

ARH 3720 - HISTORY OF PRINTS

FALL 2013

This list is given to you as an aid. It is an incomplete guide and subject to change.

SLIDE: Anon. The Opening of the Book of Hosea, Ital., c.1200

SLIDE: Anon. The Annunciation to the Shepherds, from a prayer book containing 17 miniatures, Fr. c.1415

Johannes Gutenberg (c. 1400-68) - German printer: credited with the invention of moveable type.

Gutenberg Bible - printed in Mainz before 1456 by Gutenberg and others; probably the first large book printed with moveable type.

CONCEPT OF THE “ORIGINAL” PRINT

(Print Council of America)

Carl Zigrosser

Albrecht Durer (1471-1528) - artist-printmaker

Rembrandt (1606-1669) - artist-printmaker

Marcantonio Raimondi (c.1480-c.1530) - “copyist”

FOUR MAJOR PRINT PROCESSES: Relief; Intaglio; Planographic; Stencil

THE PRINT AS A MEANS OF ARTISTIC EXPRESSION

SLIDE: Rembrandt’s Three Crosses, 1653, 1st state, drypoint

ORIGINS OF PAPER AND PRINTMAKING

(Fabriano Company)

SLIDE: Durer’s S. Jerome, c.1497, engraving

SLIDE: detail showing watermark on LAID PAPER

John Baskerville’s VIRGIL, published in 1757; first book on WOVE paper

WOODCUTS (*einblattdrucke* [single print])

SLIDE: Anon. Christ on the Cross Between S. John and Mary, c.1450; (pasted inside box); Bavarian (?)
cf. SLIDE: Crucifixion, 16th c., French

SLIDE: Anon. Crucifixion Scene (“Le Bois Protat”), detail, c.1370-90; Burgundian

SLIDE: Anon. Rest on the Flight into Egypt, c.1410; S. German

SLIDE: Anon. S. Dorothy, c.1410-20; S. German

SLIDE: Anon. Martyrdom of S. Sebastian, c. 1410-20; Bavarian

SLIDE: Anon. S. Anthony of Padua, c.1460-70; Venetian

SLIDE: Anon. S. Anthony Tortured by Demons, c.1475, Bavarian (?)

SLIDE: Anon. Annunciation, c. 1475, Bavarian

FLOCKED (PASTE) PRINTS

SLIDE: Anon. S. George, c.1470

WOODCUTS WITH EMBOSSEMENT

SLIDE: Anon. The World, from a Tarot Pack, c.1475

BLOCK BOOKS

SLIDE: Anon. *Ars Moriendi* (The Art of Dying), c.1470; Netherlands

(No slide for the anon. *Biblia Pauperum* [The Poor Man’s Bible], c.1465; German (?))

THE PRINTING REVOLUTION

Johannes Gutenberg (c.1400-68) of Mainz

(The Gutenberg Bible), before 1456)

Johann Fust and Peter Schoffer

ILLUSTRATED BOOKS: Germany: Mainz

Bernard von Breydenback, *Reise ins Heilige Land*, 1486 (View of Venice); *Les Sanctaes Peregrinations de Jherusalem* (Travels in the Holy Land); c.1486; Erhard Reuwich (fl. end of 15th century), German

SLIDE: Reuwich, View of Venice, from Sanctae....

SLIDE: detail from View of Venice

cf. SLIDE: Jacopo de'Barbari's "Bird's-Eye-View of Venice," 1500; woodcut; Italian

Cologne

Heinrich Quentell (printer), the Cologne Bible, c.1479

SLIDE: Anon. "Samson Slaying the Lion," from Cologne Bible

Ulm

Jacob Zainer produced a number of significant books.

Augsburg

Gunther Zainer issued the first illustrated bible published in Augsburg.

Nuremberg

Hartmann Schedel, "Weltchronik," (Nuremberg World Chronicle), published by Anton Koberger, 1493

Team of artists included: Michael Wolgemut, Wilhelm Pleydenwurff, and possibly Albrecht Durer.

SLIDE: Anon. "Temptation of Adam and Eve and Expulsion from the Garden of Eden," from Nuremberg World Chronicle

SLIDE: Anon. "Circe and Ulysses," from Nuremberg...

SLIDE: Wolgemut & Pleydenwurff: "Venice," from Nuremberg...

Stefan Fridolin, Schatzbehalter ("Treasury of the True Riches of Salvation"), published by Anton Koberger, 1491.

SLIDE: Michael Wolgemut (?), Christ's Miracles on the Sea of Galilee, from the Schatzbehalter

SLIDE: Michael Wolgemut, Tarvisium

Giovanni Boccaccio (1313-75) the Decameron, published in Nuremberg, c. 1490 (illus. by Wolgemut)

SLIDE: Wolgemut, Dance of Death from the Decameron

Italy: Venice

Francesco Colonna. "Hypnerotomachia Poliplili" (The Strife of Love in a Dream), published by Aldus Manutius (Aldine Press), 1499, Venice.

SLIDE: Anon. "The Love Dream of Poliphilis," from the "Hypnerotomachia..."

SLIDE: Anon. "Poliphilis By a Stream," from the "Hypnerotomachia..."

SLIDE: Anon. "Poliphilis in a Wood," from the "Hypnerotomachia..."

France: Lyons

Wilhelm Koenig published the first illustrated books in France.

Paris

The real impetus behind French publishing was the Englishman, Geoffrey Troy (1480-1533). His works had a distinctly Gallic Renaissance style.

Albrecht Durer (1471-1528) - German

In Basil between 1491 to 1494, Durer executed his first major woodcuts...a notable series of satirical prints for Sebastian Brant's Narrenschiff (Ship of Fools).

SLIDE: "The Holy Family with Three Hares," c.1497

cf. original woodblock

The Apocalypse Series

SLIDE: "The Four Horsemen of the Apocalypse," c.1497-98

SLIDE: "The Great Whore of Babylon," 1498

SLIDE: "S. Michael Slaying the Dragon," 1498

cf. SLIDE: Martin Schongauer's "Temptation of S. Anthony," engraving, c.1430

SLIDE: "The New Jerusalem," 1498

The Great Passion Series

Twelve large woodcuts published in book form in 1510.

SLIDE: "Christ Bearing the Cross," c.1498

The Small Passion Series

Thirty-seven small woodcuts, c.1509

The Life of the Virgin Mary

Twenty woodcuts, c.1510

Single Prints (Einblattdrucke)

SLIDE: The Martyrdom of S. Catherine of Alexandria, 1498

SLIDE: The Martyrdom of the Ten Thousand Christians, 1498

SLIDE: The Rhinoceros, 1515 (cf. color block)

SLIDE: The Triumphal Arch, 1515-17

SLIDE: detail

SLIDE: Triumph of Maximilian I, 1512-19

SLIDE: Ulrich Varnbuler, 1522 (cf. color block)

Jan and Jerome Wierix; Hendrik Goltzius

(copied Durer's work)

Connoisseurship in Prints (Bernard Berenson)

SLIDE: S. Jerome in a Cave, 1512

Joseph Meder - Durer Scholar

Durer's Contemporaries: Hans Burgkmair, the Elder (1473-1531)

(chiaroscuro woodcuts)

SLIDE: Lovers Surprised by Death, 1510

SLIDE: Portrait of Hans Paumgartner, 1512

SLIDE: The Emperor Maximilian on Horseback, c.1508

Lucas Cranach, the Elder (1472-1553)

SLIDE: S. Christopher, 1506

SLIDE: Venus and Amour, 1509

SLIDE: Temptation of S. Anthony, 1506

SLIDE: Adam and Eve, 1509

SLIDE: Rest on the Flight into Egypt, c.1508

Urs Graf (1485-1527)

SLIDE: Soldiers and Death, 1524

SLIDE: Standard Bearer of the Canton of Unterwalden, 1521

Hans Holbein, the Younger (1497-1543)

(Hans Lutzberger, engraver/xylographer)

SLIDE: The Dance of Death: Richman; Old Man; Merchant; Farmer

SLIDE: The Richman, 1538

SLIDE: The King, 1538

SLIDE: The Physician, 1538

SLIDE: The Knight, 1538

SLIDE: The Monk, 1538

Albrecht Altdorfer (1480-1538)

(Eberhard Ruhmer, Albrecht Altdorfer, Munich, 1965)

