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FROM LINE TO TONE

SELECTED
PRINTS FROM

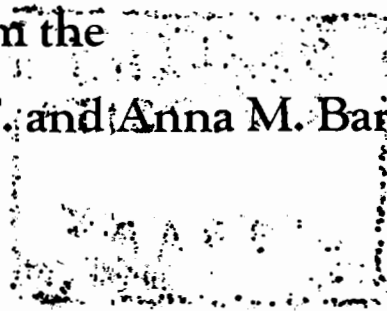
THE COLLECTION OF CARL F. AND ANNA M. BARNES, JR.



Meadow Brook Art Gallery, Oakland University, Rochester, MI 48063
January 15 through February 11, 1984

FROM LINE TO TONE

Selected Prints From the
Collection of Carl F. and Anna M. Barnes, Jr.



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Forwards

In the prominence of the arts at Oakland University, the College of Arts and Sciences finds a challenge and an opportunity: to support the arts with programs of academic distinction which will delight and instruct a broad audience of students, faculty and members of regional communities. This exhibition of prints—organized by Carl F. Barnes, Jr., Professor of Art History and Archaeology and Director of Oakland's Center for the Arts—is a promising step toward meeting this challenge and seizing the opportunity afforded by the availability of the Carl F. and Anna M. Barnes, Jr. Collection. *From Line to Tone* is a public demonstration of our desire to provide a lively, learned and engaging context for the arts at Oakland University.

Let me take this opportunity to congratulate the exhibition's organizers on an excellent piece of work and to wish its audience enjoyable and rewarding viewing.

Brian P. Copenhaver, Dean
College of Arts and Sciences

Students of art history face the dilemma of working in two closely related yet methodologically distinct disciplines, "art history" and art historical "connoisseurship." Traditional art historical scholarship ("systematized knowledge . . . exhibiting accuracy, critical ability and thoroughness") of iconographies and styles can be learned from slides or from photographic reproductions. But understanding the creative process and the essence of beauty in works of art is not scholarship, it is connoisseurship ("keen discrimination in some field, especially in the fine arts or in matters of aesthetic taste").

The connoisseur's aesthetic judgment is acquired not by classroom research but by examining original works of art in detail. Connoisseurs haunt museums and art galleries, not slide libraries. The connoisseur usually is to some degree a collector, one who has learned much the hard way through success and failure in auction rooms and commercial art galleries.

Because of the different emphases—both of which are in fact prerequisites to the true appreciation of art—the traditional art historical scholar and the connoisseur occasionally speak of one another in less than complimentary terms and often never meet. This exhibition is, therefore, a welcomed opportunity at Oakland University for its students to learn art historical methodology and connoisseurship through detailed study of original fine prints under the guidance of a disciplined scholar-connoisseur, Professor Carl F. Barnes, Jr., who knows first hand the joys and pains of collecting.

We are fortunate to have Carl F. and Anna M. Barnes, Jr. at Oakland University to share their collection and their knowledge with students and with the public.

Kiichi Usui, Curator
Meadow Brook Art Gallery

Preface

The sixty-four prints in this exhibition are displayed to provide insight into the development of printmaking in the western world from purely linear cutting in the late 15th century to mechanical color printing in the late 19th century. While it would be an oversimplification, the entire technical history of western printmaking might be said to have been an evolution from line to tone—a consideration which provided the title of this exhibition. However, since technique alone is of interest mainly to printmakers, the prints exhibited here have been selected and arranged to demonstrate the development of style and iconography as well as techniques in western printmaking.

This exhibition is divided into eleven “sections” as a way of grouping common themes or topics, but it should be understood that a given print can represent several topics simultaneously. For example, Richard Parkes Bonington’s *Tour du Gros Horloge, Evreux* (Item 30) is technically one of the finest lithographs ever printed and an exquisitely beautiful and prime example of the romanticism of the early 19th century. The “sections” of this exhibition are:

From Text to Illustration

Renaissance Woodcut and Engraving

The Great Age of Etching: Technique

The Great Age of Etching: Mythology

The Great Age of Etching:
Classical Sites and Monuments

The Great Age of Etching: Portraits

Early 19th-Century Romanticism

19th-Century Social Commentary

From Black and White to Color
In 19th-Century Lithography

The Revival of Etching in the Late 19th Century

Forward to the Past in the 20th Century

We hope the prints we have selected will serve the educational intent of this exhibition, as well as prove to be aesthetically rewarding to those who see them. There admittedly are serious lacunae in our collection, and therefore in this exhibition, for several reasons. Our interest in prints is recent—we bought our first print, an etching by John Sell Cotman since given to a friend, only in May 1981—and grew out of a study of archaeological illustration before the 1880s and the advent of photogravure reproduction. During our early days of collecting prints, we concentrated on a narrow range of basically topographic subjects. Once we discovered the more general appeal and beauty of the graphic arts, our interests broad-

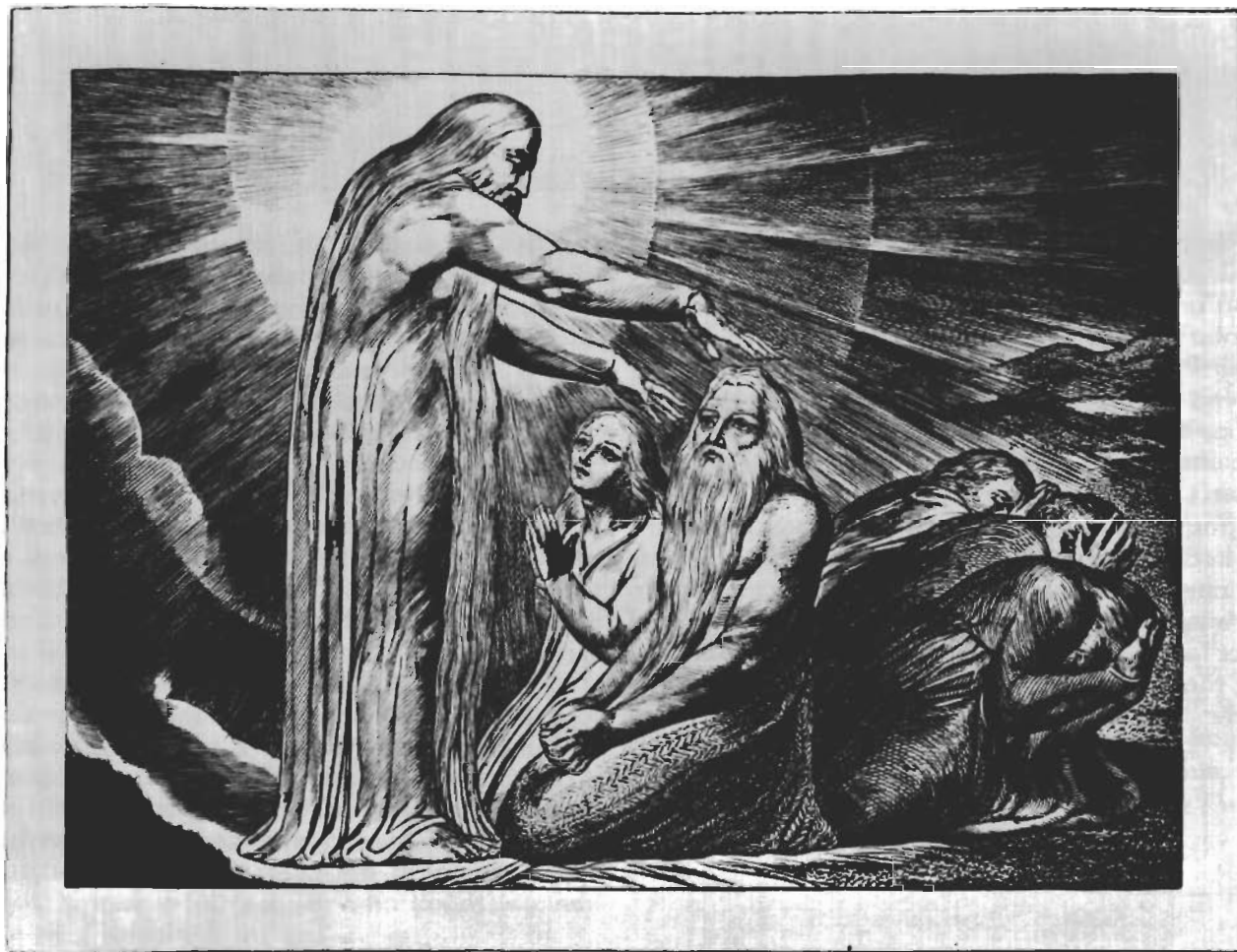
ened: people became more fascinating than buildings; style more absorbing than technique. That said, it remains true that we are mainly interested in prints in which there is an identifiable subject matter and a discernable degree of craftsmanship. This exhibition reflects these biases. Finally, lacunae exist because it has not been possible to find affordable, high-quality prints by certain of the great masters, most notably Francisco Goya, Lucas van Leyden, Marcantonio Raimondi, and Rembrandt van Rijn. Understanding and collecting fine Japanese *Ukiyo-e* woodblock prints requires special taste and knowledge, and such prints do not at this time form part of our collection.

Our collection was formed, and continues to be formed, as a teaching collection—one from which we can learn as well as one to be employed in courses we teach at Oakland University. This being the case, it was natural to make our collection itself the basis of an academic course. In 1982 Mr. Kiichi Usui, Curator of the Meadow Brook Art Gallery, agreed to hold this exhibition of our prints and to publish a catalog prepared under our supervision by advanced undergraduate art history students at Oakland University. This catalog is the result of the work of the following students enrolled in AH 490—*Problems in the Graphic Arts* during the Fall 1983 semester:

Jacqueline A. Barnett
Wesley P. Hanks
Alan R. McMann
Thomas J. Primeau
Jo M. Ragona
Carmella A. Sciamanna
Carole L. Ward
Kristina M. Wilson

In addition to the entries these students and we prepared (the initials of the author appear at the end of each entry), Alan R. McMann researched and wrote the section From Black and White to Color in 19th-Century Lithography in partial satisfaction of the requirements for graduation of The Honors College of the College of Arts and Sciences. It had been our intention to publish full catalog entries for each print, including the artist’s biography, critical bibliography, and the like. Limitations of space and funding precluded this. So that the students’ work may be shared with others, a multilith publication of their scholarly research has been printed in a limited edition and placed in the university library and in the John C. Galloway Reading Room in the Department of Art and Art History at Oakland University.

We wish to thank Mr. Usui for his cooperation throughout this project. Dr. Brian P. Copenhaver, Dean of the College of Arts and Sciences, supported this project in many ways, including contributing to the cost of this catalog, and making an Apple IIe personal computer and



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word-processing software available to the students for preparing their entries. In this course "real" art and "hands-on" technology came together in a way all too rare in undergraduate instructional programs in art history. Dr. John B. Cameron, Chairman of the Department of Art and Art History, recognizing the uniqueness of this course at Oakland, made a departmental contribution to help cover the cost of this catalog. We thank Dr. Cameron, Dean Copenhaver, and Mr. Usui most sincerely.

There are six other individuals who deserve special thanks. In forming our collection, we have been guided by Barbara Davidson of Mercer Island, Washington, and by Arnold Klein of Royal Oak, Michigan. Ms. Davidson and Mr. Klein are both dealers in fine prints, but it is as teachers, not as dealers, that we acknowledge their special friendship and generosity. Each has loaned supplemental instructional materials seen in this exhibition. A very special debt of gratitude is due to Mr. Klein for permitting research on the history and techniques of the graphic arts to be carried out in his extensive personal library. Dr. Marilyn F. Symmes, Associate Curator in the Department of Graphic Arts at the Detroit Institute of Arts, was especially helpful to the students who used the graphics arts library of that institution. The engraving burins were loaned to us by Robert and Martha Seamans of Ocean

View, Delaware. Our friend and colleague, Dr. Janice G. Schimmelman, Assistant Professor of Art History at Oakland University, generously gave time and expertise in proof-reading, a tedious but essential task for which we are profoundly grateful. Finally, we thank the students who did so much of the work on this catalog.

All photography for this catalog and for this exhibition was carried out by Kurt W. Jung and Thomas J. Primeau. All prints in this exhibition except Item 6 and Item 38 were mounted, matted and framed by us.

Carl F. and Anna M. Barnes, Jr.
Oakland University
15 January 1984

From Text to Illustration

The four items exhibited here symbolize in a visual sense the evolution from the purely utilitarian, undecorated and unillustrated text of a manuscript of the early 15th century to a printed book of the late 15th century in which illustration is related to and dominates text. These four items symbolize rather than demonstrate this evolution, for the development was not a linear one wherein one practice gave way to the next at a specific time and place.

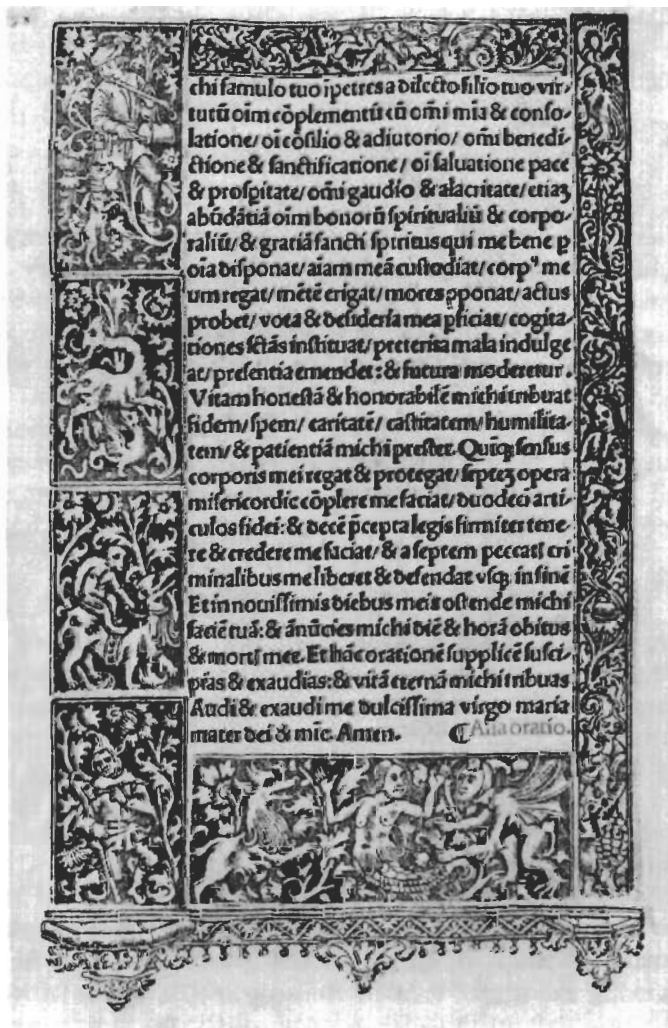
The 15th-century deed (Item 1) was a rather standard deed of its day. The seal is of some interest, however, for it is fairly rare for medieval documents with original seals to be in private hands. In the medieval period, one's "official signature" was not handwriting; it was a seal. The wax seal holding the two ends of the strip of leather through the document insured that the document was official and legal.

