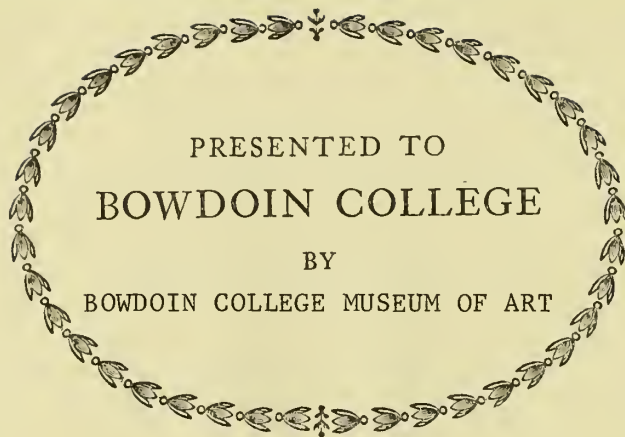




500 YEARS OF PRINTMAKING

PRINTS AND ILLUSTRATED BOOKS AT BOWDOIN COLLEGE



PRESENTED TO
BOWDOIN COLLEGE
BY
BOWDOIN COLLEGE MUSEUM OF ART

500 YEARS OF PRINTMAKING



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Prints and Illustrated Books at Bowdoin College

David P. Becker

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designed by Katy Homans

typeset and printed by Thomas Todd Company, Boston

frontispiece: 22. Jacques Callot, St. Armand

PREFACE

500 YEARS OF PRINTMAKING: *Prints and Illustrated Books at Bowdoin College* is an exhibition intended to give the public a rare opportunity to see objects seldom displayed: selections from the Museum of Art's print collection, and a group of the Library's most treasured books. Normally, these works are kept in closed drawers or cases for reasons of preservation. The printed images fade with too much exposure to light, and dust can abrade the surface of the paper. Concurrently with the exhibition, an attempt has been made to demonstrate printmaking techniques and to explain issues of print connoisseurship. It is hoped that 500 YEARS OF PRINTMAKING will engender enough enthusiasm to prevent the prints and books from being again hidden from view, becoming instead objects used in teaching at the College, and available to interested visitors to the Art Museum and Library for study.

This effort could not have been possible without David Becker, who came to know the print collection in great depth, first as an undergraduate at Bowdoin and then, for four years, as Museum Registrar. With real loyalty and generosity to the Bowdoin Museum, while holding a full-time position at Harvard's Houghton Library, he agreed to act as Curator for the show and to write the accompanying catalogue. I am most grateful to him for the sharing of knowledge and donation of time. It was also his idea to include illustrated books from the Bowdoin College Library. Mr. Arthur Monke, Librarian, and Mrs. Mary Hughes, Keeper of Special Collections, helped in many ways to facilitate the loan of volumes to the exhibition. This fine collaboration between the Museum of Art and the Library is particularly appreciated.

KATHARINE J. WATSON
Director



Annibale Carracci del.

16. Annibale Carracci, *Susanna and the Elders*

ACKNOWLEDGEMENTS

This exhibition has evolved from years of working in the print collections at Bowdoin and the resulting wish to inform visitors and students of their riches. It would not have come about without the support of the Director, Katharine Watson, who immediately upon her arrival a year ago fostered this project. Her personal encouragement and advice are appreciated. The editorial skills, suggestions, and "stage-managing" of Peggy Clunie, Brenda Pelletier, and especially Lynn Yanok of the Museum staff have been invaluable. I am indebted to Kerry O'Brien, Curatorial Intern, for the Glossary, much of the technique section of the exhibition, and a great deal of logistical help in the exhibition preparations. Laura Harrington, former Curatorial Intern, and the other members of the supporting staff, particularly Ken Daniel, have assisted efficiently at all times.

The College Library has been most supportive of this endeavor. My training in illustrated books led me to explore the Library's collections, and I was delighted to find so many works there of which I had not known. The College Librarian, Arthur Monke, and the Keeper of Special Collections, Mary Hughes, immediately made available all their resources, and have cooperated generously in every loan request I made of them.

Although undertaking this project outside my regular work at the Houghton Library at Harvard, I have received encouragement from my colleagues there, particularly my Curator, Eleanor Garvey. The bibliographic resources at Houghton, the Fogg Art Museum Fine Arts Library, and the Print Room at the Boston Museum of Fine Arts were essential for my research and a pleasure in which to work. I am also very grateful to the Houghton Library and a private collector for the loan of several prints and illustrated books to the exhibition of preparatory drawings.

The College Editor, Edward Born, gave helpful advice on the catalogue. Its production has been admirably carried out by Thomas Todd Co., and its handsome design is due to Katy Homans. Finally, for personal encouragement and perseverance during the writing of this catalogue, I would particularly like to thank Steven Weissman.

In many ways, I consider this project an expression of my continuing learning in the field of prints. Any expertise I may have has been gained with the aid of many individuals who have shared their insights and attempted to train my eye. On this occasion, I would

like to record my debts particularly to Marjorie Cohn, Eleanor Garvey, Philip Hofer, Robert Light, Konrad Oberhuber, Andrew Robison, Marvin Sadik, Arthur and Charlotte Vershbow, Cary Welch, and Richard West.

D P B



98. Karl Schmidt-Rottluff, *Crucifixion*

INTRODUCTION

I. The Exhibition

This exhibition has two purposes: to introduce the viewer to the diverse history and range of printed images and to reveal the considerable wealth of prints at Bowdoin College. Equally hoped for, of course, is that the exhibition will be enjoyable and stimulating. The history of printmaking over the past five centuries is a source of information for the study of art, history, religion, sociology, geography, literature, and countless other fields. In conjunction with the availability of paper in the fifteenth century and the invention at the same time of movable types for the printing of books, the development of printmaking was a profound revolution: until the invention of photography around 1840 and the enormous influence of television in this century, prints were the only ready source of pictorial information which could be easily reproduced in multiple images. Of all the visual media, prints have always been the most "democratic." Inexpensive and easily portable, they are readily accessible to both the artist and the viewer.

Objects have been chosen from the collections in three groups. The first exhibition forms an introduction to various methods of producing prints (see the Glossary), along with examples of certain technical aspects of examining prints. The major exhibition contains an historical selection of prints and illustrated books, arranged chronologically. A third, relatively small exhibition comprises several drawings in the Museum collection which were done specifically in preparation for prints. They are paired with impressions of the finished prints, to reveal a part of the creative process in the transition between the two media. A basic premise for the entire exhibition and this catalogue is that, after the temporary showing has been dismantled, every one of these works will be available for individual and repeated study in the Museum and the Library.

II. The Collections

The print collection is the largest in quantity and one of the broadest in range of technique and chronology among the various art collections at Bowdoin College. The Museum's collection comprises approximately 2,500 sheets, dating from 1478 to 1978. In addition, another, less well-known, source for printed images is the College Library, which possesses

in its Special Collections a small but remarkable group of illustrated books from the sixteenth century to the present day.

The collection at the Museum has grown steadily over the years through the gifts of several generous donors and recent purchases from the albeit slim income of a few donated funds. The first prints to enter the collection were a small number of mezzotint portraits of ancient philosophers, the bequest of James Bowdoin III in 1811. There were no additions until 1923, when Charles A. Coffin, Bowdoin h'22, assembled and donated a collection of 64 prints. Included in his gift were several impressions from the seventeenth and eighteenth centuries (cat. no. 25, 26, 31); the remaining prints date to the late nineteenth and twentieth centuries. The Coffin collection serves as a fascinating microcosm of the prevailing, fairly conservative taste of the time (for instance, several French Impressionists, but no Romantics, no Picasso, no modern Americans such as Sloan or Marin were included). Thirty etchings and lithographs by Childe Hassam were the gift in 1940 of Mrs. Maude Hassam, followed by a gift of 27 Ernest Haskell prints in 1947 from the artist's widow. The 1935 bequest of Charles Potter Kling included a large group of eighteenth century portraits, a Boydell Shakespeare series, and several fine Piranesis.

It is no exaggeration to state that the print collections would be of far less significance without the several gifts of Miss Susan Dwight Bliss. Indeed, a representative exhibition such as this would be virtually impossible (one third of the prints in this catalogue are her gift). Miss Bliss' first donation dates to 1956; a large group was added in 1963; and the last part came to the College as her bequest in 1967. The Bliss collection contains large selections of eighteenth, nineteenth, and early twentieth century prints, along with several significant earlier images. In addition, she made a gift of a large group of illustrated books to the College Library, adding many significant volumes in the fields of architecture, decoration, topography, and literature (no. 10, 15, 36, 57, 63).

During the 1950s several important purchases were made of modern prints (including no. 49, 97, 106, 108), some through the James Phinney Baxter Fund, given in memory of the first Director of the Museum of Art, Henry Johnson. In 1961 came the major collection of John Sloan's graphic work, the bequest of Mr. and Mrs.

George Otis Hamlin, who were personal friends of the artist. Supplemented by Helen Farr Sloan's gift in 1962, the Bowdoin holdings are virtually complete, lacking only his early book illustrations. Another artist whose graphic work is represented nearly in its entirety is Winslow Homer. Several of his large etchings were acquired through the years (a few were the gift of the Homer Family in 1964), and in 1974 over 200 of his wood engravings were purchased with special funds and an endowment left by the Hamlins for the purchase of American art.

A third major group of prints by a single artist at Bowdoin is that of Ernest Haskell. The bequest in 1974 by the artist's son added over 100 prints to the group given earlier, and the collection has been further enriched by the generosity of Mrs. Ernest Haskell, Jr., and the artist's daughter, Mrs. Josephine Haskell Aldridge. Recent purchases have filled important gaps and supplemented pre-existing areas of strength. The Florence C. Quinby Fund in Memory of Henry Cole Quinby h'16, has added several valuable works (no. 96, 98, 99).

Before 1978, there were no prints from the fifteenth century in the collections. The sixteenth century holdings are still relatively weak, particularly in works from the Italian Renaissance by such artists as Mantegna, Parmigianino or their schools. The seventeenth century is better represented than the earlier periods with several Dutch and Flemish landscape and genre scenes (no. 21, 31, 32), but there still remains a scarcity of works by Italian artists. (Fortunately, these particular gaps in the print collections are considerably compensated for in the old master drawing collection, which is strongest in Flemish, Dutch, and Italian sixteenth and seventeenth century sheets.)

There are a sizable number of eighteenth century prints, including French, Italian, and English views and portraits, many copied from famous paintings of the time (no. 37, 40, 42, 44). The nineteenth century, a period noted for the introduction and popularity of lithography and a revival of interest in etching, is strongly represented by numerous examples in both media. There are significant groups of works by Meryon, Pissarro, Lepère, Legros, Haden, and Whistler. One area which would profit from additional strength is American printmaking during the last half of the nineteenth century, thus building upon the Homer collection and the strong painting collections.

Early twentieth century American, British, and French artists are present in considerable depth, and

there is a fine group of prints by German Expressionist artists. The humanist school of Baskin and his students in New England has been collected, but examples of the work of important contemporary printmakers such as Oldenburg, Rauschenberg, and Dine are, unfortunately, lacking.

An interesting additional collection is at least ten preparatory drawings for prints, done by artists from the sixteenth through the twentieth centuries. Among them are works by Jan van der Straet, Dominique de Barrière, Abraham van Diephenbeeck, Nicolas Berchem, John Flaxman, Charles Meryon, and Rockwell Kent. In a few cases, impressions of the prints executed after these drawings are present in the collection.

The Bowdoin print collection is a fine resource. If, for certain earlier periods, works by the greatest masters are not in the collection, prints done under their influence are present. There are a few notable rarities, such as selected Meryons, Pissarros, Homers, and several volumes in the Library. There are opportunities for numerous historical, thematic, and stylistic exhibitions which can be assembled entirely from the collections, and there is sufficient strength for an eventual course in the history and technique of printmaking. Finally, there are many opportunities for enjoyable viewing throughout the collections, both in the Museum and the Library. With these potentials, and future gifts, the collection will become even more representative and valuable as a teaching resource.

III. The Study of Prints

Traditionally, scholarship has centered on two aspects of a print: the visual image and the object — that is, the physical work of art itself. Most historic, iconographic, and stylistic studies have dealt only with the former aspect. An appreciation of the "object" facet of prints, however, is essential for technical research and aesthetic enjoyment. Both aspects, image and object, should be studied together, and yet they have often become separated by the "image-historians" and the "technique-cataloguers." In fact, the latter have contributed to the mass of often confusing literature on prints, which can intimidate the beginning student or collector (and the advanced one!), with talk of everything from burrs to watermarks.

This intimidation is an unnecessary barrier to the immediate appreciation of prints. Indeed, one important result of this exhibition will be to demonstrate that

prints can be enjoyed without detailed technical knowledge. As familiarity increases, the appearance of the techniques automatically becomes more clearly individual. The only essential tool is an inquisitive eye. Prints are approachable, personal works of art, and are, moreover, accessible in relatively large numbers in most museums, galleries and larger libraries.

A study of prints as objects in themselves encompasses several qualities in addition to the flat image shown. It involves the specific printmaking technique, the circumstances of its printing, the paper on which it is printed, the surface and color of the ink, the quality of the impression, and the history of the particular impression, to name the most obvious aspects. With a good magnifying glass and sufficient light, all these features become a fascinating realm for study.

