

FRONTISPIECE

Cat. no. 5. Albrecht Dürer,
St. Michael Fighting the Dragon, ca. 1497, from the *Apocalypse*

Design by Michael Mahan Graphics, Bath, Maine

Photographs by Dennis Griggs,
Tannery Hill Studios, Topsham, Maine

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NOTES

All works are executed on white or off-white
colored paper, unless specified otherwise.

Measurements are height before width. For woodcuts
and lithographs, measurements are of the image area;
for etchings and engravings, the plate; and for drawings,
the sheet—unless specified otherwise.

Works are listed chronologically in the order
of the execution of the print.

Oeuvre catalogues for an artist's prints are cited in
the headings directly under the medium and
measurements; the heading "References" contains
notices of the specific impressions in this collection.

BCMA is Bowdoin College Museum of Art.
Bowdoin's accession numbers (in parentheses at the
end of the provenance) indicate the year of the gift.

† indicates works that are illustrated in this catalogue.

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L. Frost Endowment Fund, the Lowell Innes Fund, the Estate of
Lowell Innes Fund and the Institute of Museum Services, a federal
agency that offers general operating support to the nation's museums.

WITH ADMIRATION AND APPRECIATION,
THE MEMBERS OF THE STAFF OF THE
BOWDOIN COLLEGE MUSEUM OF ART
DEDICATE THIS CATALOGUE TO
DAVID P. BECKER, CLASS OF 1970.



*Pallas Apellzam nuper mirata tabellam,
Hanc ait, aeternum Bibliotheca colat.
Dadaleam monstrat Musis HOLBBINNIUS artem
Et summi Ingenii Magnus ERASMus opes.*

INTRODUCTION

FACING PAGE:

14. Hans Holbein the Younger,
Erasmus of Rotterdam with a Terminus, ca. 1538

IN THE FALL of 1966, David P. Becker first visited the Museum of Art as part of his freshman-year exploration of Bowdoin College, and, in a certain sense, he has never left. As an undergraduate, he was involved with the museum as an employee and personal friend of many members of the staff. From the time of his graduation in 1970, he participated in the museum's programs and contributed to the collection's growth. The occasion of his twenty-fifth class reunion at Bowdoin gives the Museum of Art an opportunity to recognize his role in the institution and to celebrate his extraordinary generosity with the exhibition and catalogue *Collecting for a College: Gifts from David P. Becker*.

For two and one-half years following his graduation from Bowdoin, David worked at the museum as curatorial assistant and registrar. In subsequent years, while he was studying or employed elsewhere—at Harvard University and the Museum of Fine Arts, Boston, in particular—he wrote important museum exhibition catalogues: *500 Years of Printmaking: Prints and Illustrated Books at Bowdoin College* (1978), *Old Master Drawings at Bowdoin College* (1985), and *One Press, Multiple Impressions: Vinalhaven at Bowdoin* (1991). On numerous occasions, he lectured on the collecting of prints for museum and art department classes and gave gallery talks and evening lectures on the catalogues and exhibitions with which he was involved. In 1992, he wrote a policy statement for the museum's print collection and, until 1994, served on the Collections Committee.

During this time, David Becker added to the paintings, prints, drawings, and photographs at the museum, carefully choosing works that would complement the existing collections. His familiarity with Bowdoin's holdings and the growth of his knowledge as a curator of prints, illustrated books, and drawings have made him an exceptionally thoughtful donor. Every one of his gifts to the



25. Jan van de Velde, *Ruins with Hexagonal Tower*, 1615

museum—which, at the end of 1994, numbered 480 works, including 415 prints, 16 drawings, 1 painting, and 48 photographs—has had a specific role in the strengthening of the collection, often a role expressive of David's vision of works of art as part of teaching at the College. For all of these reasons, he is also the most appropriate scholar to write the catalogue for this exhibition of his own gifts.

In addition to his affiliation with the Museum of Art, David Becker has had many other commitments, chief among which are environmental protection and human rights advocacy, particularly for lesbian and gay rights. He is a philanthropist of national stature and since 1986 has been a member of Bowdoin College's Board of Overseers.

On behalf of the Museum of Art, I wish to thank Marjorie B. Cohn, Carl A. Weyerhaeuser Curator of Prints at the Fogg Art Museum, for her catalogue essay on the significance of David Becker's gifts to Bowdoin College. Jerry Cohn has long been David's mentor, colleague, and friend, and so her participation is especially welcome.

Additional recognition must be extended to every member of the staff of the Museum of Art; their names are listed in the catalogue, and they all participated in the planning and realization of *Collecting for a College*. Rarely has there been a project with as much meaning to them, as they have all worked with David Becker over a period of years. Other longtime friends and colleagues of David's have contributed their skills to the catalogue: Lucie G. Teegarden, director of publications for Bowdoin College, Susan L. Ransom, editor, and Michael W. Mahan '73, designer, deserve special mention.

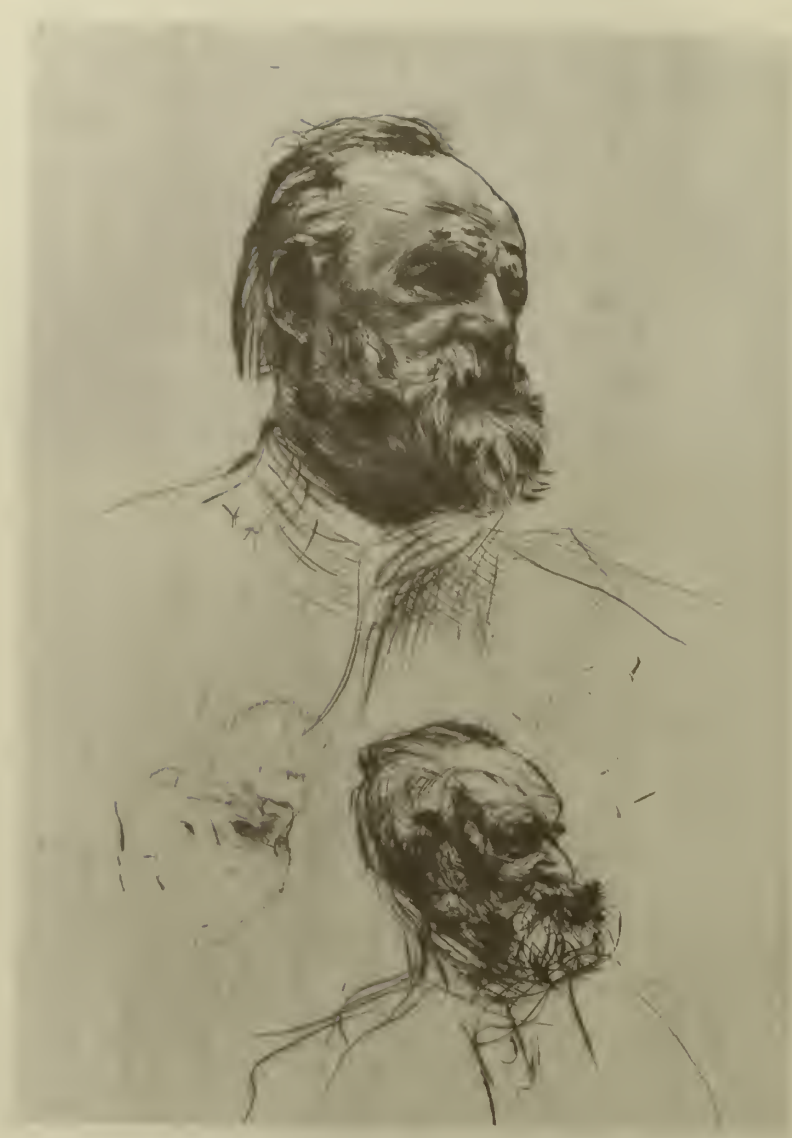
The Museum of Art exists within the larger College; the support of the Governing Boards and administration is essential to its well-being. No exhibition or catalogue takes place without their

understanding and commitment. I wish particularly to express appreciation to President Robert H. Edwards and Dean for Academic Affairs Charles R. Beitz in the encouragement of the arts at Bowdoin College, and to thank them both for their personal interest in *Collecting for a College*.

The exhibition and catalogue *Collecting for a College* have been made possible by the Institute of Museum Services, a federal agency that offers support to the nation's museums, and by the Museum of Art's Lowell Innes Fund, the Estate of Lowell Innes Fund, and Stevens L. Frost Endowment Fund. These funds, granted or given in recognition of the campus and community importance of the museum, are critical to its achievements and are acknowledged here with gratitude.

David P. Becker is part of the Bowdoin College Museum of Art as the museum is part of him; each figures in the other's history. His participation is the constant of a quarter-century; his dedication has shaped the formation of the collection and direction of programming. *Collecting for a College* documents the essential part he has played and conveys our gratitude. With courage, he has spoken for art as a vital part of undergraduate education; he has spoken with eloquence for diversity of outlook at the College; and he has been extraordinarily generous and loyal in his giving to the College and Museum of Art in ways reflective of his beliefs.

Katharine J. Watson
Director



La che Maita et anni
B. Raymond - A. P. 1880

FOREWORD

FACING PAGE:

71. Auguste Rodin,

Victor Hugo, Three-Quarter View, 1885

W

RITING A STATEMENT like this is a difficult assignment, a combination of reflections, hopes, and acknowledgments. Although I had been exposed to prints before I arrived at Bowdoin,¹ my experience here was the catalyst in starting me on the path of personal and professional involvement with the graphic arts. I also have been deeply engaged in political and social work, and I am convinced that my discovery of art's ability to reflect the social conditions of its time was a crucial impetus to my own questioning of the inequities of our time.

The Bowdoin collection was my first professor, classroom, and laboratory for learning about prints and drawings. From that original immersion, I have continued to focus on its holdings, with the concurrent desire to see it grow and inspire more students to explore the world of graphic arts. I have been privileged to be able to acquire a number of significant works and am conscious of the responsibility to share with others the experience of the original work of art. I am especially pleased to see these works now readily available for study.

During my journey toward this exhibition, a few people have been especially important to me. My late parents, of course, conveyed to me the resources to acquire many of these works, and I acknowledge their support, with the hope that they would approve of the results. When I first ventured into the museum, then-Director Marvin Sadik was very generous and has continued to be so. He introduced me to the artist and collector Leonard Baskin (see cat. nos. 84—86), who was a rich influence on my early collecting. Marvin's successors as director, especially Richard West and Katharine Watson, consistently encouraged my efforts. Many friendships with members of the museum staff—from the day I entered the museum—have been a source of personal happiness.



72. Odilon Redon, *The Temptation of St. Anthony*, 1888, pl. 5

I have learned about prints and drawings from my own looking experience, from books, and from people, and of these people several individuals stand out. Jerry Cohn has been foremost in teaching me how to examine and appreciate works of art on paper, and it means a great deal to me that she agreed to contribute a characteristically stimulating essay to this publication. Another mentor was the late Philip Hofer, collector and founder of the Department of Printing and Graphic Arts at Harvard's Houghton Library, who introduced me to an enormous range of graphic art, from illustrated books to typography to Japanese calligraphic manuscripts, and was personally most generous to me. Similarly, Cary Welch and Charlotte and Arthur Vershbow have been warm friends and perceptive advisors. My professional print colleagues have always generously shared their knowledge, and I would especially like to acknowledge Eleanor Garvey of the Houghton Library and Cliff Ackley, Sue Reed, and Barbara Shapiro of the Museum of Fine Arts, Boston, in that regard.

I purposely included in the checklist the names of the dealers from whom I acquired these selected works in recognition of their important role. Above all, Bob Light and Jim Bergquist have become good friends in addition to valued colleagues. I also acknowledge here the friendship and counsel of Nancy Bialler, Anne and Arsène Bonafous-Murat, Adrian Eeles, Andy Fitch, the late Lucien Goldschmidt, Jim Goodfriend, Barbara Krakow, Ray Lewis, Paul McCarron, Christopher Mendez, Judy Pillsbury, Hubert Prouté, Elmar Seibel, and David Tunick.

At Bowdoin, I am most appreciative of the enthusiasm that President Edwards and Dean Beitz have shown for my gifts and the present exhibition. As ever through her tenure at the Museum, Katharine Watson has supported the graphic arts collections and personally welcomed my own

efforts in this area. Peter de Staebler of the Museum's staff has been of particular help in compiling the checklist for this publication. As with several earlier projects, I always enjoy working with Susan Ransom as editor and Michael Mahan as designer. The museum staff's gesture of dedicating this publication to me leads me again to state how much my relations with them have meant to me over the years.

David P. Becker

I. Undoubtedly the first fine print to enter my consciousness was the Picasso *Nude Model* (cat. no. 81); during my childhood it hung in the downstairs bathroom (!) of my family's home. Although unaware of the precedent until I began collecting in the late 1960s, I am also not the first print collector in my family. My maternal grandmother, Mrs. Charles S. Pillsbury, assembled a sizable collection of nineteenth- and twentieth-century French prints from the 1920s until her death in 1957. She bequeathed the majority of her collection to the Minneapolis Institute of Arts, leaving only a very small number to her children (two of my mother's share eventually came to me, including cat. no. 58).



COLLECTING FOR A COLLEGE

FACING PAGE:

7. Lucas Cranach the Elder,
St. Christopher, ca. 1509

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HE MAGNITUDE AND VALUE of David Becker's gifts of prints to Bowdoin College confirm the power, in allegiance and affection, of the undergraduate years over the educated adult. Every college in America depends upon its hold on the hearts of its graduates, for funding and for the less fungible but no less essential assets of books, art, specimens, and other resources.

Why is a graduate's heart so bound to college? The conventional analysis roots alumni/ae loyalty to the age of the student, that point in life's span when an adolescent leaves home and becomes his or her own guardian, goad, and judge. A college, for the moment inevitably *in loco parentis*, eventually may receive a reward—love—for substitute parenting.

This simplistic analysis omits the explicit function of a college—education—and its formative role. The hearts of undergraduates do not survive for four years independent of the minds of undergraduates, and it is the mind that a college is organized to train. It is at college that two new avenues are opened to the intelligence, at least in the humanities and the social sciences. First, methodology is perceived in itself. The educated person becomes aware that the means for learning have their own conceptual bases, structures, disciplines, and rewards. And second, the scholar begins to recognize the distinction between received wisdom and information directly derived from the thing under consideration.

It may be that in the basic sciences a student can move easily into the intellectual world opened by methodology and primary sources earlier than the undergraduate years. And in the humanities, it also may be that literature and music are inherently accessible through reproductions—that is, through printing and performance—as soon as any person's sensibility is sufficiently mature to perceive them. There the issue of the original may be moot. But

anyone alert to the visual arts ultimately realizes that here the original—whatever that denotes—is essential, both for an appreciation of the art work's intrinsic aesthetic qualities and for a full and accurate reading of its informational content.

Aesthetic appreciation may provide the most intense reward and may be the ultimate cause and justification for us to define any one thing as art, and there are many objects that, because of the particular technique of their making or the aesthetic context that subsequent generations have imposed upon them, are designated "art." Yet these art works carried for their creators and their original audience a substantial burden of content, a content whose power may be weakened for us today, or which may not even be perceived.

It is self-evident, for example, that the image of *St. Christopher* in a woodcut by Cranach (cat. no. 7) had religious significance at one point (although it is doubtful that in June 1995 any traveler to the Walker Art Building at Bowdoin College in Brunswick, Maine, will upon seeing the print associate the success of the trip with this particular image). Probably any American today, even one substantially below undergraduate age, will guess that the baby in the image is Jesus. Yet he or she may not know who this very large, rough-looking man is, and why he is carrying Jesus across a river.