The decorated initials of the *Book of Hours* (Item 2) show letters as decoration. This example dates ca. 1500 and is by no means an early example of this practice, the most famous instances being those of the time of Charlemagne (742-814) and later in the 9th century. In this example, the initials help the reader locate specific passages, but their floral decoration is unrelated to the ensuing text.

Item 3 shows the combination of text and lavishly decorated border, although text and border illustration are unrelated. The former is purely religious, the latter purely secular. The animals are both mythological and actual. This same border was printed throughout the manuscript, the text then printed separately.

Item 4, a leaf from Sebastian Brant's *Das Narrenschiff* (*The Ship of Fools*), is an example in which text and illustration are related and one in which the illustration dominates the text. The next step in this evolution would have been to increase illustration to such an extent that room was left on the page for a caption only or that the size and thoroughness of the illustration made text superfluous (Item 5). [CFB]

3



1. Anonymous Northern French: *Testament of Donation*, ca. 1400/1450?; ink on parchment, with wax seal; total size: $\pm 55 \times 140$ mm. ($\pm 2\text{-}1/4 \times 5\text{-}1/2$ in.); Ex Coll: Archives of the Cathedral of Sts. Gervais and Protais, Soissons, France. [CFB]

2. Anonymous Flemish: *Leaf from a Book of Hours*, from Bruges or Ghent, ca. 1500; ink, gold leaf, and watercolor on fine white vellum; text size: 116×74 mm. ($4\text{-}5/8 \times 2\text{-}15/16$ in.); Ex Coll: Harry Bober, New York, NY. [CFB]

3. Simon Le Vostre (French, 1475?-1550?), Printer: *Leaf from a Book of Hours*, 1505; metalcut and metaltype on fine vellum; 174×111 mm. ($6\text{-}7/8 \times 4\text{-}3/8$ in.); Ex Coll: Barbara Davidson, Seattle, WA. [CFB]

4. Attributed to Albrecht Dürer (German, 1471-1528): *Truth Concealed*, 1492/1493; woodcut on white laid paper, text on verso; indecipherable watermark; 115×83 mm. ($4\text{-}7/16 \times 3\text{-}1/4$ in.); only state; publ. in: Sebastian Brant, *Das Narrenschiff*, Basel, 1st ed., 1497; illus. (redrawn) in: Edwin H. Zeydel, *The Ship of Fools by Sebastian Brant*, New York, 1944, p. 337. [ARM]

Renaissance Woodcut and Engraving

The greatest Renaissance printmaker was the German Albrecht Dürer who virtually single-handedly raised woodcut book illustration to an art north of the Alps. Dürer's early woodcuts (Item 4), before he went to Italy in the 1490s, are very northern and very crude. When he encountered Italian Renaissance art and its interpretations of classical antiquity, Dürer's technique changed quickly and his style matured rapidly. One has but to compare one of his finer woodcuts, the *Circumcision of Christ* of 1505 (Item 5), with a contemporary work of one of his colleagues, Leonhard Beck (Item 6), to see how far Dürer outclassed his contemporaries. The Germans treated woodcut as a distinct method of printmaking, making use of its relief structure of raised lines which are inked and printed to achieve distinctly recognizable images.

The illustrations by the Frenchman Etienne Delaune for *Aesop's Fables*, made in Paris in 1583 (Item 7), could not be mistaken for engravings, but Delaune approached his task as an illustrator by treating the borders of his woodcuts as if they were metalworks and in so doing he reveals his associations with the so-called "German Little Masters" of the earlier 16th century who worked on very small-scale ornamental designs and scenes.

Engraving is an intaglio rather than a relief process, and for the artist has a number of advantages over woodcutting. Lines can be made much smaller, being cut into a metal, usually copper, plate rather than left projecting above a negative ground. Dürer is as well-known for his engravings as for his woodcuts, and the *Christ before Caiaphas* from the "Engraved Passion" series he made in 1512 ranks among his very best works (Item 8). Few engravers have ever been able to attain such an effect of density in such a limited area. Dürer's mastery of both the psychology and physiology of his figures is unique in printmaking. If Dürer's figures are compared to the figures of Hendrik Goltzius' *Christ crowned with Thorns* (Item 9) of 1597, Dürer's mastery is apparent. So also is Dürer's influence apparent, for Goltzius clearly reflected Dürer's style in his own treatment of the *Passion of Christ*.

A small work (Item 10) by the Flemish engraver Christiaan Le Blon is included as a fine example of engraving. It is a coat-of-arms, very rich in detail and lush in treatment. Le Blon's work reminds us that much engraving was utilitarian in nature and while he worked in the direct technical tradition of Dürer, his imagination and creative skills were infinitely less well developed. [CFB]

5. Albrecht Dürer (German, 1471-1528): *Circumcision of Christ*, 1505; woodcut on white laid paper; watermark: high crown (Meder no. 20); 294 x 210 mm. (11-5/8 x 8-5/16 in.); state: Meder a; catalogue raisonné: Joseph Meder, *Dürer Katalog. Ein Handbuch über Albrecht Dürers Stiche, Radierungen, Holzschnitte, deren Zustände, Ausgaben und Wasserzeichen*, Vienna, 1932, no. 198; illus. in: Willi Kurth, *The Complete Woodcuts of Albrecht Dürer*, New York, 1963, no. 184; Ex Coll: C. B. Brüsaber (Lugt no. 309). [ARM]

6. Leonhard Beck (German, ca. 1480-1542): *How the noble Theuerdank, by Neidelhart's Treachery, was to have been Shot in a Skirmish*, 1517; woodcut on thin white laid paper glued to buff laid backing paper; watermark: C Taylor 1795, on backing paper; 157 x 137 mm. (6-1/4 x 5-1/2 in.); publ. in: Melchior Pfintzing, *Der Theuerdank*, Nuremberg, 1st ed., 1517, scene 79. [CAS]

7. Etienne Delaune or Delaulne (French, 1518/1519-1595?): *Four Scenes from Aesop's Fables*, 1583; woodcuts on thin white laid paper; no watermarks; $\pm 60 \times 75$ mm. ($\pm 2-3/8 \times 2-7/8$ in.); state unknown; publ. in: Gerome de Marnes and Dom Guillaume Cavellat, *Aesopus Fabulae*, Paris, 1st ed., 1583. [AMB]

8. Albrecht Dürer (German, 1471-1528): *Christ before Caiaphas*, 1512; engraving on thin white laid paper; no watermark; 120 x 74 mm. (4-5/8 x 2-15/16 in.); state: Meder a; catalogue raisonné: Joseph Meder, *Dürer Katalog. Ein Handbuch über Albrecht Dürers Stiche, Radierungen, Holzschnitte, deren Zustände, Ausgaben und Wasserzeichen*, Vienna, 1932, no. 6; illus. in: Walter L. Strauss, ed. *The Complete Engravings, Etchings & Drypoints of Albrecht Dürer*, New York, 1973, no. 58. [ARM]

9. Hendrik Goltzius (Dutch, 1558-1617): *Christ Crowned with Thorns*, 1597; engraving on white laid paper; watermark: circle and vertical staff with bull's eye; monogrammed in the plate: HG; 197 x 129 mm. (7-11/16 x 5-1/16 in.); catalogue raisonné: Walter L. Strauss, *Hendrik Goltzius: 1558-1617, The Complete Engravings and Woodcuts*, New York, 1977, vol. II, no. 340. [KMW]

10. Christiaan Le Blon (Flemish, ca. 1597-1665), *A Coat-of-Arms*, 1625; engraving on thin white laid paper; no watermark; signed in the plate: Le Blon; 108 x 83 mm. (4-1/4 x 3-1/4 in.); state unknown. [CAS]





The Great Age of Etching: Technique

Etching is technically the easiest of the intaglio processes of printmaking, for which reason it is not surprising that after the decline of woodcut in the late 16th century until the invention of lithography *ca.* 1800, the vast majority of prints made were etchings. Etching differs from engraving in that while a metal plate is used, the artist draws with a needle into a wax ground, just touching the surface of the plate, rather than actually removing part of the plate by cutting or gouging into it with a burin. The lines which are to print are created by immersing the plate in acid, the areas which are not protected by the acid-proof ground being etched or "bitten" into the plate. Density of line is controlled by the width of the line drawn onto the plate **and** the amount of time the plate remains in the acid bath.

Etching is drawing whereas engraving and woodcutting are types of relief carving, thus etching has a more spontaneous character than engraving or woodcutting. This, coupled with ease of execution, accounts for the popularity of etching as a medium of printmaking.

One of the greatest etchers in history, and one of the most influential, Jacques Callot, is represented here by a small work of 1618 or 1621 (Item 11). Comparison of Callot's sketchy, delicate lines with the carefully controlled details of Le Blon's Coat-of-Arms engraving (Item 10) of about the same date shows not merely a difference of iconography, but a totally different approach to creating lines and images. During much of the first half of the 17th century etchers continued to produce small-scale works as earlier engravers had, but their treatments became freer and freer. Two works are exhibited here to demonstrate this point. The first is the very marvelous etching of 1650 of a Roman villa by the Dutchman Herman van Swanevelt (Item 12) which has the effect of a pencil sketch. A study by the Italian Stefano della Bella of 1648 (Item 13) shows a use of etching frequently overlooked, namely, as sketch-studies for larger, more formal compositions of architectural decoration. It is also an interesting print because it shows three different stages of acid biting. [CFB]

12



Villa Manfrona for della porta pinciana

H. v. Sw. del. Cum pr. Re

11. Jacques Callot (French, 1592-1635): *A General on Foot, Directing his Troops*, 1618 or 1621; etching on thin buff-white laid paper; no watermark; 55 x 79 mm. (2-3/16 x 3-1/8 in.); state: i/II; publ. in: *Capricci di Varie Figure*, Florence, 1st or 2nd ed., 1618 or 1621; catalogue raisonné: Jules Lieure, *Jacques Callot*, Paris, 1924-1927, no. 467; illus. in: Howard Daniel, *Callot's Etchings*, New York, 1974, no. 65; Ex Coll: Albertina Museum, Vienna. [CAS]

12. Herman van Swanevelt (Dutch, 1600-1655): *The Vinia Mamfrona outside the Pinciana Gate, Rome*, 1650; etching on white laid paper; no watermark; initialed in the plate: HS; 110 x 181 mm. (4-3/8 x 7-1/8 in.); state: i/III; publ. in: *Diverses vues dedans et dehors de Rome*, Paris, 1653; catalogue raisonné: Mark Carter Leach and Peter Morse, *The Illustrated Bartsch, Netherlandish Artists*, New York, 1978, p. 258, no. 54. [TJP]

13. Stefano della Bella (Italian, 1610-1664): *Three Hunting Friezes*, 1648; etching on thin buff laid paper; no watermark; signed in plate: S. D. Bella; 82 x 246 mm. (3-3/16 x 9-13/16 in.); state: iii/VI; catalogue raisonné: Alexandre de Vesme, *Le Peintre-Graveur Italien*, Milan, 1906, no. 995; publ. in: Phyllis Dearborn Masser, *Stefano Della Bella - Alexandre De Vesme* (introductory text and unaltered reprint of pp. 66-332 of the de Vesme catalogue) New York, 1971, p. 217, no. 995. [JAB]



The Great Age of Etching: Mythology

The 17th and 18th centuries constitute a period of great interest in classical antiquity in its various manifestations. One special interest was in the literature of the past. Items 14, 15 and 16 all depict stories from Mediterranean mythology, but in very different styles.

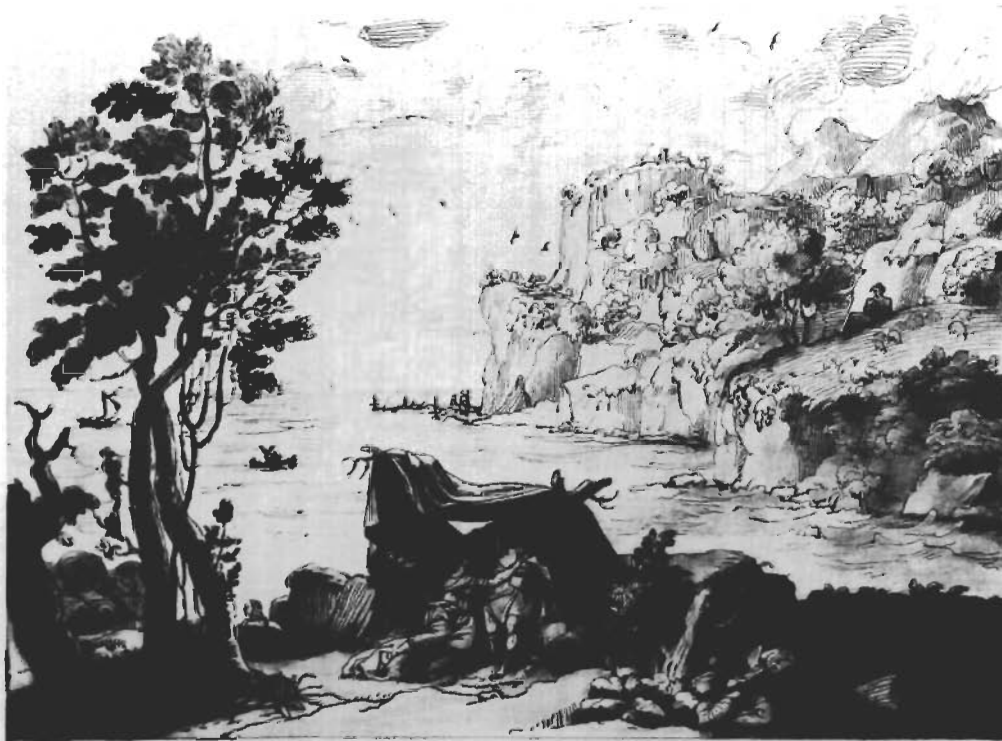
The Bohemian Wencelaus Hollar's 1658 treatment (Item 14) of a standard scene from Virgil's *Aeneid*, the sacrifice of thanksgiving by Aeneas on his arrival in Italy, is typical both of this scene and Hollar's style. The plate is larger than those discussed above, and there is a much more dramatic contrast between light and dark than in Callot or van Swanevelt. Hollar achieves drama which looks to the 18th century, not by iconography but by the use of light and dark. By contrast, the little etching of 1774 by Augustin de Saint-Aubin (Item 15) demonstrates a delicate touch much closer in spirit to Callot or to della Bella than to Hollar. This is especially evident when his treatment is contrasted with that of Jean-Jacques André Le Veau who reworked his plate, increasing its drama but losing its intent.