A short list of helpful introductory works on printmaking appears in the Bibliography. Ivins and Mayor are the first places to begin looking and reading. Both authors were formerly Curators of Prints at the Metropolitan Museum of Art in New York; their writings are admirably clear and visually stimulating. Hind is still the best general reference for engravers and etchers before this century. For modern prints, the surveys by Sachs, Garvey, and Castleman are excellent introductions. Robison's essay is an exposition of the aesthetic role of paper in prints. There are also two essays on the proper care, handling, and conservation of prints, a problem always present and often intimidating in itself. These all contain a large amount of information, and indeed are important resources for all those in the print field. A further resource, of course, are the people involved with prints — curators, collectors, and artists.

In these days of escalating art market prices, the only works of art within the means of smaller museums are usually prints and drawings. Likewise, the beginning collector, attracted by works of art in many media, may discover that prints alone are easily available for purchase. It is hoped that this exhibition and catalogue will direct his or her eye, attention, and appreciation toward the unique qualities of prints.

DAVID P. BECKER

Notes to the Catalogue

Entries with an asterisk (*) are illustrated.

All measurements are height before width. For intaglio prints (etching, engraving, mezzotint, stipple), the measurements are to the plate mark; for all other techniques, they are to the edge of the image itself. Exceptions are individually noted.

For most objects, references are to works which describe or illustrate the particular image. At times, however, a general reference to the artist has been included.



2. Anonymous, *The Triumphs of Petrarch*

THE CATALOGUE

Anonymous

German, Fifteenth Century

1. *Moses Commissioning Joshua*, ca. 1478
Woodcut, hand-colored, 11.5 x 18.7 cm (4½ x 7¾")

From a Bible printed in Nuremberg in 1483, this subject is one of a series of designs which had a lasting influence on subsequent Bible illustration throughout Europe. It shows the forceful characteristics of the Netherlandish and German woodcut style of the time, including strong outlines, simple perspective, and a lack of sophisticated shading. The original hand-coloring was an attempt both at realism and a simulation of illuminated manuscripts, with which these newly printed books were competing.

Refs.: Hind, *Woodcut*, p. 358-62; Muther, p. 51-3, no. 383.
Museum Purchase through Anonymous Gift (1978.8)

Anonymous

Italian, Fifteenth Century

*2. *The Triumphs of Petrarch*, 1490
Woodcuts, 23.9 x 16.0 cm, including border (9¾ x 6¼")

This set of six full-page illustrations to the *Trionfi* of Petrarch is from an edition printed in Venice in 1492. As these cuts are fairly literal copies of a set of Florentine engravings, they represent an interesting transmittal of that style to Venice (most evident in the broad lines of shading, previously not present in Venetian woodcuts).

Refs.: Hind, *Woodcut*, p. 484-5; Essling, Prince d', *Les Livres à Figures Vénitiens*, Florence and Paris 1907-14, vol. I, p. 93, no. 77-8.

Anonymous Gift (1978.12.1-.6)

Albrecht Dürer

German, 1471-1528

3. *St. Michael Fighting the Dragon*, ca. 1496-8
Woodcut, 39.2 x 28.3 cm (15¾ x 11¼")

The influence of the young Dürer's series of fourteen illustrations of the Apocalypse in 1498 was immediate and widespread. These prints were at once an intense emotional concentration and a successful synthesis of the northern and Italian artistic traditions. This par-

ticularly fine impression from the original Latin edition is a masterful portrayal of an epic visionary struggle occurring above a peaceful landscape.

Refs.: Meder 174 (Latin edition of 1498); Panofsky, p. 51-9, fig. 81; Boston, no. 41.

Anonymous Loan (Promised Gift)

Urs Graf

German, ca. 1485/90-1529

4. *Mocking of Christ*, ca. 1502-3
Woodcut, 21.4 x 15.8 cm (8¾ x 6¼")

This cut is one of a series illustrating the Passion of Christ, first issued in 1506, which interspersed text and full-page woodcuts. The popularity of this volume is thought to have led Dürer to publish his sets of religious picture-books in 1511 (see no. 7).

Refs.: Muther, p. 178, no. 1276; Hollstein, *German*, vol. XI, p. 70, no. 16.

Unknown Source (1930.176)

Lucas Cranach the Elder

German, 1472-1553

5. *St. Christopher*, 1506-9
Chiaroscuro woodcut printed in orange and black, 27.8 x 19.5 cm (11 x 7¾")

This example is one of the earliest chiaroscuro (an Italian word meaning light-and-dark) woodcuts done in imitation of drawings, where a middle tone is contrasted with highlights and shadows. The print is made from two blocks: complete line block and an orange tone block, leaving some blank areas of the white paper to show through as highlights.

Provenance: G. Storck [Lugt 2319].

Refs.: Strauss, *Chiaroscuro*, no. 411; Dodgson, p. 295, no. 61c.

Anonymous Loan (Promised Gift)

Hans Schäufelein

German, ca. 1480-1539

*6. *Christ Entering Limbo*, 1507

Woodcut, 23.4 x 15.7 cm (9¼ x 6⅛")

The artist, a student of Dürer, has included in this print his trademark of two crossed shovels. The woodcut comes from a notable book by Ulrich Pinder, published in 1507, *Speculum Passionis*, in which there also are illustrations by Hans Baldung Grien and Hans von Kulmbach.

Refs.: Muther, p. 134, no. 897; Dodgson, vol. II, p. 5-6.

Anonymous Gift (1978.13)

Albrecht Dürer

German, 1471-1528

7. *Pilate Washing his Hands*, 1509-11

Woodcut, 12.8 x 9.9 cm (5 x 3⅞")

Dürer's use of perspective brings the viewer directly into this human scene of dismissal. The print is one of a series known as the Small Passion, issued in 1511 as a book of thirty-seven illustrations interspersed with verse text. Also revealed in this impression is Dürer's innovative use of a middle grey tone of cross-hatching to achieve contrast between white highlights and dark shadows, thus superseding the linear quality of earlier black and white woodcuts.

Refs.: Meder 145 (with Latin text of 1511); Boston, no. 135.

Anonymous Gift (1978.4)

Albrecht Altdorfer

German, ca. 1480-1538

8. *Pyramus and Thisbe*, ca. 1515-18

Engraving, 6.0 x 4.0 cm (2⅜ x 1⅝")

Altdorfer perhaps was the most famous of the so-called "Little Masters," a group of German printmakers who assimilated the vital lessons of Dürer and produced a prodigious number of primarily small scale works. Other members of this group were Heinrich Aldegrever, the brothers Hans Sebald Beham and Barthel Beham (see no. 12), and Georg Pencz. Altdorfer was a master of landscape, as can be seen in this miniature version of a frequently depicted scene from classical mythology.

Refs.: F. Winzinger, *Albrecht Altdorfer — Graphik*, Munich 1963, no. 132a (?); Hind, *Engraving and Etching*, p. 82, fig. 32.

Museum Purchase, Ross Fund (1972.3)

Albrecht Dürer

German, 1471-1528

9. *Portrait of Willibald Pirckheimer*, 1524

Engraving, 18.1 x 11.4 cm (7⅛ x 4½")

Pirckheimer was a lifelong friend of Dürer's and a famous German humanist. He often used impressions of this sensitive portrait as a bookplate. Although a fairly weak impression, this sheet shows the artist's control of the engraved line, as in the fur collar, subtly revealing volume and texture.

Refs.: Meder 103, second state (foolscap watermark); Panofsky, p. 239, fig. 303.

Gift of Miss Susan Dwight Bliss (1956.24.42)

Albrecht Dürer

German, 1471-1528

10. *Les Quatre Livres d'Albert Durer . . . De la Proportion des Parties & Pourtraicts des Corps Humains*.

Printed book with woodcuts, page size 30.1 x 20.2 cm (11⅞ x 8")

Dürer wrote several scientific and theoretical treatises on subjects such as perspective, the design of letters, geometry, fortifications, and this one on human proportion. His studies and conclusions in this volume, first published in German in 1528, were based on actual measurements of many living people. The illustrations in this later French translation of 1614 were printed from the original woodblocks.

Provenance: Robert Hoe, Jeannette Dwight Bliss.

Refs.: Meder XXIX (second French edition, printed at Arnheim, 1614, by Johann Janssen); Panofsky, p. 266-70, figs. 319, 321, 324.

Bowdoin College Library, Gift of Miss Susan Dwight Bliss



6. Hans Schäufelein, *Christ Entering Limbo*



14. Jean de Gourmont I, *The Marriage of St. Catherine*

Hans Holbein the Younger

German, 1497-1543

11. *Death Leading the Blind Man*
Woodcut, 6.4 x 4.7 cm (2½ x 1¾")

Composed of fifty-eight subjects ranging from kings to beggars, Holbein's treatment of the Dance of Death theme has remained the classic interpretation with which all others are compared. The most direct and monumental in impact, the series also is the smallest in format.

Refs.: Mortimer, *Harvard-French*, 284 (this impression from no. 287); [facsimile edition] *The Dance of Death Designed by Hans Holbein*, with essays by P. Hofer and A. Montague, Boston 1974.

Gift of Philip Hofer (1976.18)

Barthel Beham

German, 1502-1540

12. *Battle for the Banner*
Engraving, 6.4 x 29.0 cm (2½ x 11¾")

This engraving reveals the Renaissance concern for accurate and varied portrayal of the nude body. Though less prolific, Barthel is often considered a stronger draughtsman than his brother Hans.

Provenance: H. S. Theobald (Lugt 1375), P. J. Sachs (Lugt 2091), Lockhart (not in Lugt).

Refs.: Hollstein, *German*, vol. II, p. 192 (this impression cited); Mayor, no. 315.

Anonymous Gift (1978.5)

Giorgio Ghisi

Italian, 1520-1582

13. *The Prophet Joel*, after Michelangelo, 1540
Engraving, 56.5 x 41.7 cm (22¼ x 16¾")

Working in Mantua, Ghisi primarily produced reproductive engravings, as did his famous contemporary, Marcantonio Raimondi. Inspired by the monumental compositions of Michelangelo, he copied the Prophets and Sibyls from the Sistine Chapel frescoes and the Last Judgement over the altar, the latter in a large scale print requiring eleven sheets.

Refs.: Bartsch, vol. XV, p. 393, no. 18; Hind, *Engraving and Etching*, p. 22.

Anonymous Gift (1978.15)

Jean de Gourmont I

French, active ca. 1506-1556

*14. *The Marriage of St. Catherine*
Engraving, 7.7 x 10.8 cm (3 x 4¼")

Little is known of Gourmont's life; he produced only about thirty prints in all. In addition to the influence

of the Fontainebleau school, his works show a fascination with architectural ruins which dwarf their human inhabitants.

Provenance: Friedrich August II (Lugt 971); G. M. La Monte (Lugt 1181c).

Refs.: A. P. F. Robert-Dumesnil, vol. 7, p. 22, no. 8.

Gift of Miss Susan Dwight Bliss (1963.452)

Jacques Androuet du Cerceau

French, fl. 1549-1584

15. *Le Premier [-Second] Volume des plus Excellents Bastiments de France*, 1576-9

Printed book with etchings, page size 41.4 x 29.4 cm (16¼ x 11⅝")

Androuet du Cerceau was a celebrated architect and prolific printmaker. He and his workshop produced many series of elegant prints depicting ancient and contemporary buildings, decorative designs, and scientific projects. This volume is a valuable visual source for French Renaissance architecture, since many of the buildings portrayed are no longer standing.

Provenance: Jeannette Dwight Bliss.

Refs.: Mortimer, *Harvard — French*, no. 23; Mayor, no. 362.

Bowdoin College Library, Gift of Miss Susan Dwight Bliss

Annibale Carracci

Italian, 1560-1609

*16. *Susanna and the Elders*, ca. 1590

Etching and engraving, 34.6 x 31.1 cm (13⅝ x 12¼")

Beginning in the late 1580s, Annibale Carracci was a transitional force from the Renaissance and Mannerism to the more realistic Baroque style. This large and accomplished print, an impression made before the later inscription was added, shows the artist's strong naturalism in depicting the woman's body, the landscape, and the eagerly watching men.

Provenance: J. J. Peoli (Lugt 2020).

Refs.: Bartsch, vol. XVIII, p. 180, no. 1, first state; D. Posner, *Annibale Carracci*, London 1971, vol. II, p. 26, no. 57.

Anonymous Gift (1978.17)

Crispin de Passe the Elder

Dutch, ca. 1565-1637

17. *Death of Achemelech*, 1591

Engraving, 19.4 x 14.1 cm (7⅝ x 5½")

Engraving gradually became more and more popular as a printmaking medium during the late sixteenth century, especially for book illustrations. This subject comes from a series of twelve prints commemorating Biblical martyrs, engraved by de Passe after compositions by Martin de Vos.

Ref.: D. Franken, *L'Oeuvre Gravé des Van de Passe*, Amsterdam 1975, no. 9.

Museum Purchase (1970.49)

Andrea Andreani

Italian, ca. 1584-1610

18. *Triumph of Caesar — The Elephants*, after Andrea Mantegna

Chiaroscuro woodcut printed in black, grey-green, and olive-green, 36.9 x 37.2 cm (14½ x 14⅝")

Andreani executed a continuous series of eleven woodcuts after Mantegna's painting cycle, now in Hampton Court Palace in England. The painter's classicism and sculptural style is apparent even in this reduced medium. This particular impression is composed of a black line block and two tonal color blocks; some impressions are known to be printed with gold.

Refs.: C. Karpinski, ed., *Le Peintre Graveur Illustré*, vol. I, *Italian Chiaroscuro Woodcuts (Bartsch vol. XII)*, University Park and London 1971, no. 101.11(5); H. Lehmann-Haupt, *An Introduction to the Woodcut of the Seventeenth Century*, New York 1978, p. 162-4.