But in 1509—the approximate date of this state of the print—would the artist and the viewer have been primarily concerned with the religious content of the image? Or would the saint have been merely a convention, fulfilling the cultural expectation of a subject, when the employ of an utterly novel technique was the principal interest of the image? The print is a chiaroscuro woodcut, in which one woodblock, printed in black, provides the linear definition and another woodblock, printed in ochre and cut to reveal a substantial

amount of the white paper, establishes the tonal range. The medium was the message 450 years before the concept was articulated.

At the beginning of the sixteenth century, the chiaroscuro woodcut was an innovation, only the latest in an epochal sequence of technical developments in printmaking. Whether the conventional saint served to market the woodcut or not, the novelty of his presentation would have guaranteed attention. Is this far-fetched? Remember the initial mesmeric appeal of the little holographic images that now appear so casually. We should also ask ourselves: what was the first hologram we saw in common currency? Was it the dove on a Visa™ card? Why a bird? Why not a saint? I digress, but I digress deliberately, to stress the capacity of almost any print to suggest inquiry that strays far from the ostensible concerns of "straight" art history.

In Europe printmaking—the production of an image that was easy to reproduce, store, and transport—began only about a century before 1509. In combination with the development of papermaking and the printing of texts with movable type, European culture was transformed. Type and paper, today in combination with photographically and electronically reproduced images—products of more recent revolutions—remain a constant, with each technical advance displacing the visual texture of the previous one as the subliminal standard of correct appearance.

Many readers of texts have no appreciation of what they have lost by these displacements, and for many of their purposes their loss is irrelevant. How many undergraduates should—to say nothing of could—be introduced to a close reading of Shakespeare from the First Folios? That originally the depression of each letter stamped into the paper was an optical and tactile part of the experience of "To be or not to be," the printed characters existing with a substantiality lacking from

modern offset lithographic printing, is not pertinent to textual analysis.

But can the same be said for images? It is easy to assert that a reproduction cannot convey the tangibility of an oil painting, in which the impact of its presence is determined as much by its texture and scale and position relative to the viewer's body as by the formal arrangement of elements within its borders. But how accessible is the experience of a specific and particular original painting to an undergraduate? For many reasons it is feasible to assemble a comprehensive collection of prints at a small private college, whereas not even the most important public museum in America can hope to possess (to cite but a single example in the line of significant moments in the history of Western art) a cycle of Renaissance frescos. That a fresco fragment could not preserve its original architectural ambiance goes without saying.

An original print, however, will be self-contained, although it may, like a fresco, have once been part of a set or integrated within a text. Even if one accepts the misfortune of the dismemberment of books, so that (in this exhibition) some prints must be acknowledged to have lost the cumulative associations of the pages from which they have been extracted, still, the effect of light falling across the black and white of the page has been preserved. Their visual effect is not impaired by their current situation. His experience working at Harvard University's Houghton Library for many years made David Becker particularly sensitive to the format of the illustrated book and the print in series, and his gifts to Bowdoin College feature several entire series. One of the *Disgracers* of Goltzius (cat. no. 20) would be a spectacular acquisition for any print collection, and in fact the pressure of the market has had the result that the group of four is rarely found intact (although the relatively lesser value of print sets, compared to

paintings or sculptures, as well as their greater ease of storage, should militate against their systematic dismemberment). Only when all four *Disgracers* are seen together, however, are the compositions of the individual images understood in all their complexity.

And any reasonably large selection of prints will comprise many aesthetic and intellectual issues beyond the scope of painting because of the unique nature of prints, being themselves, in the original, reproductions. Each print on paper replicates a matrix, whether a block, plate, stone, or screen, and the creator of that matrix probably had as his or her primary motivation the intention to disseminate repeatedly and as accurately as possible information in a visual (as opposed to verbal or numerical) mode to a widespread audience. The intended audience of the painter would usually have been, at least before the invention of photography, far more local and specific than that of the printmaker.

And so a print collection at a college, introduced to a student at the moment when an appreciation of methodology and primary sources begins to compel a more sophisticated and self-critical approach to learning, can bring tools and evidence to bear far beyond art history. The range of David Becker's collection offers examples of just how fruitful in many areas of learning the study of prints in the original can be.

Cranach's *St. Christopher* (cat. no. 7) is only one of several prints from the turn of the sixteenth century in Northern Europe. They form a cluster that informs us in general and in detail of the overturning of mediaeval culture by both the Renaissance imported from the south and the Protestant Reformation in the north.

The most magisterial of these prints, Dürer's *St. Michael and the Dragon* (cat. no. 5), c. 1497, would

seem too Gothic and too conventionally Catholic to participate in this revolution, yet its implicit subject—dread of the impending Sesquimillennium—combined with the clarity of its composition indicate the new world to come, fraught with religious turmoil and secular beauty. The luminous stretch of land was required by the explicit subject: you, the viewer, must be made to believe that the ultimate combat for your mortal soul undertaken by God's warrior angel impends even while your world is apparently serene.

The landscape could not have been made so beautiful by Dürer if he had not already traveled to Venice, where artists were also beginning to represent the expanse of the real world, and if he had not taken watercolor sketches along the way. It would not have been made so poignant if fear of the Last Days did not permeate the text of the Apocalypse, the Book of the Revelation of Saint John the Evangelist. This was the particular text that Dürer chose to illustrate, to bring his power as an artist to the attention of all Europe.

A print in the Becker gift that postdates the onset of the Reformation, Holbein's *Erasmus* (cat. no. 14), is in its portrait of the most eminent Northern Catholic theologian of the moment more explicitly pertinent to instruction in history (as well as art history: consider its Renaissance ornament) than Dürer's *Saint Michael*. But in the very subtlety of contemporary reference in the "portrait" of the archangel, the Dürer woodcut has an edge, in suggesting the complexity and intensity of the incipient struggle. Likewise, in Aldegrever's engraved design for a knife sheath (cat. no. 11), the ferocity of the terrestrial battles, as well as the outré stylishness of the mercenary troops that fought them, is implied, but the elegance of its fully developed Renaissance ornament vitiates the blood lust explicit in the greater artist's apocalyptic angel.



38. Jean-Claude-Richard de Saint-Non, *Gardens and Walls of the Villa d'Este*, 1761



69. Edouard Manet, *Civil War (Scene from the Paris Commune)*, 1871-73

The range of prints in David Becker's donation is great, and so likewise is the range of historical and cultural—as well as purely artistic—moments that can be defined and compared for the student. No better gauge of the transformation of European sensibility from the eighteenth to the nineteenth century can be found than the juxtaposition of St.-Non's dilapidated park in Rome (cat. no. 38) with Malardot's vignette of a rustic cottage in the Vosges mountains (cat. no. 53). Both scenes exhale the same sort of sweet nostalgia, but in Malardot's etching, the free life of lads and lasses is exchanged for domesticity, implying a new moral order; and Classical basins and ruins, the debris of venerated human history, are replaced by mountains, the locus of the Romantic sublime and also the evidence of a geological past that a new culture of science was struggling to interpret.

To then set the St.-Non and the Malardot as a pair against Manet's *Civil War* (cat. no. 69) only extends the range. Apparent continuities—of technique, of scale, of a context in nature for human life—are utterly rejected. The consequences of the French Revolution have been faced as much in art as in politics. Taken together, the three prints have as much to tell the student as any historical texts or contemporary literature, and the vividness of their figures of speech may well make their lesson more memorable.

The capacity of prints to reference larger cultural issues of every sort is self-evident in a contemporary work, such as that by Jenny Holzer (cat. no. 96) or Eric Avery (cat. no. 99) in the Becker collection. Yet as soon as the cultural context changes sufficiently to transform present-day associations into historical interpretations, however readily made, the print becomes, conventionally, more and more easily relegated to the niche of art. The fact that in the Becker collection there are a significant number of prints with overt political,

or at least topical, references should alert both professor and student to the potential of any of these works, whether from the late fifteenth or the late twentieth century, to speak of their times and places. For the undergraduate in the 1990s, even Abeles's *Gift of America Series: Napalm* of 1966 (cat. no. 88) recovers a world of the past. We must imagine it preserved at Bowdoin College for the indefinite future, where its linkage to Manet's dead Parisian, and even to Sicheim's *Judith and Holofernes* (cat. no. 23), will be more obvious to the class of 2095 than it can be to us today.

Within the particular history that prints illuminate—art history—they have traditionally provided information beyond their own creative expression of the style of a given place and time. Although their role as the disseminator of art works and artistic modes has more recently been taken over by the photograph, for four centuries the print was the means by which creations in other media were known to artists, scholars, and the interested public. Political and practical obstacles to easy travel and an almost total lack of public art collections (aside from churches) precluded access to objects that are familiar today to the point of being visual clichés. Prints once stood in their stead.

In the pre-photographic past, the capacity to multiply images was precious, and their reception was not passive: Sadeler, an engraver working in Antwerp, copied a painting of the Flagellation by the Cavaliere d'Arpino; we are fortunate that he did, in that the Italian painting is now lost, and its best surviving record is the print (cat. no. 22). We are still more fortunate in the positive sense that a creative act was instigated by the engraving's circulation: a now-unidentified Spanish sculptor who had come into possession of the print modeled a relief after its design. Both print and bronze



26. Jacques Callot, *Gentleman with a Large Cane*, from *Caprices*, 1622

plaquette (1967.12) survive in the Bowdoin College collection, and together they testify to the spread of Italian Mannerist style throughout Europe.

In a systematic and calculated way, prints were produced in order to disseminate style: for centuries they formed the essential basis for art education, whether in academies, where drawing from prints was always the first stage in the curriculum for the professional aspirant; or whether in the studio, where print albums and model books would provide vistas for landscape backgrounds, poses for the accessory figures, and even formulations for entire compositions; or whether in the home, where the amateur could flatter by imitation the artistic accomplishments of others and, by implication, his own discerning taste. In this exhibition the best example of prints made for the purposes of instruction—perhaps all three purposes—are the *Caprices* of Callot (cat. no. 26). To the casual modern observer, they are witty caricatures of long-ago dandies. Look more carefully and you will see that the figures are paired: an outline rendering is matched with a fully modeled engraving. From the time of the first academies in Italy in the second half of the sixteenth century, this practice was advocated for the beginner: draw the form, then draw the form in light and shade.

Perhaps the most influential among the Italian academies was that of the Carracci in Bologna, whose aesthetic principles and pedagogic techniques spread throughout Europe. The Becker gifts to Bowdoin include one of their masterpieces, Annibale Carracci's print of his own composition *Susanna and the Elders* (cat. no. 21). There is no better example of the academic aspiration, which joined the ideal of history painting as the summit of artistic ambition with its large-scale representation of the nude body in appropriate and expressive attitudes. The print spread this standard throughout Europe—and now America.

The Carracci print was especially valued because it was etched by the painter himself; this attribute of originality became increasingly important as the value of the canvasses became ever more widely appreciated. In England, for example, where a late-blooming passion for old-master paintings reached a frenzied state only in the eighteenth century, a published self-help manual of connoisseurship recommended the study of etchings by the Italian painters as the most convenient guide to their styles. A print such as Carracci's *Susanna* or Parmigianino's *Entombment* (cat. no. 13) was a touchstone of authenticity. The latter, one of the greatest rarities in the Becker collection, provided the best possible example for the aspiring connoisseur, as its free graphism so closely resembled the artist's actual touch in his (virtually unobtainable) drawings.

Today Parmigianino's prints, which date from the 1520s and '30s, are recognized as the first etchings to capitalize on the potential of the technique for a liberated, rather than labored or constrained, line. Without losing this perspective, is it not instructive to recognize that in eighteenth-century England it was that line's reproductive, rather than creative, character that was prized? The potential of a comprehensive print collection to



13. Parmigianino (Francesco Mazzola), *The Entombment* (first version), 1529-30

present not only the images of art through the centuries but also their conceptual transformations is one of its most significant capacities. Prints can always be used in an undergraduate education for the purpose that is probably most obvious: to support instruction in art history; but the subtlety, depth, and range of their possible interpretations are not obvious, or restricted.

When prints are hung on the wall in exhibition, only one set of juxtapositions is offered. When prints reside in a print study room, they can be repeatedly reordered according to the needs of the moment, whether those of the instructor or the student. Prints are handy, in the double meaning of ready-to-hand and versatile. Do you want to study the representation of landscape in Western art? The Dürer *St. Michael* (cat. no. 5) has already been advanced as a precocious example. Lautensack's *Landscape with River and Castle* of 1553 (cat. no. 17) shows its successor in the German tradition. Goudt's *Dawn* (cat. no. 24), van de Velde's *Ruins with Hexagonal Tower* (cat. no. 25), and Everdingen's *Landscape* (cat. no. 34) demonstrate the variety of the great flowering of a landscape school in seventeenth-century Dutch art. The St.-Non and Malardot etchings (cat. nos. 38 and 53), previously cited in a large historical context, can be viewed more narrowly as representatives of their respective periods' landscape styles. Rethel's *Another Dance of Death for 1848* (cat. no. 52) and Meryon's *Apse of Notre-Dame* (cat. no. 60) together bring into sharp focus the assimilation of the Gothic past into the industrial or urban present that was peculiar to the nineteenth-century landscape. And once the landscape tradition is understood, these historical examples resonate behind its modern rupture: in proposing a new campus landscape for Oberlin College, Oldenburg's ironic etching (cat. no. 95)

relegates an actual collegiate museum building to its minuscule representation as sculpture on the lawn of a projected new museum, imagined in the shape of a multi-outlet plug, actually a sculpture by Oldenburg at Oberlin. Does art shape life, or was the print merely an inspired forecast of the architecture of Circuit City, the electronic outlet store of the 1990s?

Likewise the conventions of portraiture can be studied in Bowdoin College's print collection, from early (again, Holbein's *Erasmus* [cat. no. 14]) to late (Dine's *Nancy Outside in July XIX* [cat. no. 97]), as particular people or as generic types. The Becker collection affords special opportunities, not irrelevant to a college, to examine the representation of the scholar. Here yet again is Erasmus; here are Dürer's and Rembrandt's *St. Jeromes* (cat. nos. 9 and 29), here is Delacroix's *Faust* (cat. no. 46) and Redon's *Reader* (cat. no. 76).

And almost any selection of prints for whatever purpose will bring the student back to issues peculiar to printmaking itself. Take the examples given in the immediately preceding sentence: three centuries are represented and four techniques are presented. Significantly, each technique is shown in a capital work by an artist who was not merely typical but rather among the greatest exponents of these techniques at the moment in time when the particular technique found its most characteristic expression: the woodcut and engraving in the early sixteenth century, the etching in the mid-seventeenth century, and the lithograph in the nineteenth century, early and late. It is always possible to learn from books and reproductions the facts of technical procedures and historical usage, but the unique qualities of line, surface, tone, and luster that distinguish woodcut and etching from engraving, and lithography from all of its predecessors, can only be appreciated in the original.

All art histories require original works for their complete understanding, which comprises the technical as well as the formal and contextual. Once a student understands the informative potential of an artist's work in one medium, the extrapolation can be easily made, and the qualities of the original in any medium will be sought. If in a college museum only prints can be found in quantity and quality, by their example paintings, drawings, sculptures, and other art objects that are held in lesser numbers and as incomplete representatives of artistic techniques and traditions will be far more readily interpreted. To enlarge beyond the particulars of printing to the significance of technique in the study of any form of visual art, you must have techniques embodied in works by their greatest masters, as Bowdoin now does among its prints. Without them, print history would be merely a dry gloss on larger histories; with them, it takes its place as the most accessible of any art history.