The 1776 print by the English artist Richard Earlom after a 17th-century drawing by the Frenchman Claude Gellée, called Claude Lorrain (Item 16) serves as a reminder that the 18th century was interested in the 17th, and also of the frequently forgotten fact that much of the

purpose of printmaking in these centuries was reproductive. It was in an effort to replicate the effect of ink wash in the Claude drawing that Earlom employed the technique of mezzotint (see From Black and White to Color in 19th-Century Lithography below for a discussion of mezzotint). Earlom used etching to reproduce Claude's lines. [CFB]

14. Wencelaus Hollar (Bohemian, 1607-1677): *Sacrifice of Aeneas*, 1658; etching and engraving on white laid paper, text on verso; no watermark; signed in the plate: W Hollar; 309 x 194 mm. (12-1/8 x 7-5/8 in.); only state; publ. in: *Virgil's Aeneid*, London, Ogilby Latin edition, 1663. [KMW]

15. Augustin de Saint-Aubin (French, 1736-1806), after a Drawing by Charles-Nicolas Cochin the Younger (French, 1715-1790): *Psyche undergoing Metamorphosis into a Negress while being presented to Venus*, 1774; etching on white laid paper; no watermark; signed in the plate: Aug. de St. Aubin; 175 x 125 mm. (7-1/8 x 4-15/16 in.); states:



i/II and ii/II; publ. in: Jean-Louis Aubert, *Fables et oeuvres diverses de M. l'abbé Aubert . . .*, Paris: Moutard, 1774, Frontispiece; catalogue raisonné: Roger Portalis and Henri Bérardi, "Saint-Aubin (Augustin de)," *Les Graveurs de dix-huitième siècle*, Paris, 1880, vol. III, pp. 419-473, no. 211; Ex Coll: Henri Bérardi, Paris (collector's stamp on verso of each). [CFB]

16. **Richard Earlom** (English, 1743-1822), after a Drawing by Claude Lorrain (French, 1600-1682): *Coast View with Acis and Galatea*, 1 June 1776; etching and mezzotint on thick white laid paper; indecipherable watermark; signed in plate: R. Earlom; 207 x 255 mm. (8-1/8 x 10-1/8 in.); only state; publ. in: John Boydell, *Liber Veritatis*, London, 1777, pl. 141. [JAB]

16 detail







Dessiné par C. N. Cochin.

*Gravé à l'aiguille par J. de S. Aubin.
Et terminé par J. J. Le Beau 1774.*

The Great Age of Etching: Classical Sites and Monuments

If one subject-matter dominated 18th-century etching, it was topographical renderings of famous sites and monuments of classical antiquity. In the 18th century Greece was still little-explored and little-known to Europeans, so classical antiquity meant Italy in general and Rome in particular. One name dominates this type of etching, that of Giovanni Battista Piranesi who has been called "The Rembrandt of Architecture." Three etchings by Piranesi (Items 17, 18 and 21) are exhibited to show the development of his style. It is assumed by many that Piranesi always worked at large-scale and in a very theatrical style, but Item 17, a small work made shortly after he came to Rome from Venice *ca.* 1745, shows this not to be the case. More typical of Piranesi's work is his large view dated 1748 (Item 18) of the interior of the Basilica of St. Peter's in Rome. Piranesi's large *vedute* or views made him famous throughout Europe.

As his works became more and more famous, Piranesi reworked the worn plates so that they could continue to be printed. This, coupled with a development in his style, resulted in a very dramatic use of dark areas in his works of the 1760s and 1770s. Items 19 and 20 show this development, although neither is by Piranesi himself. Item 19 is by

a 19th-century follower of Piranesi, Luigi Rossini, who made a handsome living turning out Piranesi-like views of Rome after Piranesi's plates had been taken to France from Italy. Item 20 is a large etching by Piranesi's older son, Francesco, who collaborated with his father in the latter's later works and who took over the printing of his father's plates after the latter's death.

Late in his life, Piranesi got into the antiquities business, and Item 21 is a fine example not only of his style but of the type of antiquities he sold to wealthy English visitors to Rome.

While Giovanni Battista Piranesi was the best-known interpreter of antiquities of the 18th century, he was not the only interpreter of such remains as were known. Item 22 is an etching and aquatint by the Frenchman Jean Louis Hoüel done between 1782 and 1787 following a trip to Sicily. The ruins here are in fact of a Greek Doric temple. Hoüel employed aquatinting as a means of giving tone to his work in the same way and for the same reason that Earlom had employed mezzotinting (see From Black and White to Color in 19th-Century Lithography below for a definition of aquatinting). [CFB]



Veduta interna della Basilica di S. Pietro in Vaticano



19

17. Giovanni Battista Piranesi (Italian, 1720-1778): *Temple of Venus and Cupid, Rome*, 1748; etching on thin white laid paper; no watermark; signed in the plate: Piranesi; 122 x 182 mm. (4-13/16 x 7-5/16 in.); only state; publ. in: Fausto Amideo, *Varie Vedute di Roma antica e moderna disegnate e intagliate da celebri Autori in Roma 1748 . . .*, Rome, 1748; catalogues raisonnés: Henri Focillon, *Giovanni Battista Piranesi: Essai de catalogue-raisonné de son oeuvre*, Paris, 1918, no. 82; Arthur M. Hind, *Giovanni Battista Piranesi: A Critical Study*, London, 1922, no. 21. [WPH]

18. Giovanni Battista Piranesi (Italian, 1720-1778): *Interior View of the Basilica of St. Peter's, Rome*, 1748; etching on thick white wove paper, no watermark; signed in the plate: Piranesi; 384 x 590 mm. (15-1/8 x 23-1/4 in.); state: iv/Vi; publ. in: *Vedute di Roma disegnate ed incise da Giambattista Piranesi Architetto Ve[n]eziano*, Rome, 1748, pl. 4; catalogues raisonnés: Henri Focillon, *Giovanni Battista Piranesi: Essai de catalogue-raisonné de son oeuvre*, Paris, 1918, no. 788; Arthur M. Hind, *Giovanni Battista Piranesi: A Critical Study*, London, 1922, no. 4. Illus. in: *The Metropolitan Museum of Art Bulletin*, vol. XL-3 (Winter 1982/1983), pp. 34-35. [CFB]

19. Luigi Rossini (Italian, 1790-1857): *View of the Pyramid of Caius Cestus, Rome*, 1822; etching on white wove paper; no watermark; signed in the plate: Rossini; 437 x 610 mm. (17-3/16 x 24 in.); state: i/II; the later state, bearing the designation "T" was published in: *Le Antichità*

Romane, ossia raccolta delle più interessanti vedute di Roma antica, disegnate e incise dall' architetto incisore L.R., Rome, 1822. [WPH]

20. Francesco Piranesi (Italian, 1758/1759-1810), after a Drawing by Jean-Louis Desprez (French, 1743-1804): *View of the Tomb of C. Mamia, Pompeii*, 1789; etching on thick white wove paper; no watermark; signed in the plate: Cav Franco Piranesi; 520 x 710 mm. (20-7/16 x 28-3/16 in.); publ. in: *Graveurs diverses*, Paris, ca. 1800; illus. in: Richard Brilliant, *Pompeii A.D. 79*, New York, 1979, p. 66; Ex Coll: Peabody Institute, Baltimore MD. [CFB]

21. Giovanni Battista Piranesi (Italian, 1720-1778): *Roman Candelabrum*, 1776?; etching on white laid paper; watermark: fleur-de-lys in double circle surmounted by B; signed in the plate: Cavalier Piranesi and Cavalier G B Piranesi; 688 x 440 mm. (27-1/8 x 17-5/16 in.); first state; publ. in: *Vasi, Candelabri, Cippi, Sarcophagi, Tripodi, Lucerne, ed Ornamenti Antichi*, Rome, 1778. [WPH]

22. Jean Pierre Louis Laurent Hoüel (French, 1735-1813): *Ruins of the Temple of Jupiter Olympus, Sicily*, 1786; etching and aquatint on buff laid paper; watermark: DUPVY; signed in the plate: J. Hoüel; 263 x 379 mm. (10-3/8 x 14-7/8 in.); only state; publ. in: *Voyage pittoresque des Îles de Sicile, Malte, et Lipari*, Paris, 1782-1787, pl. 192. [CFB]

The Great Age of Etching: Portraits

The 18th century may be the greatest age of portraits in the graphic arts. Dürer did both engraved and woodcut portraits, as did a number of masters of the 16th century. And the etched portraits of Rembrandt van Rijn in the 17th century are among the most beautiful in art. But the 18th century was *the* age of etched portrait documentation. Three different examples of this type of portrait are given here to suggest the variety involved.

The Dutch etcher of reproductive portraits, Jacob Houbraken (Item 23), was a master of interpreting the styles of others, and this portrait of James Stuart is one of his more sensitive works, based on a painting by Sir Anthony van Dyck. Another fine portrait is that of the Flemish artist Peter Paul Rubens by the Frenchman Jean Audran (Item 24), done in 1710 long after Rubens' death. Also based on a van Dyck painting, this work is more the scale and formality of French portraiture of the 18th century.

By way of almost total contrast, Item 25 is a portrait of 1746 by William Hogarth of Simon Lord Lovat, the last man to be beheaded in England. Hogarth in effect created a broadsheet—some 2,500 copies of this portrait were sold during the trial of Lovat—and his style is sketchy, nothing like the belabored work of Houbraken or Audran. Hogarth made a special note on the plate that this likeness of Lovat was "drawn from life." The contrast of styles and techniques between Audran and Hogarth is as dramatic as that between Hollar and Callot a century earlier.

Hogarth is better known as a social satirist than as a portraitist, and one example (Item 26) of his biting satire is exhibited here, his *Cockpit* of 1759. Famous for his series of prints (which, due to limitations of space could not be exhibited here), this single print shows Hogarth at his best. In this work, as in other etchings of the 18th century, some engraving is employed as needed for especially fine detail. [CFB]

23. Jacob Houbraken (Dutch, 1698-1780), after a Painting by Anthony van Dyck (Dutch, 1599-1641): *James Stuart, Duke of Richmond and Lenox*, 1740; etching and engraving on white laid paper; watermark: rosary with pendant cross; signed in the plate: J. Houbraken; 375 x 238 mm. (14-1/8 x 9-5/16 in.); state: i/II; publ. in: Thomas Birch, *Heads of Illustrious Persons of Great Britain*, London, 2 vols., 1743-1752. [JMR]

24. Jean Audran (French, 1667-1756), after a Drawing by Jean Marc Nattier (French, 1685-1776): *Peter Paul Rubens*, 1710; etching and engraving on white laid paper; watermark: large eagle with confronting heads; 502 x 354 mm. (19-13/16 x 13-7/8 in.); state unknown. [CFB]



23

25. William Hogarth (English, 1697-1764): *Simon Lord Lovat*, 25 August 1746; etching on thick white wove paper; no watermark; signed in the plate: Willm Hogarth; 365 x 237 mm. (14-3/8 x 9-5/16); state: ii/VI; publ. in: John and Josiah Boydell, *The Original and Genuine Works of William Hogarth*, London, 1795, pl. 33; catalogue raisonné: Ronald Paulson, *Hogarth's Graphic Works*, New Haven, rev. ed., 1970, no. 166; illus. in: Carl Zigrosser, *Prints and their Creators*, New York, 2nd rev. ed., 1974, p. 340. [CLW]

26. William Hogarth (English, 1697-1764): *Pit Ticket: The Cockpit*, 5 November 1759; etching and engraving on thick white wove paper; no watermark; signed in the plate: Willm Hogarth; 321 x 389 mm. (12-5/8 x 15-1/4 in.); only state; publ. in: John and Josiah Boydell, *The Original and Genuine Works of William Hogarth*, London, 1795, pl. 75; catalogue raisonné: Ronald Paulson, *Hogarth's Graphic Works*, New Haven, rev. ed., 1970, no. 206; illus. in: Stephen Calloway, *English Prints for the Collector*, Woodstock, 1981, p. 137. [CLW]



Simon Lord Lovat
Drawn from the life and Etched in Aquafortis by Will^m Hogarth.
Price 1 Shilling *Published according to Act of Parliament August 25th 1746.*

Early 19th-Century Romanticism

The early 19th century saw a continuation of the 18th-century fascination with old monuments and ruins. In spite of the fact that the Neo-Classical revival reached its peak of popularity ca. 1800, the first quarter of the century saw Europeans developing interest in new areas. One was ruins in the eastern Mediterranean that were not Greco-Roman, an interest seen in Luigi Mayer's aquatint of two Egyptian obelisks, the so-called Needles of Cleopatra, at Alexandria (Item 27). Louis Haghe's brilliant tint lithograph after a David Roberts drawing made in 1839 at Baalbec, Syria (modern Lebanon), does show a late Roman temple, but it is the exoticism of the East, not the temple itself, which was Roberts' focus of interest during his visit to Baalbec. The other, more important, area of interest of Europeans during this period was in their own northern European past, which meant an interest in medieval, especially Gothic, architectural monuments.