Museum Purchase (1965.47)

Hendrik Goltzius

Dutch, 1558-1616

19. *Henry IV, King of France*, 1600

Engraving, 34.1 x 24.3 cm (13⅝ x 9½")

Goltzius was a prolific and versatile artist, who worked in several different styles and media. As evident in this impression, he developed fully the qualities of the engraved line, by varying widths and patterns of cross-hatching to achieve even more realistic surfaces and tones.

Refs.: Hollstein, *Dutch and Flemish*, vol. VIII, p. 53, no. 193, second state; W. Strauss, *Hendrik Goltzius*, New York 1977, no. 357, second state.

Gift of Miss Susan Dwight Bliss (1956.24.313)

Guido Reni

Italian, 1575-1642

20. *Infant St. John and Jesus*

Etching, 11.8 x 16.9 cm (4 $\frac{3}{8}$ x 6 $\frac{5}{8}$ "")

A student of the Carracci in Bologna, Reni further developed a fluid, open etching manner which became a model of Italian baroque draughtsmanship, particularly influencing French and Spanish artists.

Refs.: G. Gaeta Bertelà and S. Ferrara, *Incisori Bolognesi ed Emiliani del sec. XVII*, Bologna 1973, no. 862, p. 287-8, no. 13.

Gift of Miss Susan Dwight Bliss (1956.24.144)

Hendrik Goudt

Dutch, 1585 (?)-1626/30

21. *Rest on the Flight into Egypt*, after Adam Elsheimer, 1613

Engraving, 35.9 x 40.9 cm (14 $\frac{1}{8}$ x 16 $\frac{1}{8}$ "")

Goudt engraved only seven plates, all after paintings by Elsheimer. His prints are remarkable for their wide range of values between black and white, achieved solely by line. The next possible step was the invention some thirty years later of a fully tonal medium — mezzotint (see no. 34).

Refs.: Hollstein, *Dutch and Flemish*, vol. VIII, p. 153, no. 3; H. S. Reitlinger, "Hendrik, Count Goudt," *The Print Collector's Quarterly*, vol. 8, no. 3 (October, 1921), p. 244, no. 3.

Anonymous Gift (1977.6)

Jacques Callot

French, 1592-1635

*22. *St. Armand*

Etching, 19.5 x 28.0 cm (7 $\frac{5}{8}$ x 11"")

Born in France, Callot developed his fluid etching technique in Rome and Florence before returning to France in 1621. During his relatively short life, he etched over 1400 subjects, including religious scenes, fairs, actors, freaks, and the devastation of war. Clearly apparent here is his effective use of repeated bitings of the acid

into different areas to achieve contrast between light and dark lines. Callot pioneered the use of a hard varnish as an etching ground, to be able to produce more efficiently precise linear qualities in imitation of engravings.

Refs.: J. Lieure, *Jacques Callot*, Paris 1924-9, no. 406, fourth state; Mayor, no. 455-60.

Museum Purchase (1972.4)

Cristoffel van Sichem II

Dutch, 1581-1658

23. *Judith with Head of Holofernes*, after Hendrik Goltzius

Chiaroscuro woodcut printed in green and black, 13.5 x 10.2 cm (5 $\frac{1}{4}$ x 4"")

The Van Sichem family of woodcutters produced a large number of illustrations, primarily for religious picture-books. This separate print is an example of the refined yet emotional aspects of the northern mannerist school.

Refs.: Hollstein, *Dutch and Flemish*, vol. VIII, p. 136, no. 397; Strauss, *Chiaroscuro*, no. 154II.

Anonymous Gift (1978.6)

Jan Georg van Vliet

Dutch, b. ca. 1610

24. *Beggar on Crutches; Beggar Seated*

Etchings, 1) 9.2 x 6.5 cm (3 $\frac{5}{8}$ x 2 $\frac{1}{2}$ ""); 2) 9.4 x 6.6 cm (3 $\frac{3}{4}$ x 2 $\frac{5}{8}$ "")

Van Vliet was a close follower of Rembrandt during the 1630s, and his etching style and choice of subjects accurately reflect the master's work at that time.

Ref.: D. Rovinski, *Éléves de Rembrandt*, St. Petersburg 1894, no. 76-7.

Gift of Miss Susan Dwight Bliss (1956.24.157 — both)

Anthony van Dyck

Flemish, 1599-1641

25. *Portrait of Jan de Wael*

Etching and engraving, 24.5 x 17.4 cm (9 $\frac{5}{8}$ x 6 $\frac{7}{8}$ "")

Beginning in the 1620s, Van Dyck published a large series of portraits of the most famous of his contem-

poraries (known as the *Iconography*). They all were engraved after his drawings, save for a small number which he etched himself, of which this is one (the background was added later). His direct portrayals are models of sober accuracy.

Provenance: R. Peltzer (Lugt 2231).

Refs.: F. Wibiral, *L'Iconographie d'Antoine van Dyck*, Leipzig 1877, no. 17V; Hind, *Engraving and Etching*, p. 128, 165-8.

Gift of Charles A. Coffin (1923.97)

Claude Gellée, called Le Lorrain

French, 1600-1682

*26. *Dance by the Water*, ca. 1636(?)

Etching, 13.2 x 19.6 cm (5¼ x 7¾")

Working in Italy, Claude became a decisive influence on later landscape draughtsmanship. His etchings are

subtle evocations of soft light and compositional depth, all searching for the classical "ideal" landscape.

Provenance: Szepmüvészeti Museum, Budapest – Duplicate (Lugt Suppl. 312b); S. Delhaes (Lugt 761, variant).

Refs.: Robert-Dumesnil, vol. I, p. 11, no. 6; A. Blum, *Les Eaux-Fortes de Claude Gellée did Le Lorrain*, Paris 1923, no. 19 III.

Gift of Charles A. Coffin (1923.65)

Cornelis Galle I

Flemish, 1576-1656

27. *Title Page for Lipsius, OPERA*, after Peter Paul Rubens, 1637

Engraving, 32.5 x 20.3 cm (12¾ x 8")

An active and learned scholar, Rubens designed nearly fifty allegorical title pages. In each, he tried to solve with one image the problems of visually summarizing



26. Claude Gellée, called Le Lorrain, *Dance by the Water*

and introducing a book. His success had a lasting influence on subsequent title designs.

Refs.: Chapin Library, Williams College, *Rubens and the Book*, introduction by J. S. Held, Williamstown 1977, no. 27, fig. 54; J. R. Judson and C. Van de Velde, *[Rubens] Book Illustrations and Title-pages*, London [forthcoming], no. 73.

Bowdoin College Library, Gift of Professor Nathan Dane II, '37

Lucas Vorsterman

Flemish, 1595-ca. 1675

28. *Portrait of Charles V, Holy Roman Emperor*, after Peter Paul Rubens
Engraving, 43.2 x 32.1 cm (17 x 12³/₈"

Rubens maintained a strong sense for the print medium (and its advertising possibilities), and employed a number of engravers to record his larger compositions. Vorsterman was one of the most active and talented engravers in Antwerp. The ultimate prototype for Rubens' painting for this print is a work by Titian.

Ref.: H. Hymans, *Lucas Vorsterman — Catalogue Raisonné de Son Oeuvre*, Brussels 1893, no. 150.

Gift of Miss Susan Dwight Bliss (1956.24.370)

Rembrandt van Rijn

Dutch, 1606-1669

29. *St. Jerome in a Dark Chamber*, 1642
Etching, 15.0 x 17.4 cm (5⁷/₈ x 6⁷/₈"

Considered by most people the greatest printmaker of all time, Rembrandt is represented here by one of his most contemplative etchings, in which he utilizes his unique ability to depict daylight filtering into the deep shadows of a room.

Provenance: Dr. A. Strater (Lugt 787); Dr. J. von Elischer (Lugt Suppl. 824); C. C. Cunningham, Jr.

Refs.: A. Hind, *Rembrandt's Etchings*, New York 1912, no. 201; K. Boon and C. White, *Rembrandt Van Rijn*, Amsterdam 1969, no. B 105 II.

Anonymous Loan (Promised Gift)

Giovanni Benedetto Castiglione

Italian, ca. 1610-ca. 1665

30. *The Virgin Kneeling by the Cradle*, ca. 1647
Etching, 20.5 x 40.0 cm (8 x 15³/₄"

Castiglione's free, atmospheric etching style reveals the influence of Rembrandt and Van Dyck. This impression is early and particularly well printed, with considerable plate tone (a film of ink left on the plate surface during printing).

Ref.: A. Percy, *Giovanni Benedetto Castiglione*, Philadelphia 1971, no. E18.

Anonymous Loan (Promised Gift)

Adrian van Ostade

Dutch, 1610-1685

31. *Dance at the Inn*
Etching, 25.8 x 32.4 cm (10¹/₈ x 12³/₄"

This lively scene full of raucous folk was a specialty of van Ostade's. He painted and etched genre scenes in- and out-of-doors.

Refs.: Hollstein, *Dutch and Flemish*, vol. XV, p. 65-6, no. 49 VII; L. Godefroy, *L'Oeuvre Gravé de Adriaen Van Ostade*, Paris 1930, no. 49 IX.

Gift of Charles A. Coffin (1923.82)

Jan Both

Dutch, ca. 1615/18-1652

32. *The Wooden Bridge at Sulmona near Tivoli*
Etching, 19.7 x 26.4 cm (7³/₄ x 10³/₈"

Both was one of many Dutch painters in the seventeenth century who traveled to Italy to study and who assimilated the southern sensibility of composition and light inspired by Claude Lorraine (see no. 26). This delicate etching is a remarkable evocation in black and white of the subtle effects of a bright, warm sun.

Refs.: Hollstein, *Dutch and Flemish*, vol. III, p. 160-1, no. 10 III; J. Burke, *Jan Both — Paintings, Drawings and Prints*, New York 1976, p. 309, state III.

Museum Purchase, Chase Fund (1975.5)

Robert Nanteuil

French, 1623-1678

33. *Louis-Phéypeaux de La Vrillière*, 1662
Engraving, 32.8 x 26.0 cm (12⁷/₈ x 10¹/₄"

This notable portrait is one of a number of extra engravings (including several Nanteuils) inserted in a large volume commemorating the military victories of Louis XIV of France — S. de Pontault, Sieur de

Beaulieu, *Les Glorieuses Conquestes de Louis Le Grand*, Paris 1676. Nanteuil did much to raise the standardized art of portrait engraving to a high level of accomplishment. His straightforward, technically superior depictions are models of their kind (note the hair, or the strings underneath the lace collar).

Ref.: C. Petitjean and C. Wickert, *Catalogue de l'Oeuvre Gravé de Robert Nanteuil*, Paris 1925, no. 102III.

Bowdoin College Library, Gift of Miss Susan Dwight Bliss

John Smith

English, ca. 1652-1742

34. *The Honorable Lady Howard*, after Godfrey Kneller, 1697

Mezzotint, 41.8 x 26.4 cm (16½ x 10¾")

Mezzotint was developed to an extreme degree of refinement in England. Being a tonal medium, it was used suitably to reproduce in large numbers the portrait paintings often commissioned by the aristocracy.

Ref.: J. Chaloner-Smith, *British Mezzotinto Portraits*, London 1878-83, no. 136.

Gift of Miss Susan Dwight Bliss (1956.24.357)

Giovanni Battista Tiepolo

Italian, 1696-1770

35. *Young Man Seated, Leaning Against an Urn*

Etching, 14.0 x 18.0 cm (5½ x 7¼")

Absorbing lessons and subjects from Castiglione (see no. 30), Tiepolo produced two principal sets of prints, the *Vari Capricci* and the *Scherzi*. His free and light use of line plays over this ambivalent and melancholy scene from the *Capricci*.

Provenance: Württemberg (Lugt 2606); Fogg Art Museum — Duplicate (Lugt 936, variant).

Refs.: A. Rizzi, *The Etchings of the Tiepolos, Complete Edition*, New York 1971, no. 29; H. D. Russell, *Rare Etchings by Giovanni Battista and Giovanni Domenico Tiepolo*, Washington 1971, p. 40.

Anonymous Loan (Promised Gift)

Giuseppe Zocchi, after

Italian, 1711-1767

36. *Twenty-Four Views of the Principal Streets, Piazzas, Churches, and Palaces in the City of Florence*, 1744

Engravings, bound, page size 59.0 x 41.2 cm (23¼ x 16¼")

Engraved by various artists after Zocchi's admirably clear drawings, this set of Florentine views contained in the rare first edition are truly sparkling impressions. There was a growing demand during the eighteenth century for accurate topographical views of cities and lands throughout the world, for the use of travelers, artists, writers, and scholars.

Ref.: *Views of Florence — Engravings after Drawings by Giuseppe Zocchi* [facsimile edition], notes on the prints by E. M. Garvey, New York 1967.

Bowdoin College Library, Gift of Miss Susan Dwight Bliss

Giovanni Antonio Canale, called Canaletto

Italian, 1697-1768

37. *The Market at Dolo*

Etching, 14.5 x 21.0 cm (5¾ x 8¼")

Canaletto specialized in depicting the clarity and brightness of the Italian atmosphere. With the fluid parallels and short strokes of his etched lines, he caught the shimmering quality of sunlight as it played over the landscape.

Provenance: E. D. Balken (Lugt 843).

Ref.: R. Bromberg, *Canaletto's Etchings*, London and New York 1974, no. 26III; J. Kainen, *The Etchings of Canaletto*, Washington 1967, no. 19.

Gift of Miss Susan Dwight Bliss (1963.344)

Giovanni Battista Piranesi

Italian, 1720-1778

38. *The Pyramid of Caius Cestius*, 1756

Etching, 39.1 x 53.6 cm (15¾ x 21½")

Piranesi never has been equaled in the evocation of majestic scale of ancient, contemporary, and even imaginary architectural monuments. Trained as an architect, teaching himself archaeology and printmaking, he produced over 1000 plates familiar to anyone who has studied the history or culture of Rome.