SLIDE: Virgin and Child in a Landscape, c.1510, engraving
SLIDE: Landscape with a Large Pine, ca. 1520-23 (see text)
SLIDE: The Beautiful Virgin of Ratisbon, c.1519, chiaroscuro woodcut

Hans Baldung Grien (1484/85-1545)

(near to psychological attitude of Matthias Grunewald)

SLIDE: The Bewitched Groom, 1544
 cf. Uccello; della Francesca; Andrea Mantegna (The Lamentation or The Dead Christ, c. 1501)

SLIDE: Fall of Man (Adam and Eve), 1511

SLIDE: Adam and Eve, c.1519

SLIDE: Aristotle and Phyllis, 1513

SLIDE: The Witches, 1510
 cf. Durer's "The Witch," c.1500

SLIDE: Seven Fighting Horses in a Forest, 1534

SLIDE: Lamentation, c. 1515

SLIDE: Crucifixion, 1511

SLIDE: Demons of the 7 Deadly Sins, 1511

ITALIAN MASTERS (Italian Chiaroscuro Woodcuts)

Ugo da Carpi (c.1480 - c.1520)

SLIDE: Diogenes, after Parmigianino, c.1520-30

Titian (c.1490-1576)

(Domenico delle Greche, engraver/xylographer; Nicolo Boldrini)

SLIDE: Pharoah's Army Submerged in the Red Sea, 1549

SLIDE: The Stigmatization [Vision] of S. Francis, ca. 1530

NORTHERN MASTERS

Hendrik Goltzius (1558-1640)

(Hirschmann; Konrad Oberhuber)

(cf. landscapes: Jan Van Goyen; Peter Molyn; Hercules Seghers; Cornelius Cort)

SLIDE: Arcadian landscape, c.1591

SLIDE: Landscape with Peasant Dwelling, n.d.

SLIDE: Landscape with Waterfall' n.d. (blue paper)

SLIDE: Ibid., (brown paper)

SLIDE: Landscape with Seated Couple and Sheperds, n.d.

Peter Paul Rubens (1577-1640)

(Christoffel Jegher (1596-1652); Christoffel van Sichem)

SLIDE: Temptation of Christ, c.1640

SLIDE: Silenus, c.1640

SLIDE: Infant Christ and S. John Playing with a Lamb, c.1635

Jan Lievens of Leyden (1607-1647)

ENGRAVING

DOTTED METAL CUTS (MANIERE CRIBLEE)

SLIDE: Anon. Mass of S. Gregory, c.1450

SLIDE: Anon. Virgin and Child with Falcon, c.1450

NIELLO (PLURAL: NIELLI)

(nigellum)

(cf. "Fine Manner" engraving)

ITALY

SLIDE: Maso Finiguerra. Virgin and Child, 1450-70

SLIDE: Maso Finiguerra. The Planet Mercury, 1460-65

INTAGLIO PROCESSES (Engraving; Etching; Term: **Retroussage**)

15TH-CENTURY ENGRAVING IN EUROPE (Northern and Southern [Italian] Styles)**Northern Masters****Master of Playing Cards (act. c.1435-1455/60)**

SLIDE: King of Wild Men, c.1435-49

SLIDE: Martyrdom of S. Sebastian, c. 1440-55

Master E.S. (Fl. 1440-67; German)

SLIDE: The Annunciation, c.1455

SLIDE: Martyrdom of S. Sebastian, c.1450-60

SLIDE: The Visitation, c.1450-60

SLIDE: The Adoration of the Magi, c.1460-65

SLIDE: The Knight and the Lady, c.1460-65

SLIDE: Garden of Love, c.1466

SLIDE: The Man of Sorrows with Four Angels, c.1466

SLIDE: Fantastic Alphabet, (letters K and D), c.1466

Master of the Housebook (act. c.1465-1500); aka "Master of the Amsterdam Cabinet"

SLIDE: Dog, c.1475, drypoint

SLIDE: Christ Bearing the Cross, c. 1480; dryp. & engraving

SLIDE: S. Martin, c. 1480; drypoint

Martin Schongauer (c.1450-1491)

(The Complete Engravings of Martin Schongauer, ed. by Alan Shestack, Dover, 1969 ;

Charles Ilsley Minott, Martin Schongauer, Collector's Edition, New York, 1971)

(Rogier van der Weyden; Hans Memling; Georgio Vasari)

SLIDE: The Temptation of S. Anthony, c.1480-90

SLIDE: The Nativity, c.1470-75

SLIDE: Adoration of the Magi, c.1470-75

SLIDE: The Flight into Egypt

SLIDE: Death of the Virgin, c.1470-75

SLIDE: Virgin and Child on a Grassy Bench, c.1470-75

SLIDE: The Virgin in the Courtyard, c.1480

SLIDE: The Annunciation, c.1480

SLIDE: Christ Blessing the Virgin, c.1480-90

SLIDE: Christ Appearing to Mary Magdelene, c.1489-90

SLIDE: S. Sebastian, c.1480-90

SLIDE: S. Michael Slaying the Dragon, c.1480-90

SLIDE: Christ Bearing (Carrying) the Cross, c.1480

SLIDE: The Foolish Virgin, c.1480-90

Christ's Passion, c.1480

SLIDE: The Flagellation

SLIDE: Christ before Annas

SLIDE: The Entombment

Israhel van Meckenem (c.1445-1503)

SLIDE: The Artist and his Wife (Ida), c.1490

Scenes of Daily Life, c.1495-1503

(A late series by Van Meckenem)

SLIDE: The Lute Player and the Harpist

SLIDE: Coat of Arms with tumbling Boy (after the master of the Housebook), c.1480-90

THE ITALIAN MASTERS: Florence: Fine Manner**Maso Finiguerra (1426-1464)**

SLIDE: The Planet Mercury, c.1460-65, from the so-called "CHILDREN OF THE PLANET"

Florence: Baccio Baldini (d.1487)

SLIDE: Judith with the Head of Holofernes, c.1460-65 (or 1470-80)

cf. Botticelli (1444-1510) influence

Florence: Broad Manner: more rugged style (based on German style of drawing)**Francesco Rosselli (c.1448-1513)**

SLIDE: The Agony in the Garden, c. 1470-80

SLIDE: Assumption of the Virgin (after Botticelli), c.1490 (large engraving fr. 2 plates; 2 sheets of paper)

SLIDE: detail

SLIDE: The Crucifixion, c.147

Antonio Pollaiuolo (c.1432-1498)

SLIDE: The battle of the Nudes, c.1465-70; large (16"x24") "single plate" ; praised by Vasari

Andrea Mantegna (1431-1506)

(his engravings were "the most influential" in 15th-c. Italy; worked in Mantua, N. Italy)

SLIDE: Entombment of Christ, c.1465-70; composition influenced Raphael

SLIDE: Battle of the Sea Gods, c.1493 (cf. Durer's "Battle of the Sea Gods", 1494, pen drawing)

SLIDE: Madonna and Child, c.1470-90 (cf. Donatello's "Shaw Madonna" in Boston)

SLIDE: Risen Christ between SS Andrew and Longinus, c.1472; on rose-tinted paper.

SLIDE: Bacchanal with Wine Vat, c.1475

SLIDE: Bacchanal with Silenus, c.1475-80

Italian Engraving: 15th and 16th Centuries**Marcantonio Raimondi (b. 1480)**

(Reproductive Engraving)

SLIDE: Massacre of the Innocents, after Raphael, c.1510

cf. SLIDE: Raphael's pen drawing of same subject

SLIDE: The Climbers, c.1512 (influenced Lucas Van Leyden; Michelangelo)

SLIDE: The Suicide of Lucretia, ca. 1511-12

SLIDE: The Judgment of Paris, ca. 1517-20

Christofano Robetta (1462-1535); eclectic

SLIDE: Adoration of the Magi, c.1500 (cf. Lippi's "Adoration of the Magi," 1496)

SLIDE: Allegory of Envy, c.1500; erotic subject

SLIDE: Adam and Eve with Cain and Abel, c.1500

(cf. Durer's "Virgin and Child with Monkey," c. 1498)

Benedetto Montegna (c.1480-1558)

(influ. by Durer)

SLIDE: Satyr's Family, c.1512-20

Jacopo de'Barbari (c.1460-70 - c.1516)

(first Italian artist of note to travel North; uses the caduceus; Erwin Panofsky)

SLIDE: View of Venice, 1500 (large woodcut fr. 6 woodblocks); published by Anton Kolb

SLIDE: Victory and fame, c.1498-1500

cf. Durer's Four Witches (aka Four Women), 1497

SLIDE: Victory Reclining Amid Trophies, c. 1500-03

cf. Durer's Sea Monster, c.1498-1501

SLIDE: Judith Holding the head of Holofernes, c.1501-03

SLIDE: Apollo and Diana, c.1503-04 (aureole); Italian scholar Panofsky maintains this work influ. Durer;

cf. Durer's Adam and Eve, 1505

SLIDE: S. Sebastian, c.1509 (cf. Jacopo Bellini); perhaps his finest print, but lacks "iconographic clarity."