Items 29, 30 and 31 demonstrate the common approach of three different Englishmen to monuments of medieval architecture. Samuel Prout's lithographic study of Godesberg, Germany, of 1824 (Item 29) is a standard example of his work and fairly typical of the general romanticism of the period. Prout was quite definitely enchanted by medieval ruins, and his topography is that of "romantic decay." When David Roberts depicts ruins, it is because they are there; when Prout depicts ruins, it is because they are attractive. Prout's view of Godesberg makes an interesting comparison with Richard Parkes Bonington's treatment of the *Tour du Gros Horloge, Evreux* (Item 30) because both are chalk or crayon lithographs done in the same year by English artists working on the continent. Bonington was much more accurate than Prout and at the astonishing young age of twenty-three produced one of the greatest visual records of a medieval monument ever published.

Many of the artists of the early 19th century abandoned engraving and etching for lithography because of its ease and speed—see *From Black and White to Color in 19th-Century Lithography* below—but others did not. John Sell Cotman was principally a watercolorist, yet employed soft-ground etching to render his interpretations of a ruined medieval monument (Item 31). Cotman's tower looks like that of Prout, but his style and technique is that of the young Giovanni Battista Piranesi in the 1740s (Item 17).

For additional examples of early 19th-century Romanticism, see below. [CFB]

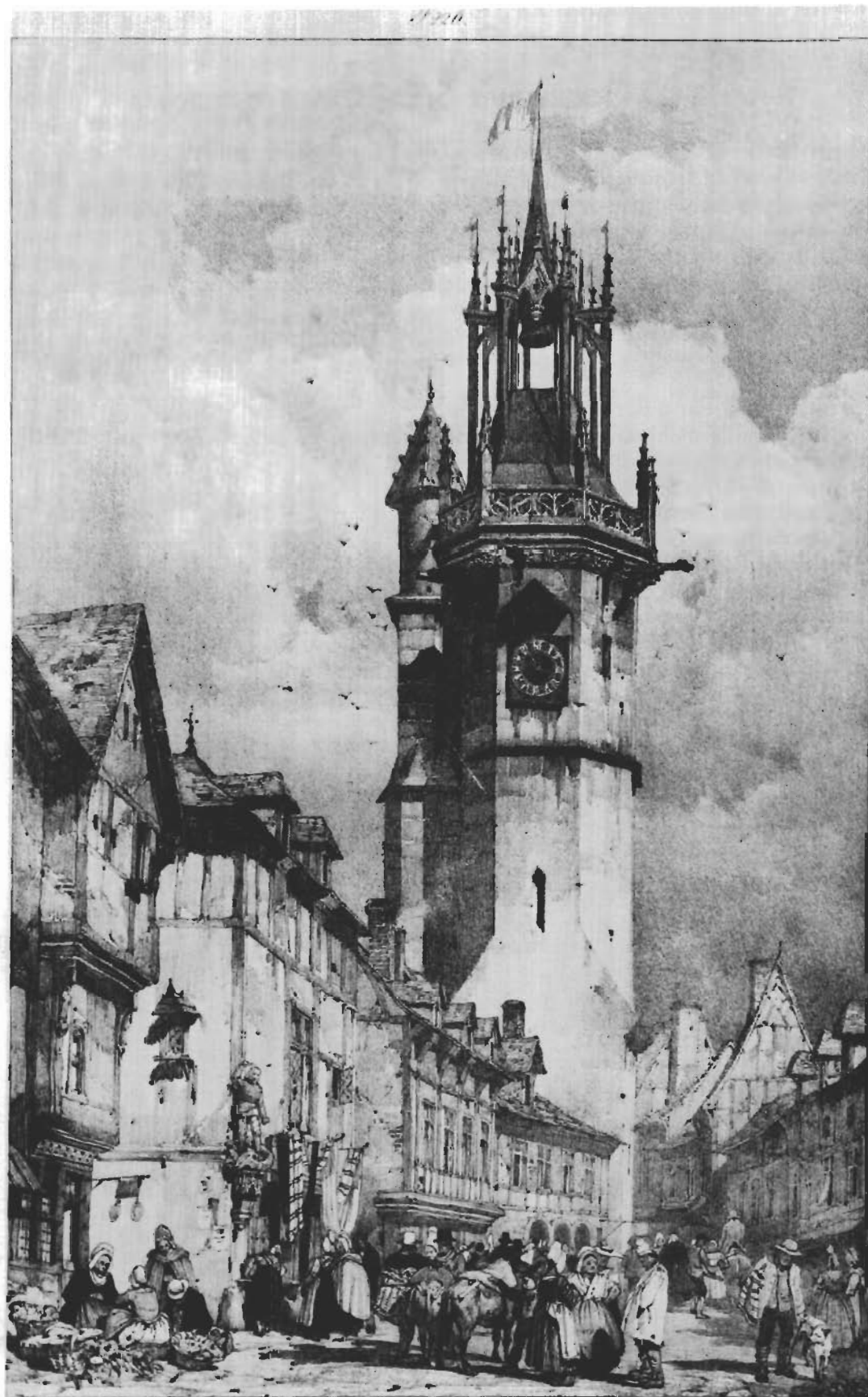
27. Luigi Mayer (Italian, active ca. 1800): *The Obelisks at Alexandria, called Cleopatra's Needles*, 1804; etching and aquatint on white wove paper; no watermark; signed in the plate: L. Mayer; 226 x 316 mm. (8-7/8 x 12-3/8 in.); state unknown; originally publ. in: *Views in Egypt, from the Original Drawings of Sir Robert Ainslie . . .*, London, 1801; illus. in: Peter Tomkins, *The Magic of Obelisks*, New York, 1981, dust jacket. [AMB]

28. Louis Haghe (Belgian, 1806-1885), after a Drawing by David Roberts (Scottish, 1796-1864): *Circular Temple at Baalbec, Syria*, 1 January 1844; double tint lithograph on white wove paper; no watermark; signed in the stone: David Roberts RA; 244 x 345 mm. (9-5/8 x 13-5/8 in.); only state; publ. in: *The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia*, London: Mann, 6 vols., 1842-1849. [CFB]

29. Samuel Prout (English, 1783-1852): *Godesberg, Germany*, February 1824; lithograph on white laid paper; no watermark; signed in the stone: S. Prout; 268 x 189 mm. (10-9/16 x 7-7/16 in.); only state; publ. in: *Illustrations of the Rhine*, London: Ackermann, 1822-1826. [CFB]

30. Richard Parkes Bonington (English, 1801-1828): *Tour du Gros Horloge, Evreux*, 1824; lithograph on chine appliqué to white wove paper; no watermark; initialed in the stone: RPB; 335 x 210 mm. (13-1/4 x 8-5/16 in.); state: ii/II; publ. in: Baron Isidore Taylor and Charles Nodier, *Voyages pittoresques et romantiques dans l'ancienne France*, Paris, 1825, *Normandie*, vol. II, pl. 226; catalogue raisonné: A. Curtis, *Catalogue de l'oeuvre lithographie et gravé de Richard Parkes Bonington*, Paris, 1939, no. 19; illus. in: A. Hyatt Mayor, *Prints & People*, New York, 1971, pl. 614. [AMB]

31. John Sell Cotman (English, 1782-1842): *Conway Castle, North Wales*, 1838; soft-ground etching on white wove paper; no watermark; signed in the plate: J S Cotman; 188 x 127 mm. (7-7/16 x 5 in.); only state; publ. in: John Sell Cotman, *Liber Studiorum*, London, 1838, pl. 31; catalogue raisonné: Arthur E. Popham, "The Etchings of John Sell Cotman," *Print Collectors Quarterly*, vol. IX (1922), pp. 236-273 (1977 ed., pp. 1408-1445), no. 324. [CFB]



L'Église de la Vierge, sous la domination des Anglais en 1417.

19th-Century Social Commentary

The 19th century was the period when widespread social commentary was expressed through the graphic arts for the first time. William Hogarth's observations (Items 25 and 26) of the darker side of London street and social life in the 18th century obviously were social commentary, but Hogarth was unique in his century. What made the graphic arts special for social documentation and commentary in the 19th century was the rise of a literate society and the growing number of newspapers and magazines to serve this society.

Lithography was especially suited to the insatiable and immediate demands of journalism illustration, and it is not accidental that the best-known social satirist and observer of the 19th century, Honoré Daumier, worked most of his life for newspapers, producing a staggering total of nearly 4,000 lithographic observations on French life. The two Daumier works here (Items 33 and 34) are both typical of his social, apolitical work. It is mere coincidence that both happen to illustrate boredom in the workplace.

The lithograph by Hippolyte Bellangé (Item 32) shows a more traditional, academic approach to illustration of genre. Bellangé's every stroke appears labored, much more akin to Bonington's precision (Item 30) than to Daumier's expressiveness. Guillaume Sulpice Chevalier, who worked under the pseudonym of Gavarni, was Daumier's co-illustrator and an equally fine observer of the Parisian scene. Item 35, a Gavarni which first appeared in a newspaper, is printed on heavy stock to be circulated as a work of art, and is probably somewhat autobiographical.

Two American artists, Winslow Homer and Thomas Nast, stand above all others for their work as illustrators in the 19th century. Both worked for the influential newspaper, *Harper's Weekly*, and both were correspondents during the Civil War. The two works exhibited here are somewhat atypical of these artists. Homer did so many works for *Harper's* and other newspapers that it is difficult to determine his genre. Item 36 is a Homer based on a painting he did, and while it may be a commentary on working conditions of young women in a New England mill town, it is first and foremost a splendid example of his dramatic composition and use of lights and darks. In his lifetime Nast's fame was principally his satirical depictions of William Marcy "Boss" Tweed of New York City's Tammany Hall which so aroused public indignation that Tweed ultimately was brought to trial and imprisoned. Today, several Nast creations are known to all Americans: he created the visualizations we all have of Santa Claus (Item 37), Uncle Sam, Columbia, the Democratic donkey, and the Republican elephant.

Both Homer and Nast employed wood engraving as a means of reproducing their designs. Wood engraving is engraving in wood rather than in metal, and the engraving is done across rather than along the grain, pro-

ducing a much more durable printing surface less susceptible to breaking or splitting than a woodcut (Items 4-7). Wood engraving was popularized by Thomas Bewick (1753-1828) at the end of the 18th century, and was ideally suited to making many thousands of impressions in newspapers and magazines until it was replaced by photogravure at the end of the 19th century. Neither Homer nor Nast actually engraved their designs into the blocks. This was done by specially-trained engravers hired by *Harper's Weekly*.

For additional examples of 19th-century social commentary, see Item 47 and Item 54. [CFB]

32. Joseph-Louis-Hippolyte Bellangé (French, 1800-1866): *Lithographic Album No. IX, Pl. 1*, 1828; lithograph on white wove paper; no watermark; signed in the stone: H. Bellangé; 158 x 171 mm. (6-1/4 x 6-3/4 in.); state: i/II; publ. in: *Album Lithographique*, No. 1X, Pl. 1, Paris: Chez Gihaut Frères, 1829; catalogue raisonné: Jules Adeline, *Hippolyte Bellangé, son Oeuvre*, Paris, 1880, no. 87. [CFB]

33



33. Honoré Victorin Daumier (French, 1808-1879): *An Evening at the Guard Room*, 12 May 1846; lithograph on thin white wove paper, text on verso; initialed in the stone: HD; 250 x 215 mm. (9-7/8 x 8-1/2 in.); state: ii/II; publ. in: *Le Charivari*, "Les Bons Bourgeois," no. 44, 12 May 1846; catalogue raisonné: Loys Delteil, *Catalogue raisonné de l'oeuvre lithographique de Honoré Daumier*, Paris, 1904, no. 1520; illus. in: Hans Rothe, *Daumier on War*, New York, 1977, pl. 3. [JMR]

34. Honoré Victorin Daumier (French, 1808-1879): *The Orchestra while a Tragedy Plays*, 5 April 1852; lithograph on thin white wove paper, text on verso; initialed in the stone: HD; 260 x 215 mm. (10-1/4 x 8-1/2 in.); only state; publ. in: *Le Charivari*, "Croquis Musicaux," no. 17, 5 April 1852; catalogue raisonné: Loys Delteil, *Catalogue raisonné de l'oeuvre lithographique de Honoré Daumier*, Paris, 1904, no. 2243. [JMR]

35. Gavarni, pseudonym of **Guillaume Sulpice Chevalier** (French, 1804-1866): *Baliverneries Parisiennes*, no. 7, 1846; lithograph on thick white wove paper; no watermark; 144 x 204 mm. (5-7/8 x 8-1/8 in.); state: ii/II;

publ. in: *Oeuvres nouvelles de Gavarni*, Paris: Aubert et Cie, 1847, no. 7; catalogue raisonné: J. Armelaut and J. Bocher, *L'Oeuvre de Gavarni*, Paris, 1863, no. 1010. [TJP]

36. Winslow Homer (American, 1836-1910): *Morning Bell*, 13 December 1873; wood engraving on thin white wove paper, text on verso; no watermark; 233 x 341 mm. (9-3/16 x 13-7/16 in.); only state; publ. in: *Harper's Weekly*, vol. XVII, no. 885 (13 December 1873), p. 1116; catalogue raisonné: Philip C. Beam, *Winslow Homer's Magazine Engravings*, New York, 1979, no. 207; illus. in: Gordon Hendricks, *The Life and Works of Winslow Homer*, New York, 1979, no. 139. [TJP]

37. Thomas Nast (American, 1840-1902): *Hello! Santa Claus!/Hello! Little One!* 20 December 1884; wood engravings on thin white wove paper, text on verso; no watermark; signed in the blocks: Th. Nast; (left) 292 x 236 mm. (11-1/2 x 9-1/4 in.); (right) 296 x 234 mm. (11-3/8 x 9-1/8 in.); publ. in: *Harper's Weekly*, vol. XXVIII, no. 1461 (20 December 1884), pp. 842 and 843; the original drawings illus. in: *Henry Ford Museum & Greenfield Village Herald*, vol. XI, no. 2 (1982), front and back covers. [CLW]



THE MORNING BELL.—DRAWN BY WINSLOW HOMER.—[SEE PAGE 111.]

From Black and White to Color in 19th-Century Lithography

As early as Albrecht Dürer, graphic artists sought a way to achieve tonal values in their prints so that renderings of darks, for example, shadows, could be represented. Neither woodcut nor engraving gives tone, for both are linear processes. Dürer and other graphic artists exhibited here approximated tone by employing closely spaced dots or lines (Item 10) or by using finely cross-hatched patterns (Item 5) which would hold ink. Such devices work, but are very laborious and time-consuming.