Refs.: A. M. Hind, *Giovanni Battista Piranesi — A Critical Study*, London 1922, p. 48, no. 36, first state.

Bequest of Mrs. Morgan B. Cushing (1960.54)



40. Jean Honoré Fragonard, *The Satyr Family*

William Hogarth

English, 1697-1764

39. *Credulity, Superstition and Fanaticism — A Medley*, 1762

Etching and engraving, 38.1 x 33.3 cm (15 x 13 1/8" — plus an inscription plate)

Hogarth was a supreme figure in British art, whose work ranged from portraiture and genre scenes to a large oeuvre of social commentary. This sample of the latter aspect of his work savagely attacks the hypocrisy of the "official" church, with a riot of exaggerated traits and references to contemporary religious figures.

Ref.: R. Paulson, *Hogarth's Graphic Works*, New Haven and London 1965, no. 210, second state.

Gift of the Honorable and Mrs. Karl Lott Rankin h'60 (1972.60.8)

Jean Honoré Fragonard

French, 1732-1806

*40 *The Satyr Family*, 1763

Etching, 14.4 x 21.0 cm (5 5/8 x 8 1/4")

The lightly drawn and etched lines and delicate play of light are reminiscent of Tiepolo. This elegant and sprightly work is one of a group of four which are derived from Roman antique reliefs copied by Fragonard on a trip to Italy from 1759 to 1761.

Ref.: G. Wildenstein, *Fragonard — Aquafortiste*, Paris 1956, no. IV, fig. 4, second state.

Gift of Miss Susan Dwight Bliss (1956.24.52.1)

Jean Baptiste Le Prince

French, 1734-1781

41. *Rustic Amusement*, 1769

Aquatint and etching, 37.6 x 30.4 cm (14¾ x 12")

Le Prince generally is considered (and proclaimed himself as) the inventor of aquatint. The potentials of this technique are evident in this subject, in the different tones and the soft lines (suitable to the rather soft subject!).

Provenance: F. R. Halsey (Lugt 1308).

Refs.: J. Hédou, *Jean Le Prince et Son Oeuvre*, Paris 1879, p. 171, no. 169, second state; Hind, *Engraving and Etching*, p. 300-1.

Gift of Miss Susan Dwight Bliss (1956.24.331)

Jean-François Janinet

French, 1752-1813

42. *The Chariot of Galatea*, after Edme Bouchardon

Aquatint printed in colors, 17.2 x 20.1 cm (6¾ x 7⅞")

Printed from several plates (one for each color), this type of print, closely imitative of paintings and water-colors, was highly developed in France and has always been very popular. This impression is a particularly bright and fresh early proof before any inscriptions were added.

Provenance: F. R. Halsey (Lugt 1308); C. Bishop (Lugt Suppl. 2770b).

Ref.: Paris, Bibliothèque Nationale, Département des Estampes, *Inventaire du Fonds Française, Graveurs du XVIIIe Siècle*, vol. 12, p. 26, no. 46.

Gift of Miss Susan Dwight Bliss (1956.24.322)

Richard Earlom

English, 1743-1822

43. *Landscape from "Liber Veritatis,"* after Claude Lorrain, 1776

Etching and mezzotint, 20.4 x 26.0 cm (8 x 10¼")

Earlom executed over 200 reproductions of landscape drawings by Claude (see no. 26), from an album now in the British Museum. The earlier artist's drawings were meant as accurate records of finished paintings. Earlom's prints are, in turn, accurate reproductions of pen and wash drawings which at that time were completely inaccessible to artists for study.

Ref.: Hind, *Engraving and Etching*, p. 275.

Gift of Professor Philip C. Beam (1957.125)

Nicolas Barthélémi François Dequevauviller

French, 1745-1807

44. *The Assembly in the Salon*, after Nicolas Lavreince, 1783

Engraving and etching, 40.1 x 49.9 cm (15¾ x 19⅝")

In many ways, French high society just before the Revolution was a romantic fantasy life of gallantry and pleasure. This print is a depiction of an actual social setting, and a telling reflection of the refined spirit of the times in certain circles.

Refs.: E. Bocher, *Les Gravures Françaises du XVIIIe Siècle*, vol. 1 — *Nicolas Lavreince*, Paris 1875, p. 14, no. 6, third state; H. Lawrence and B. Dighton, *French Line Engravings of the Late XVIII Century*, London 1910, no. 44, fourth state, pl. VI.

Gift of Miss Susan Dwight Bliss (1963.450)

Francisco Goya y Lucientes

Spanish, 1746-1828

45. *Until Death*, 1799

Etching and aquatint, 21.5 x 15.0 cm (8½ x 5⅞")

Goya produced monumental print series such as the *Caprices* (from which this image comes), *Disasters of War*, *Proverbs*, and the *Bullfights*. His strong portrayals and harsh commentaries were a direct precursor to nineteenth century realism. His consummate skill in the use of aquatint is apparent in this plate extolling the virtues of vanity.

Refs.: T. Harris, *Goya: Engravings and Lithographs*, no. 90 II or III; E. Sayre, et al., *The Changing Image: Prints by Francisco Goya*, Boston 1974.

Museum Purchase, Baxter Fund (1952.16)

Thomas Bewick

English, 1753-1828

46. *History of British Birds*, vol. II: *Water Birds*, 1804

Printed book with wood engravings, page size 23.2 x 13.9 cm (9⅞ x 5½")

Bewick pioneered the use of wood engraving, which became very popular in the nineteenth century, for it could achieve great detail and was relatively easier to

work than metal. Besides being an accurate natural historian (as in this volume), he illustrated several series of fables, and filled all of his books with romantic and often wry vignettes depicting rural landscapes and human activities. Note his innovative technique of working from black to white highlights (sometimes called "white-line" engraving).

Refs.: S. Rosco, *Thomas Bewick — A Bibliography Raisonné*, London 1953, no. 17b, variant A; Ray, no. 51.

Bowdoin College Library, from the Maine Medical School

Henry Meyer

English, ca. 1782-1847

47. *Mrs. Jerningham*, after John Hoppner, 1809
Stipple engraving, subject 29.5 x 21.2 cm (11³/₈ x 8³/₈"')

Another printmaking technique especially favored by British artists was stipple engraving, for it was suited as a tonal medium for the reproduction of paintings and watercolors. It was a time consuming process, as the dots were individually punched into the plate. This subject is a good example of the romanticized portrait for which Hoppner and Joshua Reynolds were famous.

Gift of Miss Susan Dwight Bliss (1956.24.340.2)

Henry Dawe

English, 1790-1848

48. *Bonneville, Savoy*, after James M. W. Turner, 1816
Etching and mezzotint, 21.4 x 29.0 cm (8³/₈ x 11³/₈"')

Directly inspired by Claude's album of landscape studies (see no. 43), Turner set out, in turn, to demonstrate his facility for all varieties of landscape compositions. He etched the outlines himself, and the mezzotint "washes" were carried out by various other artists under his direction.

Refs.: A. J. Finberg, *The History of Turner's "Liber Studiorum"*, London 1924, no. 64, third state; Hind, *Engraving and Etching*, p. 243-5.

Gift of Charles A. Coffin (1923.79)

Baron Antoine-Jean Gros

French, 1771-1835

*49. *Chief of the Mamelukes*, 1817
Lithograph, 31.9 x 23.3 cm (12¹/₂ x 9¹/₈"')

The earliest lithograph in the collection, this powerful work also is an excellent sample of French romantic art, which favored exotic subjects. Invented in 1798 by Alois Senefelder in Germany, lithography quickly became popular with nineteenth century artists, particularly in France. Its chief advantage was the freedom of draughtsmanship allowed, working directly on the printing surface. Gros made only two lithographs.

Refs.: H. Beraldi, *Les Graveurs du XIXe Siècle*, Paris, 1885-92, vol. II, no. 1; London, Victoria and Albert Museum, *Homage to Senefelder — Artist's Lithographs from the Felix H. Man Collection*, London 1971, no. 63.

Museum Purchase, Baxter Fund (1957.45)

Théodore Géricault

French, 1791-1824

50. *Mecklenbourg Horse*, 1822
Lithograph, 19.0 x 23.6 cm (7¹/₂ x 9¹/₄"')

One of the most powerful artists of the French romantic school, Géricault produced several outstanding lithographs in his short life, the majority portraying horses, a favorite subject. This impression was printed by Godefroy Engelmann, who set up one of the first lithographic studios in Paris in 1816.

Ref.: Delteil, vol. 18, no. 47, second state.

Museum Purchase, Quinby Fund (1970.11)

William Blake

English, 1757-1827

51. *Thou Hast Fulfilled the Judgement of the Wicked*, 1825
Engraving, 20.0 x 16.3 cm (7⁷/₈ x 6³/₈"')

As famous a poet as a visionary artist, Blake produced several series of "illuminations" for his own poems, and also produced cycles of illustrations for other poets' works such as Dante's *Divine Comedy*, Young's *Night Thoughts*, and Blair's *The Grave*. This plate comes from a series of twenty-one illustrations to *The Book of Job*. Even in this relatively small scale, Blake's strong expressionism is dominant.

Refs.: Blake's "Job," intro. and commentary by S. F. Damon, Providence 1966; Ray, no. 8; Bowdoin College, *Language of the Print*, no. 5-8, pl. 30-3.

Museum Purchase, Art Objects Fund (1970.50)



49. Baron Antoine-Jean Gros, *Chief of the Mamelukes*

Richard Parkes Bonington

English, 1801-1828

52. *General View of the Ruins of the Chateau d'Arley*, 1825

Lithograph, 16.6 x 21.3 cm (6½ x 8⅜")

Bonington quickly established himself as a master of the new medium of lithography. This view comes from a multi-volume French publication: Nodier and Taylor, *Voyages Pittoresques et Romantiques dans l'Ancienne France*, 1820-1878; it recorded natural and historic monuments throughout every province in France. Many artists were employed to illustrate it with lithographs and, later, photographs.

Refs.: A. Curtis, *Catalogue de l'Oeuvre Lithographié et Gravé de R. P. Bonington*, Paris 1939, no. 27II; M. Twyman, *Lithography 1800-1850*, London 1970, p. 246f.

Museum Purchase, Art Purchase Fund (1969.27)

John Martin

English, 1789-1854

53. *Eve Tempted*, 1826

Mezzotint, 25.3 x 35.2 cm (10 x 13⅞")

Martin is known for his apocalyptic visions of Biblical destruction, both in paintings of overwhelming size and in murky, dramatic mezzotints such as this foreboding scene. This plate comes from a famous edition of Milton's *Paradise Lost* which he illustrated.

Refs.: T. Balston, *John Martin*, London 1947, p. 286, no. 4; Ray, no. 69.

Museum Purchase (1973.4)

John James Audubon, after

American, 1785-1851

54. *The Birds of America*, 1827-1838

Etching and aquatint, hand-colored, bound — page size 97 x 64.6 cm (38¼ x 25½")

This set of prints is one of the most spectacular books ever accomplished; it certainly is among the largest. Working in England from Audubon's watercolors, the printmaker Robert Havell and his son Robert, Jr., etched and hand-colored some two hundred sets of four hundred and thirty-five illustrations each. Audubon crisscrossed the continent to obtain specimens and strove to depict each bird in its natural habitat, thereby

establishing the model for all future natural histories.

Provenance: American Museum of Natural History (Duplicate).

Refs.: W. H. Fries, *The Double Elephant Folio – The Story of Audubon's "Birds of America,"* Chicago 1973, p. 172, 235-6 (this copy cited); J. J. Audubon, *The Birds of America* (reproduction edition), New York 1965.

Bowdoin College Library, Gift of Roscoe H. Hupper in Memory of his Mother, Mary Alden Hupper

David Lucas

English, 1802-1881

55. *Yarmouth, Norfolk*, after John Constable, 1832

Mezzotint, image 14.0 x 22.0 cm (5½ x 8⅝")

Constable worked painstakingly with Lucas to perfect a series of prints of his own drawn and painted landscape sketches. The results are one of the most successful translations from one medium into another — the subtleties of the mezzotint matching those of the brush.

Refs.: A. Shirley, *The Published Mezzotints of David Lucas after John Constable*, Oxford 1930, no. 18, published state II.

Unknown Source (T1978.18)

Eugène Isabey

French, 1803-1886

56. *Environs of Dieppe*, 1833

Lithograph, 21.2 x 28.5 cm (8⅜ x 11¼")

In addition to working on the *Voyages Pittoresques* (see no. 52), Isabey issued this plate as one of a set of *Six Marines*. The print illustrates the extraordinary range of tones and textures possible in lithography.

Provenance: T. Graf (Lugt Suppl. 1092a).

Refs.: A. Curtis, *Catalogue de l'Oeuvre Lithographié de Eugène Isabey*, Paris [n.d.], no. 64III; F. H. Man, *Artist's Lithographs*, New York 1970, pl. 70.

Museum Purchase (1957.49)

Thomas Shutter Boys

English, 1803-1874

57. *Original Views of London As It Is*, 1842

Lithographs, hand-colored, bound, page size 54.7 x 37.1 cm (21½ x 15⅝")

Another contributor to the *Voyages Pittoresques* (see no. 52, 56), Boys had a clear eye for architecture and urban life. He produced a set of views of Paris and other continental cities in 1839, and then this very well-known series of London views three years later. These lithographs are printed from two stones, one in line and one in a light tint, and this set has been hand-colored.