SLIDE: Pegasus, c.1509-16; influenced Leonardo da Vinci (1452-1519)

GERMANY: Albrecht Durer (1471-1528)

(first to break with the provincialism of the North; studied Vitruvius, fl. 1st c. BC, architect; genius resulted in his blending of two great traditions: medieval and classical)

SLIDE: Battle of the Sea Gods, 1494; a pen drawing (cf. Mantegna's "Battle of the Sea Gods," c.1493)

SLIDE: The Doctor's Dream, c.1497-98

SLIDE: The Sea Monster, c.1498-1501

SLIDE: Adam and Eve, 1504

SLIDE: The Great Fortune (Nemesis), c.1501-02 (cf. Durer's "The Whore of Babylon", w/c 1498)

SLIDE: Melencolia, 1514

SLIDE: Knight, Death, and the Devil, 1513

SLIDE: S. Jerome in His Study, 1514
SLIDE: Four Witches, 1496
SLIDE: The Witch, 1505
SLIDE: The Great Canon, 1518 (etching)
SLIDE: S. Jerome and the Willow Tree, 1512 (drypoint)
SLIDE: S. Eustace, 1501
SLIDE: The Small Horse, 1505
SLIDE: The Large Horse, 1505 (cf. Caravaggio's (1571-1610) "Conversion of S. Paul," 1600)
SLIDE: Nativity, 1504
SLIDE: The Prodigal Son, c.1497
SLIDE: Portrait of Willibald Pirckheimer, 1524
SLIDE: Portrait of Philip Melanchton, 1528
SLIDE: Portrait of Erasmus of Rotterdam, 1526
SLIDE: The Holy Family with the Butterfly, c.1495
SLIDE: Virgin & Child with Monkey, 1498 (cf. Robetta's "Adam and Eve with Cain and Abel," c. 1500)
SLIDE: The Virgin on the Crescent, 1499
SLIDE: The Virgin on a Crescent with a Starry Crown, 1508
SLIDE: Virgin on a Crescent with a Scepter and a Starry Crown, 1516 (Durer's Decorative Style: 1514-19)
SLIDE: The Virgin and Child with the Paer, 1511
SLIDE: The Virgin and Child Seated by a Tree, 1513
SLIDE: The Virgin and Child Crowned by Two Angels, 1518
SLIDE: The Virgin Nursing the Child, 1519
SLIDE: The Virgin with the Swaddled Child, 1520
SLIDE: The Witches, n.d.
SLIDE: Apollo and Diana, c. 1504-05

DURER'S CONTEMPORARIES: THE LITTLE MASTERS

Hans Sebald Beham; Georg Pencz; Albrecht and Erhard Altdorfer; and Heinrich Aldegrever.

ITALY

Georgio Ghisi (1520-1582)

SLIDE: The Melancholy of Michelangelo, c.1550 (theatrical display of "virtuosity")

FRANCE

Jean Duvet (1485 - c.1561)

(first important French engraver and the only solitary mystic in printmaking before William Blake)

SLIDE: The Angel Sounding the Sixth Trumpet, c. 1520

SLIDE: The Marriage of Adam and Eve, c. 1550

SLIDE: The Crucifixion, c. 1550 (cf. Rosso Fiorentino's "Descend from the Cross," 1521)

ETCHING - NORTH (Augsburg)

Daniel Hopfer (fl. 1493-1536)

Etching - ITALY

Francesco Mazzuoli, aka Parmigiano (1503-1540) (first to use etching in Italy; used color papers)

(Engraver: Antonio da Trento)

SLIDE: The Entombment, c. 1530, etching (notice: "shadows")

Frederico Barocci (1528-1612) (developed a personal style by using parallel lines over contours)

SLIDE: Virgin and Child in the Clouds, c. 1590 (used dots [perhaps suggested by Durer])

SLIDE: Christ Appearing to S. Francis, 1581

NORTH

Augustin Hirschvogel (1503-1553); His reputation rests on his landscapes.

(Aerial (atmospheric) and linear perspective)

SLIDE: Landscape with Castel, 1546

SLIDE: Cleopatra, 1547 (may have used various etching needles)

ITALY: "Stipple Engraving" or "Crayon Process"

Giulio Campagnola (1482-c. 1513) - (influenced by Giorgione: cf. "Pastoral Concert," c. 1510)

SLIDE: The Young Shephard, c. 1510

SLIDE: Venus Reclining, c. 1508/9

SLIDE: S. John the Baptist, c. 1508/9

Domenico Campagnola (1500-?) - (influenced by Titian)

SLIDE: The Assumption of the Virgin, c. 1518

SLIDE: Landscape with Two Trees and Buildings, c. 1518 (one of the earliest “pure lds.” in printmaking)

THE NETHERLANDS

Lucas Van Leyden (1494-1533)

SLIDE: Christ Presented to the People, 1510

SLIDE: Mohammed and the Monk Sergius, 1508 (cf. Raimondi’s “The Climbers,” 1512)

SLIDE: The Milkmaid, 1510

SLIDE: S. George and the Princess, 1508

SLIDE: Calvary, 1517

SLIDE: David Playing the Harp Before Saul, 1508

Pieter Brueghel, The Elder (c. 1525-1569)

(Hieronymus Cock, c. 1510-1579)

SLIDE: The Fair of S. George’s Day, c. 1553

SLIDE: Patience

SLIDE: Resting Soldiers, 1555-58

SLIDE: The Rabbit Hunt, c. 1566 (only print he produced totally by himself)

SLIDE: Small Landscape, 1559-61

SLIDE: Naval Battle, 1561

SLIDE: Summer, 1568

Hendrik Goltzius (1558-1616)

(Reproductive or Line Engraving)

SLIDE: Standard Bearer, 1587 (used the swelled line with dots and flecks)

SLIDE: Hercules Victor, c. 1590

17th-Century Engraving and Etching: The French Masters

Claude Mellan (1598-1688)

SLIDE: S. Veronica’s Veil, 1649, eng.

SLIDE: Port. of Nicolas Fouquet, ca. 1658, eng.

Robert Nanteuil, (1623-1678)

SLIDE: Port. of Nicolas Fouquet, 1658, eng.

SLIDE: Port. of Louis XIII, 1664, eng.

SLIDE: Port. of Louis XIV, 1672, eng.

Jacques Callot (1592-1635) (discovered “hard ground etching”)

(J. Bellange [1594-1638]; A. Bosse [1602-1676]; G. de La Tour [1600-1652])

The Capricci a series, 1618 (based on the Commedia dell’ Arte)

... No slides

The Siege of Breda, 1627

... No slide

SLIDE: The Fair at Impruneta, 1620; greatest “genre print” produced in Italy

SLIDE: The Fan, 1619

SLIDE: The Holy Family at Table, 1628

SLIDE: The Martyrdom of S. Sebastian, 1631

SLIDE: The Little Miseries of War a series, 1633-35

SLIDES: The Large Miseries and Disasters of War a series, 1633:

Frontispiece, Enrolling the Troops; Hanging

SLIDE: The Battle of Avigliana, 1631

SLIDE: The Fair at Gondreville, 1624

(cf. Adrian van Ostade [1610-1684])

SLIDE: The Punishments, 1634

The Gypsies (a series), 1621

... No slides

The Beggars (a series), 1622

... No slides

The Hunchbacks [“The Gobbi”] (a series), 1622
 (Annibale Carracci, [1560-1609]; H. Bosch [1450?-1516])
SLIDE: Hunchbacks, 1622
SLIDE: Temptation of S. Anthony, 1617
SLIDE: Temptation of S. Anthony, 1635

Wenzel Hollar (1607-1677)
SLIDE: View of Westminster with Parliament House, from a set
 of Four Views of London, c. 1640's
SLIDE: “Winter”, from a set of Four Seasons, 1643

Jacques Bellange (1594-1638)
SLIDE: The Three Marys at the Tomb, c. 1620
SLIDE: The Adoration of the Magi, c. 1610
SLIDE: Pieta, c. 1615
SLIDE: Balthasar, c. 1613
SLIDE: Martyrdom of S. Lucy, c. 1615
SLIDE: Holy Family, n.d.