Etching provided a better but not a different solution to the problem of tone. Like woodcut and engraving, etching is essentially a linear process. However, since very wide and deep etched lines can be achieved—lines which hold relatively large quantities of ink which when printed appear as one mass of ink—etching can appear to be tonal. For a splendid example, see Luigi Rossini's *Pyramid of Caius Cestus* (Item 19).

The 17th and 18th centuries saw the development of mezzotinting and aquatinting, the first two truly tonal processes in western printmaking (the Japanese had very early tinted and even colored prints by using inked wood blocks, but this practice never caught on in the West).

Developed in the 17th century and especially popular in England, mezzotinting was the first successful western means of tonal coloring in western printmaking. Mezzotinting (Italian, *mezzo* = half + *tinto* = tint or tone) was both necessary to and perfect for reproducing the light and dark effects of Italian Baroque chiaroscuro (Italian, *chiaro* = light + *scuro* = dark) painting. In mezzotinting, the entire copper plate is roughed up with a toothed tool called a "rocker," and if then inked the entire print would be dark. Lights are achieved by burnishing areas of the roughened surface, the "burr," of the plate so that it holds less ink than surrounding areas and therefore prints lighter. This process is, then, the exact reverse of either etching or engraving. In this exhibition, the earliest mezzotint work is seen in a print of 1776 by Richard Earlom (Item 16). Items 39 and 40, works by John Martin and David Lucas, represent the different tonal effects of mezzotinting at their greatest extremes: the velvety blacks of Martin versus the silvery lights of Lucas.

Aquatinting was developed in England in the 18th century as a means of applying tone to etchings. The *aqua* in the word "aquatint" refers not to water but to acid (see the caption in Hogarth's *Simon Lord Lovat*, Item 25). By means of powdered sulphur sprinkled on the plate to produce a grained surface, tiny dots of ink could give a tonal effect. Aquatinting is almost always employed in conjunction with another graphic process, normally etching, since it is strictly tonal and cannot be controlled in the detailed manner that mezzotinting can. The tonal value of aquatinting can be seen in this exhibition in its pure state in Hoüel (Item 22) and in a watercolored state in

the view by Pugin and Rowlandson of the *Interior of Temple Church, London*, 1809 (Item 38).

Both mezzotinting and aquatinting are slow, difficult methods of obtaining tone. What was needed was a quick, easy, and inexpensive means of drawing and of obtaining tone in prints. The solution came in 1796 through the experiments of a Bavarian musician-inventor, Alois Senefelder (1771-1834), who discovered a means of printing with oil-based inks and chalks on finely polished stones. This process, which Senefelder termed "chemical printing" and which is now called lithography, is founded on the natural antipathy between water and oil. First, a design is drawn or painted with a greasy substance on the surface of the stone. Next, a solution of gum arabic is applied to the stone to fix the design. The stone is then dampened with water, but the water saturates only those areas of the stone which do not have any grease. The stone is then inked, the ink adhering only to the areas where there is grease while being repelled by the water elsewhere on the stone. When paper is placed against the stone and run through a press, the areas where the stone was moistened produce white negative spaces and the areas with the greasy ink produce the actual design.

Following its discovery by Senefelder, lithography grew rapidly in popularity as an economical alternative to engraving and etching. In the first quarter of the 19th century printers experimented with the lithographic process in order to increase its potential. The years 1819-1825 were crucial to the evolution of lithography as this was a time when fierce competition challenged printers to refine and to exploit lithography to its greatest advantage. The two strongest competitors and the most influential figures in the evolution of lithography were Gottfried Engelmann (1788-1839) in France and Charles Joseph Hullmandel (1789-1850) in England (Twyman, p. 109).

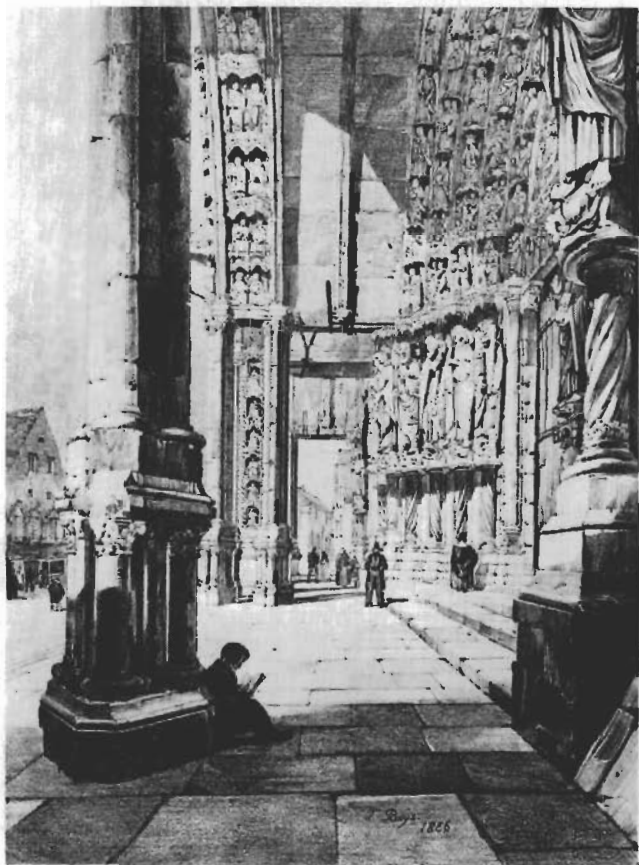
Because lithography was cheaper, technically easier, and faster than engraving and etching, it was most suitable for producing advertisements, theater bills, and the like; but this commercial association stigmatized lithography and hindered its acceptance as a "fine art." In an effort to simulate the subtlety of line that is characteristic of engraving and etching, printers sought to refine lithography to produce detailed linear compositions and slight gradations of tone, thereby putting lithography on an even par with these traditional media.

Louis Haghe, James Duffield Harding and Thomas Shotter Boys employed the earliest method of producing tone in lithography. This involved the use of a second stone which was evenly inked over its entire surface so that when printed it rendered a light, even monochrome tint or wash to the paper (see the tan or buff tint in Items 42 and 45). White highlights were attainable by scraping the stone (Item 44), but it was still impossible to obtain a

range of half tones with this process. Hullmandel achieved tonal effects through cross-hatching with lithographic chalk and while the result was satisfactory, the process itself was long and tedious (Twyman, p. 138). In his view of Chartres Cathedral (Item 41), Thomas Shotter Boys employed this cross-hatching technique and subsequently scratched the stone with a stylus, producing fine lines that create delicate highlights. In 1819 Engelmann invented a process that he called *lavis lithographique* or "lithographic wash" in which he used a blotter to "dab in" large areas of shading. Hullmandel employed a similar process, but substituted for Engelmann's blotters flat rubber stamps charged with lithographic chalk. This "stump style" was superior to Engelmann's *lavis lithographique* in that the printer could obtain a variance of even shades from the faintest grey to black.

During the 1820s numerous variations of Hullmandel's and Engelmann's techniques were tried. In 1828 A. M. Jobard developed a dabbing method in which he applied ink to the stone with a small piece of wool, enabling him to "unify the tints of an existing chalk drawing by dragging some of the grease into the small interstices of the stone which the chalk itself could not reach" (Twyman, p. 140). Shortly thereafter Rose-Joseph Lemerrier produced subtle tonal values that were particularly well suited for skies and water by spreading powdered crayon on a warmed stone and then working in the crayon with either a brush or blotter. Senefelder himself had employed a spatter technique in which he charged a toothbrush with ink and then spattered it in successive applications until he attained the desired density.

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In France and England during the 1830s there was a revived interest in Senefelder's negative tonal process that involved covering the stone completely with ink or chalk and then scraping portions away, exposing the surface of the stone (Twyman, pp. 140-141). Edmund Tudot is credited with perfecting this process: "Tudot's method was to cover the whole of the stone with broad hatchings of lithographic chalk and then work all over the surface with a sculptor's modelling tool so that the chalk was pushed into all the hollows of the grain. Alternatively, the stone could be coated with a mixture of lithographic chalk dissolved in turpentine and applied with a roller; but in either case the image would, if printed at this stage, appear black [like an unburnished mezzotint]. Tudot lists four separate ways of removing this coating either partially or completely: with a piece of flannel, with brushes made of steel wire, with points made of boxwood, ivory, or steel, and with a variety of metal scrapers" (Twyman, p. 143).

Engelmann's *lavis lithographique*, Hullmandel's "stump style," and the various derivatives of these techniques were all attempts to simulate contemporary watercolor painting. Particularly in England, where there existed a strong watercolor landscape tradition, printers like Hullmandel strove to imitate the translucent washes of watercolor painting in lithography. In 1840 Hullmandel took out a patent for his lithotint process, in which he printed images from a combination of washes and the forementioned techniques. With the inception of the lithotint method, lithography evolved from what had originally been a linear process into a truly tonal process.

During the 1830s various methods of charging the stone with ink, chalk, or other substances to produce tonal values had been more or less perfected, yet it was not until 1836 that Engelmann invented a system of printing with colored inks that he called *chromo-lithographie* (Thieme-Becker, vol. X, p. 543). Prior to the discovery of *chromo-lithographie* there were hand-colored lithographs such as John James Audubon's *Whip-Poor-Will* (Item 43). However, the colors were applied by hand after the printing process and must be referred to as "colored (or "hand-colored) lithographs" as distinct from "chromolithographs." Engelmann used the three primary colors and sometimes black, each printed separately, to produce the first colored images whereby the application of color to the lithograph was a part of the lithographic process. Within a short time Hullmandel devised an alternative method of color printing based on his lithotint process. Boys' *Pavillon de Flore* (Item 46), printed by Hullmandel, and Jules Mendes Price's *Auguste Rodin* (Item 47) are examples of true chromolithography.

The 1840s saw the beginning of a new era for lithography due to the innovation of chromolithography. "There are instances of lithographs produced in the early forties in England where the [technique] has been developed so far that it can really be called color printing. This underlies the point . . . that the actual methods used for drawing on the stone remained the same as they had been for monochrome and tinted lithography. The novelty of the processes of both Engelmann and Hullmandel lay in the division of the image into a number of separate

printings, in the manufacture of colored inks, and especially in the exact registration of the impressions." (Twyman, p. 161).

Hullmandel's influence upon the development of chromolithography extended beyond his technical innovations, for he also persuaded some of the most renowned artists of the first half of the 19th century to experiment with lithography, thereby elevating lithography as an artistic medium. Eugène Delacroix, Théodore Géricault, Francisco Goya, Jean-Baptiste Ingres, and especially Honoré Daumier (Items 33 and 34) found lithography a suitable means for creative expression (Saff and Sacilotto, pp. 193-195) and by the 1860s practically all of the major French artists, including Edouard Manet and Edgar Degas, had worked in lithography (Saff and Sacilotto, pp. 196-197). Paris in the 1860s witnessed the extensive proliferation of color lithography for the production of large, brilliantly colored advertising posters designed by Jules Cheret, Alphonse Mucha and, most notably, Henri de Toulouse-Lautrec.

Lithography persists as a popular medium in this century. Its first revival appeared in post-World War I Germany in the works of Käthe Kollwitz, Ernst Ludwig Kirchner, Otto Mueller, Georg Grosz and other Expressionists. Pablo Picasso, Marc Chagall, Joan Miró, Henri Matisse and Georges Braque worked in lithography as well and subsequently artists such as Jasper Johns, Robert Rauschenberg, and Frank Stella contributed to a second revival of lithography in the 1960s that spans to the present. In this exhibition, 20th-century lithography is represented by Rockwell Kent (Item 62), Raphael Soyer (Item 63) and Will Barnet (Item 64). [ARM]

38. Augustus Charles Pugin (English, 1762-1832) and **Thomas Rowlandson** (English, 1756-1827): *Interior of Temple Church, London*, 1 September 1809; hand-colored etching and aquatint on white wove paper; no watermark; signed in the plate: Pugin & Rowlandson; 250 x 200 mm. (9-7/8 x 7-13/16 in.); only state; publ. in: Rudolph Ackermann, *The Microcosm of London; or, London in Miniature*, London: Thomas Bensley, 3 vols., 1808-1811, pl. 84. [CFB]

39. John Martin (English, 1787-1854), *The Archangel Raphael conversing with Adam and Eve*, 1826; mezzotint on white laid paper; no watermark; signed in the plate: J. Martin; 144 x 205 mm. (5-11/16 x 8-1/16 in.); state unknown; publ. in: John Milton, *Paradise Lost*, London, 1826, Book V, line 519. [CAS]

40. David Lucas (English, 1802-1881), after a Drawing by John Constable (English, 1776-1837): *Spring*, June 1830; mezzotint with etching and drypoint on thin white laid paper; no watermark; signed in the plate: David Lucas; 155 x 255 mm. (6-1/8 x 10-1/16 in.); state: ii/VII; publ. in: John Constable, *Various Subjects of Landscape characteristic of English Scenery*, London: John Constable, 1831-1833; catalogue raisonné: Andrew Shirley, *The Published Mezzo-*

tints of David Lucas—after John Constable, R.A., London, 1930, no. 7; illus. in: Reg Gadney, *John Constable R.A., 1776-1837*, Cambridge, 1976, p. 143. [CFB]

41. Thomas Shotter Boys (English, 1803-1874): *Cathedral of Chartres, South Transept Portal*, 1836; lithograph on thick white wove paper; no watermark; signed in the stone: T. Boys; 248 x 182 mm. (9-3/4 x 7-1/8 in.); state: i/II; publ. in: *Architecture pittoresque dessinée d'après nature*, Paris: A. Rovargue et T. Boys, 1st ed. 1835-1836, pl. 19; catalogue raisonné: Gustave von Groschwitz, "The Prints of Thomas Shotter Boys," *Prints*, New York, 1964, no. 33f. [ARM]

42. Louis Haghe (Belgian, 1806-1885): *Fountain and Church of Our Lady at Nuremberg, Germany*, 1845; double tint lithograph on thick white wove paper; no watermark; 385 x 270 mm. (15-1/8 x 10-11/16 in.); publ. in: Louis Haghe de Tournai, *Monuments anciens réunis en Allemagne*, Brussels and Leipzig: C. Maquardt, 1845, pl. 1. [CFB]