The fact that art techniques have specific constraints and conditions that lead to characteristic visual consequences is not special to printmaking; what is special is the fact that printmaking techniques produce multiples. Thus for the student of prints there is always the obligation for decision, or, the opportunity for choice, beyond those tactics of connoisseurship with which every art work must be approached by the serious scholar. Connoisseurship is a methodology peculiar to the visual arts. By means of connoisseurship an art work can be defined within its historical context. After a period, or nationality, or even an individual creator has been associated with it, the connoisseur must zero in on the degree of congruence: is this in fact a work by Rembrandt? or is it a work by his school? or a copy of a Rembrandt? or a pastiche? a forgery? a photomechanical reproduction? And if it is by Rembrandt, what is its

date? What is its place within his oeuvre, objectively and subjectively? For the question Is a work good or bad? may be asked even after authenticity is certain. And nothing is more fruitful to the young student of art history than contemplating this question—how can it be answered, and even whether and why it should be asked.

Let us imagine that the print connoisseur has resolved these issues. This etching, *St. Jerome in a Dark Chamber* (cat. no. 29), is an authentic work by Rembrandt, and it is one of the more important within his etched oeuvre. Because it is a print, the connoisseur has further work to do. How good an impression is it? Where does it rank among all the other *St. Jeromes in a Dark Chamber*, from the artist's earliest trial proofs to some enterprising nineteenth-century publisher's pulls from an exhausted, rebitten plate? Apart from the assurance of authenticity and precedence that lack of line wear and an early watermark provide, what else does one ask of the impression? Is it an integrated whole? Does it express its subject? Has it the kind of *éclat* that bespeaks a piece of paper in perfect condition? In the case of David Becker's impression, it ranks among the very best. One learns this from comparison with other impressions; one learns this from comparing the net of lines, the bloom of black, in the mind's eye to a fresher or a drier surface.

And in the process of looking, comparing, questioning, one learns that the ultimate criterion is the beauty of the print.

It is at this point that I must return to beauty, which in the guise of "aesthetic appreciation" was so glibly bypassed at the beginning of this essay. One level of beauty will always reside in the exploitation of technique. In Manet's *Civil War* (cat. no. 69), the debris of urban war, corpse and cobblestones alike, is expressed in an utterly

revolutionary method of application of the lithographic crayon. The side strokes, abruptly stopped and lifted, produce almost like automatic writing the combination of blacks, translucent grays, and slashes of white that paradoxically vivify the morbid subject. It was essential for Manet's meaning that the historical event remain ever present to us, its latter-day witnesses. Another artist might have accomplished this by a hyper-realism of drawn detail; Manet takes the opposite course. Facture substitutes for facsimile, and we are convinced of the reality of the image because its lithographic expression is so sensuously immediate. The historical meaning of Civil War could be deduced from a reproduction, but no reproduction can ever convey the beauty of its lustrous, inky china paper surface, from which the print derives its power.

These beauties of the Manet are particular to lithography. Flötner's ornament print (cat. no. 15) and an illustration to *The Triumphs of Petrarch* (cat. no. 2) exploit means peculiar to woodcut, where the craftsman cuts away areas that are to be white, leaving the remainder of the surface for the printed blacks. This necessarily creates a tension in any visual culture where the conventional graphic idiom is black stroke on blank white. Uniquely, the woodcut artist must conceptualize in an opposite world of white-on-black. In the very best designs, such as these, the image is invigorated by a play of positive/negative forms.

Every print technique presents special and specific opportunities for beauty to its practitioner, and masterworks within a given technique always exploit rather than defy its potential. Nothing could be further from the velvet blacks and nuanced grays of lithography, as seen in Manet, or the balanced oppositions of woodcut, as seen in Flötner, than the patterned colors of Indiana's *Numbers* (cat. no. 90), but these opaque



33. Rembrandt van Rijn, *The Goldsmith*, 1655

planes are exactly what screenprinting is capable of, more capable than any other printmaking method.

Another kind of artistic expression with the power of conviction is formal beauty—the organization of the image on a surface and within bounds. Formal, like technical, quality is readily perceived in prints, perhaps more readily than in other art forms because of the conventional limitation of means in prints. Texture and color are often reduced to a minimum; great size or inaccessibility are usually not confounding elements.

Within this collection Rembrandt's little etching *The Goldsmith* (cat. no. 33) is perhaps the best exemplar of formal beauty at its most approachable. Although the field is small, the range of values is complete; every nuance is disciplined by the repeated subdivision of the etched surface into what becomes practically a puzzle-box of interlocking rectangles and diagonals, which resolve and blossom at their center into the curves of the human form.

The visual patterning, stunning in itself, weighs in in service of the subject of the print. A living being is represented: a male sculptor. He is working on a model of a woman and two children;

inevitably, we interpret his creation as a mother and her children. It—the statue—is his child, and we sense his love in the disproportionately huge, formative hands and his longing to enlarge the woman and children to living stature. All of this awakening of our sentiment is achieved by Rembrandt through compositional devices that, unattended in our focus on the subject, operate to persuade us of its significance through their establishment of a solemn, even monumental, frame for the little artisan.

An almost exactly comparable expression of sentiment is found in an even smaller image, Altdorfer's woodcut *Joachim and Anna at the Golden Gate* (cat. no. 8), where the miracle of conception unexpectedly materializes in the broken vault above their heads, a simulacrum of the dove of the Holy Spirit that always descends in representations of the Annunciation. Altdorfer's artful contrivance of the proportions of his figures and their architectural setting convinces us that this is not merely an idle, picturesque detail of rotting brickwork.

In the end, perhaps the most important educational value of these prints—of all of these prints—is their capacity to awaken human sentiment, whether through the strength of their historical and cultural associations, their technical prowess, or their formal beauty. Certainly their donor would attest to this power, and, undeniably, the collection reflects his sensibility. Any art collection formed by one individual inevitably will offer a reflection of personality. The emotional range of the prints now at Bowdoin cannot be said to be restricted by this; rather, the collection's quirky emphases only enhance our awareness of the simple fact that the value of a work of art lies not only in our passive recognition of its visual beauty and cultural associations but also in our active engagement with its expressive power. We need an emphasis, even an eccentricity, breaking through

the bland impartiality of a survey collection to bring this truth home.

Among David Becker's prints, it is the touch of fantasy that vivifies, whether exotic, as in Lautensack's spidery etched *Landscape with River and Castle* (cat. no. 17), or horrific, as in several works by Bresdin (cat. no. 61), Redon (cat. nos. 72 and 78), and Ensor (cat. nos. 73 and 74), or simply hilarious, as in Mortimer's *Sleeping Monsters* (cat. no. 40). The collection also betrays an intense love of nature, which in prints by seventeenth-century Dutch etchers such as Goudt (cat. no. 24), Van de Velde (cat. no. 25), and Everdingen (cat. no. 34) is expressed in landscapes of a kind of breathing clearness that could never be identified with an instinct for fantasy. Yet Redon's *Tree* (cat. no. 77) is one of the most beautiful evocations in all art of the vegetable world, passing from what we conventionally regard as a passive, dumb element into an imaginative and delicate otherworld. Here a print seamlessly unites the natural world with the spiritual.

Because the range of the collection now at Bowdoin is so wide, the perturbations of an individual's taste only enhance its potential for teaching. A smaller collection would be limited thereby, but the resources of David Becker's prints span the historical, cultural, technical, and aesthetic issues that pertain to any undergraduate education. As the collection's presence on the Bowdoin campus becomes better known, faculty and students will become ever more comfortable with using visual materials in the same intellectual context long accepted for verbal and numerical systems. Prints will find a larger and larger role within the College and, for its graduates, beyond.

Marjorie B. Cohn

Carl A. Weyerhaeuser Curator of Prints
Harvard University Art Museums



COLLECTING FOR A COLLEGE

FACING PAGE:
45. Eugène Delacroix,
Macbeth Consulting the Witches, 1825

WORKS IN THE EXHIBITION

- Anonymous
German, 15th century
1. *Martyrdom of Sts. Processus and Martinian*, ca. 1471
Woodcut, hand-colored, 7.7 x 7.4 cm (3 x 2 7/8 in.)
Schramm II, 169; Goff J–156 (book)
PROVENANCE: Purchased in 1979 from C. & J. Goodfriend, New York; gift to BCMA (1994.10.13).
This sheet is a leaf from a book by Jacobus de Voragine, *Leben der Heiligen* (Lives of the Saints), printed in 1471–72 by Günther Zainer of Augsburg, only fifteen years after the first book printed with movable type, the so-called Gutenberg Bible, appeared in Mainz. The two saints were Roman soldiers guarding Peter and Paul in prison who, upon being converted to Christianity by their prisoners, helped them escape and were later martyred.
- Anonymous
Italian, 15th century
2. *The Triumphs of Petrarch*, 1490
Six woodcuts, ea. 23.9 x 16 cm (9 3/8 x 6 1/4 in.) with border
d'Essling I, 77–78 (book)
PROVENANCE: Purchased in 1978 from C. & J. Goodfriend, New York; gift to BCMA (1978.12.1–6).
REFERENCE: *500 Years of Printmaking*, cat. no. 2 (repr.).
The six Triumphs illustrated in Petrarch's often-reprinted text are those of Love, Chastity, Death, Fame, Time, and Eternity, each succeeding figure triumphing over the preceding.
- Albrecht Dürer, attributed to
German, 15th century
3. *Illustration from The Ship of Fools*, ca. 1494
Woodcut with brown wash, 11.5 x 8.5 cm (4 1/2 x 3 3/8 in.)
Schramm XXII, pl. 152, fig. 1129; Goff B–1091 (book)
PROVENANCE: Philip Hofer; gift ca. 1980 from Mr. Hofer, Cambridge; gift to BCMA (1994.10.222).
Among several series of woodcut illustrations that Dürer is suspected to have worked on during his stay in Basel of 1492–93 is that for Sebastian Brant's popular moralising mirror of human foibles *Ship of*

Fools (Narrenschiff), first published in 1494 and reprinted and translated numerous times in the next several years (see Erwin Panofsky, *The Life and Art of Albrecht Dürer*, Princeton, 1955, pp. 29–30). This particular printing of the block comes from the first Latin edition, printed in Basel in 1497–98 by Johann Bergmann von Olpe. The woodcut shows a foolish hunter who wants to chase two hares at the same time, illustrating the parable of the person who serves two masters (Matthew 6:24; Luke 16:13, etc.).

- Anonymous
Netherlandish (?), 15th century
4. *Building the Tower of Babel*, ca. 1494
Woodcut, 11 x 19.3 cm (4 3/8 x 7 5/8 in.)
Goff B–638 (book); inscribed in graphite by Philip Hofer at bottom: "2 ff. From the Lubeck Bible (Wm Ivins favorite)."
PROVENANCE: Hellmut Domizlaff, Munich; Philip Hofer; purchased ca. 1980 from Mr. Hofer, Cambridge; gift to BCMA (1994.10.11).
This is a leaf from a Bible in Low Saxon printed by Steffan Arndes in Lübeck, 1494. The woodcut refers to Genesis 11: 1–4; the verso contains a cut depicting the drunkenness of Noah (Gen. 9: 20–24). The detailed characterization of the figures is notable, and this cut can be attributed to the better of two masters, perhaps from the Netherlands, who executed the almost 100 illustrations (see A. M. Hind, *An Introduction to a History of Woodcut* [New York: Dover, 1963], pp. 364–66). William Ivins, referred to in the inscription, was the first curator of prints at the Metropolitan Museum of Art and a noted author on the subject.

- Albrecht Dürer
German, 1471–1528
- † 5. *St. Michael Fighting the Dragon*, ca. 1497, from the *Apocalypse*
Woodcut, 39.4 x 28.4 cm (15 1/2 x 11 1/8 in.)
Bartsch 72; Meder 174 (1498 ed. with Latin text verso)
PROVENANCE: Philip Hofer; gift in 1975 from Mr. Hofer, Cambridge; gift to BCMA (1995.1).
REFERENCE: *500 Years of Printmaking*, cat. no. 3.
Dürer's series of fifteen woodcuts illustrating the Book of Revelation from the Bible secured his reputation throughout Europe and was often reprinted and copied. Dürer also initiated the tradition of the "artist's book," declaring himself both artist and publisher in the text colophon.

- Albrecht Dürer
German, 1471–1528
6. *Knot with Heart-Shaped Shield*, 1506–7
Woodcut, 27.4 x 21.4 cm (10 ³/₄ x 8 ¹/₈ in.)
Bartsch 140; Meder 274 iia (of c); watermark of cross on tri-mount within circle (Meder 157)
PROVENANCE: Rolf Leopold von Retberg (Lugt 2822); Graf Yorck von Wartenburg (Lugt *Suppl.* 2669); purchased in 1973 from David Tunick, New York; gift to BCMA (1994.10.221).
This cut is one of six similar "knots" that Dürer executed, which were closely derived from a set of Italian engravings dating from ca. 1490–1500 and thought to originate in the circle of Leonardo da Vinci. Their original purpose is unclear, but they could have been meant to be designs for embroidery or leather bookbinding decorations (see Jay A. Levenson, Konrad Oberhuber, and Jacquelyn L. Sheehan, *Early Italian Engravings from the National Gallery of Art*, Washington, 1973, pp. 283–88).
- Lucas Cranach the Elder
German, 1472–1553
- † 7. *St. Christopher*, ca. 1509
Color woodcut (orange and black), 27.8 x 19.5 cm (11 x 7 ⁵/₈ in.)
Bartsch 58; Dodgson II, 61c; Strauss 4 ii/ii; Hollstein, *German*, 79
PROVENANCE: Giuseppe Storck (Lugt 2319); Philip Hofer; purchased in 1977 from Mr. Hofer, Cambridge; gift to BCMA (1984.50.1).
REFERENCE: *500 Years of Printmaking*, cat. no. 5.
Although an earlier state of this print bears the date 1506 on the tablet hanging from the tree at upper left, it is felt by most scholars that Cranach predated the print in order to claim for himself the invention of the chiaroscuro woodcut technique; Hans Burgkmair had executed two such woodcuts in 1508 (see Bialler, pp. 12 and 15, n. 4).
- Albrecht Altdorfer
German, ca. 1480–1538
8. *Joachim and Anna at the Golden Gate*, ca. 1513
Woodcut, 7.3 x 4.8 cm (2 ⁷/₈ x 1 ⁷/₈ in.)
Bartsch 5; Hollstein, *German*, 5; Winzinger 30
PROVENANCE: Purchased in 1988 from C. G. Boerner, Inc., New York; promised gift to BCMA.
This print is one of forty collectively entitled *The Fall and Redemption of Man*. They form a series on the Passion of Christ and were undoubtedly influenced by Dürer's two well-known series of the same subject issued in 1511. Altdorfer's set was probably meant to be bound into small volumes for private meditation, but its notable miniature format would have had equal appeal to the growing number of print collectors and connoisseurs.
- Albrecht Dürer
German, 1471–1528
9. *St. Jerome in His Study*, 1514
Engraving, 24.4 x 18.7 cm (9 ⁵/₈ x 7 ³/₈ in.)
Bartsch 60, Meder 59
PROVENANCE: Purchased privately in 1994; promised gift to BCMA.
Dürer's depiction of a scholar at work in his study is perhaps the quintessential version of the subject, and it inspired many later artists, Rembrandt and Redon among them (see cat. nos. 29, 76). *St. Jerome in His Study* is one of the three so-called "masterprints" (Meisterstiche) engraved by Dürer in 1513–14, the others being *Knight, Death, and the Devil* (Bartsch 98, Meder 74) and *Melencolia I* (B. 74, M. 75). It is not known whether he intended them as an interconnected set, but they offer intriguing parallels and contrasts between representations of the active, artistic, and scholarly temperaments. Dürer's treatment here of sunlight penetrating the windows and illuminating Jerome's study is a tour-de-force of engraving skill, along with the brilliantly constructed perspective of the composition. The scholar is totally preoccupied in the far corner of the chamber, oblivious to any onlooker. Jerome's sleeping animal companions reinforce the utter peacefulness of the scene.