Etching and Engraving in the North: (Flanders and Holland)

Peter Paul Rubens (1577-1640)
SLIDE: S. Catherine, c. 1620 (a “counterproof”)

Anthony van Dyck (1599-1641)
SLIDE: Port of Jan Van Der Wouwer, from Iconography, 1641
SLIDE: Port of Lucas Vorsterman, from Iconography, 1641

Jacob van Ruisdael (c. 1628-1682)
SLIDE: Landscape with Trees, Houses on Riverbank, c. 1646

Hecules Seghers (c. 1589-1633/38)
 (Ref.: John Rowland; The Danube School)
SLIDE: The Mossy Tree, c. 1620
SLIDE: Lamentation, c. 1620
SLIDE: Rocky Landscape with Ship's Rigging, c. 1620
SLIDE: Landscape with Two Steeples, c. 1620
SLIDE: The Rocky Valley with Road, c. 1620
SLIDE: Tobias and the Angel, c. 1625 (cf. Rembrandt's “Flight into Egypt,” 1653)

Rembrandt (1606-1669) (ref.: Arthur M. Hind)
SLIDE: Self-Portrait, 1630
SLIDE: Self-Portrait on a Stone Sill, 1639 (cf. Raphael's “Baldassare Castiglione,” c. 1514)
SLIDE: Self-Portrait by a Window, 1648
SLIDE: Portrait of Jan Six, 1647 (cf. “mezzotint” engraving)
SLIDE: Portrait of Arnold Tholinx, 1656
 (cf. Thomas Eakins' Portrait of Dr. Gross)
SLIDE: The Three Trees, 1643
SLIDE: Goldweigher's Field, 1651
SLIDE: The Vista, c. 1650 (cf. Seymour Haden; Whistler)
SLIDE: Cottages Beside a Canal: A View of Diemen, 1645
SLIDE: Christ Healing the Sick (Hundred Guilder Print) c. 1642-45
SLIDE: Dr. Faustus in His Study, 1652
SLIDE: Christ Presented to the People, 1655 (1st State)
SLIDE: ibid., 1655 (Last State)
SLIDE: The Angel Appearing to the Shepherds, 1634
SLIDE: The Presentation in the Temple, c. 1654
SLIDE: The Return of the Prodigal Son, 1636
SLIDE: The Adoration of the Shepherds with Lamp, c. 1654
SLIDE: Christ Between His Parents, Returning from the Temple, 1654
SLIDE: Christ Preaching, c. 1652

SLIDE: The Three Crosses, 1653 (1st State)
SLIDE: The Three Crosses, 1653 (4th State)
SLIDE: Woman with an Arrow, 1661
SLIDE: Jupiter and Antiope, 1659
SLIDE: Sleeping Negress, 1658

18th-CENTURY INTAGLIO PRINTING

(Italian Printmakers-Etchers)

(Four artists dominated Italian Printmaking in the 18th c.: G.B. & G.D. Tiepolo, Canaletto, and Piranesi)

Giovanni Battista Tiepolo (1696-1770)

(influ. by G.B. Castiglione [1616-1670]; est. school of etchers; etching technique simulated his pen-and-ink drawing style)

SLIDE: Adoration of the Magi, c. 1755

SLIDE: Title Page (Frontispiece before “letters”) from the CAPRICCI, 1749; (cf. Goya’s The Dream/Sleep of Reason, 1797-98) Unlike Goya this series had no hidden meaning, no allegory, no social satire.

SLIDE: Beggar Seated And Seen From Behind, c. 1765, from SCHERZI DI FANTASIA (Fantasy Jokes)

Giovanni Domenico Tiepolo (1726-1804)

(produced a series of 27 etchings depicting the Holy Family’s flight into Egypt)

SLIDE: Holy Family, 1753

SLIDE: Rest on the Flight with Joseph in Adoration, 1753

Antonio Canale (1697-1768) aka Canaletto

(interested in atmosphere and light, linear and textural inventions)

SLIDE: Monuments in Ruins, 1768

Giovanni Baptista Piranesi (1720-1778)

(Produced over 3,000 prints, including 27 vols. on Roman Monuments with “archaeological fidelity.”)

SLIDE: “Prisons” from the CARCERI INVENZIONE, c. 1761(16 plates [21”x16”] et. in 1745)

SLIDE: Plate 9, from the “Prisons”, c. 1761

SLIDE: Plate 10, ibid.

SLIDE: Plate 4, ibid.

SLIDE: Hadrian’s Villa, c. 1760 (Like Canaletto, Piranesi was trained as a set designer.)

SLIDE: The Colosseum, c. 1757

SLIDE: The Arch of Titus, c. 1760

TONAL PROCESSES

Mezzotint (a method to produce uniform tones). Invented by Ludwig von Siegen (1609-1676)

Prince Rupert of Bavaria (1619-82) perfected the “roulette” (aka “engine”)

SLIDE: The Grand Executioner, 1658, after “Lo Spagnoletto”; (aka Jusepe de Ribera [1591-1652])

Abraham Blotting (1640-90) perfected the “rocker” (a mezzotint tool that eliminates “roughness”)

Valentine Green (1739-1813) (Sir Joshua Reynolds [1723-92])

SLIDE: Lady Betty Delme & Children, after Reynolds, c. 1780’s

SLIDE: Murder of the Innocents, after Annibale Carracci (1560-1609) , c. 1780 (a hand-colored mezzotint)

SLIDE: Experiment with the Air Pump, n.d.

Cf. SLIDE: Experiment with the Air Pump, n.d. **Joseph Wright of Darby (1734-1797)**

John Raphael Smith (1752-1812)

THE MEZZOTINT IN AMERICA (In American the mezzotint was “a source of design” for portrait painters.)

Peter Pelham (c. 1684-1751)

SLIDE: Rev. Cotton Mather, 1727

ENGLAND: Joseph M. W. Turner (1775-1851)

(“Liber Studiorum”, c. 1807, etching and mezzotint)

David Lucas (1802-81) (did mezzotints after John Constable, 1776-1837)

Mario Avati (contemporary mezzotinter)

17 TH-CENTURY FRANCE: (Cardinal Mazarin): COLOR MEZZOTINTS

Jacob Christophe Le Blon (1667-1741)

(First to experiment with color mezzotint printing from “several plates.” Obtained a Royal Patent for color mezzotinting in London in 1720.)

Francesco Bartolozzi (1727-1815)

SLIDE: Lady Smyth and Children, after Reynolds, 1789, color mezzotint & stipple engraving

SOFT-GROUND ETCHING AND AQUATINT

(In addition to mezzotint two other new printmaking methods.)

Jean Etienne Liotard (used “soft-ground etching”)

Jan van de Velde (invented aquatint in 1650s)

Jean Baptiste Le Prince (1734-84) (First to use “several plates” (aquatint) for making color prints.)

Color Aquatint used to reproduce the look of a watercolor, (tool: “dolly” or “poupee”)

Estampe Galante

Charles Melchoir Descourtis (1753-1826)

SLIDE: Village Fair, c. 1788 (color aquatint printed from several plates)

CRAYON MANNER (popular engraving technique in 18th century)

Gilles Demarteau (1729-76) (used it to reproduce the effect of a crayon drawing)

SLIDE: Venus Disarmed by Love, after Boucher, 1773

Louis-Marin Bonnet (1743-93) (used it to reproduce the effect of a pastel drawing)

SLIDE: The Charms of the Morning, c. 1775

SLIDE: Head of Flora (Tete de Flor), c. 1775

STIPPLE ENGRAVING AND ETCHING (essentially a “reproductive technique”)

Francesco Bartolozzi (1727-1815)

SLIDE: Lord Thurlow, after Reynolds, c. 1770's

SLIDE: Shrimp Girl, based on Hogarth's Shrimp Girl

FRANCE

Antoine Watteau (1684-1721) (Jean de Jullienne, publisher; estamp galante))

SLIDE: The Shop of Gersaint, 1732, eng. by Pierre A. Aveline (c. 1697-1760), from the Receuil Jullienne, Paris, 1735.