Refs.: G. von Groschwitz, "The Prints of Thomas Shoter Boys," in *Prints — Thirteen Illustrated Essays*, London 1963, p. 208, no. 31; Ray, no. 87, pl. XLI.

Bowdoin College Library, Gift of Miss Susan Dwight Bliss

Lane and Scott, Firm of

American, active ca. 1840-1847

58. *Bowdoin College, Brunswick, Maine*

Lithograph, hand-colored, 15.1 x 28.4 cm (6 x 11 $\frac{1}{8}$ "')

During the early part of the nineteenth century, traveling artists reached even as far as Brunswick to record the natural and educational wonders of the country.

The famous marine painter Fitz Hugh Lane was one of the founders of the firm Lane and Scott. This print was commissioned by Joseph Griffin, the earliest printer in Brunswick.

Ref.: H. T. Peters, *America on Stone*, New York, 1976, p. 261.

Museum Purchase, Quinby Fund (1969.77)

Eugène Delacroix

French, 1798-1863

59. *Death of Ophelia*, 1843

Lithograph, 18.5 x 25.4 cm (7 $\frac{1}{4}$ x 10"')

Delacroix produced two influential sets of illustrations, those for *Faust* in 1828 and *Hamlet* in 1843, the former often being considered the first modern "artist's" book. This moment of Ophelia's death is a suitably sensational subject for the great Romantic artist.

Refs.: Delteil, vol. 3, no. 115, second state; R. Edenbaum, "Delacroix's 'Hamlet' Studies," *Art Journal*, vol. XXVI, no. 4 (Summer 1967), p. 340-51, 373 (this plate fig. 13).

Museum Purchase, Art Objects Fund (1969.23)

Charles Meryon

French, 1821-1868

60. *The Petit Pont*, 1850

Etching, 26.0 x 19.0 cm (10 $\frac{1}{4}$ x 7 $\frac{1}{2}$ "')

The Museum of Art possesses a large collection of Meryon's work, including twenty-six prints and a preparatory drawing for a print. The mysterious shadows and spirit of Paris were his special concern, and he delineated the city's stones with a clear and nervous eye. His lucid etching style was a particular model for Whistler and others.

Refs.: Delteil and Wright, no. 24, fourth state; Burke, no. 14-9.

Museum Purchase, Quinby Fund (1970.68)

Charles Meryon

French, 1821-1868

*61. *The Vampire*, 1853

Etching, 16.9 x 12.8 cm (6 $\frac{5}{8}$ x 5"')

Influenced by early photographs by Henri Le Secq of Notre Dame Cathedral, this etching, printed on special greenish paper, is one of Meryon's most famous images. Ever poor and increasingly haunted by tormenting visions, Meryon eventually went insane, dying in Charenton asylum.

Provenance: According to an inscription on the verso, this impression was given by the artist to Paul Mantz, an art critic.

Refs.: Delteil and Wright, no. 23, fourth state; Burke, no. 8-13 (this impression cited under no. 12).

William Sharp

American, born England, ca. 1803-1875

62. *Victoria Regia, or the Great American Water Lily*, 1854

Chromolithograph, 38.1 x 53.4 cm (15 x 21"')

This little-known series of illustrations is a striking masterpiece of chromolithography (each color is printed from a different stone), printed soon after Sharp arrived in Boston. The whole series shows in six plates the life cycle of a mammoth, surreal water lily, whose pads grow to several feet in diameter.



61. Charles Meryon, *The Vampire*

Refs.: W. Bennett, *A Practical Guide to American Nineteenth Century Color Plate Books*, New York 1949, p. 2; Boston, Museum of Fine Arts, *American Prints 1813-1913*, Boston 1975, no. 24.

Anonymous Gift (1978.16)

Owen Jones

English, 1809-1874

63. *The Grammar of Ornament*, 1856

Printed book with chromolithographs, page size 55.7 x 37.4 cm (21 $\frac{7}{8}$ x 14 $\frac{3}{4}$ ")

This first edition of one hundred ornamental studies taken from all cultures was quite influential for artists and decorators, and was reprinted several times in smaller, less brilliant reproductions. The plates in this volume are impressive productions of clarity, color, and composition.

Refs.: Ray, no. 228, pl. LV; J. Friedman, *Color Printing in England 1486-1870*, New Haven 1978, no. 151-2, color pl. XIX.

Bowdoin College Library, Gift of Miss Susan Dwight Bliss

Sir Francis Seymour Haden

English, 1818-1910

64. *On the Test*, 1859

Etching and drypoint, 14.9 x 22.5 cm (5 $\frac{7}{8}$ x 8 $\frac{7}{8}$ ")

A full-time surgeon, and Whistler's brother-in-law, Haden produced numbers of subtle etchings and drypoints, becoming quite renowned for his skill in the latter. Since the thin ridges produced by the drypoint technique wear down quickly, very few impressions of this richness can be printed. Haden was also a discriminating print collector (see no. 69).

Ref.: H. N. Harrington, *The Engraved Work of Sir Francis Haden, P.R.E.*, Liverpool 1910, no. 20, first published state.

Gift of Miss Susan Dwight Bliss (1963.350)

James Abbott McNeill Whistler

American, 1834-1903

65. *Black Lion Wharf*, 1859

Etching, 15.1 x 22.6 cm (6 x 8 $\frac{7}{8}$ ")

Whistler's early work is marked by an almost scientific precision of line (he was first trained as a surveyor) and sharp contrasts. This plate comes from a series of six-

teen views of the London docks area, called the "Thames Set."

Refs.: Kennedy, no. 42III; Bowdoin College, *Language of the Print*, no. 72, pl. 46.

Gift of Charles A. Coffin (1923.57)

Gustave Doré

French, 1832-1883

66. *The Inferno*, 1861

Printed book with wood engravings, page size 43.2 x 31.3 cm (17 x 12 $\frac{1}{4}$ ")

Doré achieved immense popularity as an illustrator of classic texts; perhaps the most famous were those of Dante's works. Those earlier visions were ideal subjects for the nineteenth century romantic artist. Doré often utilized the dramatic effect of featuring engraved white highlights emerging from the black of the unengraved surface of the block.

Refs.: H. LeBlanc, *Catalogue de l'Oeuvre Complet de Gustave Doré*, Paris 1931, p. 77 (does not list this edition of 1862); *The Doré Illustrations to Dante's Divine Comedy*, New York 1976.

Bowdoin College Library, Gift of Mrs. Harrison J. Holt

Théodore Rousseau

French, 1812-1867

67. *Oak Trees and Rocks*, 1861

Etching, 13.6 x 20.9 cm (5 $\frac{3}{8}$ x 8 $\frac{1}{4}$ ")

This print is one of very few by the artist, a member of the Barbizon school. There is a clarity and directness to his depiction of the line of trees and the bright sunlight falling on the rocks.

Ref.: Delteil, vol. I, no. 4, second state.

Gift of Charles A. Coffin (1923.64)

Edouard Manet

French, 1832-1883

68. *The Guitarist*, 1861

Etching, 29.5 x 24.2 cm (11 $\frac{5}{8}$ x 9 $\frac{1}{2}$ ")

Most of Manet's etchings are careful reductions of his influential paintings. His use of the smaller scale medium was as characteristically strong and direct as his painted compositions. The influence of Spanish

themes and Goya's printmaking can be seen in this print.

Refs.: J. C. Harris, *Edouard Manet Graphic Works*, New York 1970, no. 12, fifth state; Paris, Bibliothèque Nationale, *L'Estampe Impressioniste*, 1974, no. 24.

Gift of Charles A. Coffin (1923.76)

Ignace-Henri-Jean-Théodore Fantin-Latour

French, 1836-1904

*69. *The Embroiderers*, 1862

Lithograph, 27.0 x 40.7 cm (10 $\frac{3}{8}$ x 16")

The soft light which illuminates the two women at work is matched with the light, impressionistic touch of the artist's crayon and scraper. Though commissioned by the publisher Cadart, this print was never issued in an edition, and exists in only five or six impressions. This particular impression was once owned by the printmaker Seymour Haden (see no. 64).



69. Henri Fantin-Latour, *The Embroiderers*

Provenance: F. S. Haden (pencil initials).

Ref.: G. Hédiard, *Fantin-Latour: Catalogue de l'Oeuvre Lithographique du Maître*, Paris 1906, no. 4.

Gift of Miss Susan Dwight Bliss (1963.302)

Jean François Millet

French, 1814-1875

70. *Going to Work*, 1863

Etching, 38.6 x 30.8 cm (15 $\frac{1}{4}$ x 12 $\frac{1}{8}$ ")

Millet was one of the earliest artists consciously to portray the everyday lives of the rural working class in the industrial age. He spent most of his career in the noted artist's colony outside Paris at Barbizon. A very large collection of Millet's work is in the Boston Museum of Fine Arts.

Ref.: Delteil, vol. I, no. 19, fifth state.

Gift of Charles A. Coffin (1923.89)

Jean Baptiste Camille Corot

French, 1796-1875

71. *Remembrance of Italy*, 1863
Etching, 31.6 x 24.0 cm (12½ x 9½")

Corot devoted himself almost exclusively to the rural landscape. His etchings are most often simple plays of dark outlines and shadows contrasted with the sky and sun. The Museum of Art owns a painting by Corot, entitled *The Pond* (Acc. no. 1962.1).

Refs.: Delteil, vol. 5, no. 5, fourth state; J. Bailly-Herzberg, *L'Eau-Forte de Peintre au Dix-Neuvième Siècle*, Paris 1972, no. 38.

Gift of Charles A. Coffin (1923.72)

Honoré Daumier

French, 1808-1879

72. *Difficult Moments in Life: "Let's Go . . . Open Your Mouth!"*, 1864
Lithograph, 24.4 x 20.5 cm (9¾ x 8¼")

One of the greatest graphic artists of all time, Daumier produced nearly four thousand lithographs, uncompromising in their observations of both human foibles and political scandals. In contrast to his sometimes bitter satires, this lithograph exemplifies Daumier's vastly human side, as each stroke of his crayon cringes with fear of the dentist's drill.

Ref.: Delteil, vol. 28 (*Daumier*, vol. IX), no. 3272, second state.

Anonymous Gift (1978.14)

Honoré Daumier

French, 1808-1879

73. *Le Charivari: Soon Forced to Redraw the Plan for the Rising Temple of Peace*, 1867
Lithograph, 25.0 x 21.0 cm (9¾ x 8¼")

A great majority of Daumier's work was done for the daily satirical journal of Paris, *Le Charivari*. His draughtsmanship is quick and totally expressive — one can understand his preference for lithography as a print medium, though he also did several hundred drawings for wood-engraved illustrations.

Ref.: Delteil, vol. 28 (*Daumier*, vol. IX), no. 3610, second state.

Museum Purchase (1952.8.2)

Johan Barthold Jongkind

Dutch, 1819-1891

74. *Antwerp — Setting Sun*, 1868
Etching, 15.8 x 23.8 cm (6¼ x 9¾")

Jongkind was a direct precursor of the Impressionists, as is seen clearly in this print, with its central placement of the sun and the resulting breakup of form and vision. Note the thin film of ink left on the plate surface, except for the area of the sun and its reflection, which has been wiped clean to allow the bright paper to show through.

Refs.: Delteil, vol. 1, no. 15, first state; Bowdoin College, *Language of the Print*, no. 43, pl. 21.

Unknown Source (1930.175)

Rodolphe Bresdin

French, 1822-1885

75. *The Stream in the Gorge*, 1871
Transfer lithograph, 11.2 x 14.8 cm (4¾ x 5¾")

Bresdin was a solitary romantic who portrayed visions of imaginary landscapes, distant cities, crowded interiors, and mysterious armies. He was long remembered solely for being Redon's favorite teacher (see no. 87). This print was made by transferring the design onto a lithographic stone from an impression of an etching.

Ref.: D. Van Gelder, *Rodolphe Bresdin*, The Hague 1976, vol. II, no. 130.

Anonymous Gift (1978.7)

Winslow Homer

American, 1836-1910

76. *Ship-Building, Gloucester Harbor*, 1873
Wood engraving, 23.5 x 34.5 cm (9¼ x 13¾")

With his almost photographic draughtsmanship, Homer reported on life in hundreds of engravings for illustrated magazines, particularly *Harper's Weekly*, in which this print appeared. He drew directly on the woodblock, which was then cut by other artists. The Museum of Art owns a nearly complete collection of these remarkable illustrations.

Ref.: Goodrich, no. 80, pl. 75.

Museum and College Purchase, Hamlin, Quinby, and Special Funds (1974.1.178)



78. Camille Pissarro, *Landscape Under the Trees at the Hermitage, Pontoise*

Charles-François Daubigny

French, 1817-1878

77. *The Shepherds*, 1874

Etching, 28.6 x 21.9 cm (11 ¼ x 8 ⅝")

Daubigny, another member of the Barbizon colony, devoted himself primarily to landscapes. His broken etching style aptly describes the effect of sunlight filtering through trees.

Ref.: Delteil, vol. 13, no. 122, third state.

Gift of Miss Susan Dwight Bliss (1956.24.38)

Camille Pissarro

French, 1830-1903

*78. *Landscape under the Trees at the Hermitage, Pontoise*, 1879

Etching, aquatint, and drypoint, 22.0 x 26.9 cm (8 ⅝ x 10 ⅝")

Pissarro worked on this print with Degas, who contributed much technical advice to his friend. Pissarro usually drew in a very painterly fashion with tones and texture rather than lines.

Refs.: Delteil, vol. 17, no. 16, fifth state; Shapiro, no. 11, sixth state.