- Hans Holbein the Younger
German, worked in Switzerland and England,
1497/98–1543
10. *Death and the Rich Man*, ca. 1526
Woodcut, 6.5 x 4.9 cm (2 1/2 x 1 7/8 in.)
Hollstein, *German*, 99.28 (proof)
PROVENANCE: Philip Hofer; Myron A. Hofer;
purchased at sale, Sotheby's, New York, 14 May
1992, lot no. 97; promised gift to BCMA.
During his lengthy residence in Basel, Holbein
designed a total of fifty-one miniature scenes of
Death overtaking people in all walks of life, from
popes and emperors to farmers and doctors. They
were not published until 1538 in Lyons, each wood-
cut accompanied by moralizing verses. This impres-
sion is one of a small number of proofs printed
before the Lyons edition. These remarkable vignettes
are part of the long visual tradition of the Dance of
Death, extending from the early fifteenth into the
nineteenth and twentieth centuries (see, for instance,
the prints by Rethel, Bresdin, and Avery, cat. nos. 52,
61, and 99 respectively).
- Heinrich Aldegrever
German, 1502–55
- † 11. *Dagger Sheath with a Standard Bearer at Top*, 1528
Engraving, 16.5 x 3.2 cm (6 1/2 x 1 1/4 in.)
irregular Bartsch 225; Hollstein, *German*, 225
PROVENANCE: Purchased in 1972 from David
Tunick, New York; gift to BCMA (1994.10.2).
- Barthel Beham
German, 1502–40
12. *Battle of the Nudes (The Battle for the Banner)*,
ca. 1528–30
Engraving, 6.4 x 2.9 cm (2 1/2 x 1 3/8 in.)
Bartsch 18; Hollstein, *German*, 26
PROVENANCE: Henry Studdy Theobald (Lugt
1375); Paul J. Sachs (Lugt 2091); James Lockhart,
Jr. (mark not in Lugt); purchased in 1975 from R.
M. Light & Co., Boston; gift to BCMA (1978.5).
REFERENCE: Robert McDonald, *An Exhibition of
100 Prints and Drawings from the Collection of James
Lockhart, Jr.* (Pittsburgh: Carnegie Institute, 1939),
p. 57 (repr.); *500 Years of Printmaking*, cat. no. 12;
Jeffrey C. Smith, *Nuremberg: A Renaissance City
1500–1618* (Austin: Archer M. Huntington Art
Gallery, University of Texas, 1983), cat. no. 97
(repr.); BCMA, *Between the Lions* 9, no. 2 (summer
1989): [2] (repr).
- Parmigianino (Francesco Mazzola)
Italian, 1503–40
- † 13. *The Entombment* (first version), 1529–30
Etching, 27.4 x 20.6 cm (10 3/4 x 8 1/8 in.)
Bartsch, vol. 18, p. 300, no. 46 (as Guido Reni);
Illustrated Bartsch, vol. 40, p. 197, no. 46 (as Reni)
[Commentary 40, vol. 1, p. 281, under no. 1];
watermark of hand or glove with a flower
PROVENANCE: Purchased in 1983 from David
Tunick, New York; gift to BCMA in honor of
Katharine J. Watson (1990.63).
REFERENCE: Sue Welsh Reed, Richard Wallace, et
al., *Italian Etchers of the Renaissance & Baroque* (Boston,
Museum of Fine Arts, 1989), cat. no. 8 (repr.);
BCMA, "Recent Acquisitions: Parmigianino
Etching Gift," *Between the Lions* 10, no. 2 (Summer
1990), p. 4 (repr.).
Etching was developed in Italy slightly later than in
Germany, and Parmigianino was one of its first prac-
titioners there, having learned the technique only two
years or so prior to this print. Apparently finding
this version too light in effect, he subsequently
etched this subject in reverse with broader, more
firmly etched lines (see Reed and Wallace, cat. no. 9).
- Hans Holbein the Younger
German, worked in Switzerland and England,
1497/98–1543
- † 14. *Erasmus of Rotterdam with a Terminus*, ca. 1538
Woodcut, 28.2 x 15.4 cm (11 1/8 x 6 1/8 in.)
Hollstein, *German*, 9 (with four-line verse)
PROVENANCE: Baron Hans Albrecht von Derschau
(Lugt 2510); Berlin, Kupferstichkabinett (Lugt
1606); purchased in 1974 from Lucien
Goldschmidt, New York; gift to BCMA in
memory of Philip Hofer (1984.50.3).
Holbein executed several portraits of the influential
Netherlandish humanist and theologian Desiderius
Erasmus (ca. 1466–1536), including the celebrated
oil of ca. 1523 now in the Louvre, Paris.



II. Heinrich Aldegrever, *Dagger Sheath with a Standard Bearer at Top*, 1528

Peter Flötner

German, born Switzerland, ca. 1485/90–1546

15. *Grotesque Ornament Design*, 1546

Woodcut, 18.1 x 12.1 cm (7 1/8 x 4 1/4 in.)

Hollstein, *German*, 78

PROVENANCE: Unidentified collector's marks verso; purchased in 1977 from David Tunick, New York; gift to BCMA (1994.10.229).

Flötner was a stone- and woodcarver and a prolific designer of decorative motifs for architectural details, furniture, fountains, vessels, and miscellaneous ornaments. He executed a number of his designs in woodcuts marked, as here, with his initials and characteristic "signature" of chisel and mallet. The museum owns a lead plaquette by Flötner of *Christ and the Samaritan Woman* (1967.11.2; repr. in *Molinari*, cat. no. 370).

Heinrich Aldegrever

German, 1502–55

16. *Ornament with a Bat*, 1550

Engraving, 6.7 x 5 cm (2 5/8 x 2 in.)

Bartsch 282; Hollstein, *German*, 282

PROVENANCE: Graf Yorck von Wartenburg (Lugt *Suppl.* 2669); his sale, Leipzig, C. G. Boerner, 2–3 May 1932, lot 160; purchased in 1973 from Kennedy Galleries, New York; gift to BCMA (1994.10.6).

Hanns Lautensack

German, ca. 1520/24–1564/66

17. *Landscape with a Castle on an Island in a River*, 1553

Etching, 11.3 x 17.1 cm (4 1/2 x 6 3/4 in.)

Bartsch 39; Hollstein, *German*, 29; Schmitt 58

PROVENANCE: Colnaghi, London; N. G. Stogdon; purchased in 1993 from R. M. Light & Co., Santa Barbara, CA; promised gift to BCMA.

REFERENCE: N. G. Stogdon, *German Landscapes of the 16th Century* [sale cat. no. IX], (Middle Chinnock, UK: 1993), cat. no. 32 (repr.).

Jan and/or Lucas van Doetechum

Netherlandish, ca. 1530–after 1606/

ca. 1530–ca. 1559

† 18. *The Cunning Birdcatcher*, ca. 1555, after Pieter

Bruegel the Elder

Etching and engraving, 32.8 x 43.4 cm

(12 7/8 x 17 1/8 in.)

Bastelaer 10; Riggs, p. 318, no. 28/5;

indecipherable watermark

PROVENANCE: Purchased in 1983 from David

Tunick, New York; gift to BCMA (1994.10.220).

This view comes from a series of twelve so-called "Large Landscapes" after drawings by Pieter Bruegel the Elder (ca. 1525/30–1569), executed during and after his journey to Italy in 1552–53. The museum owns a noted drawing related to this series, the *Alpine Landscape [View of Waltenburg]* (see *Old Master Drawings*, cat. no. 8).

Jan Baptist I (Hans) Collaert

Netherlandish, 1566–1628

19. *Pendant Jewelry Design*, 1581

Engraving, 16.5 x 10.8 cm (6 1/2 x 4 1/4 in.)

Hollstein, *Dutch and Flemish*, 209–218 (entire series)

PROVENANCE: Gift ca. 1990 from Charlotte and Arthur Vershbow, Boston; gift to BCMA (1994.10.115).

This design is one of a series of ten published in Antwerp entitled "Pictures of the Most Skillful Necklaces, Ornaments, and Earrings," intended as models for jewelers. The finished pieces were often enamelled and inlaid with semi-precious stones.

Hendrik Goltzius

Dutch, 1558–1617

† 20. *The Four Disgracers*, 1588, after Cornelis Cornelisz. van Haarlem

Four engravings, ea. ca. 33 cm (13 in.) diam.

Bartsch 258–61; Hollstein, *Dutch and Flemish*, 306–9 i/iii; watermark of coat of arms with monogram WR (Briquet 7210)

PROVENANCE: Christian David Ginsberg (Lugt I 145); purchased in 1990 from James Bergquist, Boston; gift to BCMA (1994.10.232–35).

Goltzius executed his bravura engravings after drawings by Cornelis Cornelisz. van Haarlem (1562–1638), which are characteristic examples of Northern Mannerist exaggeration. The four classical "disgracers" are Tantalus (1), Icarus (2), Phaeton (3), and Ixion (4), men who defied the gods and were banished from the heavens. Contrasting pairs of images were designed for the quartet: light and dark, heaven and hell, figures facing toward and away from the viewer, etc. (see Anne W. Lowenthal, "The Disgracers: Four Sinners in One Act," *Essays in Northern European Art Presented to Egbert Haverkamp-Begemann on His Sixtieth Birthday* (Doornsplijk, 1983), pp. 148–53).

- Annibale Carracci
Italian, 1560–1609
21. *Susanna and the Elders*, ca. 1590
Etching and engraving, 34.6 x 31.1 cm
(13 ⁵/₈ x 12 ¹/₄ in.)
Bartsch I i/ii; Bohlin I4 i/iv; inscribed in pen and brown ink lower left "Annibale Carrache fecit"; watermark of circle with walking figure over six-pointed star
PROVENANCE: Juan Jorge Peoli (Lugt 2020); purchased in 1978 from James Bergquist, Boston; gift to BCMA (1978.17).
REFERENCE: *500 Years of Printmaking*, cat. no. 16 (repr.).
For a number of Renaissance and Baroque representations of this popular subject, including this print, see Russell, pp. 56–59, with further bibliography. The museum owns two other prints of Susanna after works by Peter Paul Rubens (1978.38, 1989.17).
- Egidius (Gillis) Sadeler II
Netherlandish, 1570–1629
22. *The Flagellation of Christ*, 1593, after Giuseppe Cesari
Engraving, 53.9 x 40.2 cm
(21 ¹/₄ x 15 ⁷/₈ in.)
Hollstein, *Dutch and Flemish*, 46
PROVENANCE: Purchased ca. 1978; gift to BCMA (1978.39).
This engraving reproduces a lost painting by Giuseppe Cesari, called *Il Cavaliere d'Arpino* (1568–1640; see *Il Cavaliere d'Arpino* [exh. cat.], Rome, Palazzo Venezia, 1973, pp. 174–75). It also served as the direct prototype for a large gilt bronze plaquette of the same subject in the Molinari Collection at the museum (1967.17; repr. in *Molinari*, cat. no. 416).
- Christoffel van Sichem I
Dutch, 1546/47–1624
23. *Judith with the Head of Holofernes*, ca. 1600–1610, after Hendrik Goltzius
Color woodcut (black and green), 13.5 x 10.2 cm
(5 ¹/₄ x 4 in.)
Hollstein, *Dutch and Flemish*, 131; Strauss, 154 (as van Sichem II); Bialler 58 ii/ii
PROVENANCE: Philip Hofer; purchased in 1977 from Mr. Hofer, Cambridge; gift to BCMA (1978.6).
REFERENCE: *500 Years of Printmaking*, cat. no. 23.
This woodcut reproduces a composition by Hendrik Goltzius (see cat. no. 20) illustrating the popular biblical story of the Jewish heroine (Judith 13:1–10). For a number of other printed representations of the subject, see Russell, pp. 60–73.
- Hendrik Goudt
Dutch, 1580/85–1648
24. *Dawn*, 1613, after Adam Elsheimer
Engraving and etching, 16.6 x 18.7 cm
(6 ¹/₂ x 7 ³/₈ in.)
Hollstein, *Dutch and Flemish*, 7; watermark of large unidentified shield
PROVENANCE: Purchased in 1988 from Marjorie B. Cohn, Cambridge; promised gift to BCMA.
Only seven prints by Goudt are known, all after paintings by Adam Elsheimer (1578–1610), a German painter who lived in Rome. Goudt's translation into black and white of Elsheimer's often dramatic light effects had an important influence upon later Dutch printmakers' search for similar tonalities, culminating in Rembrandt's atmospheric etchings (see cat. nos. 28 and 29) and the invention of the entirely tonal printmaking technique of mezzotint (cat. no. 37). Elsheimer's painting after which this print is modeled is in the Herzog-Anton-Ulrich Museum, Braunschweig (Keith Andrews, *Adam Elsheimer* [London and New York, 1977], cat. no. 18 [repr. pl. 66]).



18. Jan and/or Lucas van Doetechum, *The Cunning Birdcatcher*, ca. 1555



32. Giovanni Benedetto Castiglione, *The Virgin Kneeling by the Cradle*, ca. 1647

- Jan van de Velde
Dutch, 1593–1641
- † 25. *Ruins with Hexagonal Tower*, 1615
Etching, 12 x 31.3 cm (4 1/4 x 12 1/4 in.)
Franken and van der Kellen 222 i/ii; Hollstein,
Dutch and Flemish, 183 i/ii
PROVENANCE: Purchased in 1978 from James
Bergquist, Boston; gift to BCMA (1994.10.333).
Van de Velde produced nearly 500 etchings, the
majority of which are landscapes. This view comes
from a series of eighteen entitled "Some most pleas-
ant landscapes and ruins of ancient monuments"; the
particular ruins shown here are probably fanciful.
- Jacques Callot
French, 1592–1635
- † 26. *Caprices*, 1622
Fifty etchings, various measurements, ea. ca.
5.5 x 7.5 or 8.5 cm (2 1/8 x 3 or 3 3/8 in.)
Lieure 428–77 i/ii
PROVENANCE: Craddock & Barnard, London; Philip
Hofer; purchased in 1977 from Mr. Hofer,
Cambridge; gift to BCMA (1994.10.49–98).
A representative selection of eight plates from this
set is exhibited to show various types of Callot's vir-
tuooso etching skills that he wished to advertise.
Published in Nancy, France, the museum's series is an
exact replica of one Callot produced five years
previously during his sojourn in Florence (Lieure
214–63). The prints were often originally bound
together in small volumes; many of the plates were
also meant to be used as models for teaching drawing
techniques.
- Bartolomeo Coriolano
Italian, 1599–1676
27. *Sibyl Holding a Tablet*, ca. 1640, after Guido Reni
Color woodcut (black and green), 30.7 x 22.1 cm
(12 1/8 x 8 3/4 in.)
Bartsch 5; *Illustrated Bartsch*, vol. 48, p. 137, no. 5
PROVENANCE: Purchased in 1982 from James
Bergquist, Boston; gift to BCMA (1994.10.116).
- Rembrandt van Rijn
Dutch, 1606–69
28. *Woman at a Door Talking to a Man and Children*,
1641
Etching on Japanese paper, 9.3 x 6.1 cm
(3 5/8 x 2 3/8 in.)
Bartsch, *Rembrandt*, 128; Hind 192; Hollstein,
Dutch and Flemish, 128
PROVENANCE: P. Gervaise (Lugt 1078, his sale Paris,
26–28 Nov. 1860); purchased in 1987 from James
Bergquist, Boston; gift to BCMA (1994.10.314).
REFERENCE: Isabel L. Taube, *Whistler as Printmaker:
His Sources and Influence on His Followers*
[exh. brochure], Brunswick, ME: Bowdoin College
Museum of Art, 1993, cat. no. 2.
Traditionally entitled *The Schoolmaster or Chattering
Peasants*, this nocturnal print has been shown to
represent an itinerant hurdy-gurdy player surrounded
by children (see Stone-Ferrier, pp. 84–86).
- Rembrandt van Rijn
Dutch, 1606–69
29. *St. Jerome in a Dark Chamber*, 1642
Etching, drypoint, and engraving, 15.1 x 17.3 cm
(6 x 6 3/4 in.)
Bartsch, *Rembrandt*, 105; Hind 201 ii/ii; Hollstein,
Dutch and Flemish, 105 ii/ii
PROVENANCE: August Sträter (Lugt 787); Julius von
Elischer (Lugt Suppl. 824); Charles C.
Cunningham, Jr. (his mark, not in Lugt);
purchased in 1974 from Robert M. Light, Boston;
promised gift to BCMA.
REFERENCE: *500 Years of Printmaking*, cat. no. 29.
St. Jerome in a Dark Chamber is one of Rembrandt's
most extreme experiments in depicting in printmak-
ing the effect of daylight penetrating a shadowy inter-
ior. Achieved solely with a dense network of over-
laid lines, this tenebrous print appeared coincidental-
ly with the first mezzotint, a printmaking technique
developed to more easily replicate such tonal qualities
in black-and-white printmaking (see cat. no. 37).
Rembrandt's affectionate and meditative treatment of
this subject intentionally evokes Dürer's engraving of
1514 of the same subject (see cat. no. 9).