43. John James Audubon (French-American, 1785-1851): *Nuttall's Whip-Poor-Will, Male*, 1844; hand-colored lithograph on thin white wove paper; no watermark; signed in the stone: J.J. Audubon, F.R.S.F.L.S.; 115 x 180 mm. (4-1/2 x 6-7/8 in.); state: i/II; publ. in: J.J. Audubon and J.T. Bowen, *The Birds of America*, New York and Philadelphia: J.J. Audubon and J.B. Chevalier, 1st octavo ed., 1840-1844, set 99, plate 495; catalogue raisonné: William Vogt, *John J. Audubon: The Birds of America*, New York, 1937, no. 495. [JAB]

44. James Duffield Harding (English, 1798-1863): *Oberwesel on the Rhine, Germany*, August 1834; double tint lithograph with hand-coloring on thick white wove paper; no watermark; initialed in the stone: JDH; 230 x 310 mm. (9-1/16 x 12-1/4 in.); only state; publ. in: *Sketches at Home and Abroad*, London: Hullmandel, 1836. [CFB]

45. Thomas Shotter Boys (English, 1803-1874), after a Drawing by William Clarkson Stanfield (English, 1793?-1867): *Bridge, Cathedral and Citadel, Huy on the Meuse*, 1838; hand-colored tint lithograph on thick white wove paper; no watermark; signed in pencil: T. S. Boys; 283 x 394 mm. (11-1/4 x 15-3/8 in.); only state; publ. in: Clarkson Stanfield, Esq., *Sketches on the Moselle, the Rhine & the Meuse*, London: Hodgson & Graves, 1838, pl. 15; catalogue raisonné: Gustave von Groschwitz, "The Prints of Thomas Shotter Boys," *Prints*, New York, 1964, no. 20, pl. 15. [ARM]

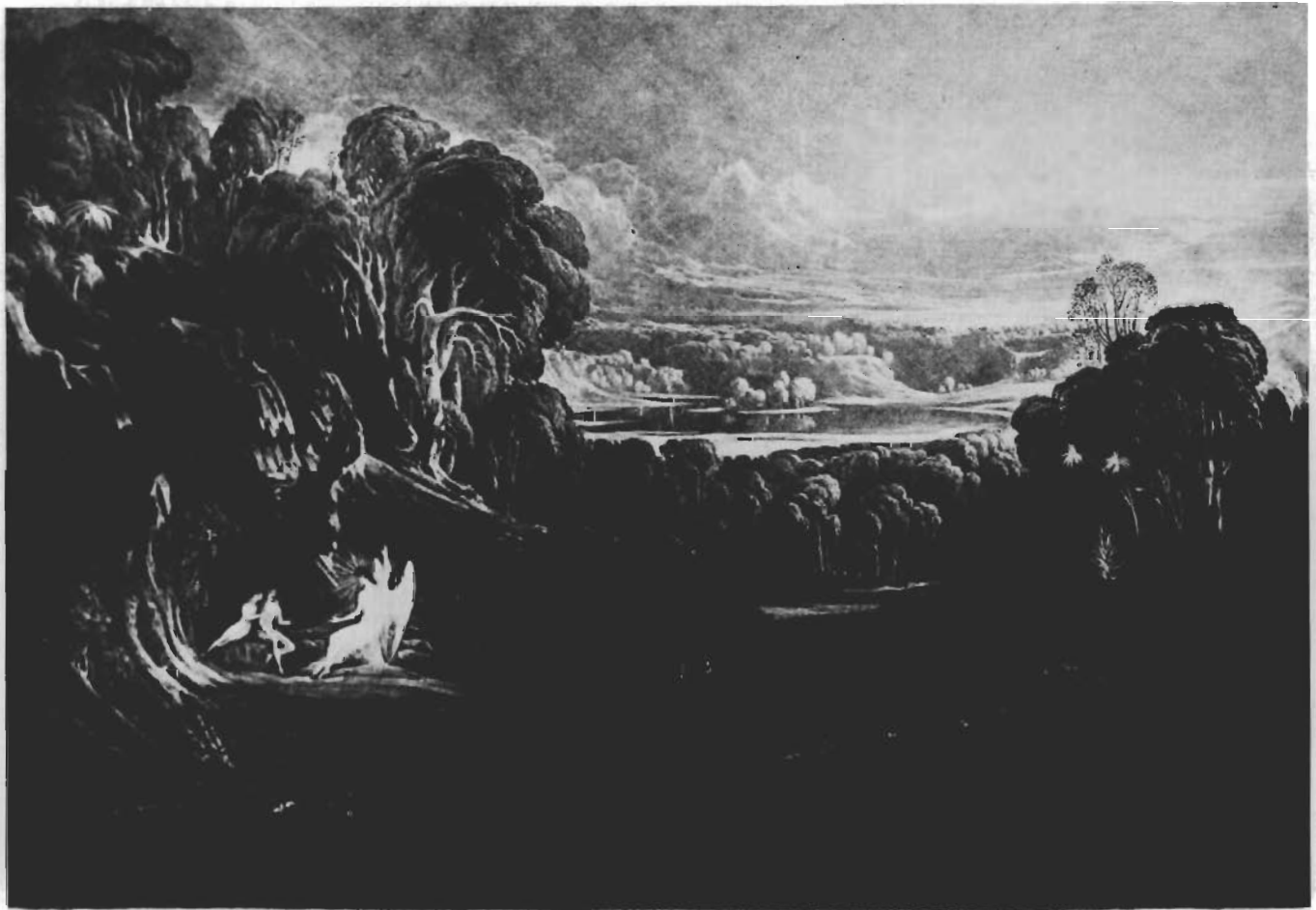


Engraved by John Constable, R.A.

Engraved by David Lucas

THE WINDMILL

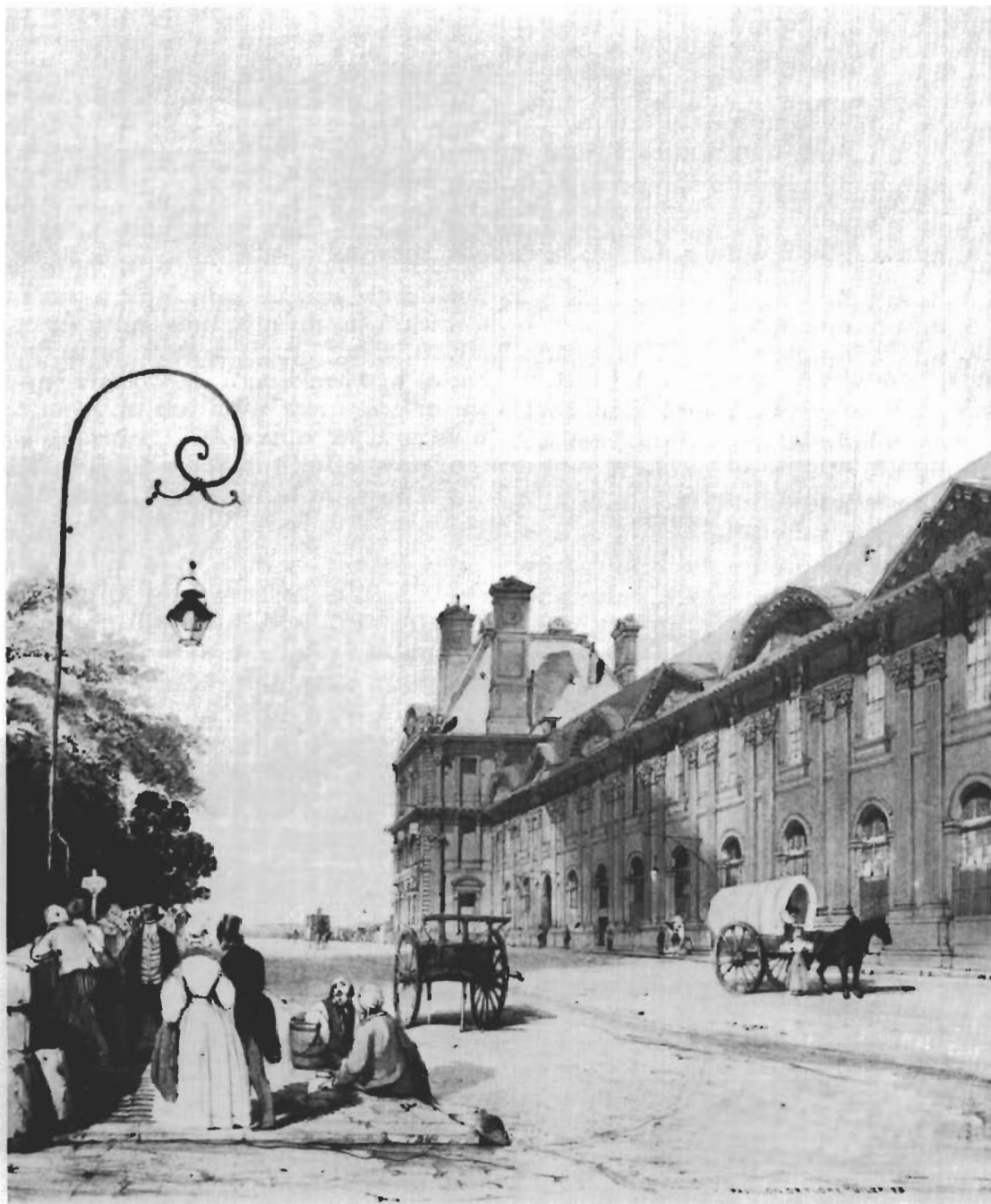
Engraved by M. C. 1830 Charles St. Peter Square 1830



Engraved by M. C. 1830 Charles St. Peter Square 1830

46. **Thomas Shotter Boys** (English, 1803-1874); *Pavillon de Flore, Tuileries*, 1839; chromolithograph on thick white wove paper; no watermark; signed in the stone: T. Boys; 342 x 292 mm. (13-7/16 x 11-1/2 in.); only state; publ. in: *Picturesque Architecture in Paris, Ghent, Antwerp, Rouen, Etc.*, London: Thomas Boys, 1839, pl. 21; catalogue raisonné: Gustave von Groschwitz, "The Prints of Thomas Shotter Boys," *Prints*, New York, 1964, no. 24w.; illus. in: Richard T. Godfrey, *Printmaking in Britain*, Oxford, 1978, fig. 11. [ARM]

47. **Jules Mendes Price** (English, 1860s?-1924): *He Thinks in Marble [Auguste Rodin]*, 29 December 1904; chromolithograph on white wove paper; no watermark; signed in the stone: Imp; 334 x 202 mm. (13-1/8 x 7-15/16 in.); only state; publ. in: *Vanity Fair*, 29 December 1904, Issue no. 1887, "Men of the Day" series, no. 994; catalogue raisonné: Roy T. Matthews and Peter Mellini, In 'Vanity Fair,' London and Berkeley, 1982, illus. p. 77, listed p. 244. [JMR]



The Revival of Etching in the Late 19th Century

William Blake's 1825 masterpiece, *Scene 17* of his *Illustrations to the Book of Job* (Item 48), proves that engraving and etching did not disappear in the 19th century, as does Cotman's soft-ground etching of 1838 (Item 31). But the fact remains that lithography and wood engraving became so popular that etching was eclipsed as a medium of printmaking. Only towards the end of the 19th century was etching revived. This came about in the guise of "fine art," meaning that the function of etching was not to reproduce works in other media. When Sir Francis Seymour Haden founded the Society of Painter-Etchers in 1880, it was with the specific stipulation that no etchings which were reproductive could be exhibited by members.

Two of Haden's works are exhibited here, an etching of 1865 which he worked and reworked until he got what he wanted (Item 49), and a mezzotint done nearly twenty years later (Item 50), representing a continuation if not a revival of English work earlier in the century, for example, John Martin (Item 39). Haden studied and wrote on the etchings of Rembrandt van Rijn, and revived the latter's

practice of leaving a thin coat of ink on the plate to produce tone (precisely the effect of a tint lithograph).

The American James Abbott McNeill Whistler was one of the great characters of 19th-century art, as well as one of that century's greatest artists. Our concern is with Whistler the graphic artist, and two works are exhibited, one to demonstrate the mature Whistler the etcher (Item 51), the other to demonstrate the mature Whistler the lithographer (Item 52). Both works are characteristic of the atmospheric, vaporous feeling of his best efforts. Being the personality he was, Whistler was subject of many artistic representations by associates. Two are included here, a flattering lithograph of 1897 by Sir William Nicholson (Item 53) and a chromolithograph caricature of 1878 from *Vanity Fair* by Sir Leslie Ward (Item 54). Despite their differences of style and technique, Whistler's personality is captured by each artist.

Item 55 is a combination etching and drypoint by the English artist William Strang. It is included to demonstrate that while technical innovation was still pos-



sible in etching in the late 19th century, the approach to **architectural subject matter** was not substantially different from that of the Romantics of the early part of the century such as Pugin and Rowlandson (Item 38) or Bonington (Item 30). This Strang work is an especially good example of the use of ink tone on an etching plate.