Gift of Charles A. Coffin (1923.70)

Camille Pissarro

French, 1830-1903

79. *Rain Effect*, 1879

Etching, aquatint, and drypoint, 15.8 x 21.4 cm (6¼ x 8⅜")

The artist here subtly manipulates forms and tones to create a very impressionist image. The influence of Japanese woodcuts is apparent in the flatness, the simplicity, and the screening effect of the rain (created by firm drypoint strokes). This impression has a pencil inscription by the artist: "No. 2/Epreuve d'artiste."

Refs.: Delteil, vol. 17, no. 24, sixth state; Shapiro, no. 17.

Gift of Miss Susan Dwight Bliss (1963.328)

James Abbott McNeill Whistler

American, 1834-1903

80. *Little Lagoon*, 1880

Etching, 22.4 x 14.9 cm (8⅞ x 5⅞")

In his later prints (and paintings) Whistler strove for economy of means, becoming more atmospheric and even abstract. He began to print each impression most carefully, "painting" the plate with tones of ink left on the surface. The close trimming of the sheet, leaving only the tab with his "butterfly" signature, was purposeful, done in reaction to collectors' fussy desires for ever larger margins and special printings. This subject comes from a series of twelve etchings of Venice.

Ref.: Kennedy, no. 186II (this impression inscribed by Whistler in pencil on the verso "Selected proof.")

Gift of Miss Susan Dwight Bliss (1956.24.169)

Samuel Palmer

English, 1805-1880

81. *Opening of the Fold*, 1880

Etching, 16.3 x 22.8 cm (6⅜ x 9")

A young disciple of Blake, Palmer went on to create visionary landscapes which are dark and somewhat threatening, yet undisturbed by any tempest. He seems reluctant to leave any empty space on his plates, with their dense foliage and tight composition.

Ref.: R. Lister, *Samuel Palmer and His Etchings*, London 1969, no. 13IV.

Gift of Miss Susan Dwight Bliss (1963.327)

Alphonse Legros

French, 1837-1911

82. *Trout Fishermen*

Drypoint, 11.9 x 19.6 cm (4⅝ x 7¾")

Deeply influenced by Rembrandt and the Barbizon school, Legros studied both landscape and rural life. This delicate and peaceful composition is especially reminiscent of Rembrandt's drypoints. Legros moved to London in 1866, and became an influential teacher of printmaking there.

Provenance: A. B. Springarn (Lugt *Suppl.* 83b).

Ref.: [F. E. Bliss] *A Catalogue of the Etchings, Drypoints, and Lithographs by Professor Alphonse Legros in the Collection of Frank E. Bliss*, London 1923, no. 595.

Gift of Miss Susan Dwight Bliss (1963.462)

Félix-Hilaire Buhot

French, 1847-1898

83. *The Clock Tower, Westminster Bridge*

Etching, 28.2 x 39.9 cm (11½ x 15¾")

Buhot constantly tested his considerable printmaking skills on varied subjects, working with many tools and processes. He also experimented with the classic mode of presenting prints, often, as here, decorating margins outside of the principal image with small "closeups" of scenes. This impression is inscribed by the artist and stamped with his "owl" stamp of approval (Lugt 977).

Provenance: C. Bishop (Lugt *Suppl.* 2770b); Robert Hoe (according to note on mat).

Ref.: G. Bourcard, *Félix Buhot: Catalogue Descriptif de Son Oeuvre Gravé*, Paris 1899, no. 156, sixth state.

Gift of Miss Susan Dwight Bliss (1963.300)

Winslow Homer

American, 1836-1910

84. *Eight Bells*, 1887

Etching, 48.0 x 62.3 cm (18⅞ x 24½")

During the 1880s, Homer taught himself etching in order to reproduce several of his more famous oils in a series of relatively large prints. He worked painstakingly at the new medium, developing new works of art,

not mere reproductions. Here printed in a very rich and dramatic manner, this famous subject exemplifies Homer's deep identification with the forces of the sea.

Ref.: Goodrich, no. 97, pl. 96.

Gift of Charles S. Payson (1967.67)

James Ensor

Belgian, 1860-1949

85. *The Skaters*, 1889

Etching, 17.6 x 23.8 cm (6 $\frac{7}{8}$ x 9 $\frac{3}{8}$ "")

Ensor was an eccentric Symbolist painter and print-maker who depicted fantastic beings and ceremonies often in religious settings. Many of his works utilize masked figures. This seemingly straightforward subject becomes on closer examination a welter of weird insects under a ponderous, wrinkled sky.

Refs.: *The Prints of James Ensor*, L. Lebeer, intro., New York 1971, no. 62; A. Taevnier, *James Ensor: Illustrated Catalogue of his Engravings*, Brussels 1973, no. 65, second state.

Museum Purchase, Art Objects Fund (1963.487)

Auguste Lepère

French, 1849-1918

*86. *Paris under Snow, Seen from St. Gervais*, 1890

Wood engraving, 30.0 x 45.0 cm (11 $\frac{3}{4}$ x 17 $\frac{3}{4}$ "")

This large aerial view of a snowstorm is a remarkable achievement in wood, creating an impressionistic effect. Lepère was a prolific printmaker and book illustrator, portraying the life and buildings of Paris. He inscribed this impression to the cataloguer of his prints, and he has also indicated an apartment where he lived from 1880 to 1894.



86. Auguste Lepère, *Paris under Snow, Seen from St. Gervais*

Provenance: A. Lotz-Brissonneau (Lugt 83).

Ref.: A. Lotz-Brissonneau, *L'Oeuvre Gravé de Auguste Lepère*, Paris 1905, p. 175, no. 230 (this impression cited).

Gift of Miss Susan Dwight Bliss (1963.467)

Odilon Redon

French, 1840-1916

87. *The Reader*, 1892

Lithograph, 31.0 x 23.6 cm (12¼ x 9¼")

A member of the Impressionist circle, Redon was later regarded highly by the Symbolist artists and poets. He is famous for both his bright pastels of flowers and his evocative, black lithographic dream visions. This sensitive print, reminiscent of the Rembrandt *St. Jerome* (no. 29), is thought to be a memory portrait of Bresdin (see no. 75).

Jerome (no. 29), is thought to be a memory portrait of Bresdin (see no. 75).

Refs.: A Mellerio, *Odilon Redon*, Paris 1913, no. 119; A Werner, intro., *The Graphic Works of Odilon Redon*, New York 1969, no. 94; Museum of Modern Art, *Odilon Redon-Gustave Moreau-Rodolphe Bresdin*, New York 1961, p. 94.

Anonymous Loan (Promised Gift)

William Merritt Chase

American, 1849-1916

*88. *Self-Portrait*

Monotype, 19.9 x 15.1 cm (7¾ x 6")

The only monotype in the exhibition is an especially striking use of a painterly medium. An image is usually made by drawing in a layer of ink on a flat plate, the paper then being pressed on the plate to transfer the design. Since there is no permanent matrix, only a single ("mono") impression can be taken. Several American artists around the turn of the century experimented with monotype and Degas used it extensively.

Museum Purchase through Anonymous Gift (1975.16)

Eugène Carrière

French, 1849-1906

89. *Portrait of Puvis de Chavannes*, 1897

Lithograph, 54.6 x 39.5 cm (21½ x 15½")

Swirling tones of a loosely applied, fluid medium dominate this large lithograph, making one question even

the substantiality of the subject. Puvis de Chavannes was a famous early Symbolist artist.

Ref.: Delteil, vol. 8, no. 32.

Gift of Miss Susan Dwight Bliss (1956.24.285)

Paul Berthon

French, ca. 1848-1909

90. *Hydrangeas*

Color lithograph, 87.4 x 23.9 cm (34¾ x 9¾")

Around the turn of the century, there was a great growth in the production of posters in both Europe and America, with familiar images being produced by such artists as Toulouse-Lautrec, Bonnard, Mucha, and Klimt, to name a few. Influenced by Art Nouveau and particularly by his master, Grasset, Berthon drew well-known images of young women surrounded by flowers, softening and reducing them to a fluid decorative pattern.

Museum Purchase, Chase Fund (1971.38)

Pablo Picasso

Spanish, 1881-1973

91. *The Poor*, 1905

Etching, 23.6 x 18.0 cm (9¾ x 7½")

Probably the most monumental artist of the twentieth century, Picasso was an enormously versatile print-maker, working in many media and styles. This early etching comes from a period when the artist had first come to Paris and was developing his already masterful figural style, often portraying acrobats, musicians, and family groups.

Refs.: Geiser, no. 4IIb; Los Angeles County Museum, no. 5.

Gift of Miss Susan Dwight Bliss (1963.372)

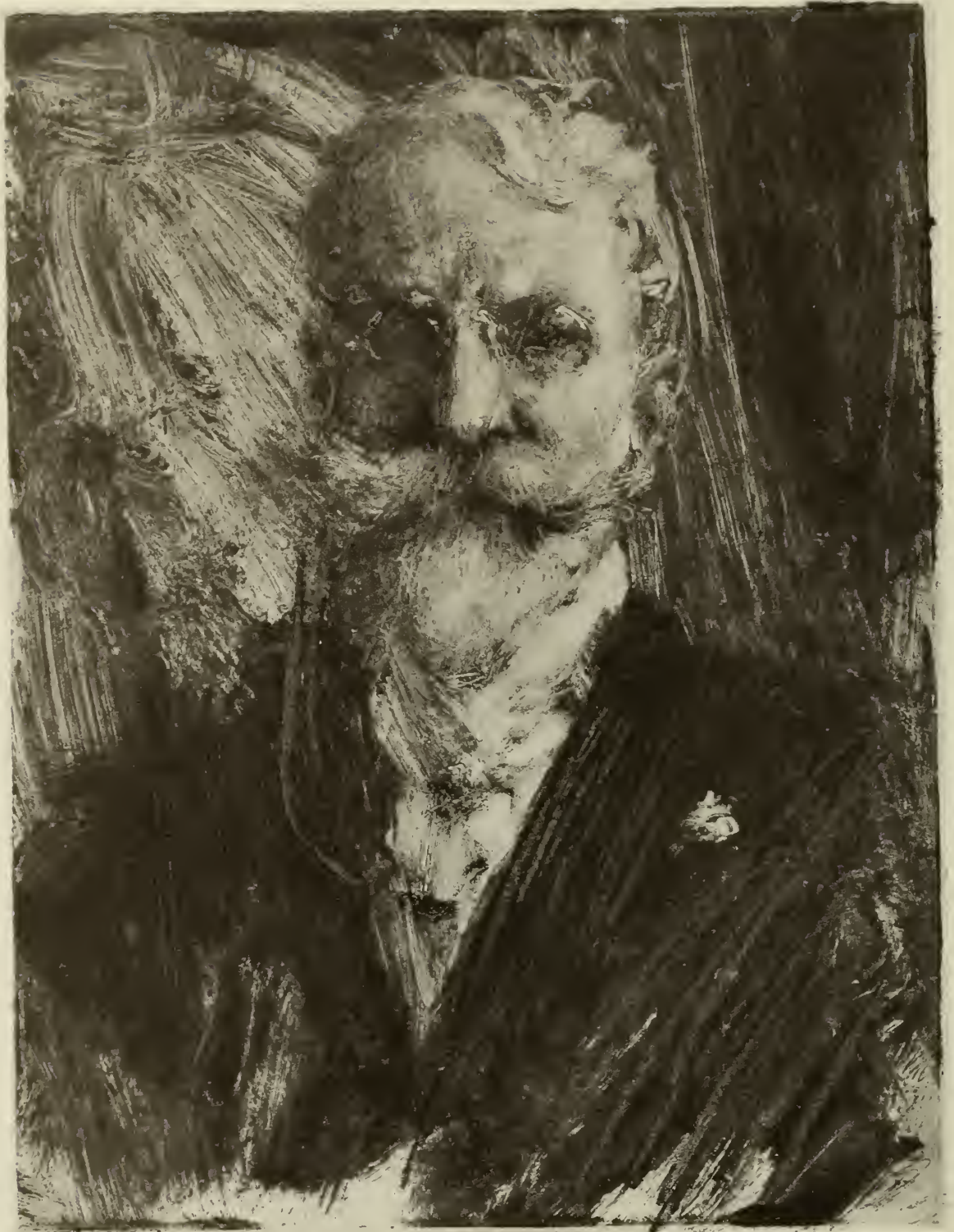
Jacques Villon

French, 1875-1963

92. *Norman Woman*, 1905

Color aquatint, 17.0 x 24.6 cm (6¾ x 9¾")

This early proof is printed in colors which differ from the final edition, which used blue for the wagon, light brown for the face, and grey for the cloak. Villon later went on to etch carefully constructed cubist subjects.



88. William Merritt Chase, *Self-Portrait*



93. John Sloan, *Connoisseurs of Prints*

Refs.: J. Auberty and C. Perusseaux, *Jacques Villon: Catalogue de son Oeuvre Gravé*, Paris 1951, no. 86; L. Goldschmidt, Inc., *A Collection of Graphic Work 1896-1910 . . . by Jacques Villon*, New York 1970, no. 50 (this impression).

Museum Purchase, Quinby Fund (1971.9)

John Sloan

American, 1871-1951

*93. *Connoisseurs of Prints*, 1905

Etching, 12.7 x 17.8 cm (5 x 7")

Born in Philadelphia and studying under Thomas Anschutz, Sloan moved to New York permanently in 1904. He became a close friend of Robert Henri and was a member of the group of younger painters known as "The Eight" or the "Ashcan School," who were known for their realistic views of urban life. The Mu-

seum of Art owns twenty paintings and a nearly complete collection of Sloan's graphic work. This print is a wry view of visitors to a print exhibition at the American Art Galleries, New York.