- Claude Mellan
French, 1598–1688
30. *Title for Horace's Works*, 1642, after Nicolas Poussin
Engraving, 34.6 x 22.6 cm (13 ⁵/₈ x 8 ⁷/₈ in.)
Inventaire 17th cen. 337 ii/ii
PROVENANCE: Purchased ca. 1985 from Craddock & Barnard, London; gift to BCMA (1994.10.278).
The Horace title shown here represents a muse placing a satyr's mask on Horace, who also receives a laurel wreath from a putto. In 1641, the newly-established royal printing house commissioned three title-page designs from Nicolas Poussin (1593/94–1665) to adorn three major inaugural editions of the Bible and the works of Virgil and Horace. All were engraved by Mellan (*Inventaire 17th cen.* 294, 358, and 337 respectively); the museum also owns the Bible title (1994.10.279).
- Dominique Barrière
French, worked Italy, ca. 1610/20–1678
31. *Title for Villa Aldobrandina*, 1647
Etching with engraving, 34 x 22.8 cm
(13 ³/₈ x 9 in.)
Robert-Dumesnil 144; *Inventaire 17th cen.* 34
PROVENANCE: Purchased in 1992 from Paul Prouté S.A., Paris; gift to BCMA (1992.42).
The museum owns the preparatory drawing for this print (181 I.136—repr. in *Old Master Drawings*, cat. no. 87).
- Giovanni Benedetto Castiglione
Italian, ca. 1610—ca. 1655
- † 32. *The Virgin Kneeling by the Cradle*, ca. 1647
Etching, 20.5 x 40.1 cm (8 ¹/₈ x 15 ³/₄ in.)
Bartsch 7; Percy E 18; *Illustrated Bartsch*, vol. 46, p. 21, no. 7; watermark of bunch of grapes in double circle with letters "B Colombier"
PROVENANCE: Purchased in 1977 from R. E. Lewis, San Rafael, CA; gift to BCMA (1982.27).
REFERENCE: R. E. Lewis, Inc., *25th Anniversary Catalogue, Old Master and Modern Prints, Japanese Prints* (November 1977), cat. no. 5 (repr.).
Castiglione devoted a number of drawings to this subject, including two pen sketches in the museum's collection (see *Old Master Drawings*, cat. nos. 56–57).
- Rembrandt van Rijn
Dutch, 1606–69
- † 33. *The Goldsmith*, 1655
Etching and drypoint on Japanese paper, 7.7 x 5.6 cm (3 x 2 ¹/₄ in.)
Bartsch, *Rembrandt*, 123; Hind 285 i/ii; Hollstein, *Dutch and Flemish*, 123 i/ii
PROVENANCE: Gordon Nowell-Usticke; his sale, New York, Parke-Bernet Galleries, 30 April 1968, lot no. 389; purchased in 1987 from C. G. Boerner, New York; promised gift to BCMA.
Depicted in his workshop, Rembrandt's goldsmith is shown simultaneously finishing and embracing a statue of Charity, intimately reflecting an artist's care for his or her creations. This portrayal has been read also in a deeper emblematic sense as having a larger social theme of the need for charity for the poor (see Stone-Ferrier, pp. 53–54).
- Allart van Everdingen
Dutch, 1621–75
34. *The Cart in the Narrow Pass*, 1660s(?)
Etching and drypoint, 8.5 x 14.9 cm
(3 ³/₈ x 5 ⁷/₈ in.)
Bartsch 57; Hollstein, *Dutch and Flemish*, 57 ii/iv; watermark of foolscap with seven balls
PROVENANCE: M. Knoedler & Co., NY (Lugt 2007); A. W. Blum (his mark, not in Lugt); his sale, Sotheby's, New York, 27 Feb. 1988, lot no. 1268; purchased from R. E. Lewis, San Rafael, CA; gift to BCMA (1994.10.227).
- Giovanni Battista Tiepolo
Italian, 1696–1770
35. *Young Man Seated*, from *Vari Capricci*, ca. 1740–49
Etching, 14 x 18 cm (5 ¹/₂ x 7 in.)
De Vesme 3, Rizzi 29
PROVENANCE: Württemberg (Lugt 2606); Fogg Art Museum, duplicate (Lugt 936 variant); purchased in 1978 from R. E. Lewis, San Rafael, CA; gift to BCMA (1994.10.330).
REFERENCE: *500 Years of Printmaking*, cat. no. 35.
The museum owns another subject, *Death Giving an Audience* (1989.50), from this series of ten "various caprices."



43. Théodore Géricault, *A Mameluke of the Imperial Guard Defending a Wounded Trumpeter from a Cossack*, 1818



50. Eugène Bléry, *Coltsfoot* (small version), ca. 1845, graphite drawing



51. Eugène Bléry, *Coltsfoot* (small version), 1845, etching

- Jacques-Fabien Gautier-Dagoty
French, 1710–81
36. *Anatomical Study of a Head*, ca. 1746
Color mezzotint, 41.8 x 32.3 cm
(16 1/2 x 12 3/4 in.)
Inventaire 18th cen. 32
PROVENANCE: Purchased in 1975 from Colin Franklin, Oxford; gift to BCMA (1980.42).
A successful four-color printing process was developed in the early eighteenth century by the German-born printmaker Jakob Christoffel Le Blon (1667–1741), who eventually settled in Paris in 1735. His patented invention passed to Gautier-Dagoty, who specialized in series of anatomical illustrations such as this print, the first plate in his 1746 publication, *Myologie complète en couleur et grandeur naturelle . . . , en tableaux imprimés. Ouvrage unique, utile et nécessaire aux Etudiants et amateurs de cette Science* [Complete Myology in color and actual size . . . , in printed pictures. A work unique, useful and necessary for students and amateurs of this science].
- Thomas Frye
British, born Ireland, 1710–62
37. *Self Portrait*, 1760
Mezzotint, ca. 49.8 x 35 cm
(19 5/8 x 13 3/4 in.) Smith 6
PROVENANCE: Purchased ca. 1991 from Marvin Sadik, Falmouth; gift to BCMA (1994.10.230).
Frye did only twenty-six of these life-size mezzotint portraits, notable at that time for their unusually large scale—and their disturbingly direct gaze.
- Jean-Claude-Richard de Saint-Non
French, 1727–91
- † 38. *Gardens and Walls of the Villa d'Este*, 1761, after Jean-Honoré Fragonard
Etching, 20.8 x 26.7 cm (8 1/8 x 10 1/2 in.)
Cayeux 31
PROVENANCE: Purchased in 1983 from Christopher Mendez, London; gift to BCMA (1994.10.325).
An inspired amateur printmaker, Saint-Non executed some 366 prints, many in the new aquatint technique. This plate comes from *Les Griffonis* (Sketches), a series of landscapes and copies after the antique etched after drawings done in Italy by Fragonard (1732–1806) and Hubert Robert (1733–1808).
- Giovanni Battista Piranesi
Italian, 1720–78
39. *Prison with a Gothic Arch*, 1749–61, from *Carceri d'Invenzione*
Etching, engraving, bitten tone, and burnishing, 41.4 x 54.6 cm (16 1/4 x 21 1/2 in.)
Hind, *Piranesi*, 14 ii/iii; Robison 40 v/vi; watermark of device with initials PM (Robison 73)
PROVENANCE: Purchased in 1976 from Christopher Mendez, London; promised gift to BCMA.
Piranesi first issued his powerful etchings of imaginary prisons in 1749, including a title and thirteen views. Around 1760, he heavily reworked the plates and added two more to the series, rendering his scenes rather darker and heavier. This print is from that revised version.
- John Hamilton Mortimer
British, 1741–79
40. *Sleeping Monsters*, ca. 1770?
Etching, 14.2 x 21.6 cm
(5 5/8 x 8 1/2 in.) trimmed
PROVENANCE: Purchased in 1976 from Christopher Mendez, London; gift to BCMA (1994.10.285).
This macabre but entertaining subject comes from a series of etchings by Mortimer first published posthumously in 1780 in London. Mortimer was best known for his proto-Romantic compositions that owe much to the example and popularity of Salvator Rosa (1615–73).
- William Havell
British, 1782–1857
41. *Study of Trees and Shrubs with Seated Figure*, 1804
Lithograph, 31 x 22.1 cm (12 1/4 x 8 3/4 in.)
Man, 84
PROVENANCE: Purchased in 1990 from R. E. Lewis, San Rafael, CA; gift to BCMA (1994.10.239).
One of the earliest lithographs to be printed in England, this print was included in the second issue of *Specimens of Polyautography* (London: Vollweiler, 1806), and retains its original aquatinted mount from that publication.

- Jean-Jacques de Boissieu
French, 1736–1810
42. *The Farrier—View in Terrebasse, Dauphine*, 1808
Etching, 19.7 x 31.4 cm
(trimmed—7 ³/₄ x 12 ³/₈ in.)
De Boissieu I37 iii/iv
PROVENANCE: Purchased in 1992 from James Bergquist, Boston; gift to BCMA (1994.10.36).
The preparatory drawing for this print is dated 1786 (repr. Paul Prouté S.A., Paris, Catalogue "Géricault," 1990, p. 20, no. 31). The refined clarity of de Boissieu's etching technique was an important influence on Bléry (see cat. nos. 50, 51) and other mid-century landscape etchers in France.
- Théodore Géricault
French, 1791–1824
- † 43. *A Mameluke of the Imperial Guard Defending a Wounded Trumpeter from a Cossack*, 1818
Lithograph, 34.2 x 27.7 cm (13 ¹/₂ x 10 ⁷/₈ in.)
Delteil 9
PROVENANCE: Purchased in 1988 from R. M. Light, Santa Barbara, CA; gift to BCMA (1994.10.231).
For two related drawings, see *Géricault: Tout l'oeuvre gravé et pièces en rapport* [exh. cat.] (Rouen: Musée des Beaux-Arts, 1981), pp. 32-33
- Joseph Stannard
British, 1797–1830
44. *Thatched Cottage with a Gable End*, 1824
Etching on mounted china paper, 14.8 x 21 cm
(5 ⁷/₈ x 8 ¹/₄ in.)
PROVENANCE: Purchased in 1984 from Christopher Mendez, London; gift to BCMA (1994.10.328).
Stannard was associated with the so-called Norwich School of landscape painters; he executed only twelve etchings, which date between 1823 and 1829.
- Eugène Delacroix
French, 1798–1863
- † 45. *Macbeth Consulting the Witches*, 1825
Lithograph, 32.2 x 25 cm (12 ⁵/₈ x 9 ⁷/₈ in.)
Delteil 40 v/v
PROVENANCE: Purchased in 1981 from James Bergquist, Boston; gift to BCMA (1994.10.215).
The black design has been printed on a tan background to increase its murky chiaroscuro lighting effects. Delacroix's characteristic scratching lithographic technique is clearly evident in this print, which illustrates one of the more macabre scenes from Shakespeare's *Macbeth*. This impression is one of those published after the artist's death in the influential art periodical *L'Artiste* (1 May 1864).
- Eugène Delacroix
French, 1798–1863
46. *Faust and Mephistopheles in the Hartz Mountains*, 1827
Lithograph, 24.5 x 20.5 cm (9 ⁵/₈ x 8 in.)
Delteil 71 iii/vii
PROVENANCE: Purchased in 1981 from James Bergquist, Boston; gift to BCMA (1994.10.216).
This and the following print come from Delacroix's seventeen illustrations to the first French translation of Goethe's *Faust*, published in 1828. Heavily criticized at the time in the French press for being "ugly," his quintessentially Romantic images did, however, receive praise from the author himself, who stated that "Monsieur Delacroix has surpassed the scenes my writing has conjured up in my own imagination." The museum also owns two other Faust plates, *Marguerite in Church* (Delteil 70) and *Marguerite's Ghost Appearing to Faust* (D. 72), plus Delacroix's portrait of Goethe (D. 57).
- Eugène Delacroix
French, 1798–1863
47. *The Duel between Faust and Valentin*, 1828
Lithograph, 22.9 x 29 cm (9 x 11 ³/₈ in.)
Delteil 68 iv/vi
PROVENANCE: Purchased in 1982 from Jan Johnson, Montreal; gift to BCMA (1994.10.217).

Brüders Blut.



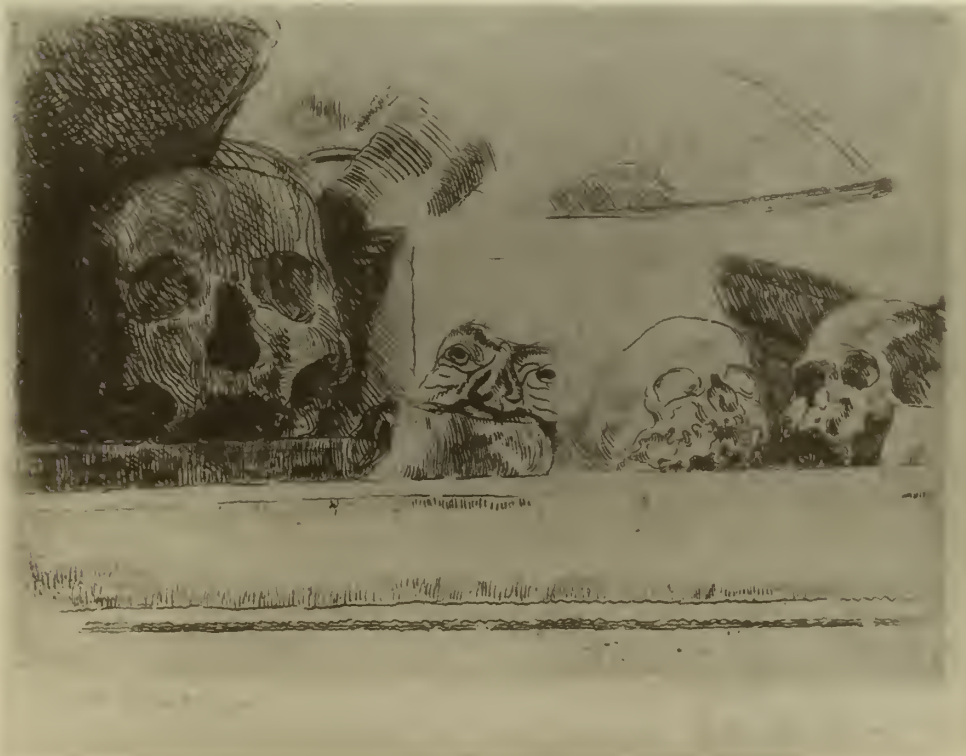
Der sie geföhrt — es war der Tod' —
Er hat gehalten, was er bot

Die ihm geföhrt, sie liegen bleich
Als Brüder alle, frei und gleich.