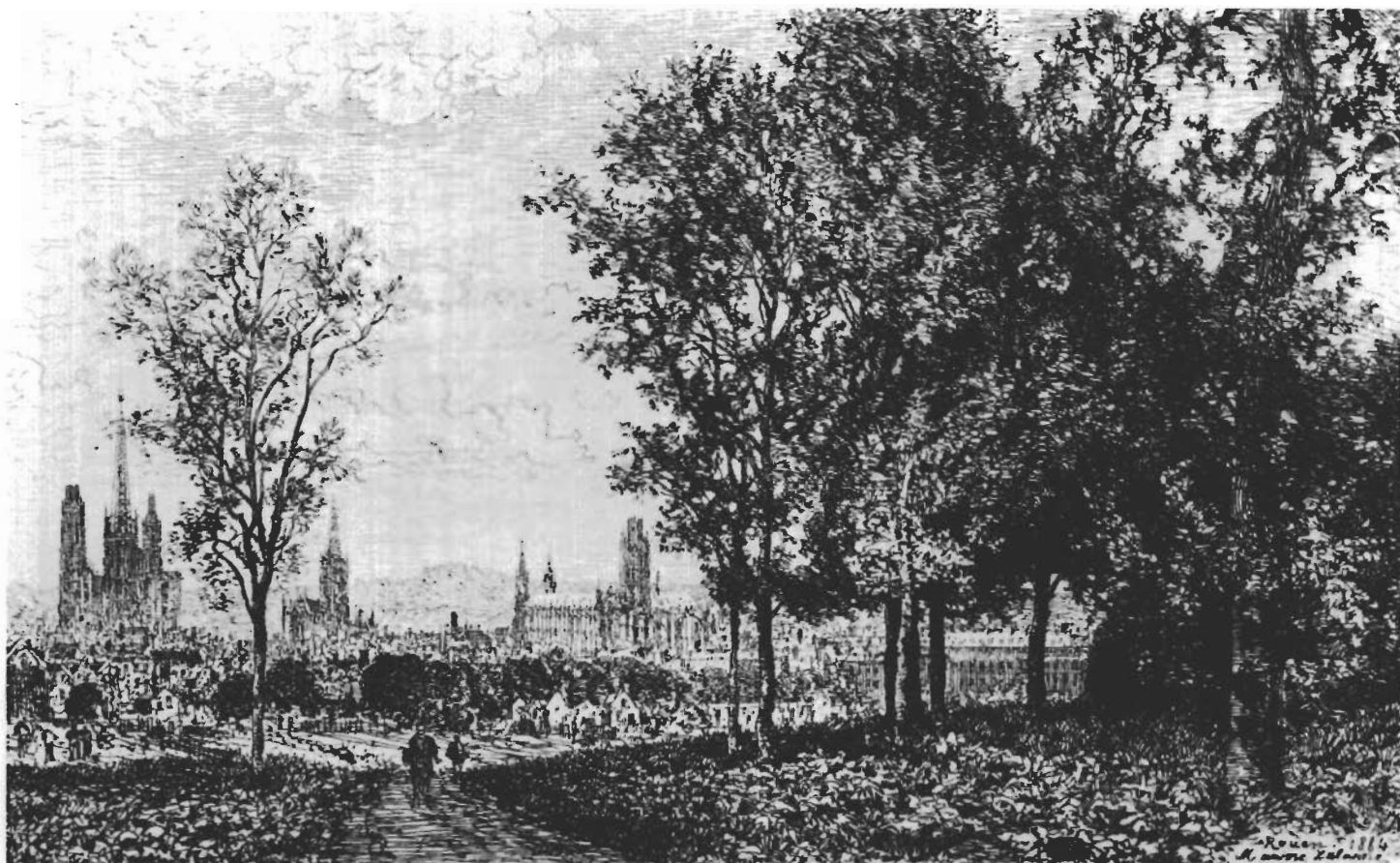
The revival of artistic etching in the late 19th century was not limited to England. In France Maxime Lalanne published a very influential treatise on etching in 1866 (translated into English in 1880), and one of his etchings, *View of Rouen* of 1884 is included to show his technique, a lightness of tone and line which reminds one of Jacques Callot (Item 11). Lalanne was a competent craftsman but not a great artist, a characterization that holds for Henri Toussaint (Item 57). However, Toussaint's treatment of an etching as if it were a mezzotint gives an otherwise ordinary subject special interest. [CFB]

48. William Blake (English, 1757-1827): *I have heard Thee with the hearing of the Ear . . .*, 1825; engraving on chine appliqué to white wove paper; no watermark; signed in plate: W. Blake; 220 x 169 mm. (8-5/8 x 6-11/16 in.); state: iii/III; publ. in: *Illustrations to the Book of Job*,

London, 2nd ed., 1874, no. 17; catalogue raisonné: Laurence Binyon, *The Engraved Designs of William Blake*, New York, 1926, no. 122; illus. in: David Bindman, *The Complete Graphic Works of William Blake*, New York, 1978, pl. 642. [JAB]

49. Sir Francis Seymour Haden (English, 1818-1910): *Old Chelsea*, 1865; etching on thick white wove paper; no watermark; signed in the plate: S Haden; 115 x 199 mm. (4-1/2 x 7-7/8 in.); only published state; publ. in: *Etchings for the Art Union of London*, London, 1872; catalogue raisonné: Nazeby H. Harrington, *The Engraved Work of Sir Francis Seymour Haden*, PRE: *An Illustrated and Descriptive Catalogue*, Liverpool, 1910, no. 110. [KMW]

50. Sir Francis Seymour Haden (English, 1818-1910): *A Salmon River*, 1883; mezzotint with engraving on cream wove paper; watermark: J Whatm[an]; signed in the plate and in pencil: Seymour Haden; 117 x 160 mm. (4-5/8 x 6-1/4 in.); state: i/II; publ. in: Edward Hamilton, *Recollections of Fly Fishing for Salmon, Trout, and Grayling*, London, 1884; catalogue raisonné: Nazeby H. Harrington, *The Engraved Work of Sir Francis Seymour Haden*, PRE: *An Illustrated and Descriptive Catalogue*, Liverpool, 1910, no. 226. [KMW]



51. **James Abbott McNeill Whistler** (American, 1834-1903): *Fulham*, 1879; etching on thick white wove paper; no watermark; signed in the plate with butterfly device; 132 x 205 mm. (5-1/8 x 7-7/8 in.); state: ii/II; publ. in: *The Art Journal*, 1882; catalogue raisonné: Edward Guthrie Kennedy, *The Etched Work of Whistler*, New York, 1910, no. 182. [JMR]

52. **James Abbott McNeill Whistler** (American, 1834-1903): *The Smith's Yard*, 1895; lithograph on white wove paper with *The Studio*, London printer's mark; no watermark; signed in the stone with butterfly device; 185 x 158 mm. (7-1/4 x 6-1/4 in.); only state; publ. in: *The Studio*, 1895; catalogue raisonné: Thomas Robert Way, *Mr. Whistler's Lithographs: The Catalogue*, London, 2nd ed., 1905, no. 88; illus. in: Mervyn Levy, *Whistler Lithographs: A Catalogue Raisonné*: London, 1975, no. 126. [JMR]

53. **Sir William Nicholson** (English, 1872-1949): *Portrait of James [Abbott] McNeill Whistler*, 1897; tint lithograph on tan wove paper, after a woodblock transferred to the lithographic stone; no watermark; 246 x 224 mm. (9-11/16 x 8-9/16 in.); first lithographic state; publ. in: William Heinemann, *Twelve Portraits by William Nicholson*, London, 1898. [WPH]

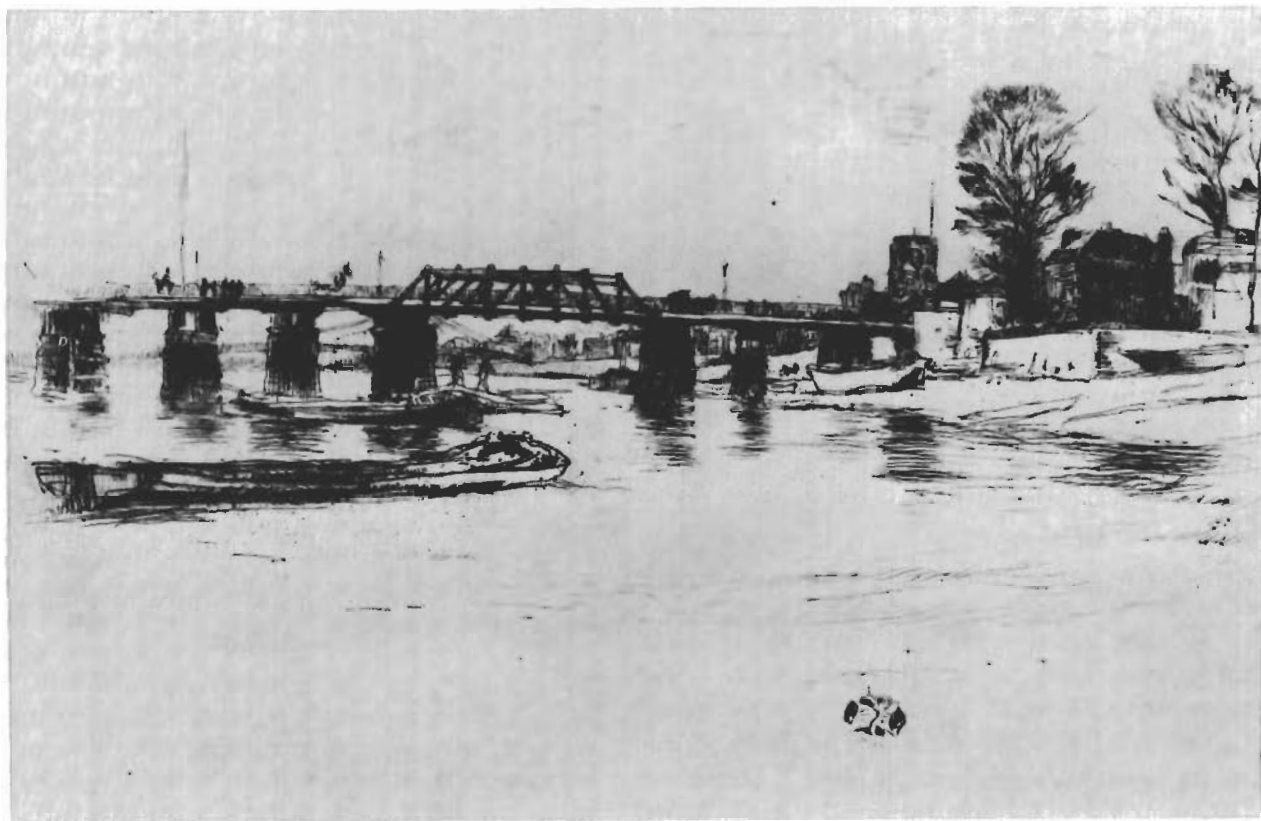
54. **Sir Leslie M. Ward** (English, 1851-1922): *A Symphony [James Abbott McNeill Whistler]*, 12 January

1878; chromolithograph on wove paper; no watermark; signed in the stone: Spy; 309 x 185 mm. (12-3/16 x 7-1/4 in.); only state; publ. in: *Vanity Fair*, 12 January 1878, Issue no. 480, "Men of the Day" series, no. 170; catalogue raisonné: Roy T. Matthews and Peter Mellini, *In 'Vanity Fair,' London and Berkeley*, 1982, illus. p. 76, listed p. 222; Ex Coll: Paul Victorius, Charlottesville, VA. [CLW]

55. **William Strang** (Scottish, 1859-1921); *The Martorana, Palermo, Sicily*, 1890s; etching and drypoint on thin buff laid paper; watermark: H.T. Head & Co.; signed in the plate: W Strang; and in pencil in the margin: Wm Strang; 295 x 251 mm. (11-5/8 x 9-7/8 in.); state unknown. [WPH]

56. **Maxime François Antoine Lalanne** (French, 1827-1886): *View of Rouen*, 1884; etching on chine appliqué to white wove paper; no watermark; signed in the plate: Maxime Lalanne; 154 x 230 mm. (6-1/16 x 9-1/16 in.); state unknown; catalogue raisonné: Henri Béraudi, "Les Eaux-Fortes de Maxime Lalanne," *Les Graveurs du XIXe siècle*, Paris, vol. IX, 1889, no. 121. [AMB]

57. **Charles Henri Toussaint** (French, 1849-1911): *Jubé of the Church of Saint-Etienne du Mont, Paris*, 1881; etching on thick white wove paper; no watermark; signed in the plate: H Toussaint; 184 x 215 mm. (5-7/8 x 8-1/2 in.); state: ii/II; publ. in: *Portfolio*, Paris, 1882. [CFB]





Forward to the Past in the 20th Century

No one needs to be reminded that this century has seen the greatest latitude of accepted artistic expression in the history of art. Unprecedented freedom in the graphic arts has taken and continues to take place. There is no knowing what will happen by the end of the century. Conversely, there is an innate conservatism in the graphic arts simply because the traditional graphic media are physically demanding and require hand-and-eye coordination. The seven 20th-century works terminating this exhibition have been selected as a review of what has gone before rather than as guideposts to the future.

The Swedish etcher Anders Zorn represents a combination of Rembrandt van Rijn and Impressionism; and the jagged freedom of his work is as far removed from most traditional etching as one can get. This particular work (Item 58) dates from 1912, but represents a style Zorn had perfected well before 1900. At the other extreme is a combination etching and engraving of 1925 by the English artist Gerald Leslie Brockhurst (Item 59). Brockhurst combined etching and engraving, as his countrymen Hogarth (Item 26) and Blake (Item 48) had before him, to achieve an effect of precision rivaling that of Dürer (Item 8). But Brockhurst's study of the personality of the model, his wife, is uniquely his.

Two works done entirely in drypoint (Items 60 and 61) are exhibited, mainly to demonstrate the effectiveness of this technique in which the uncoated plate is worked with a diamond- or steel-pointed needle, an exceptionally laborious process which results in an effect akin to the velvet-like inking of mezzotints but is not a negative process in the sense that the whites are produced by burrishing out the burr so it will not hold ink. Both Stanley Anderson and Edmund Blampied were splendid drypoint technicians, and both works demonstrate a simple and unpretentious charm. The heavy draft horses in the dark stable in the Blampied are an especially effective use of silhouette to give form.

The revival of etching as an art form in the late 19th century by no means killed off lithography as a fine art, and the lithographic studies of human form by Rockwell Kent (Item 62) and Raphael Soyer (Item 63) show that the tradition of figure study in art is alive and well into our own time. The Kent work is appropriately titled *Hero*, for it displays the heroic type of figure (associated, wrongly, with Fascist and Nazi art of the 1930s and 1940s) in which Kent specialized. Soyer's interpretation is much more subjective and introspective, close in spirit but not style or technique to Brockhurst.

