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Arthur Heintzelman (1891-1965)

La Salle University Art Museum

Brother Daniel Burke FSC

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Arthur Heintzelman

Arthur Heintzelman

(1891 - 1965)

**A Selection of Prints from
The Collection of Donald E. Smith**

**March 15th - May 8th, 1988
La Salle University Art Museum**

**This exhibition is supported by a grant from
Manufacturers Hanover Financial Services.**

Arthur William Heintzelman was born in Newark in 1892 and, at the age of fourteen, entered the Rhode Island School of Design to pursue what was to become a distinguished career in art. After further study, especially of the paintings of the Old Masters in European museums, he returned to join the faculty of the Detroit School of Design, and four years later, that of his alma mater. His first specialization was in portrait painting, but in 1916 his interest switched to etching and drypoint—again, however, with portraits. In 1921 Heintzelman returned to France, where he resided until 1935 and had great success. He was elected quite early to the Société des Beaux Arts, later to the Royal Academy of Art in London and to the National Academy of Art in this country. In 1941, several years after he returned to the United States, he became the first Curator of Prints at the Boston Public Library while continuing his own work in etching. He edited a number of catalogues and lectured widely on the

graphic arts. He died at his home in Rockport, Massachusetts in 1965.

Heintzelman's reputation is not as strong now as it was earlier in this country and Europe nor as widespread as the skill of his work deserves. We are happy, then, to present a small selection of his work through the kindness of collector and dealer Donald E. Smith of Washington, D.C. The emphasis in this selection is on Heintzelman's portraits of the elderly—strong and direct interpretations of men and women from the cafés of Paris or the farms of New England and the Pennsylvania Dutch country. There are also a few portraits of children, Italian peasants and craftsmen, and several religious subjects, particularly of Calvary. In much of his work, one senses the tradition of Rembrandt, the artist looking with compassion on his subjects and rendering their complicated and tangled humanity with strong draftsmanship and with a subtle interplay of dark and light tones. This feeling is especially true of Heintzelman's representations of the elderly and, perhaps, more true of his earlier than his later work. But his work in general deserves more attention than it has had in recent years, and we are happy here to help make it better known.

Daniel Burke, F.S.C.
Director

EXHIBITION CHECKLIST

G = Guiot, Marcel, *Arthur William Heintzelman*. . .
Aquafortiste
2 volumes (Paris, 1928)

PCQ = Arthur W. Heintzelman. "Checklist of
Prints," *Print Collector's Quarterly* 24 (1937): 423-
440

Unless otherwise noted, all of the works are lent
by Donald E. Smith Fine Arts, Washington, D.C.

Print Study Room:

- 1 *The Rabbi* 1915
 Etching
 G. 1

- 2 *The Violinist* 1917
 Etching (1st state)
 G. 25

3. *Arab Head* 1917
 Etching
 G. 21

- 4 *The Walrus* 1919
Etching
G. 61

- 5 *Montmartrois Café* 1925
Etching (1st state)
G. 108

- 6 *Studies of the Poet* 1925
Etching
G. 103

- 7 *Five Studies* 1925
Etching
G. 104

- 8 *Fredie of the "Le Lapin Agile" Café* 1922
Etching
G. 78

- 9 *Three Score and Ten* 1919
Etching
G. 62



10 *Crucifix* (large plate) 1924
Drypoint (2nd state)
G. 93

11 *The Three Marys* 1925
Drypoint (1st state)
G. 106

12 *Golgotha* 1925
Etching (One of ten proofs)
G. 107

- 13 *Mater Dolorosa* 1925
Drypoint (1st state)
G. 105

- 14 *Mater Dolorosa* 1925
Drypoint (2nd state)
G. 105

- 15 *The Medusa* 1929
Drypoint
PCQ PC 137

- 16 *A Sleeping Peasant* 1926
Drypoint
G. 121

17. *Sculptor in Pisa* 1926
Etching
G. 109

- 18 *In the Twilight* 1919
Etching
G. 51

- 19 *A Donkey Cart in Montmartre* 1923
Etching
G. 88
- 20 *Swiss Grandmother* 1927
Etching
G. 125
- 21 *Study for Old Amishman* 1944
Sanguine Conte Crayon
- 22 *Strolling Musician* 1925
Red chalk drawing
study for print
- 23 *Prelude* 1926
Etching (Trial proof)
G. 112
- 24 *Edward, Montmartre Musician* 1923
Etching
G. 81
- 25 *Beggar, Carrara, Italy* 1927
Etching
G. 129

26 *Albert Schweitzer* 1950
Etching

27 *The Shawl* 1923
Etching
La Salle University Art Museum
Purchased with funds donated by
The La Salle College Guild, 1984

HALL CASES:

CASE I

28 *The Wine Grower* 1933
Etching
La Salle University Art Museum
Purchased with funds donated by
Albert J. Crawford, Esq.

29 *Basque Fisherman* 1927
Drypoint
G. 128

30 *Head Study* 1918
Etching
G. 42



- 31 *The Daughter of Marbrier, Carrara, Italy* 1927
Drypoint
G. 127
- 32 *Old Man Thinking* 1917
Etching
G. 23
- 33 *The Worker* 1924
Etching
G. 94

34 *Lancaster Country Farmer* 1946
Drypoint (Artist's proof)
La Salle University Art Museum

35 *Market Woman* 1915
Etching
G. 3

36 *Country Blacksmith* 1918
Etching
G. 41

CASE IV

37 *The Ascension* 1929
Drypoint
PCQ 147

38 *Little Head, No. 5*
Etching
PCQ 194

39 *Study For Three Apostles*
Etching
PCQ 181