SLIDE: Venetian Feast (Fetes Venitienes), eng. by Laurent Cars (1699-1771), from the Receuil Jullienne, Paris, 1735.

Francois Boucher (1703-1770)

(In 1734 he designed [engr. by Laurent Cars] 30 illus. for works by J.B. Moliere [1622-73])

SLIDE: Nereids and a Triton, after Boucher; eng. by Gilles Demarteau, 1761 (crayon manner)

Jean-Honore Fragonard (1732-1806)

SLIDE: The Swing, 1766 eng. by Nicholas de Launay (1739-92)

SLIDE: Bacchanal, 1763 (etching)

ENGLISH SATIRICAL PRINTS

(In the development of “satirical engravings” England stands alone.)

William Hogarth (1697-1764)

(More important for his satire and content than for his contribution to printing methods.)

Four Series: A Harlot's Progress (1733-34); Rake's Progress (c. 1735);

Marriage a la Mode (1745); Industry and Idleness (1747);

A Harlot's Progress (engravings)

SLIDE: Plate 1: “Innocent Country Girl.”

SLIDE: Plate 2: “She Quarrels with Her Protector.”

SLIDE: Plate 3: “Apprehended by a Magistrate.”

SLIDE: Plate 4: “In Bridewell Prison.”

SLIDE: Plate 5: "Expires while Doctors Dispute."

SLIDE: Plate 6: "The Funeral."

SLIDE: Laughing Audience, 1733 (etching); subscription plate for Marriage a la Mode

SLIDE: Portrait of Lord Lovat, 1746 (etching)

SLIDE: The Times, 1762

SLIDE: Gin Lane, 1750-51 (etching and engraving)

SLIDE: Beer Street, c. 1740

SLIDE: The Enraged Musician, 1741

SLIDE: Shrimp Girl, 1764 (stipple engraving by Bartolozzi)

Thomas Rowlandson (1756-1827)

(His work has a distinct elegance; Rudolph Ackerman, publisher)

SLIDE: Sudden Squall in Hyde Park, 1791; combined technique of etching and aquatint, hand-coloring.

James Gillray (1751-1815)

(Ms. Humphrey of S. James Street)

SLIDE: The First Kiss This Ten Years, 1800 (etching, aquatint, and hand coloring)

RELIEF-ETCHING PROCESS

William Blake (1757-1827)

(Blake himself published: Songs of Innocence, 1789; a fusion of word and picture that is entirely personal) (published again in 1899 by Alexander Gilchrist; Wells, Gardner, Darton & Co.)

(Stanley William Hayter and "Atelier 17")

(Michelangelo, Bandinelli, Pontormo)

SLIDE: Frontispiece to Songs of Innocence and Experience, 1794 edition; "Relief Etching" tinted with watercolor.

SLIDE: Songs of Innocence: Tiger, 1789

SLIDE: Book of Urizen: Frozen Doors to Mock the World, 1794 (typical ill-formed "types")

SLIDE: detail, from Book of Urizen

SLIDE: Glad Day or Morning (Albion), "engraving," 1780

Many of Blake's prints were done to illustrate the works of others: Milton's Paradise Lost; Edward Young's Night Thoughts; Robert Blair's The Grave; a series for Dante's Divine Comedy; and from the Bible, the Book of Job (commissioned by John Linnell).

SLIDE: The Book of Job: When the Morning Stars Sang Together, and All the Sons of God Shouted for Joy, 1825, Plate 14; Relief Etching. (21 illus.; crowning achievement in history of graphic art.)

SLIDE: detail, from Dante's Inferno, 1825.

SLIDE: The Great Red Dragon and the Woman Clothed with the Sun, c. 1805-10

SLIDE: "Pity", from Shakespeare's Macbeth, c. 1795

Blake's Admirers: (no slides)

. . . Edward Calvert (1799-1883); Samuel Palmer (1805-1881); John Linnell (1792-1882)

SPAIN: Francisco de Goya y Lucientes (1746-1828)

(Aquatint: Jan Van de Velde)

(Goya began printmaking at 53--he had 30 years to go; produced a series of etchings after Velazquez)

Los Caprichos (80 aquatints and etchings completed in 1797; issued in 1803)

SLIDE: Self-Portrait, Plate 1 (cf. Tiepolo's Capricci, 1741)

SLIDE: Nobody Knows Himself, Plate 6

SLIDE: They Carried Her Off, Plate 8

SLIDE: Tantalus, Plate 9

SLIDE: Because She Was Susceptible, Plate 32

SLIDE: And So Was His Grandfather, Plate 39

SLIDE: The Sleep of Reason Produces Monsters, Plate 43 (originally intended as the frontispiece)

SLIDE: What A Tailor Can Do, Plate 52
SLIDE: What A Golden Beak, Plate 53
SLIDE: Until Death, Plate 55
SLIDE: Where is Mother Going?, Plate 65
SLIDE: When Day Breaks We Will Be Off, Plate 71
SLIDE: It is Time, Plate 80

Disasters of War, c. 1815-20
(80 prints [aqua.& et]; pub. 1863; realistic both in fact and representation; he saw world without illusion)
SLIDE: And Nothing Can Be Done About It, plate 15
SLIDE: What Courage Against Corpses, plate 39
SLIDE: Cruel Suffering, plate 48
SLIDE: Why? Plate 32

Los Proverbios (or Disparates), c. 1810-1819
(18 prints in aquatint and etching; published in 1864)
SLIDE: Disparte ("Ridicule" or "Ridiculous Folly")
SLIDE: Feminine Folly
SLIDE: Another Way Of Hunting On Foot

Tauromaquia (Bullfights)
(33 aquatints/etchings later expanded to 44; published in 1816)
(Series expressed with clarity and force the ritualistic attitude of the Spanish people toward the Bullfight.)
SLIDE: Another Way Of Hunting On Foot, Plate 2
SLIDE: The Agility and Audacity of Juanito Apinani, Plate 20
SLIDE: Dreadful Events In The Front Rows Of The Ring, Plate 21

The Bulls of Bordeaux, 1825
(Jose Cardano, Lithographer)
SLIDE: The Famous American-Mexican Mariano Ceballos, Plate 1
SLIDE: Spanish Diversion, Plate 3

SLIDE: Colossus, c. 1818 (his only print to contain some mezzotinting; 6 known copies)

LITHOGRAPHY

(Heinri Ott; Alois Senefelder [1771-1834]; Senefelder invented Lithography in 1798)
SLIDE: Portrait of Alois Senefelder, c. 1805

ENGLAND (Philip Andre; Specimens of Polyautography, 1801-07; first use of Litho. for purely artistic purposes)

Benjamin West (1738-1820)

SLIDE: He Is Not Here: For He Is Risen, 1801 (aka "Angel of the Resurrection")
SLIDE: This is My Beloved Son, 1802

Charles Hullmandel (1789-1850)

Twenty-Four Views of Italy (pub. in London 1819;
(First significant artistic achievement using a fully evolved system of "color lithography with tint stones")

SLIDE:
(John and Elizabeth Gould)

SPAIN

(Jose Maria Cardano)

FRANCE

Godefroy Engelmann (1789-1850)

(Developed first "chromolithos" in France; est. his shop in 1816)

Jean-Auguste Dominique Ingres (1780-1867)

SLIDE: Odalisque, 1825 (cf. Ingres' "Grande Odalisque," 1814

SLIDE: Gabriel Cortois de Pressigny (etching), n.d.

Antoine Jean (Baron) Gros (1771-1835)

SLIDE:

Theodore Gericault (1791-1824)

SLIDE: Boxers, 1818

SLIDE: Horse Being Shod, c. 1821

SLIDE: Entrance to the Adelphi Wharf, c. 1821

SLIDE: Horse Artillery Changing Positions, c. 1821

SLIDE: Lion Devouring a Horse, 1823

Eugene Delacroix (1798-1863)

(Shakespeare, Scott, Byron, Goethe)

SLIDE: “My Beautiful Young Lady . . .,” Illus. for Goethe’s Faust, published by Motte (?-?), 1828

SLIDE: Mephistopheles, ibid.