Scht hin! Die Masche that er fort;
Als Sieger, hoch zu Hoffe dort,

Scht, der Verwerfung John im Blick
Der Held der rothen Republik.

52. Alfred Rethel, *Yet Another Dance of Death for the Year 1848, 1849*, pl. 6



73. James Ensor, *Skulls and Mask*, 1888



53. Charles-André Malardot, *View in the Vosges*, 1850

Johan Christian Clausen Dahl
Norwegian, worked in Germany, 1788–1857

48. *The Hut in the Fir Forest*, 1828
Etching, 14.2 x 19 cm (5 ⁵/₈ x 7 ¹/₂ in.)
Andresen 4 ii/ii

PROVENANCE: Purchased in 1991 from James Bergquist, Boston; promised gift to BCMA. A close associate of the German Romantic painter Caspar David Friedrich (1774–1840), Dahl taught at the Dresden Academy from 1824 until his death. He executed only four etchings.

Théodore Chassériau
French, born Dominican Republic, 1819–56

49. *Otello*, 1844
Fifteen etchings with added engraving, drypoint, roulette on mounted china paper, various measurements, ca. ca. 48 x 35 cm (18 ⁷/₈ x 13 ¹/₄ in.) sheet
Fisher 6–20

PROVENANCE: Fürst zu Fürstenberg (see Lugt 995); Sotheby's, London, sale 16 May 1980; David Tunick, New York; Dorothy B. Edinburg; purchased in 1985 from James Bergquist, Boston; gift to BCMA (1994.I0.99–113).

Chassériau's set was issued at least partially in response to Delacroix's two series illustrating Goethe's *Faust* in 1828 (see cat. nos. 46, 47) and Shakespeare's *Hamlet* in 1843. As with the older artist's ventures, Chassériau's was a commercial failure. The plates were reprinted in 1900 by the *Gazette des Beaux-Arts*; this first edition of 1844 is quite rare, only perhaps twenty-five copies having been issued.

Eugène Bléry
French, 1805–87

- † 50. *Coltsfoot* (small version), ca. 1845
Graphite on tan tracing paper, 20.7 x 26 cm (8 ¹/₈ x 10 ¹/₄ in.), inscribed in graphite lower left "E Bléry Les Tussilages"; another illegible inscription upper left.

PROVENANCE: Purchased in 1991 from Judith Pillsbury, Paris; gift to BCMA (1994.I0.31).

- † 51. *Coltsfoot* (small version), 1845
Etching, drypoint, and roulette on dark cream mounted china paper, 16.3 x 22.1 cm (6 ³/₈ x 8 ³/₄ in.)

Beraldi 151; *Inventaire 19th cen.* 69; Bléry 11* ii/ii
PROVENANCE: Friedrich August II (Lugt 971); purchased in 1983 from Paul McCarron, New York; gift to BCMA (1994.I0.32).

This pair of a print with its finished preparatory drawing is a fine example of Bléry's careful working technique for his etchings. His subject matter encompassed detailed landscapes and plant "portraits"; he often worked on site in the forest of Fontainebleau near Paris. Bléry taught etching to Charles Meryon (see cat. nos. 57–60).

Alfred Rethel
German, 1816–59

- † 52. *Yet Another Dance of Death for the Year 1848*, 1849

Six woodcuts, ea. ca. 22.2 x 32.3 cm (8 ³/₄ x 12 ³/₄ in.) image

PROVENANCE: Purchased in 1982 from C. & J. Goodfriend, New York; gift to BCMA (1994.I0.315–20).

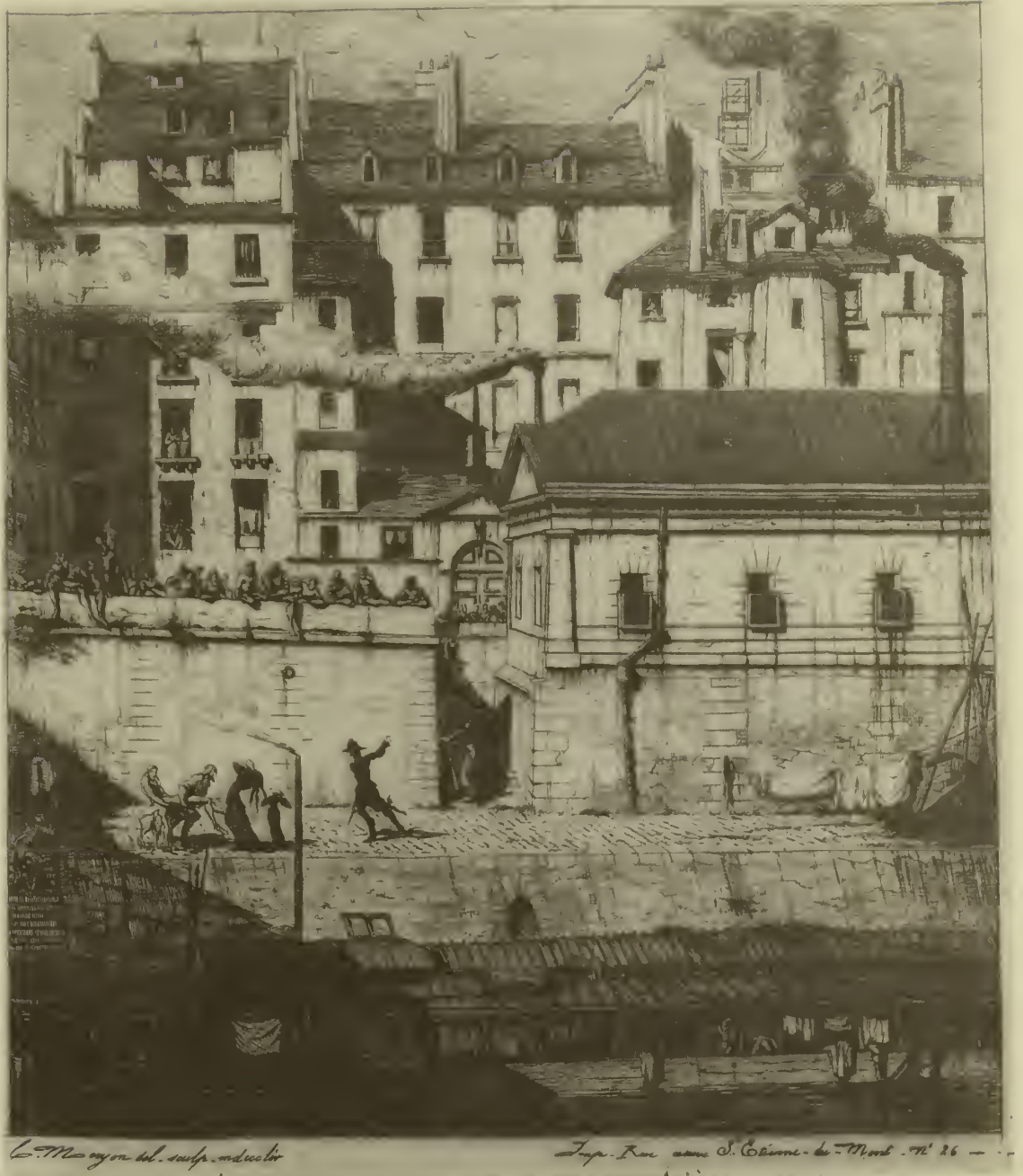
Rethel designed a set of six woodcuts in the Dance of Death tradition to comment on the revolutions that were proliferating throughout Europe in 1848. His precise intentions and the identity of the audience he was directing his images to have been the subject of much scholarly attention (see Alfred Boime, "Alfred Rethel's Counterrevolutionary Death Dance," *Art Bulletin* 73, no. 4 [Dec. 1991], pp. 577–98).

Charles-André Malardot
French, 1817–79

- † 53. *View in the Vosges*, 1850
Etching, drypoint, and roulette on mounted china paper, 29 x 22 cm (11 ³/₈ x 8 ⁵/₈ in.) oval, image
Inventaire 19th cen. 14

PROVENANCE: Purchased in 1987 from James Bergquist, Boston; gift to BCMA (1994.I0.272). Born in Metz, Malardot was a painter and printmaker who exhibited at the Paris Salons from 1847. He executed some fifty-seven prints in all, and his verdant, fantastic forest scenes have been confused at times with those of Rodolphe Bresdin (see cat. no. 70). It is probable that the two knew each other and perhaps even collaborated.

- Félix Bracquemond
French, 1833–1914
54. *The Top of a Swinging Door*, 1852
Etching, 30.4 x 40 cm (12 x 15 ³/₄ in.) sheet, trimmed
Beraldi I10 iii/v; *Inventaire 19th cen.* 27;
Bouillon Ac I iii/x Watermark: Monogram GP[?]
PROVENANCE: Alexis-Hubert Rouart (Lugt 2187a);
his sale, Paris, 12–13 June 1918; purchased in
1978 from R. E. Lewis, San Rafael, CA; promised
gift to BCMA.
Etched when Bracquemond was only nineteen, this
print immediately caught critics' attention when it
appeared at the International Exhibition in Paris in
1855, with its combination of unusual perspective,
hyperreal technique, and enigmatically morbid
subject. Bracquemond clarified the reading of this
virtuoso print by adding in a later state a short poem
that reads: "Here you see sadly suspended /
Predatory and covetous birds . . . / In order to
inform their equals / That flying and plundering are
different." The French text contains a pun on the
word "voler," which can mean either "to fly" or "to
steal." Bracquemond was a prolific etcher and became
a central figure in the so-called etching "revival" in
France and England in the 1860s.
- Charles Meryon
French, 1821–68
55. *Title for Etchings of Paris*, 1852
Etching on blue paper, 16.7 x 12.5 cm
(6 ¹/₂ x 4 ⁷/₈ in.)
Delteil-Wright 17; Schneiderman 22 i/ii
PROVENANCE: Alfred Morrison (Lugt 151);
purchased in 1980 from James Bergquist, Boston;
gift to BCMA (1989.41.2).
REFERENCE: M. Holloway, *The Collection of Engravings
Formed between the Years 1860–68 by Alfred Morrison*
(London, 1868), p. 192, no. 1624.
According to Philippe Burty, who catalogued
Meryon's prints in 1863, this title represents "a
block of stone with fossils and moss imprints,
quarried at Montmartre, symbolizing the physical
foundations of Paris." The museum now owns a
complete set of the twelve major subjects from the
Paris etchings, four of which are exhibited here
(cat. nos. 57–60).
- Honoré Daumier
French, 1808–1879
56. *Current Events: Who the devil would have suspected
that it would still be snowing in Paris!*, 1853
Lithograph, 20.4 x 27.5 cm (8 x 10 ⁷/₈ in.)
Delteil 2362 iii/iii
PROVENANCE: Philip Hofer; purchased ca. 1980
from Mr. Hofer, Cambridge; gift to BCMA
(1994.10.160).
Published in *Le Charivari* on 21 February 1853.
- Charles Meryon
French, 1821–68
57. *The Arch of the Notre-Dame Bridge*, 1853
Etching with drypoint on grayish-green paper,
15.2 x 19.2 cm (6 x 7 ¹/₂ in.)
Delteil-Wright 25 iv/vii; Schneiderman 28 iv/vii
PROVENANCE: Purchased in 1979 from James
Bergquist, Boston; gift to BCMA (1989.41.6).
Meryon experimented with several different printing
papers to achieve varying effects of light in his Paris
views. These range from the more sombre tonality of
this favored shade of grayish-green to a brighter
paper such as that used for the harsher, sunlit
atmosphere seen in *The Morgue* (cat. no. 59).
- Charles Meryon
French, 1821–68
58. *The Pont Neuf*, 1853
Etching with drypoint, 18.4 x 18.3 cm
(7 ¹/₄ x 7 ¹/₄ in.)
Delteil-Wright 33 vii/x; Schneiderman 30 vii/xi
PROVENANCE: Alfred Morrison (Lugt 151);
Mrs. Charles S. Pillsbury (donor's grandmother);
Mrs. Helen P. Becker (donor's mother); received as
inheritance ca. 1975; gift to BCMA (1989.41.9).



59. Charles Meryon, *The Morgue*, 1854



61. Rodolphe Bresdin, *The Comedy of Death*, 1854

- Charles Meryon
French, 1821–54
- † 59. *The Morgue*, 1854
Etching with drypoint, 23 x 20.6 cm
(9 x 8 1/8 in.)
Delteil-Wright 36 iv/vii; Schneiderman 42 iv/vii
PROVENANCE: Two unidentified Meryon collectors
(Lugt 850, I127); Baltimore Museum of Art
duplicate; purchased in 1975 from Angus Whyte,
Boston; gift to BCMA (1994.10.281).
REFERENCE: Grad and Riggs, p. 281, repr. p. 127,
fig. 68.
Located on the Ile de la Cité not far from the
Cathedral of Notre-Dame, the Paris Morgue (for-
merly a slaughterhouse) was an essential stop on any
mid-nineteenth-century tour of the city. Its macabre
fascination arose from the fact that it served as the
temporary resting-place for victims of violent crime,
suicides, and anonymous bodies recovered from the
Seine, waiting to be claimed.
- Charles Meryon
French, 1821–68
60. *The Apse of Notre-Dame*, 1854
Etching with engraving and drypoint,
16.5 x 30.1 cm (6 1/2 x 11 7/8 in.)
Delteil-Wright 38 iv/viii; Schneiderman 45 iv/ix
PROVENANCE: Purchased in 1989 from James
Bergquist, Boston; gift to BCMA (1989.41.10).
- Rodolphe Bresdin
French, 1822–85
- † 61. *The Comedy of Death*, 1854
Lithograph on tan mounted china paper,
21.8 x 15 cm (8 5/8 x 5 7/8 in.)
Van Gelder 84, probably sixth edition
PROVENANCE: Purchased in 1972 from David
Tunick, New York; gift to BCMA (1994.10.42).
The enigmatic, romantic iconography of this image
quite possibly was inspired by a poem of the same
title by Théophile Gautier (see Jacquelynn Baas Slee,
“A Literary Source for Rodolphe Bresdin’s ‘La
Comédie de la mort,’” *Arts Magazine* 54, no. 6
[Feb. 1980], pp. 70–75).
- William Sharp
American, born England, ca. 1803–75
62. *Victoria Regia; or the Great Water Lily of America*,
1854
Six color lithographs plus letterpress text, largest
41.5 x 54 cm (16 x 21 1/2 in.)
PROVENANCE: Philip Hofer; purchased in 1977
from Mr. Hofer, Cambridge; gifts to BCMA
(1978.16, 1991.41.1–5).
REFERENCE: *500 Years of Printmaking*, cat. no. 62.
William Sharp produced the first color lithograph in
the U.S. in 1841 and became a pioneering specialist
in the medium, although he abandoned it in the
1860s in favor of the newer pursuit of photography.
These technically accomplished plates illustrate a text
by the amateur botanist John Fisk Allen describing
his cultivation at Salem, Massachusetts, of a speci-
men of the exotic Amazonian water lily named in
honor of Queen Victoria. For more on both Sharp
and this series, see Bettina A. Norton, “William
Sharp: Accomplished Lithographer,” *Art & Commerce:
American Prints of the Nineteenth Century* (Charlottesville:
1978), pp. 50–75.
- Charles-François Daubigny
French, 1817–78
63. *The Boat Trip* [Voyage en bateau], 1861
Seventeen etchings and cover, various measure-
ments, title: 18.2 x 13.1 cm (7 1/8 x 5 1/8 in.);
other plates ca. 13 x 18 cm (7 x 5 1/8 in.)
or smaller
Delteil 99–115 iii/iii
PROVENANCE: Purchased ca. 1985 from Arsène
Bonafous-Murat, Paris; gift to BCMA in honor of
Lynn Yanok (1990.81.1–17).
This influential set, comprising both informal,
sketchy “reminiscences” and more finished composi-
tions, records the artist’s trips on the rivers of north-
ern France in his customized boat-studio (see Bonnie
L. Grad, “Le Voyage en bateau: Daubigny’s Visual
Diary of River Life,” *Print Collector’s Newsletter* 11, no.
4 [Sept.–Oct. 1980], pp. 123–26).