Ref.: Morse, no. 127.

Bequest of Mr. and Mrs. George Otis Hamlin (1961.69.65)

John Sloan

American, 1871-1951

94. *Turning Out the Light*, 1905

Etching, 12.7 x 17.8 cm (5 x 7")

This and the preceding print were part of a series of ten prints Sloan called "New York City Life." The light created by a single bulb in an interior is skillfully rendered by the artist in this intimate scene.

Ref.: Morse, no. 134, third state.

Bequest of Mr. and Mrs. George Otis Hamlin (1961.69.149)

John Marin

American, 1870-1953

95. *Bal Bullier, Paris, 1906*

Etching, 13.8 x 19.8 cm (5 $\frac{3}{8}$ x 7 $\frac{3}{4}$ "')

Influenced at first by the prints of Whistler, Marin soon developed a strong draughtsmanship which began breaking up visible forms into varied plays of structure and light, as in his famous watercolors and etchings of New York and Maine. Certain hints of his later linear freedom can be detected in this early subject.

Ref.: C. Zigrosser, *The Complete Etchings of John Marin*, Philadelphia 1969, no. 31.

Gift of Miss Susan Dwight Bliss (1963.326)

Käthe Kollwitz

German, 1867-1945

96. *Unemployment, 1909*

Etching and aquatint, 44.0 x 54.4 cm (17 $\frac{3}{8}$ x 21 $\frac{3}{8}$ "')

This powerful image is characteristic of Käthe Kollwitz's work, which depicted life among the poor and symbolic scenes of death, war, and revolution. She herself lost a son and grandson in wars. The strong contrasts in the figures of this etching and their placement directly in the picture plane both help to increase the impact.

Refs.: A. Klipstein, *Käthe Kollwitz: Verzeichnis des graphischen Werk*, Bern 1958, no. 100 VII; Museum of Art, University of Connecticut, *Käthe Kollwitz Prints and Drawings — The Landauer Collection*, Storrs 1968, no. 34, fig. 9.

Museum Purchase, Quinby Fund (1969.72)

Emil Nolde

German, 1867-1956

97. *Hamburg, Ship in Dock, 1910*

Etching and aquatint, 30.2 x 40.2 cm (11 $\frac{7}{8}$ x 15 $\frac{7}{8}$ "')

The oldest of the German Expressionist group of artists, Nolde spent much time on the isolated northern sea-coast of Germany. In 1910 he did a series of twenty-one etchings of ships in and around Hamburg harbor, re-

ducing his graphic elements to strong tonalities of clouds, waves, and movement.

Ref.: G. Schiefler and C. Mosel, *Emil Nolde: Das graphische Werk*, Cologne 1966, vol. 1, no. 13811.

Museum Purchase (1957.42)

Karl Schmidt-Rottluff

German, 1884-1976

*98. *Crucifixion, 1918*

Woodcut, 37.7 x 25.7 cm (14 $\frac{7}{8}$ x 10 $\frac{1}{8}$ "')

The Expressionists are particularly well known for their revival of the woodcut, which they used in a strikingly direct manner, cutting the block with quick strokes of the knife. They also admired the earlier forms of folk and so-called "primitive" art. The latter especially is reflected in this quite sculptural print.

Ref.: R. Schapire, *Karl Schmidt-Rottluffs graphisches Werk bis 1923*, Berlin 1924, no. 204.

Museum Purchase, Art Objects Fund (1968.1)

Paul Klee

Swiss, 1879-1940

99. *An Angel Serves a Small Breakfast (Angel of Fulfillment), 1920*

Lithograph, 20.1 x 14.4 cm (7 $\frac{7}{8}$ x 5 $\frac{5}{8}$ "')

A member of the influential Bauhaus school in Weimar, Klee became involved in geometric abstractions and the psychological study of creativity. He used a deceptively childlike draughtsmanship in many of his works.

Refs.: J. T. Soby, *The Prints of Paul Klee*, New York 1947, no. 23; E. W. Kornfeld, *Verzeichnis des graphischen Werkes von Paul Klee*, Bern 1963, no. 791 [uncolored].

Museum Purchase, Quinby Fund (1969.74)

Lyonel Feininger

American, 1871-1956

100. *Steamer, 1920*

Woodcut, 8.2 x 11.8 cm (3 $\frac{1}{4}$ x 4 $\frac{3}{8}$ "')

Another member of the Bauhaus (see no. 99, 106), Feininger explored abstraction through a breakup of forms. This small woodcut was one of several he used as a personal letterhead.

Ref.: L. E. Prasse, *Lyonel Feininger: A Definitive Catalogue of his Graphic Work*, Cleveland 1972, p. 212, no. W218.

Museum Purchase, Baxter and Hamlin Funds (1971.8)

Ernest Haskell

American, 1876-1925

101. *The Mirror of the Goddess*, 1920

Etching, 22.8 x 30.3 cm (9 x 12")

Achieving early fame as an illustrator and poster designer, Haskell went on to devote himself largely to printmaking, particularly etchings and drypoints. His

prints are technically accomplished, as in this minutely rendered landscape done in California. The Museum of Art owns an extensive collection of Haskell's work, including paintings and drawings.

Ref.: Bowdoin College Museum of Art, *Ernest Haskell (1876-1925): A Retrospective Exhibition*, Brunswick 1976, no. 48.

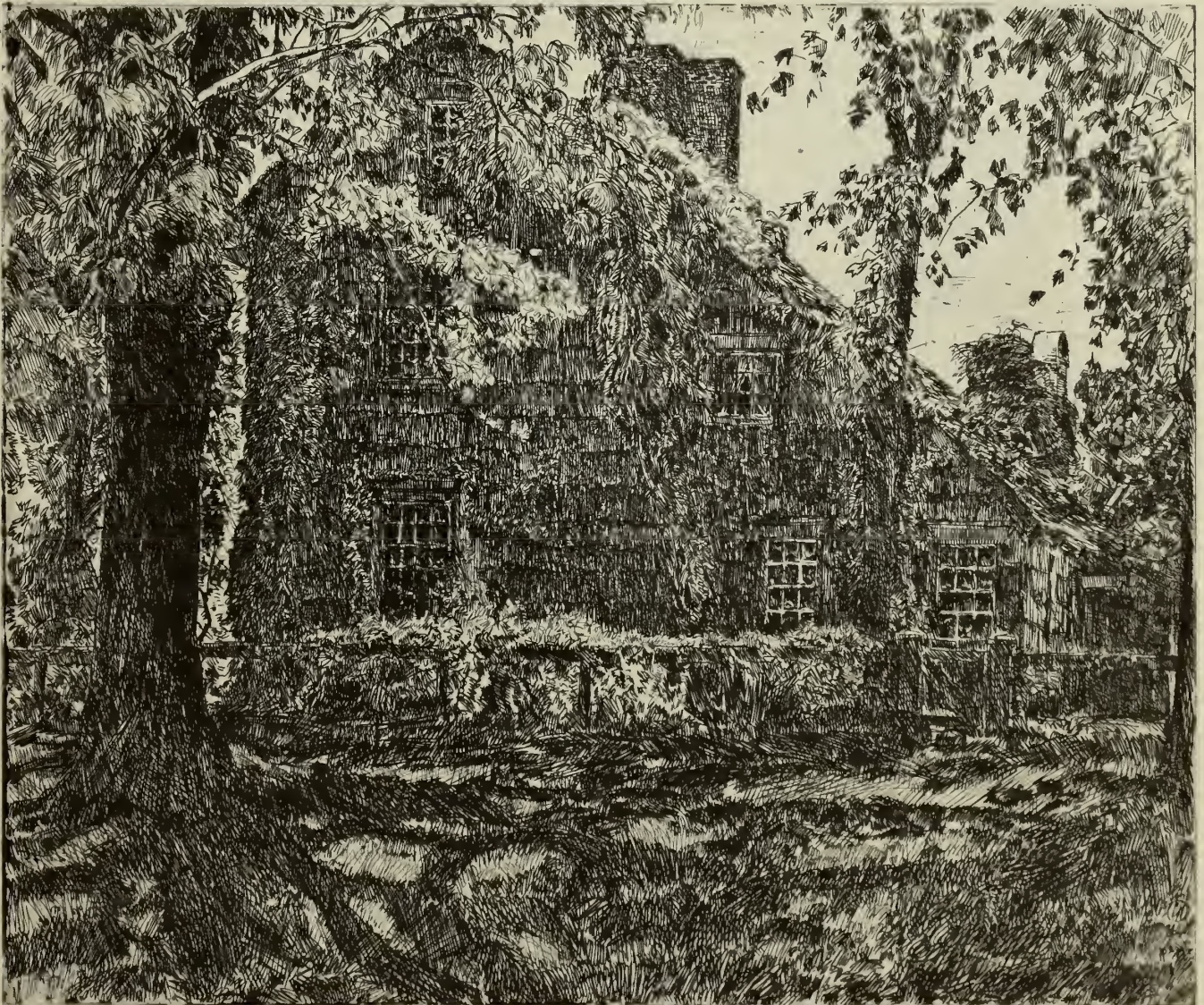
Bequest of Ernest Haskell, Jr. (1974.20.57)

Childe Hassam

American, 1859-1935

*102. *Home Sweet Home Cottage, Easthampton*, 1921

Etching, 25.2 x 30.1 cm (9⁷/₈ x 11⁷/₈")



102. Childe Hassam, *Home Sweet Home Cottage, Easthampton*

Hassam was perhaps the best known of the American Impressionists. With its surface broken into flickers of light, this print creates a particularly impressionistic effect of sunlight filtering through leaves. The Museum of Art owns thirty-two of Hassam's prints.

Ref.: R. Cortisoz, *Catalogue of the Etchings and Drypoints of Childe Hassam*, New York and London 1925, no. 174.

Gift of Charles A. Coffin (1923.83)

Arthur Bowen Davies

American, 1862-1928

103. *Angled Beauty*, 1921

Etching and aquatint, 19.9 x 30.1 cm (7¾ x 11⅞")

One of the organizers of the Armory Show of 1913 in New York, Davies was a pioneer in studying and promoting avant-garde European art in America. His prints are complex mixtures of technique, which he uses to achieve subtle tonalities.

Ref.: F. N. Price, *The Etchings and Lithographs of Arthur B. Davies*, New York 1929, no. 32.

Gift of Miss Susan Dwight Bliss (1963.396)

Edward Hopper

American, 1882-1967

104. *The Railroad*, 1922

Etching, 19.8 x 24.9 cm (7⅞ x 9¾")

During the 1920s, Hopper studied the quiet American landscape and the often lonely lives of individuals in carefully drawn, realistic images. He especially sought the whitest paper and the blackest inks to print his stark etchings.

Refs.: C. Zigrosser, "The Etchings of Edward Hopper," in *Prints — Thirteen Illustrated Essays*, London 1962, p. 169, no. 24; F. Eichenberg, *The Art of the Print*, New York 1976, p. 260, fig. 377-8.

Gift of Miss Susan Dwight Bliss (1963.294)

Joseph Pennell

American, 1857-1926

105. *Brooklyn Bridge at Night*, 1922

Aquatint, 18.8 x 22.6 cm (7⅞ x 8⅞")

Pennell was a well-known writer and critic on the graphic arts, in addition to being a most active print-

maker (over 1500 prints). This striking image of New York at night is achieved entirely with aquatint, selectively applied with a brush on an open plate. This impression is printed with a heavy film of ink left on the plate surface and carefully manipulated.

Ref.: L. A. Weurth, *Catalogue of the Etchings of Joseph Pennell*, Boston 1928, no. 790.

Gift of Miss Susan Dwight Bliss (1963.371)

Wassily Kandinsky

Russian, 1866-1944

*106. *Small Worlds XII*, 1922

Drypoint, 23.7 x 19.7 cm (9⅜ x 7¾")

Kandinsky came to the Bauhaus in 1922, issuing the portfolio of twelve *Small Worlds* the same year. After producing memorable naturalistic woodcuts, he was influenced by the Russian Constructivists and turned to carefully arranging geometrical forms on his plates.

Refs.: H. K. Roethel, *Kandinsky: Das graphische Werk*, Cologne 1970, no. 175; H. K. Roethel, *The Graphic Work of Kandinsky*, [New York] 1973, no. 57.

Museum Purchase (1958.46)

Max Beckmann

German, 1884-1950

107. *Portrait of Mrs. H. M. (Naila)*, 1923

Woodcut, 34.8 x 32.7 cm (13¾ x 12⅞")

Another of the German Expressionist artists represented in the collection, Beckmann was a skilled portraitist, as revealed here.

Ref.: K. Gallwitz, *Max Beckmann: Die Druckgraphik*, Karlsruhe 1962, no. 252b.

Museum Purchase (1957.95)

Erich Heckel

German, 1883-1970

108. *Fjord Landscape*, 1924

Drypoint and aquatint, 25.7 x 35.2 cm (10⅞ x 13⅞")

Along with Kirchner and Schmidt-Rottluff (see no. 98), Heckel founded in 1905 *Die Brücke* (The Bridge), the first association of Expressionist artists. Although best known for his powerful woodcut portraits, this clear



106. Wassily Kandinsky, *Small Worlds XII*

landscape presents an equally telling view of his graphic style.

Ref.: A. and W-D. Dube, *Erich Heckel: Das graphische Werk*, New York 1964-5, vol. II, etching no. 158II.

Museum Purchase (1957.40)

Ernst Barlach

German, 1870-1938

109. *Jacob's Dream*, 1927

Woodcut, 26.0 x 35.9 cm (10¼ x 14½")

Although connected with the Expressionists, Barlach was much more of an individualist, developing his somewhat mystical visions in prints and sculpture. He illustrated many books; this print comes from a portfolio of nine woodcuts for Johann Schiller's *Ode to Joy (An Die Freude)*.