SLIDE: The Lion of the Atlas Mountains, 1829

SLIDE: Royal Tiger, 1829

SLIDE: The Woman of Algiers, c. 1833 (etching)

Honore Daumier (1808-1879)

(Charles Ramelet [1805-51], lithographer)

(Charles Philipon [?-?], founder of La Caricature [1830-35]; Charivari [1835-?]; and L’Association Mensuelle [The Monthly Association, 1835])

SLIDE: Gargantua, from La Caricature, 1831 (scatology)

SLIDE: Past, Present, Future, from La Caricature, 1834

SLIDE: “Don’t Meddle with the Press”, from L’Association Mensuelle, 1834

SLIDE: Rue Transnonain, L’Association Mensuelle, 1834

SLIDE: The Legislative (Belly) Body, L’Association Mensuelle, 1835

SLIDE: Pygmalion, from the series Stories of Ancient Times, Charivari, 1842

SLIDE: “Pardon me, Sir, if I disturb you a little . . .”, from The Bluestockings, 1844. (Eugenie Niboyet)

SLIDE: “Goodbye, dear, I am going to my publishers . . .”, Charivari, 1844

SLIDE: “Now Then . . .”, from the series The Legal Profession, 1846

SLIDE: The Recruiting Board, La Caricature, 1842

SLIDE: Dramatic Appeal, La Caricature, 1844 (cf. Toulouse-Lautrec: “Jane Avril,” 1893, lithograph)

SLIDE: The Last Day . . ., Charivari, 1846

SLIDE: The Tenant . . ., Charivari, 1847

SLIDE: An Awkward Position . . ., Charivari, 1846

SLIDE: I would rather see a Hurricane . . ., Charivari, 1857

SLIDE: The Danger of Hoop Skirts . . ., Charivari, 1857

SLIDE: Artists at Work, Le Boulevard, 1862

SLIDE: In the Studios . . ., Le Boulevard, 1862 (Jules Depres)

SLIDE: Nadar Elevating Photography . . ., Le Boulevard, 1862

SLIDE: European Equilibrium, Charivari, 1867

Paul Gavarni (1804-1866)

SLIDE: Self-Portrait, 1842 (lithograph – chine colle)

SLIDE: The Sweeper, 1858, fr. Physionomies Parisiennes

SLIDE: Au Salon, 1839, fr. Le Figaro

SLIDE: A Poor Family, fr. Les Artistes Contemporains

Jean Grandville (1803-1847)

SLIDE: The State of Our Finances, 1831, La Caricature

SLIDE: Digestion of the Budget, 1834, La Caricature

LITHOGRAPHY OUTSIDE FRANCE: England

Chromolithographs: Thomas Shotter Boys (1803-1874)

(Picturesque Architecture, 1841)

SLIDE: Notre Dame, Paris, 1839

Richard Parks Bonington (1801-1828)

UNITED STATES

Bass Otis (1784-1861) illustrated for Analectic Magazine

Smith's Grammar of Botany, published by James Seaman, N.Y., 1822. Printed by "Barnet and Doolittle".

George Baxter (1804-1867)

SLIDE: Interior of the Crystal Palace, London, 1851-52; wood engraving printed in colors (oil).

John Pendleton (1798-1866); Nathaniel Currer (1813-1888); James Merritt Ives (1824-1895); Currier & Ives (the firm) (1857-1907)

SLIDE: New York Crystal Palace

SLIDE: Burning of the Crystal Palace

SLIDE: The Great East River, 1881

SLIDE: Summer Scenes in New York Harbor

SLIDE: The Whale Fishery (based on 1840 aquatint by Frederic Martens, after Louis Garneray)

SLIDE: Beach Snipe Shooting (after a painting by William McEwan, who worked in NYC fr, 1859-69.)

SLIDE: Home to Thanksgiving (based on painting by George H. Durrie)

SLIDE: Preparing for Market, 1856 (Louis Maurer)

SLIDE: A Cotton Plantation on the Mississippi, 1884 (William Aiken Walker)

SLIDE: Hug Me Closer George, 1866

Fanny Palmer (c. 1812-1876)

SLIDE: A Midnight Race on the Mississippi, 1860

SLIDE: Across the Continent: Westward The Course of Empire Takes Its Way, c. 1864

SLIDE: American Railroad Scene, c. 1864

Thomas Worth (1834-1917)

SLIDE: A Darktown Law Suit, c. 1870's (before)

SLIDE: A Darktown Law Suit, c. 1870's (after)

John Cameron (c. 1828-?)

Charles Parsons (1821-1910)

SLIDE: Central Park, c. 1880

Louis Prang & Company

SLIDE: Lower Yellowstone Range, after Thomas Moran, 1875

Lithography in U.S.- Early 20th Century (Frank Weitenkampf)

George Bellows (1882-1925); (Bolton Brown [1865-1936], lithographer)

SLIDE: Both Members of This Club, 1909

SLIDE: Stag at Sharkey's, 1917

SLIDE: Splinter Beach, 1917

SLIDE: Demsey Through the Ropes, 1923

SLIDE: Dance in a Madhouse, 1917 (The grotesque aspect of this frenzied scene is reminiscent of Goya.)

SLIDE: River Front, 1923-24

SLIDE: The Street, 1917

SLIDE: Benediction in Georgia, 1916 (reproduced in The Masses)

(Regionalists)

John Steuart Curry (1897-1946)

SLIDE:

SLIDE:

Grant Wood (1892-1942)

SLIDE: American Gothic, 1930

SLIDE: July 15th, c. 1839

SLIDE: In the Spring, 1939

Thomas Hart Benton (1889-1975)

SLIDE: Huck Finn, 1936

SLIDE: Frankie and Johnnie, 1936

SLIDE: Photographing the Bull, 1950

SLIDE: Discussion, 1969

SLIDE: Gateside Conversation, 1946

(Print (Lithographic & Silkscreen) Renaissance in the 1960's/1970s)

June Wayne (Tamarind Workshop) & Tatyana Grosman, Universal Limited Art Editions

SLIDE: Sam Francis, "Tokyo Mon Amour," 1963

SLIDE: Ed Ruscha, "Standard Station," 1966

SLIDE: Frank Stella, "Star of Persia I," 1967

SLIDE: Wayne Thiebaud, "Boston Creams," 1970

SLIDE: Richard Estes, Grants," 1972

SLIDE: Philip Pearlstein, "Girl on Orange and Black Mexican Rug," 1973

SLIDE: Robert Cottingham, "Fox," 1973

SLIDE: Jack Beal, "Oysters with White Wine and Lemon," 1974

SLIDE: Richard Linder, "Miss American Indian," ca. 1975

Ivan Albright (1897-1983)

SLIDE: Self Portrait, 1947

GRAPHIC ART IN 19TH-CENTURY EUROPE

("reproductive prints, aka "facsimile")

(Barbizon, near forest of Fontainebleau)

Jean-Baptiste - Camille Corot (1796-1875)

SLIDE: The Little Shepherd, cliche-verre, c. 1855

SLIDE: Recollections, cliche-verre, c. 1855

SLIDE: Souvenir (Remembrance) d'Italie, 1871 (Lithograph)

SLIDE: Willows and White Poplars, 1871 (Lithograph)

SLIDE: The (Cuincy) Mill (Near Douai), 1871 (Lithograph)

Jean-Francois Millet (1814-1875)

SLIDE: Peasants Going to Work, c. 1855 (Etching)

Vincent Van Gogh (1853-1890)

SLIDE: The Potato Eaters, 1885 (Lithograph)

SLIDE: Dr. Gachet, c. 1890 (Etching)

Camille Pissarro (1830-1903)

SLIDE: The Plow, 1901 (Color Lithograph)

SLIDE: Portrait of Paul Cezanne, 1874 (Etching)

Edward Manet (1832-1883)

(Thomas Couture; Codart; Ukiyo-e prints)

SLIDE: Olympia, c. 1865 (etching) - painting 1863

SLIDE: Races, 1864 (lithograph)

SLIDE: The Execution of Emperor Maximilian, 1867

...no slide: Cat's Rendezvous, n.d.