Honoré Daumier
French, 1808–79

- † 64. *Nadar Raising Photography to the Level of Art*, 1862
Lithograph, 26.9 x 22 cm (11 x 8 ⁵/₈ in.)
Delteil 3248 i/ii

PROVENANCE: Philip Hofer; purchased ca. 1980
from Mr. Hofer, Cambridge; gift to BCMA
(1994.10.176).

Published in the journal *Le Boulevard*, this affectionate homage to the photographer Gaspard-Félix Tournachon, called Nadar (1820–1910), refers to both the proliferation of photography studios in Paris at mid-century and Nadar's achievement in taking the first aerial photograph of Paris in 1858 from his balloon, *Le Géant* (The Giant).

Honoré Daumier
French, 1808–79

65. *On the Train: "I scarcely like that man's face." — "That traveler's face doesn't look at all reliable,"* 1864
Lithograph, 22.4 x 22.8 cm (8 ³/₄ x 9 in.)
Delteil 3296 iii/iii

PROVENANCE: Philip Hofer; purchased ca. 1980
from Mr. Hofer, Cambridge; gift to BCMA
(1994.10.188).

Plate I of "En chemin de fer," published in *Charivari* on 26 August 1864.

Honoré Daumier
French, 1808–79

66. *Sketches at the Salon: In Front of Monsieur Manet's Painting. — "Why in the world does that large dark woman dressed in a chemise call herself Olympia?" — "But my friend, maybe that's the cat's name?"* 1865
Lithograph, 23.1 x 18.9 cm (9 1/8 x 7 3/8 in.)
Delteil 3446 ii/ii

PROVENANCE: Philip Hofer; purchased ca. 1980
from Mr. Hofer, Cambridge; gift to BCMA
(1994.10.198).

This print represents Daumier's amused contribution to the storm of controversy that greeted the first showing of Manet's *Olympia* at the Paris Salon of 1865 (for a useful summary, see *Manet 1832–1883* [exh. cat.], Paris, Grand Palais, and New York, Metropolitan Museum of Art, 1983, cat. no. 64). His lithograph was published in *Charivari* on 19 June 1865.

Odilon Redon
French, 1840–1916

67. *The Ford: Landscape with Horsemen*, 1866
Etching on mounted china paper, 17.5 x 13.4 cm
(7 x 5 ¹/₄ in.) image
Mellerio 2; Harrison I ii/ii

PROVENANCE: Purchased in 1985 from Fitch-Febvre Gallery, New York; gift to BCMA
(1994.10.301).

REFERENCE: D. P. Becker, "Odilon Redon," *Print Quarterly* 3, no. 4 (Dec. 1986), p. 364, under H. I; *Le Fantastique réel, Graphic Works by Odilon Redon* (exh. cat.), (Katonah [NY] Museum of Art, 1990), cat. no. 13 (repr. fig. 1).

Possibly Redon's first complete print, this etching owes a great deal in iconography and technique to Rodolphe Bresdin, his mentor at the time (see cat. nos. 61, 70), whose portrait he later drew in lithography (cat. no. 76). In fact, Redon had inscribed the prior state of this plate "student of R. Bresdin."

Honoré Daumier
French, 1808–79

68. *One of Mr. Bismarck's Nightmares: "Thank you!"*, 1870
Gillotage (transfer from a lithograph),
24 x 22.1 cm (9 ¹/₂ x 8 ³/₄ in.)
Delteil 3802 ii/ii

PROVENANCE: Philip Hofer; purchased ca. 1980
from Mr. Hofer, Cambridge; gift to BCMA
(1994.10.214).

This prime example of Daumier's most biting commentary was published in the satirical journal *Charivari* on 22 August 1870, and is yet another example of the Dance of Death theme. Although closely resembling a true lithograph, this print is actually a relief print created by transferring and then etching a lithographed image on a metal plate. The resulting relief plate enabled text and image to be printed simultaneously (previously, two press runs on two different presses were necessary to print the lithograph and the text type on the same sheet). The process was invented by Firmin Gillot in 1850.



64. Honoré Daumier, *Nadar Raising Photography to the Level of Art*, 1862



77. Odilon Redon, *The Tree*, 1892

- Edouard Manet
French, 1832–83
- † 69. *Civil War (Scene from the Paris Commune)*,
1871–73
Lithograph on violet-toned mounted china paper,
39.5 x 50.5 cm (15 1/2 x 19 7/8 in.)
Harris 72; Fisher, *Manet*, 55; *Inventaire 19th cen*
65 ii/ii

PROVENANCE: Henri Guérard; purchased in 1984
from R. M. Light & Co., Santa Barbara, CA; gift
to BCMA (1994.10.273).

REFERENCE: *Manet—dessins, aquarelles, eaux-fortes,
lithographies, correspondance* [exh. cat.] (Paris: Huguette
Berès, 1978), cat. no. 79.

Although first sketched in 1871 (and indeed dated as
such in the stone), this print was not executed until
1872 or 1873, when Manet was working on several
ideas in the medium. It was published in 1874 in an
edition of 100 impressions. Manet's biographer
stated that the dead figure, a National Guard soldier,
had been sketched from life at a specific Paris street
corner during the events of the Commune.

- Rodolphe Bresdin
French, 1822–85
70. *Stream in the Woods*, 1880
Etching, 18 x 24.8 cm (7 1/4 x 9 3/4 in.)
Van Gelder I45

PROVENANCE: Leonard Baskin; purchased in 1973
from R. M. Light & Co., Boston; gift to BCMA
(1995.2).

REFERENCE: Grad and Riggs, p. 275, repr. p. 63,
fig. 28.

Toward the end of his life, Bresdin etched a group of
some six characteristically obsessive, yet very peaceful
forest scenes (Van Gelder I42–47), usually with no
human or animal inhabitants, or, as here, one small
bird perched on a branch.

- Auguste Rodin
French, 1840–1917
- † 71. *Victor Hugo, Three-Quarter View*, 1885
Drypoint, 22.5 x 17.7 cm (8 7/8 x 7 in.)
Delteil 6; Thorson 8 ii/viii, inscribed in pen and
black ink below right: "sa cher Maitre et
ami/Bracquemond—A. Rodin."

PROVENANCE: Félix Bracquemond; purchased in
1986 from Lucien Goldschmidt, New York;
gift to BCMA (1994.10.321).

Rodin's total printmaking output consists of only
thirteen drypoints and one lithograph. He modelled
this and one other drypoint of Hugo after a portrait
bust he executed as part of a projected (and never
completed) public monument to the famed French
author, who died the year this print was executed.
This very rich, early impression was dedicated to the
printmaker Félix Bracquemond (see cat. no. 54).

- Odilon Redon
French, 1840–1916
- † 72. *The Temptation of Saint Anthony*, 1888
Ten lithographs on mounted china paper, with
lithographed cover, various measurements
(pl. 5, repr.: 27.5 x 16.9 cm [10 7/8 x 6 5/8 in.])
Mellerio 83–93

PROVENANCE: Purchased in 1972 from R. M.
Light & Co., Boston; gift to BCMA
(1994.10.303–12).

This is the first of three albums that were inspired
by Gustave Flaubert's *Temptation of Saint Anthony*, first
published in 1874. Redon's other two albums date
from 1889 and 1896, and the three together include
a total of forty individual compositions, representing
about one-quarter of Redon's total lithographic out-
put. Flaubert's visionary text became virtually a cult
object among French Symbolist writers and artists
during the 1880s, and Redon described it as a
"mine" for his own work (see Douglas W. Druick, et
al., *Odilon Redon, Prince of Dreams 1840–1916* [exh.
cat.] [Chicago, Art Institute, 1994], pp. 189–92).

- James Ensor
Belgian, 1860–1949
- † 73. *Skulls and Mask*, 1888
Etching and drypoint, 9.9 x 13.8 cm
(3 7/8 x 5 3/8 in.)
Delteil, Croquez 29 ii/ii; signed in graphite below:
"Cranes et masque James Ensor 1888";
countersigned on verso.
- PROVENANCE: Purchased in 1971 from Herman
Shickman, New York; gift to BCMA
(1994.10.223).

- James Ensor
Belgian, 1860–1949
74. *Lust*, 1888
Etching, 9.8 x 13.7 cm (3 ⁷/₈ x 5 ³/₈ in.)
Delteil, Croquez 59 ii/ii; signed in graphite below:
"La Luxure James Ensor 1888"
PROVENANCE: Purchased in 1971 from Herman
Shickman, New York; gift to BCMA
(1994.10.224).
This print is one of a series of the seven deadly sins
(the others are Croquez I19, 121–26).
- James Ensor
Belgian, 1860–1949
75. *Rustic Bridge*, 1889
Etching printed in red ink on Japanese paper,
7.9 x 11.9 cm (3 ¹/₈ x 4 ⁵/₈ in.)
Delteil, Croquez 76 i/ii; inscribed in graphite
lower left "James Ensor 88"
PROVENANCE: Purchased in 1983 from Artemis,
Ltd., London; gift to BCMA (1994.10.225).
- Odilon Redon
French, 1840–1916
76. *The Reader*, 1892
Lithograph, 31 x 23.6 cm (12 ¹/₄ x 9 ¹/₄ in.)
Mellerio I19, inscribed in graphite below image:
"à Madame Humbert/très respectueusement/
Odilon Redon"; signed in black crayon below right
"Od.R."
PROVENANCE: Mme Georges Humbert; Sotheby's,
New York, 13–14 Feb. 1974, lot 419; purchased
in 1974 from Lucien Goldschmidt, New York;
promised gift to BCMA.
REFERENCE: *500 Years of Printmaking*, cat. no. 87;
Ted Gott, "Silent Messengers: Odilon Redon's
Dedicated Lithographs & the 'Politics' of Gift-
Giving," *Print Collector's Newsletter* 19, no. 3
(July–Aug. 1988), p. 98; Ted Gott, *The Enchanted
Stone: The Graphic Worlds of Odilon Redon*, Melbourne,
National Gallery of Victoria, 1990, p. 56 and cat.
no. 21 (repr.).
Traditionally considered a posthumous portrait of
Redon's master Rodolphe Bresdin (1822–85; see cat.
no. 61, 70), this affectionate tribute is also an
homage to Rembrandt, who was revered by both
artists (see cat. no. 29).
- Odilon Redon
French, 1840–1916
- † 77. *The Tree*, 1892
Lithograph on mounted china paper,
47.6 x 31.8 cm (18 ¹/₄ x 12 ¹/₂ in.)
Mellerio 120; inscribed in graphite lower left
"1892"
PROVENANCE: A Dutch collection; purchased at
sale, London, Christie's, 2 December 1982, lot no.
236, through R. M. Light & Co., Santa Barbara,
CA; promised gift to BCMA.
Although Redon executed this ethereal tree portrait
in 1892, it is based on an 1865 graphite drawing,
one of a large number made during a period when he
was deeply involved with the striking landscape sur-
rounding his childhood home of Peyrelebadé, near
Bordeaux. The original drawing is now in the Colby
College Museum of Art, Waterville, Maine.
- Odilon Redon
French, 1840–1916
78. *Sciapode*, 1892
Etching and drypoint, 20 x 14.9 cm
(7 ⁷/₈ x 5 ⁷/₈ in.)
Mellerio 25; Harrison 29 (1st printing); water
mark of coat of arms with fleur-de-lis; signed in
pen and brown ink lower left "Odilon Redon"
PROVENANCE: Sale London, Christie's, 25 June
1986, lot no. 759A; purchased in 1986 from
James Bergquist, Boston; gift to BCMA
(1994.10.313).
The Sciapodes were mythical people from Libya with
immense feet that they used as sunshades; they also
figure in Redon's prints for Flaubert's *Temptation of
Saint Anthony* (see cat. no. 72).



80. Karl Schmidt-Rottluff, *Head*, 1915



86. Leonard Baskin, *Tobias and the Angel*, 1958

- William Merritt Chase
American, 1849–1916
79. *Self-Portrait*, ca. 1890s
Monotype, 20 x 15.2 cm (7 ⁷/₈ x 6 in.)
Signed in pen and brown ink below left: "Chase";
below right: "To my friend [name effaced] /
W. M. Chase"
- PROVENANCE: Purchased 1975 from R. M. Light &
Co., Boston; gift to BCMA (1975.16).
- REFERENCE: *500 Years of Printmaking*, cat. no. 88
(repr.); *Explorations in Realism 1870–1880, Frank
Duveneck and His Circle from Bavaria to Venice* [exh. cat.]
(Framingham: Danforth Museum of Art, 1987),
cat. no. 21.
- Chase executed a number of self-portraits in mono-
type, in addition to landscapes and figural works
(see, for instance, *The Painterly Print, Monotypes from the
Seventeenth to the Twentieth Century* [exh. cat.] [New York,
Metropolitan Museum of Art, 1980], cat. nos.
48–50).
- Karl Schmidt-Rottluff
German, 1884–1976
- † 80. *Head*, 1915
Woodcut, 17.3 x 23.9 cm (6 ³/₄ x 9 ³/₈ in.)
Schapire 189
- PROVENANCE: Purchased in 1973 from Stuart
Denenberg, Cambridge; gift to BCMA
(1994.10.327).
- This woodcut was published in the German periodical
Genius (vol. I [1919]; see Orrel P. Reed, Jr.,
German Expressionist Art—Robert Gore Rifkind Collection
[Los Angeles: F. S. Wight Gallery, UCLA, 1977],
pp. 217–18, no. 275/1).
- Pablo Ruiz Picasso
Spanish, worked France, 1881–1973
81. *The Nude Model*, 1927
Etching on japan paper, 27.9 x 19.2 cm
(11 x 7 ¹/₂ in.)
Geiser/Baer II9 ii/ii; signed in graphite below:
"17/40 Picasso"
- PROVENANCE: John A. Becker (donor's father);
received ca. 1975 as inheritance; gift to BCMA in
memory of John A. and Helen P. Becker
(1994.10.292).
- Henri Matisse
French, 1869–1954
82. *Poems of Charles d'Orléans*, 1950
Printed book with 54 color lithographs and text
lithographed by the artist, 40.6 x 26.4 cm
(6 x 10 ³/₈ in.) page
Artist and the Book 202; Duthuit 28; signed in
graphite below colophon "H. Matisse"
- PROVENANCE: Purchased in 1979 from Ars Libri,
Ltd., Boston; gift to BCMA (1980.33).
- This volume was published by Tériade Editeur and
printed at Mourlot Frères, Paris, in an edition of
1,230 copies. Matisse began working on this project
in late 1942, and it was essentially completed by the
spring of 1943. Finally published after the war, his
treatment of these well-known poems reflects his
expressed admiration for their "limpidity"
(Duthuit, p. 227).
- Hyman Bloom
American, born Lithuania 1913
83. *Fishes*, 1956
Pen and white ink, wash, and black ink on antique
marbleized paper, 25.5 x 32.7 cm
(10 x 12 ⁷/₈ in.)
Inscribed in pen and red ink upper right: "HB 56"
- PROVENANCE: Purchased in 1972 from Stuart
Denenberg, Cambridge; gift to BCMA
(1994.10.35).
- Leonard Baskin
American, b. 1922
84. *Dog*, ca. 1956
Pen and black ink over graphite (verso: graphite
sketch of a face), 30.8 x 34.3 cm
(12 ¹/₈ x 13 ¹/₂ in.)
Signed in pen and black ink lower right: "for T. B.
Cornell from Leonard Baskin"; inscribed in
graphite verso "'Dog' — (drawing) by Leonard
Baskin \$50.00."
- PROVENANCE: Purchased in 1975 from Thomas
Cornell, Brunswick; promised gift to BCMA.
- This sheet is closely related to the wood engraving of
1956 entitled *Dog Skeleton* (Fern & O'Sullivan 282).