Refs.: F. Schult, *Ernst Barlach: Das graphische Werk*, Hamburg [1958], p. 164, no. 275; O. P. Reed, Jr., *The Robert Gore Rifkind Collection — German Expressionist Art*, Los Angeles 1977, p. 180-1, no. 237B; Garvey, *The Artist and the Book*, no. 10.

Museum Purchase (1957.98)

Pablo Picasso

Spanish, 1881-1973

110. *Two Sculptors in Front of a Statue*, 1931

Etching, 22.2 x 31.3 cm (8¾ x 12¾")

Picasso often treated the artist in relation to his subject or finished work of art — a portrayal of the creative process. This etching is one of one hundred, known as the Volland Suite, done over a period of five years for the famous Paris art dealer, Ambroise Volland. The artist here achieves his purpose using only a minimum of outlines.

Refs.: Geiser, no. 207; Los Angeles County Museum, no. 82.

Museum Purchase (1959.28)

John Steuart Curry

American, 1897-1946

111. *The Tornado*, 1932

Lithograph, 25.4 x 35.8 cm (10 x 14½")

Curry is a representative of the midwestern American school of artists known as the Regionalists, which also

included Thomas Hart Benton. They took their subject matter directly from daily, particularly rural, life and folklore.

Ref.: S. Cole, Jr., *The Lithographs of John Steuart Curry: A Catalogue Raisonné*, New York 1976, no. 15.

Museum Purchase Baxter Fund (1957.105)

Marsden Hartley

American, 1877-1943

112. #6 *Waxenstein*, 1933

Lithograph, 31.9 x 26.0 cm (12½ x 10¼")

Born in Lewiston [Maine], Hartley was an important force in avant-garde American painting in the early twentieth century. This lithograph reveals his forceful draughtsmanship, derived from Cezanne and later cubism.

Gift of Mr. Lea A. Reiber '21 in Memory of John G. Young (1966.18)

Martin Lewis

American, 1881-1962

113. *Tree, Manhattan*

Drypoint and etching, 32.6 x 25.2 cm (12¾ x 9¾")

Lewis was a well-known American printmaker during the 20s and 30s whose work centered almost exclusively on New York City. He often depicted the effects of light and shadow, particularly in night scenes such as this one, which shows several different light sources.

Gift of Miss Susan Dwight Bliss (1963.318)

Reginald Marsh

American, 1898-1954

114. *Switch Engines, Erie Yards, Jersey City*, 1948

Lithograph, 22.9 x 33.9 (9 x 13¾")

A student of Sloan and Luks, Marsh continued their modes of social observation in scenes of city life such as this.

Ref.: N. Sasowsky, *The Prints of Reginald Marsh*, New York 1976, no. 30.

Museum Purchase, Baxter Fund (1957.103)

Henri Matisse

French, 1869-1954

115. *Portrait*, 1950

Color lithograph, 35.7 x 24.2 cm (14 x 9½")

Matisse initially became famous as a member of the Fauves (Wild Beasts), who shocked the art world in 1905 with their distorted visions and wild colors. He created a substantial body of work, dominated by its consummate draughtsmanship and decorative color. This print comes from one of several books he illustrated — Charles d'Orleans, *Poèmes*, which also reproduces the artist's calligraphed text.

Refs.: W. S. Lieberman, *Matisse: Fifty Years of his Graphic Work*, New York 1956, p. 29, 146-7; Garvey, *The Artist and the Book*, no. 202.

Museum Purchase (1957.92)

Charles Ephraim Burchfield

American, 1893-1967

116. *Summer Benediction*, 1953

Lithograph, 30.6 x 23.0 cm (12 x 9")

Burchfield was an imaginative and distinctive painter and colorist, thoroughly absorbed by the varied moods of nature. This is one of his very few prints, all of which were executed late in his career.

Ref.: K. F. Beall, *American Prints in the Library of Congress*, Baltimore and London 1970, p. 89, Burchfield no. 1.

Museum Purchase, Baxter Fund (1957.96)

Leonard Baskin

American, b. 1922

117. *Torment*, 1958

Woodcut, 78.9 x 58.5 cm (31 x 23")

In the 1950s, Baskin executed a number of monumental woodcuts (some are six feet high) which are essentially symbolic portraits. Apparent in these important images are his study of earlier graphic art and use of an anatomical presentation. Baskin has been a strong voice for humanist art, expressed in many facets of his career, which include making sculpture, printing books, and collecting works of art.

Refs.: Bowdoin College Museum of Art, *Leonard Baskin*, Brunswick 1962, Prints, no. 7 (this impression); *Baskin — Sculpture, Drawings, and Prints*, New York 1970, no. 114.

Museum Purchase (1960.56)

Joan Miró

Spanish, b. 1893

118. *Untitled*, 1959

Etching, hand-colored, 9.7 x 15.1 cm (3¾ x 5⅞")

A popular and productive printmaker, Miró has evolved a brightly colored abstract medium from his Surrealist beginnings. This simply formed and subtly etched print is enhanced with a few touches of hand-applied watercolor. It was originally an illustration for a small book of poems by René Char, *Nous Avons*.

Refs.: Paris, Musée d'Art Moderne, *Miró — l'Oeuvre Graphique*, Paris 1974, p. 112, no. 438; Garvey, *The Artist and the Book*, no. 210.

Museum Purchase (1960.57)

Thomas Browne Cornell

American, b. 1935

119. *The Monkey*, 1959

Printed book with etchings, page size 33.5 x 25.5 cm (13¼ x 10")

Cornell has been a student of Baskin (no. 117) and currently teaches at Bowdoin. His fine draughtsmanship imparts a disturbingly strong spirit into these ten portrait studies of a monkey's head. This book is in a tradition revived in this century, particularly in France, of artists producing illustrated books.

Museum Purchase (1963.3)

Michael Mazur

American, b. 1935

120. *Closed Ward #9 (The Occupant)*, 1962

Etching and aquatint, 60.4 x 44.8 cm (23¾ x 17⅞")

Inspired by numerous visits to a mental hospital, this strong, haunting presence is one from a series of large prints. Mazur is a versatile graphic artist, working in charcoal, pastel, etching, and recently in a growing number of monotypes.

Ref.: Brockton Art Center — Fuller Memorial, *Michael Mazur — Vision of a Draughtsman*, Brockton [Mass.] 1976, no. 20.

Museum Purchase (1968.129)

Friedrich Meckseper

German, b. 1936

121. *Sun-Dial*, 1965

Drypoint and color aquatint, 39.1 x 49.4 cm (15³/₈ x 19¹/₂"

Meckseper is one of a number of post-war German artists (including Wunderlich, no. 122) who reveal a slightly sardonic Surrealism.

Ref.: R. Schmücking, *Meckseper — Werkverzeichnis der Radierungen 1956-1975*, Braunschweig 1975, no. 70.

Museum Purchase, Chase Fund (1967.41)

Paul Wunderlich

German, b. 1927

122. *Innocent?*, 1966

Color lithograph, 31.1 x 46.3 cm (12¹/₄ x 18¹/₄"

Wunderlich is well known for his technically accomplished lithographs, in which he develops symbolic portraits from amorphous biological forms. This somewhat more realistic portrait could possibly be of the artist himself.

Ref.: D. Brusberg, *Paul Wunderlich: Werkverzeichnis der Lithographien von 1949-1971*, Berlin [1971], no. 233.

Museum Purchase, Baxter and Art Objects Funds (1968.18)

Robert Indiana

American, b. 1928

123. *ART*

Screenprint, image size 29.7 x 29.8 cm (11³/₄ x 11³/₄"

Serigraphy, or screenprinting, has become a popular medium in recent times. It is characterized by flat, even fields of color and sharp edges. Indiana works almost exclusively in screenprint, utilizing numerals and words as his most common motifs.

Museum Purchase (1973.27)

Richard Estes

American, b. 1936

124. *Seagram Building*, 1972

Screenprint, 35.5 x 54.0 cm (14 x 21¹/₄"

In this technically virtuoso screenprint printed in several different colors, Estes has rendered a cool "super-

realist" version of a small urban landscape. His restricted composition of a classically severe facade (Mies Van der Rohe designed the building) becomes a stimulating pattern of colors and reflections.

Anonymous Loan (Promised Gift)

Jasper Johns

American, b. 1930

125. *Untitled I (Hatching)*, 1976

Color etching and aquatint, 33.0 x 49.2 cm (13 x 19³/₈"

One of the most important of contemporary graphic artists, Johns has generally produced groups of prints, developing themes first explored in paintings. This composition derives from his *Corpse and Mirror* series; it is printed from four plates — red, yellow, blue, and white. The different levels, scales, and colors which evolve are striking.

Ref.: R. S. Field, *Jasper Johns: Prints 1970-1977*, Middletown [Conn.] 1978, no. 213 and p. 50.

Anonymous Loan (Promised Gift)

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GLOSSARY

Aquatint: A method of etching emphasizing tone rather than line. A porous ground of rosin powder is dusted onto the plate and affixed with heat. When the plate is immersed in an acid bath, the acid bites all of the tiny areas between the particles of ground. The tiny crevices that result print as tonal areas.

Collector's Marks: Small monograms or stamped insignia affixed to prints or drawings by collectors or museums to identify ownership of a particular sheet. The chief reference for such marks is Lugt (see Bibliography).

Drypoint: An image is created by scratching with a hard needle directly into a metal plate. The needle displaces metal which forms a ridge, called "burr," on either side of the incised line. This burr retains printing ink in addition to the incised lines and creates a rich, velvety, fuzzy line. Fewer impressions can be made from a drypoint than from an etching or engraving as the burr wears down quickly.

Edition: The number of impressions made from one plate or block at one time, as limited by the artist or publisher. In this century, editions usually have been numbered in sequence, so that 5/10 would indicate the fifth print of an edition of ten.

Engraving: In an engraving, the image is cut directly into the plate with gouges or burins. The tool is pushed through the metal, removing it to expose a sharp, clear line. The width of the line varies according to the pressure applied to the burin.

Etching: An intaglio process in which lines are formed by the corrosive action of acid. A plate is covered with an acid-resistant wax or varnish ground. The drawing is made into the ground with an etching needle, exposing the bare metal. The plate is then immersed in an acid bath, which corrodes or "bites" the exposed metal, leaving grooves that retain ink for printing.

Impression: Any specific printed image, usually on a sheet of paper. There can be several impressions made from a single plate.

Intaglio: Any printmaking process in which the image to be printed is incised below the surface of the plate. Ink is applied to the entire plate and the surface is then

wiped clean. The ink remains in the crevices and, under the extreme weight of a press, the ink will be transferred to the paper. Intaglio techniques include engraving, etching, aquatint, drypoint, and mezzotint. They are often used in combination.

Linoleum Cut: A relief print cut with tools similar to those used for woodcut. The surface of linoleum is smooth and pliable; the effect is comparable to that of a woodcut, but without the texture of woodgrain.

Lithography: Lithography is based upon the aversion of water to oil. The image is drawn on a treated stone or metal plate with a greasy crayon or ink. The image is chemically “fixed” to prevent the grease from spreading. The stone is coated with water and then with printing ink, which is repelled by the damp surface and adheres only to the treated image. A variation, the lithotint, is created with an oily wash (tusche), creating tonal effects similar to watercolor.

Mezzotint: A metal plate is roughened up with sharp-toothed “rockers”; the roughness retains the ink and the plate will print a deep black. Lighter or white areas are created by burnishing the rougher surface. Unlike other intaglio processes, the mezzotint is most often worked from dark to light.

Monotype (Monoprint): A print made by applying ink or paint to a flat surface, on which paper is pressed to take the impression. Only one impression may be made at a time, for there is no fixed image on the printing surface.

Planographic: Any printmaking method in which the printing surface is flat, rather than incised as in intaglio, or raised as in relief. Planographic techniques include lithography and monotype.

Plate: The surface from which an impression of a print is made; often the edge of the plate leaves an indentation in the paper which is referred to as the plate mark. The term is also used to denote illustrations in a book.

Print: An impression, proof, or printed image taken from a fixed image in a plate or block, usually on a sheet of paper.

Proof, or Artist's Proof: An impression taken from a plate which is not included in an edition. Proofs are usually made for the artist's own use.

Relief: Any printmaking method in which the area to be printed is in relief, either by cutting away the areas not to be printed or by building up the image area. Ink is then applied to the raised surfaces and an impression is made by exerting pressure. Relief techniques include woodcut, wood engraving, and linoleum cut.

Serigraphy (Silk Screen): Serigraphy is a printmaking method in which the image for the print is determined by stencils. A paper, plastic, or glue stencil is placed on a piece of fine mesh silk. The stencil blocks out the ink as a rubber scraper, drawn across the surface, pushes the ink through the fabric onto the printing paper.

State: A stage in the process of a print. Any change in the printed image is a different state.

Stipple: An intaglio medium whereby an effect of subtly graduated tonality is created by either etching or engraving tiny dots or flicks into the plate.

Watermark: A translucent image in a sheet of paper which has been impressed with a wire design attached to the screen during the manufacturing process. They usually are identification marks for the manufacturer.

Woodcut: A relief technique in which the line or shapes of the image are created by cutting away the areas around them, leaving the image on the raised surface. The wood is cut on the straight grain, with knives or gouges.

Wood Engraving: A relief technique similar to woodcut, except that the block is cut on the endgrain, which provides a harder surface than the straight grain. The tools used are similar to metal engraving, and can produce fine lines.

KERRY O'BRIEN