Lastly, there is a very recent color lithograph by Will Barnet (Item 64) which demonstrates that flat color and geometric rendering of forms in two dimensions can have their own vitality. There is no little irony that, despite the fact that so much of the history of the graphic arts in the

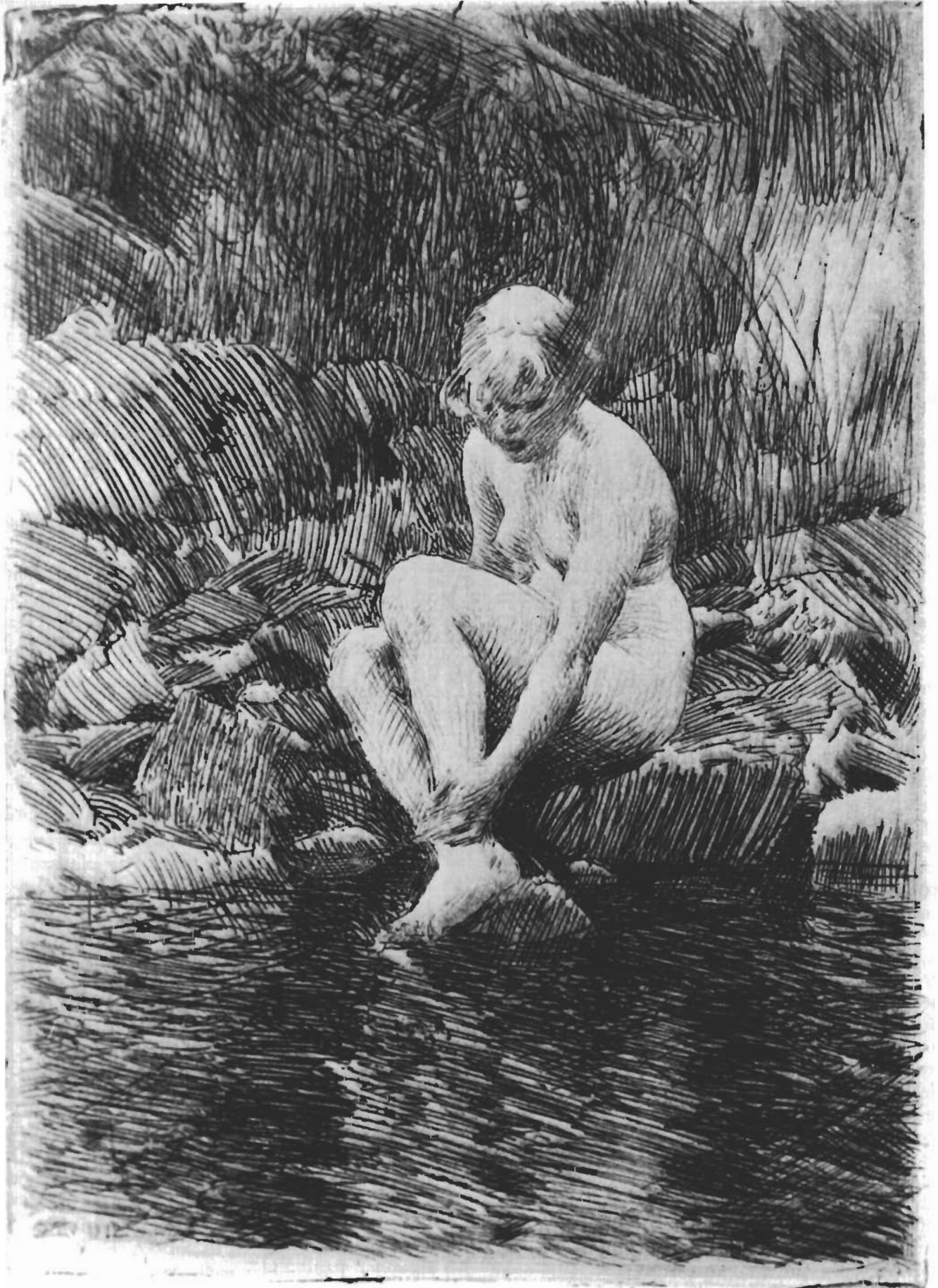
western world has been the evolution from line to tone, this contemporary American artist uses tone and color to avoid volume. [CFB]

58. Anders Leonard Zorn (Swedish, 1860-1920): *Dagmar*, 1912; etching on buff laid paper; watermark: ZONEN; signed in the plate and in pencil: Zorn; 247 x 177 mm. (9-3/4 x 7 in.); only state; catalogue raisonné: Karl Asplund, *Zorn's Engraved Work: A Descriptive Catalogue*, Stockholm, 2 vols., 1920-1921, no. 250; illus. in: Axel Romdahl, *Anders Zorn, Aquafortiste*, Paris, 1923, no. 103. [CFB]

59. Gerald Leslie Brockhurst (English, 1890-1978): *The Dancer*, December 1925; etching on very thin white laid paper; no watermark; signed in reverse in the plate and signed in pencil: G. L. Brockhurst; 237 x 138 mm. (9-3/8 x 5-1/2 in.); state: vi or vii/VII; edition size: 107; catalogue raisonné: Harold J. L. Wright, "Catalogue of the Etchings of G. L. Brockhurst, A.R.A., R.E.," *Print Collectors Quarterly*, vol. XXII (1935), pp. 62-77 (1977 ed., pp. 888-907), no. 52; illus. in: James Goodfriend, *The Bitten Image, the Etching Tradition in Europe from Dürer to McBey*, New York, 1982, no. 89. [CAS]

60. Stanley Anderson (English, 1884-1966): *Avignon from the Rhone*, 1926; drypoint on thin white wove paper; watermark: Millbourn 100% Pure Rag plus part of a Castle; signed in the plate: S. Anderson; and in pencil: Stanley Anderson; 226 x 338 mm. (8-7/8 x 15-5/8 in.); only state; edition of 75; catalogue raisonné: Martin Hardie, "The Etchings and Engravings of Stanley Anderson," *Print Collectors Quarterly*, vol. XX (1933), pp. 221-246 (1977 ed., pp. 58-80), no. 117; Ex Coll: J. Hart (collector's mark in lower right margin). [AMB]

61. Edmund Blampied (British, 1886-1966): *Nighttime in a Stable*, January 1928; drypoint on white laid paper; watermark: David Strang; signed in the plate: Blampied; and in pencil: E Blampied; 255 x 307 mm. (10-1/16 x 12-1/16 in.); only state; edition: 85/100; catalogue raisonné: Kenneth M. Puichard, *British Etchers, 1850-1940*, London, 1977, Appendix 2: "List of Drypoints and Etchings by Edmund Blampied, 1925-1937," p. 76 no. 3; illus. in: Harold J. Baily, "Blampied: Artist and Philosopher," *Print Collectors Quarterly*, vol. XXIV (1937), p. 382. [TJP]

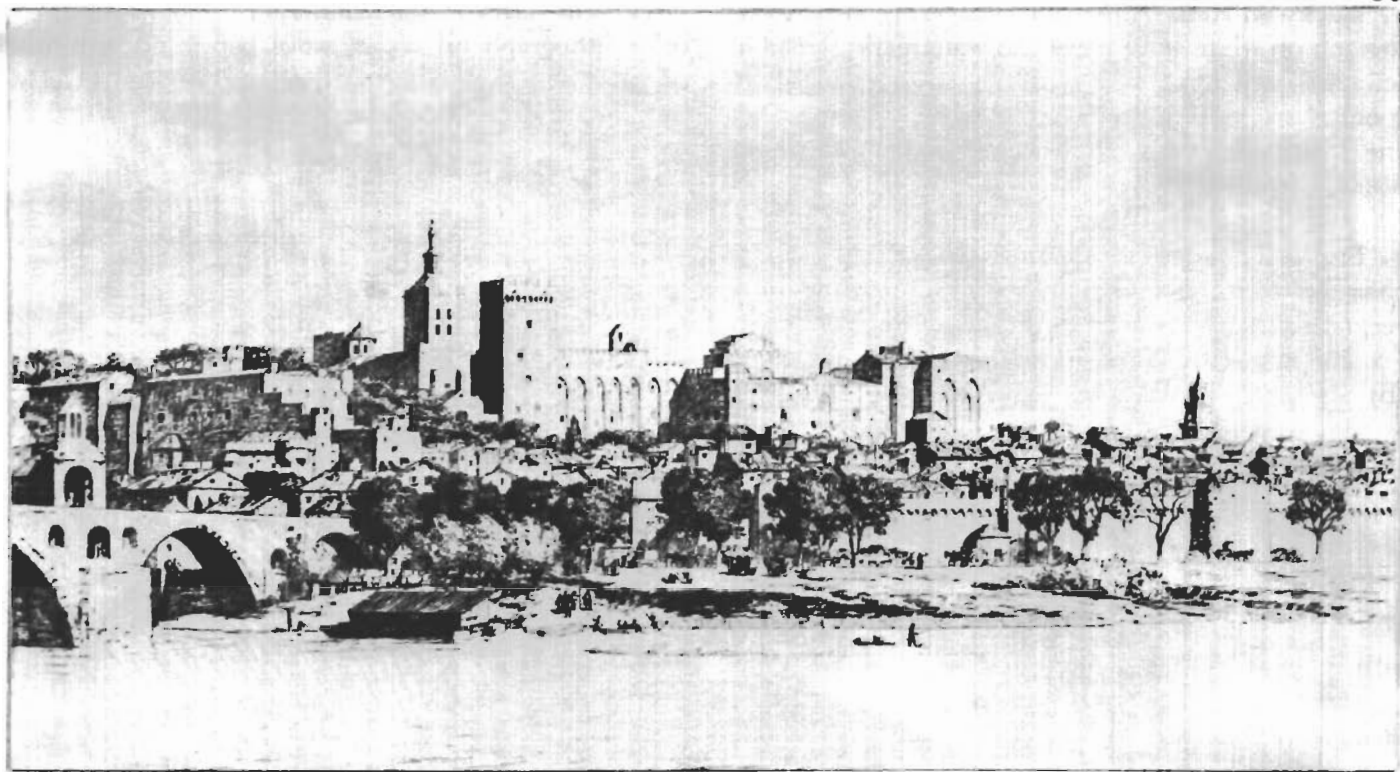


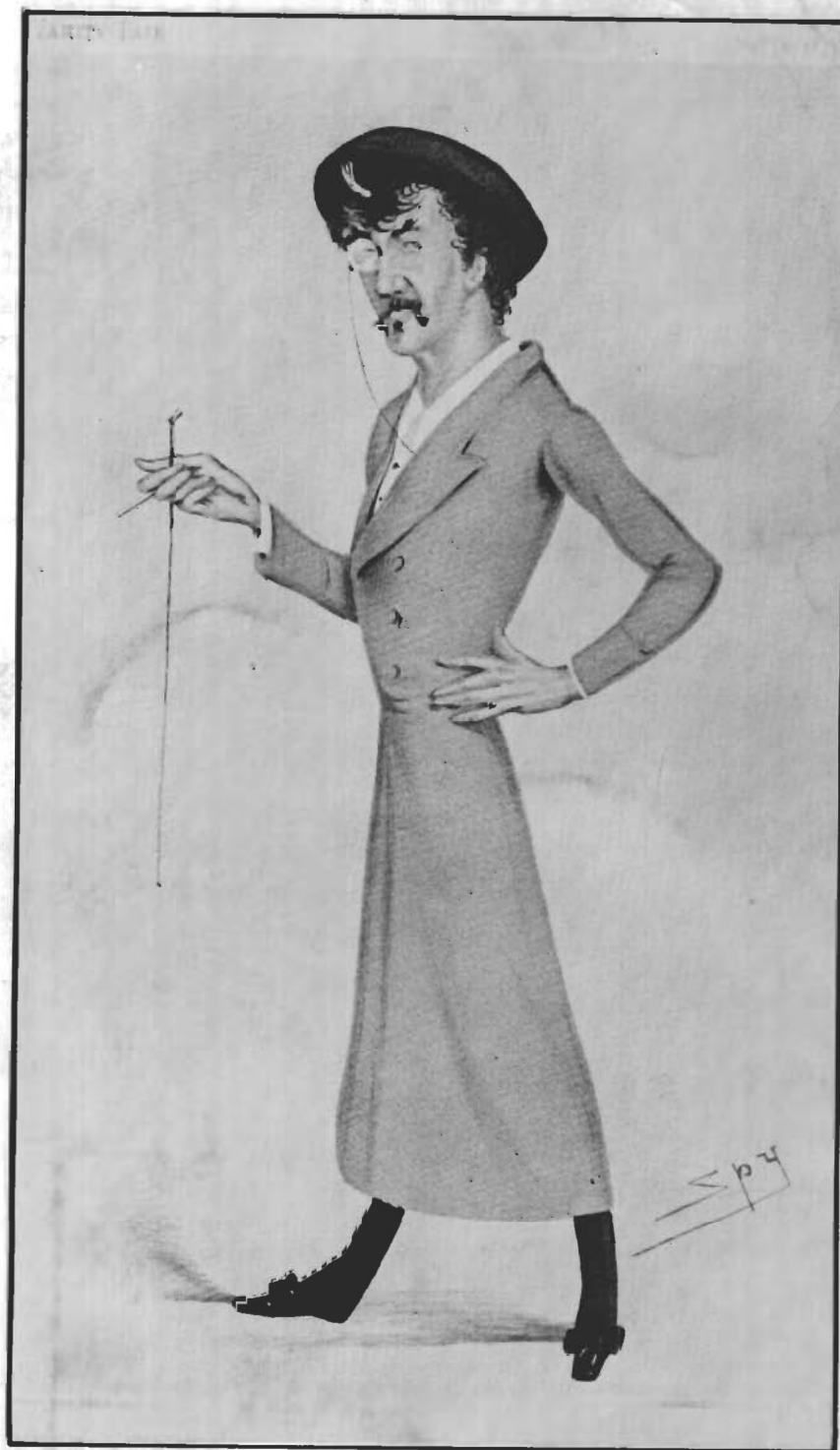
62. Rockwell Kent (American, 1882-1971): *Hero*, 1931; lithograph on white wove paper; no watermark; signed in pencil: Rockwell Kent; 307 x 230 mm. (12-1/8 x 9-1/16 in.); only state; edition size: 150; catalogue raisonné: Dan Burne Jones, *The Prints of Rockwell Kent: A Catalogue Raisonné*, Chicago, 1975, no. 69. [TJP]

63. Raphael Soyer (Russian-American, 1899-): *Girl combing her Hair*, after 1967; lithograph on white wove paper; no watermark; signed in the stone: Raphael Soyer; 266 x 203 mm. (10-7/16 x 7-15/16 in.); state unknown. [JAB]

64. Will Barnet (American, 1911-): *Ariadne*, 1980; color lithograph on cream wove paper; no watermark; signed in pencil: Will Barnet; diameter: 449 mm. (17-11/16 in.); only state; edition size: 105/150. [CLW]







**FROM LINE
TO TONE** Selected Prints From The Collection of Carl F. and Anna M. Barnes, Jr.