Leonard Baskin
American, b. 1922

85. *William Blake, from the Life Mask by Deville*, 1956
Wood engraving, 9.9 x 7.3 cm (3 ⁷/₈ x 2 ⁷/₈ in.)
Fern & O'Sullivan 268

PROVENANCE: Gift ca. 1985 from the Gehenna
Press, Northampton, Mass.; gift to BCMA
(1994.10.21).

This portrait originally appeared in the artist's privately printed book *Blake and the Youthful Ancients, Being Portraits of William Blake and His Followers* (Northampton: Gehenna Press, 1956).

Leonard Baskin
American, b. 1922

- † 86. *Tobias and the Angel*, 1958
Wood engraving, 37.5 x 37.8 cm
(14 ³/₄ x 14 ⁷/₈ in.)
Fern & O'Sullivan 367, signed in graphite below right: "Baskin"

PROVENANCE: Purchased in 1970 from Thomas
Cornell, Brunswick; gift to BCMA (1994.10.22).

Thomas Cornell
American, b. 1937

87. *Michelangelo*, 1964
Etching with black and white wash additions,
48.6 x 37.3 cm (19 ¹/₈ x 14 ⁵/₈ in.)
Signed in graphite below: "Michelangelo for David
1968 Tom Cornell."

PROVENANCE: Purchased in 1968 from the artist,
Brunswick; gift to BCMA (1994.10.122).

This is an intermediate state of this portrait etching; the museum owns another, later state (1979.15), which also has drawn additions.

Sigmund Abeles
American, b. 1934

88. *Gift of America Series: Napalm*, 1966
Color etching and aquatint, 60.5 x 39.8 cm
(23 ⁷/₈ x 15 ⁵/₈ in.)
Inscribed in graphite below: "3/15 S. Abeles"

PROVENANCE: Purchased in 1970 from Thomas
Cornell, Brunswick; gift to BCMA (1980.36).

This texturally rich treatment of a typical scene shown in U.S. television news reports during the 1960s and early '70s is but one example of the vast

number of prints, posters, and other works of art protesting U.S. involvement in the Vietnam War. See Robert M. Doty, *Sigmund Abeles*, Henniker [NH], New England College Gallery, 1992, for a recent retrospective of Abeles's work.

Hyman Bloom
American, born Lithuania 1913

89. *Landscape #21, Moonlight*, 1967
Charcoal, 165 x 108 cm (65 x 42 ¹/₂ in.)
Signed in charcoal at lower center "HB 67"

PROVENANCE: Tragos Gallery, Boston; Mr. and
Mrs. Thomas Cornell; purchased ca. 1970 from
Thomas Cornell, Brunswick; gift to BCMA
(1970.17).

REFERENCE: *The Drawings of Hyman Bloom* [exh. cat.],
Storrs: University of Connecticut Museum of Art,
1968, cat. no. 34 (repr.).

Robert Indiana
American, b. 1928

90. *Numbers*, 1968
Bound volume with ten color screenprints,
65 x 50 cm (25 ⁵/₈ x 19 ³/₄ in.) page
Sheehan 56; signed in graphite on title verso:
"190 R Indiana Robert Creeley"; inscribed in pen
and black ink on flyleaf: "STAR OF HOPE [star]
VINALHAVEN 24 IV 92 FOR DAVID
BECKER R Indiana"

PROVENANCE: Gift in 1992 from the artist,
Vinalhaven, Maine; gift to BCMA (1994.10.260).
Indiana's prints accompany poems by Robert Creeley
that had been specifically inspired by the artist's large
Numbers paintings of the early 1960s. This bound
volume was printed in an edition of 275; a further
printing of 160 was issued as a separate portfolio.
Both editions were printed by Domberger in
Stuttgart, Germany, and published by Domberger
and Galerie Schmela, Düsseldorf. The Bowdoin
College Library owns a copy of a smaller-format
volume (10 x 8 ¹/₈ in.) printed at the same time, in
an edition of 2,500.

- Roy Lichtenstein
American, b. 1923
91. *Catbedral #2 (Red and Blue)*, 1969
Lithograph, 106 x 68.6 cm (41 ³/₄ x 27 in.)
Corbett 76; signed in graphite below: "42/75 R. Lichtenstein '69"
PROVENANCE: Purchased in 1979 from Castelli Graphics, New York; gift to BCMA (1991.38). This print was printed and published at Gemini G.E.L., Los Angeles, in an edition of seventy-five plus sixteen proofs. It comes from a series of eight color variants of the same subject, an art historical "quote" from Claude Monet's series of paintings of Rouen Cathedral. Lichtenstein has said of these prints that "the purplish ones in red and blue are [representative of] evening"; other colors used were yellow and black, alone and in combination (Ruth E. Fine, *Gemini G.E.L. Art and Collaboration*, Washington and New York, 1984, p. 53).
- Thomas Cornell
American, b. 1937
92. *D. P. B.*, 1971
Graphite drawing, 25.6 x 30.7 cm (10 ¹/₈ x 12 ¹/₈ in.)
Signed in graphite lower right: "Thomas Cornell / 6.22.71 / DPB."
PROVENANCE: Purchased in 1972 from the artist, Brunswick; gift to BCMA (1994.10.121).
REFERENCE: *Thomas Cornell Drawings & Prints* [exh. cat.] (Brunswick: Bowdoin College Museum of Art, 1971), cat. no. 3 (repr.).
- Richard Estes
American, b. 1936
93. *Seagram Building*, 1972
Screenprint, 35.5 x 54 cm (14 x 21 ¹/₄ in.)
Signed in graphite lower right: "RICHARD ESTES."
PROVENANCE: Purchased ca. 1976 from Angus Whyte Gallery, Boston; gift to BCMA (1979.18).
REFERENCE: *500 Years of Printmaking*, cat. no. 124. Printed at Domberger in Stuttgart, Germany.
- Jasper Johns
American, b. 1930
- 94a. *Untitled I (Hatching)*, 1976
Color etching and aquatint, 33 x 49.2 cm (13 x 19 ³/₈ in.)
Field 213, signed in graphite below: "41/55 J Johns '76"
PROVENANCE: Purchased in 1977 from Thomas Segal Gallery, Boston; gift to BCMA (1995.3.1).
REFERENCE: *500 Years of Printmaking*, cat. no. 125.
- 94b. *Untitled II (Flagstones)*, 1976
Color aquatint, 33 x 49 cm (13 x 19 ¹/₄ in.)
Field 214, signed in graphite below: "11/55 J Johns '76"
PROVENANCE: Purchased in 1985 from Petersburg Press, New York; gift to BCMA (1995.3.2). Printed from four and three plates, respectively, by Aldo Crommelynck in Paris and published by Petersburg Press, these pendant works were eventually adapted and used as endpapers for *Foirades/Fizzles*, a collaborative book with text by Samuel Beckett and illustrations by Johns.
- Claes Oldenburg
American, born Sweden 1929
95. *An Alternate Proposal for an Addition to the Allen Memorial Art Museum, Oberlin, Ohio*, 1979
Soft and hard ground etching, spit bite aquatint, 58 x 72.5 cm (22 ⁷/₈ x 28 ¹/₂ in.)
PROVENANCE: Purchased ca. 1980 from Harkus Krakow Gallery, Boston; gift to BCMA (1991.39). Published by Multiples, Inc., New York, this plate was printed in an edition of sixty impressions by Pat Branstead, Gretchen Gelb, and Sally Sturman at Aeropress, New York. For a description of the project related to this print, see Coosje van Bruggen, Claes Oldenburg, and R. H. Fuchs, *Claes Oldenburg, Large-Scale Projects, 1977-1980* (New York, 1980), pp. 38-43.



- Jenny Holzer
American, b. 1950
96. *Inflammatory Essays*, 1979–82
Twelve offset lithographs, ea. 25.4 x 25.4 cm (10 x 10 in.)
PROVENANCE: Purchased in 1993 from Printed Matter, New York; gift to BCMA (1994.10.247–58).
Holzer's mordant language art has appeared in both museum contexts and quite unassuming guises on the street, including random placards, solemn bronze plaques, inscribed marble benches, and the Times Square moving news bulletin/advertising board (see Michael Auping, *Jenny Holzer*, New York, 1992). After her first series of printed *Truisms*, Holzer began developing her *Inflammatory Essays* in 1979 and has added to them since. In the tradition of popularly available printed media, the *Essays* are always "in print" and are not part of the artificially limited editions of so-called "fine" printmaking.
- Jim Dine
American, b. 1935
97. *Nancy Outside in July XIX: The Fish in the Wind*, 1981
Etching, aquatint, and drypoint, printed from three plates in white ink on white paper painted black, 58.4 x 49.5 cm (23 x 19 1/2 in.)
D'Oench and Feinberg 100; signed in white crayon below: "J Dine 15/25 1981"
PROVENANCE: Purchased ca. 1983 from Barbara Krakow Gallery, Boston; gift to BCMA (1995.4).
This print is one of a series of twenty-five portrait prints of Dine's wife, Nancy, that are increasingly complex variations of a single etched image, often utilizing, as here, the original, reworked plate. They were all printed and published in Paris by Aldo Crommelynck (see Clifford Ackley, *Nancy Outside in July* [West Islip, NY: 1983], for reproductions of the entire series).
- Susan Rothenberg
American, b. 1945
98. *Untitled*, 1983
Drypoint, aquatint, etching, burnishing, 65 x 55cm (25 5/8 x 21 5/8 in.)
Maxwell 14; inscribed in graphite below: "20/35 S. Rothenberg 83"
PROVENANCE: Purchased in 1983 from Multiples/Marian Goodman, New York; gift to BCMA (1995.5).
Printed from one plate by Charlie Levine at Mountain Shadow Studio, this enigmatic print is reminiscent of Redon's black lithographs (see cat. no. 72). The circular form was achieved by laboriously burnishing the already heavily-textured printing plate to bring up its spectral presence from the blackness.
- Eric Avery
American, b. 1948
- † 99. *AIDS*, 1984
Woodcut on Mexican floral wrapping paper, 88.6 x 61 cm (34 7/8 x 24 in.)
Signed in graphite bottom: "1/3 1984 E Avery"
PROVENANCE: Purchased in 1994 from Mary Ryan Gallery, New York; gift to BCMA in memory of members of the Bowdoin community who have died of AIDS (1994.25).
Avery has printed this block on several varieties of paper, including posters from well-known museums that feature floral still-lives. Appropriately, this inexpensive commercial wrapping paper featuring full-color roses is said to fade rapidly on exposure to light.
- Charles Hewitt
American, b. 1946
100. *Untitled (#4)*, 1991
Drypoint on applied tan china paper, 14.9 x 20.3 cm (5 7/8 x 7 7/8 in.)
Signed in graphite below: "W.P. Charles Hewitt 91"
PROVENANCE: Purchased from Vinalhaven Press, 1993; gift to BCMA (1993.36).
REFERENCE: D. P. Becker, *One Press, Multiple Impressions: Vinalhaven at Bowdoin* [exh. cat.] (Brunswick, ME: BCMA, 1992), cat. no. 21.

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ARTIST INDEX

- ABELES, Sigmund, 88
ALDEGREVER, Heinrich, 11, 16
ALTDORFER, Albrecht, 8
AVERY, Eric, 99
BARRIÈRE, Dominique, 31
BASKIN, Leonard, 84-86
BEHAM, Barthel, 12
BLÉRY, Eugène, 50, 51
BLOOM, Hyman, 83, 89
BOISSIEU, Jean-Jacques de, 42
BRACQUEMOND, Félix, 54
BRES DIN, Rodolphe, 61, 70
BRUEGEL, Pieter, the Elder, 18
CALLOT, Jacques, 26
CARRACCI, Annibale, 21
CESARI, Giuseppe (Il Cavaliere d'Arpino), 22
CASTIGLIONE, Giovanni Benedetto, 32
CHASE, William Merritt, 79
CHASSÉRIAU, Théodore, 49
COLLAERT, Jan Baptist (Hans) I, 19
CORIOLANO, Bartolomeo, 27
CORNELIS Cornelisz. van Haarlem, 20
CORNELL, Thomas, 87, 92
CRANACH, Lucas, the Elder, 7
DAHL, Johan Christian Clausen, 48
DAUBIGNY, Charles-François, 63
DAUMIER, Honoré, 56, 64-66, 68
DELACROIX, Eugène, 45-47
DINE, Jim, 97
DOETECHUM, Jan and/or Lucas van, 18
DÜRER, Albrecht, 3, 5, 6, 9
ELSHEIMER, Adam, 24
ENSOR, James, 73-75
ESTES, Richard, 93
EVERDINGEN, Allart van, 34
FLÖTNER, Peter, 15
FRAGONARD, Jean-Honoré, 38
FRYE, Thomas, 37
GAUTIER-DAGOTY, Jacques-Fabien, 36
GERICAULT, Théodore, 43
GERMAN, 15th century, 1
GOLTZIUS, Hendrik, 20, 23
GOUDT, Hendrik, 24
HAVELL, William, 41
HEWITT, Charles, 100
HOLBEIN, Hans, the Younger, 10, 14
HOLZER, Jenny, 96
INDIANA, Robert, 90
ITALIAN, 15th century, 2
JOHNS, Jasper, 94a-b
LAUTENSACK, Hanns, 17
LICHTENSTEIN, Roy, 91
MALARDOT, Charles-André, 53
MANET, Edouard, 69
MATISSE, Henri, 82
MELLAN, Claude, 30
MERYON, Charles, 55, 57-60
MORTIMER, John Hamilton, 40
NETHERLANDISH (?), 15th century, 4
OLDENBURG, Claes, 95
PARMIGIANINO (Francesco Mazzola), 13
PICASSO, Pablo Ruiz, 81
PIRANESI, Giovanni Battista, 39
POUSSIN, Nicolas, 30
REDON, Odilon, 67, 72, 76-78
REMBRANDT van Rijn, 28, 29, 33
RENI, Guido, 27
RETHEL, Alfred, 52
RODIN, Auguste, 71
ROTHENBERG, Susan, 98
SADELER, Egidius (Gillis) II, 22
SAINT-NON, Jean-Claude-Richard de, 38
SCHMIDT-ROTTLUFF, Karl, 80
SHARP, William, 62
SICHEM, Christoffel, I, van, 23
STANNARD, Joseph, 44
TIEPOLO, Giovanni Battista, 35
VELDE, Jan van de, 25

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INOPS;
A. M. 1750
P. M. 1750