Edgar Degas (1834-1914)

(Joseph Tournay [1817-1880]; Felix Bracquemond [1833-1917])

(Ambroise Vollard, publisher; Utamaro)

SLIDE: Self-Portrait, 1855 (Etching)

SLIDE: Mary Cassatt at the Louvre, 1876 (Etching/Aquatint)

SLIDE: After the Bath, c. 1890 (Lithograph)

SLIDE: Standing Nude Dressing, c. 1890 (Lithograph)

SLIDE: (Aux Ambassadeurs) Mlle Becat, 1875 (Lithograph)

SLIDE: The Cardinale Family, c. 1890's (Monotype/Monoprint)

SLIDE: Dancers, c. 1890's (Mixed media)

Mary Cassatt (1845-1926)

SLIDE: The Letter, 1891 (Etching/Aquatint)

SLIDE: Woman Bathing, 1891 (Etching/Aquatint)

SLIDE: The Fitting, 1891 (Etching/Aquatint)

SLIDE: The Coiffure, 1891 (Etching/Aquatint)

SLIDE: Nursing, 1891 (Drypoint)

SLIDE: Banjo Lesson, 1894

James Abbott McNeill Whistler (1834-1903)

(Thomas Way, London printer who developed “lithotints”)

The French Set, 1858

SLIDE: The Kitchen, 1858

The Thames Set, 1871

(16 etchings/drypoints)

SLIDE: Black Lion Wharf, 1859

The First Venice Set, 1880

(12 et/drypoint)

SLIDE: The Bridge (Ponte del Piovan), 1879

The Second Venice Set, 1886

(26 et/drypoint)

SLIDE: Nocturne, The Thames at Battersea, 1878 (Lithotint)

SLIDE: Annie Hayden, 1860 (Drypoint)

SLIDE: Lady and Child, 1890-93

Sir Francis Seymour Haden (1818-1910)

(Society of Painter-Etchers)

SLIDE: A Sunset in Ireland, 1863 (Etching/Drypoint)

Edvard Munch (1863-1944)

SLIDE: Nude with Red Hair, 1901 (Lithograph)

SLIDE: Madonna, 1895 (Lithograph)

SLIDE: Women on the Bridge, 1920 (Colored woodcut)

SLIDE: On the Seashore, c. 1920 (Colored woodcut)

SLIDE: The Scream, 1895 (Lithograph)

SLIDE: The Kiss, 1895 (Etching)

SLIDE: The Kiss, 1902 (Woodcut)

Felix Bracquemond (1833-1914)

SLIDE :

Paul Gauguin (1848-1903)

SLIDE: Nave Nave Fenua, c. 1894 (Woodcut), from set of 14

SLIDE: Woman at the River, 1891-93 (Woodcut, Wood-engraving and Watercolor by stencil)

SLIDE: Te Alua, c. 1893 (Woodcut)

SLIDE: The Spirit of the Dead Watching, 1892

SLIDE: Dreaming of Ancestors, 1894 (Lithograph)

The Eccentrics

Rodolphe Bresdin (1825-85)

SLIDE: Rest on the Flight into Egypt, 1871 (Etching)

Odilon Redon (1840-1916)

(see: Richard Hobbs, Odilon Redon, NY Graphic Society, Boston)

(Gustave Moreau [1826-1898]; Fantin-Latour [1836-1904]; *Nabis* [from Hebrew word for “prophets”] were followers of Gauguin; Paul Seruzier, 1863-1927, leader of group)

(J.K. Huysmans, art critic for “La Gironde”)

SLIDE: A Sea Anemone Opening Its Petals Revealing An Eye Surrounded By Lashes, from the series Origins, 1883 (Lithograph)

SLIDE: Profile of Light, fr. the series Night, 1886 (Lithograph)

SLIDE: Pegasus Captive, 1889 (Lithograph)

SLIDE: Beatrice, 1897 (lithograph)

Charles Meryon (1821-1868)

(Baron Haussman)

SLIDE: Le Pont Neuf, 1853 (Etching/Drypoint)

SLIDE: Notre Dame, 1854

SLIDE: The Morgue, 1854

James Ensor (1860-1949)

SLIDE: Demons Torment Me, 1895 (Etching)

SLIDE: The Entry of Christ into Brussels in 1889, 1898 (Etching)

ART NOUVEAU: Lithography: Posters

Jules Cheret (1836-1932)

SLIDE: Casino D'Enghien, 1890

SLIDE: Cover for "Catalogue D'Affices Illustrees," 1891

SLIDE: Loie Fuller, 1893

Alphonse Mucha, (1860-1939)

(Lemercier, publisher; Champenois, printer/publisher)

(Willism Morris and the "Arts and Crafts Movement")

SLIDE: Gismonda/Sarah Bernhardt, 1896

SLIDE: Sarah Bernhardt/La Dame aux Camelias, 1896

SLIDE: Sarah Bernhardt, La Tosca, 1899

SLIDE: Four Seasons, 1896

SLIDE: Flowers, c. 1897

SLIDE: Biers de la Meuse, c. 1897 (cf. Caravaggio)

SLIDE: La Plume, 1896

SLIDE: Theater of the Renaissance: LORENZACCIO, 1896

SLIDE: Daydream, 1896

SLIDE: Princezna Hyacinta, 1911

Eugene Grasset (1841-1917)

(Andre Marty, publisher of ART JOURNAL & L'ESTAMPE ORIGINALE)

(Utagawa Toyokuni [1769-1825])

(Malherbe, published Estampes Decoratives [decorative prints])

(Leon Deschamps, editor of "La Plume")

SLIDE: La Vitrioleuse (The Acid Thrower), 1894

SLIDE: Jalousie, 1897 (Watercolor for print)

SLIDE: Encre L. Marquet, 1892

SLIDE: Danger, 1897

SLIDE: La Parasol, 1900

SLIDE: L'Eventail (The Fan), 1900

Paul Berthon (1872-1909)

SLIDE: Societe des Amis des Arts de la Manche (Society for the Friends of Art), 1899

SLIDE: Les Chrysanthes, 1899

SLIDE: Les Boules de Neige (The Guelder Rose), c. 1900

SLIDE: L'Englantine (The Dog Rose), 1900

SLIDE: Sarah Bernhardt, 1901

Henri de Toulouse-Lautrec (1864-1901)

(Leon Bonnat [1833-1922]; Eduard Dujardin, art critic)

(Utamaro [1754-1806] The Poem of the Pillow; Hokusai [1760-1849]; Pere Cortelle, printer)

(Baudelaire; Maupassant; the Goncourt Brothers)

SLIDE: Photograph of Artist, c. 1890

SLIDE: La Goulue at the Moulin Rouge, 1891

SLIDE: Aristide Bruant, 1894

SLIDE: Reine of Joie (Queen of Joy), a play by Victor Joze, 1892

SLIDE: Loie Fuller, 1892 (Lithography with Watercolor)

cf. Cheret, Loie Fuller, 1893

SLIDE: Divan Japonais (Yvette Guilbert), 1892

SLIDE: Yvette Guilbert, c. 1895

SLIDE: Englishman (T.A. Warrener) at Moulin Rouge, c. 1893

SLIDE: Jane Avril, 1894

SLIDE: May Belfort, 1895

SLIDE: May Milton, c. 1895

SLIDE: La Revue Blanche, 1895

SLIDE: P. Sescou, Photographe, 1894

Felix Vallotton; Paul Helleu; Maurice Denis; et. als.

SLIDE(s):

Ambroise Vollard

(art dealer; publisher)

Pierre Bonnard (1867-1947)

(E. Frapier, publisher)

(“Some Views of Parisian Life” published by Vollard)

SLIDE: The Little Washerwoman (Le Petite Blanchisseuse), 1896

SLIDE: The Bath, c. 1923 (Frapier print)

Edouard Vuillard (1868-1940)

(“Landscapes and Interiors” [Paysages et Interieurs], 1899, published by Ambroise Vollard)

SLIDE: The Cook (La Cuisiniere), 1899, fr. “Paysages et Interieurs”

SLIDE: Two Women Reading, c. 1897

SLIDE: The Avenue, 1899

Paul Cezanne (1839-1906)

(Aided by August Clot, lithographer)

SLIDE: The Bathers (large plate: 16 1/4” x 20 1/4”), 1898

SLIDE: The Bathers (small plate: 9 1/8” x 11 3/8”), 1897

August Renoir (1841-1919)

(Aided by August Clot; Roux-Champion)

SLIDE: The Pinned Hat (Le chapeau Epingle), 1898

SLIDE: Two Bathers, 1895; published in L’Estampe Originale

SLIDE: Dance at Bougival, c. 1885 (Soft-ground Etching)

Andre Derain (1880-1954)

SLIDE: Untitled, plate 2, from L’Enchanteur Pourrissant by Apollinaire, 1909

SLIDE: Untitled book illus., 1943

Raoul Dufy

SLIDE: Fishing, 1910

SLIDE: Dancing, 1910

GERMANY The Expressionist Woodcut

(Kurt Wolff, publisher)

(“The Bridge” [Die Brucke]; published their own annual print portfolios [Jahresmappen])

Ernst Ludwig Kirchner (1880-1938)

SLIDE: Landscape, 1916

SLIDE: Woman on Potsdamer Platz (Street Scene), 1914

SLIDE: Russian Dancers, 1909

Erich Heckel (1883-1970)

SLIDE: Figure in Landscape (from Jahresmappen), c. 1906-12

SLIDE: Self-Portrait (?), 1919

Emile Nolde (1867-1956)

SLIDE: Dancers, 1917

SLIDE: The Prophet, 1912

SLIDE: Windmill Beside the Water, 1926

Karl Schmidt-Rottluff (1884-1976)

SLIDE: Girl Before a Mirror, 1914

SLIDE: The Way to Emmaus, 1918

Ernst Barlach (1870-1938)

SLIDE: Christ on the Mount of Olives, 1920

Kathe Kollwitz (1867-1945)

SLIDE: Traveling Death, 1923

SLIDE: Death with Woman in Lap, 1921 (w/c)

Wassily Kandinsky (1866-1944)

SLIDE: LYRICAL, 1910 (w/c in 4 colors)

cf. SLIDE of Sam Francis' Tokyo Mon Amour (I love Tokyo), 1963 (litho in 3 colors)

Franz Marc (1880-1916)

(The Blue Rider)

SLIDE: The Annunciation, c. 1910 (w/c)

Kathe Kollwitz (1867-1945)

Four print series: The Weavers (1898); The Peasant War (1908); War (1923); The Theme of Death (1935)

SLIDE: Photograph of Kollwitz

SLIDE: Early Self-Portrait, c. 1892 (dwg)

SLIDE: Self-Portrait (facing left), 1927 (litho)

SLIDE: Self-Portrait with a Pencil, 1933

SLIDE: Self-Portrait (full face), 1934

SLIDE: Self-Portrait, 1938 (litho)

SLIDE: Port. of a Working Class Woman, 1903 (litho)

The Weavers, 6 plates (lithographs; etching/aquatint, 1898)

SLIDE: Poverty

SLIDE: Death

....no slide: Conspiracy

SLIDE: March of the Weavers

SLIDE: The End

The Peasant War, 7 plates (etching/aquatint; 1902-08)

SLIDE: The Plowing

SLIDE: Raped

SLIDE: Sharpening the Scythe

SLIDE: Seizing Arms

SLIDE: After the Battle

SLIDE: The Prisoners

SLIDE: Woman and Death, 1910

SLIDE: Killed in Action, 1921

SLIDE: Karl Liebknecht Memorial, 1919/20 (w/c)

War (woodcut; 1922-23)

SLIDE: The Sacrifice

SLIDE: The Volunteers

SLIDE: The Widow, I

SLIDE: The Widow, II

SLIDE: Mary and Elizabeth, 1928

SLIDE: Woman Welcoming Death, from The Theme of Death, 1934-35

SLIDE: Death With Girl in Lap

SLIDE: Death Swoops Down on the Children

SLIDE: Death Seizes a Woman

SLIDE: Death as a Friend

SLIDE: Death Calls

SLIDE: Seed Corn Must Not Be Ground, 1942 (litho)

SLIDE: Pieta, 1903

20TH-CENTURY PRINTMAKERS: EUROPE

Pablo Picasso (1881-1973)

SLIDE: The Frugal Repast, 1904

SLIDE: The Sculptor Modeling, from *The Unknown Masterpiece*, 1931

SLIDE: Minotaur Caresses with His Muzzle the Hand of a Sleeper, from *The Vollard Suite*, 1930-37

SLIDE: Faun Unveiling a Sleeping Woman, from *The Vollard Suite*, 1930-37
cf. Rembrandt, Jupiter and Antiope

SLIDE: The Minotauromachy, 1935

SLIDE: The Dove, 1949

SLIDE: Woman in an Armchair, 1949, 3rd state

SLIDE: Woman in an Armchair, 1949, 5th state

SLIDE: Woman in an Armchair, 1949, final state

SLIDE: Bust of a Woman, 1959 (linocut after Cranach)

SLIDE: Still Life Under a Lamp, 1962

Georges Rouault (1871-1958) [Misery]; (Misery and War); Andrea Soares

SLIDE: Christ, from *The Passion*, 1935; colored aquatint & etching

SLIDE: Judas, *ibid.*

SLIDE: The Little Dwarf, 1938, color aquatint

SLIDE: Clown and Monkey, 1910 (monoprint)

Henri Matisse (1869-1954) (Verve); Andrea Derain; Apollinaire (1880-1918)

SLIDE: Self Portrait, 1903

SLIDE: Nude Seated, 1906, woodcut

SLIDE: La Grande Odalisque in Striped Pantaloons, c. 1925/1932

SLIDE: Horse, Rider & Clown, from Jazz, 1947, stencil (pochoir)

SLIDE: The Burial of Pierrot, Jazz, 1947

Jacques Villon [Gaston Duchamp), (1875-1963]

SLIDE: Nude Doing Her Hair, Drypoint, 1933

SLIDE: Portrait of Renee, Drypoint, 1911

SLIDE: Game of Solitude, 1903

Stanley William Hayter (Atelier 17)

SLIDE: Untitled Composition, 1944/46, etching & aquatint

SLIDE: Centaur, c. 1944

Joan Miro (1893-1983) (Miro's *Barcelona Series*, 1944)

SLIDE: Equinox, 1968, etching & aquatint

SLIDE: Pygmies Under the Moon, 1974, color aquatint

Maurits Cornelis Escher (1898-1972)

SLIDE: Hand with Reflecting Sphere, 1935 (litho)

SLIDE: Sky and Water, 1938, woodcut

Diego Rivera

SLIDE: Fruits of the Tree, 1932, lithograph

SLIDE: Zapata, 1932, lithograph

Jose Clemente Orozco

SLIDE: The Franciscan and the Indian, 1926, lithograph

20TH-CENTURY PRINTMAKERS: AMERICA BEFORE 1940

Maurice Prendergast (1859-1924)

SLIDE:

John Sloan (1871-1951)

SLIDE: Fifth Avenue Critics, 1905, etching

SLIDE: Fifth Avenue, 1909, etching
SLIDE: Turning Out The Light, 1905 etching
SLIDE: Hell Hole, 1919, etching

Edward Hopper (1882-1967)

SLIDE: Night Shadows, 1921, etching
SLIDE: Evening Wind, 1921, etching
SLIDE: East Side Interiors, 1922, etching

Reginald Marsh (1898-1954)

SLIDE: Tattoo, Shave, and Haircut, 1932, etching
SLIDE: Merry-Go-Round IV, 1940, etching
SLIDE: Minsky's New Gotham Chorus, 1940, etching
SLIDE: Erie Railroad, 1934, etching

AMERICAN PRINTMAKING SINCE 1940

Jackson Pollock (1912-1956)

Sam Francis (b. 1923)

Jasper Johns (b. 1930)

Robert Rauschenberg (b. 1925)

Andy Warhol (1930-19)

Bridget Riley (b. 1931)

Josef Albers (b. 1931)

Roy Lichtenstein (b. 1923)

James Rosenquist (b. 1933)

Edward Ruscha (b. 1937)

Frank Stella (b. 1936)

Jack Beal (b. 1931)

Philip Pearlstein (b. 1924)

Alex Katz (b. 1927)

Chuck Close (b. 1940)

Richard Estes (b. 1936)

Robert Cottingham (b. 1935)

Robert Motherwell (b. 1915)

Brice Marden (b. 1938)

Richard Serra (b. 1939)

Willem de Kooning (b. 1904)

Ellsworth Kelly (b. 1923)

Helen Frankenthaler (b. 1928)

