A CENTURY OF PROGRESS
EXHIBITION
OF PRINTS
THE ART INSTITUTE OF CHICAGO
JUNE 1 TO NOVEMBER 1, 1933
EXHIBITION OF PRINTS
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Note

A Century of Progress Exhibition of Prints is presented in two sections: Prints by Old Masters and A Century of Progress in Print-Making. The prints included in the Exhibition have been selected from the portfolios of the Art Institute of Chicago, supplemented by loans from American public and private collections. The Art Institute of Chicago wishes to thank the following who, by their generosity and cooperation, have made it possible to present this Exhibition:

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The City Art Museum of Saint Louis
Cleveland Museum of Art
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Mr. Edward B. Greene, Cleveland
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The Museum of Fine Arts, Boston
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Mr. Abram Poole, New York
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Mr. C. Lindsay Ricketts, Chicago
Mr. Lessing J. Rosenwald, Philadelphia
Miss Alice Roullier, Chicago
Mr. Horace M. Swope, St. Louis
The Toledo Museum of Art
Washington University, St. Louis
E. Weyhe, New York
Key to Abbreviations

The following explanation is given in reference to abbreviations used in this catalogue. A Roman numeral after the reference number indicates the state of the plate.

B. Adam von Bartsch, Le Peintre-Graveur, 21 vols., 1803–1821
C. D. Cyril Davenport, Mezzotints, 1904
D. Louis Delteil Le Peintre-Graveur Illustre, 31 vols., 1906–1926
Del. Henri Delaborde, Marc-Antoine Raimondi, 1888
Dut. M. Eugène Dutuit, Manuel de L’Amateur d’Estampes, 6 vols., 1884–1885
H. A. M. Hind, Rembrandt’s Etchings, 2 vols., 1912
K. Paul Kristeller, Early Florentine Woodcuts, 1897
L. Max Lehr, Geschichte und Kritischer Katalog des Kupferstichs im XV Jahrhundert, 8 vols., 1908–1932
M. Edouard Meaume, Recherches sur Callot, 2 vols., 1860
Med. Joseph Meder, Dürer-Katalog, 1932
P. J. D. Passavant, Le Peintre-Graveur, 6 vols., 1860–1864
Par. Gustav Parthey, Wenzel Hollar. Beschreibendes Verzeichniss seiner Kupferstiche, 1853
P.C.Q. The Print Collector’s Quarterly
Rov. D. Rovinski, L’Oeuvre Gravé d’Adrien van Ostade, 1912
Van B. René Van Bastelaer, Les Estampes de Peter Bruegel l’Ancien, 1908
W. Harold J. L. Wright Catalogue raisonné of the Etchings of Charles Meryon by Louis Delteil (with many newly discovered states), 1924
Prints by Old Masters

IN gathering together this Exhibition of Prints by Old Masters there has been a double aim: first, to present a carefully balanced survey of the development of print-making, both technically and artistically, from the middle XV Century to the middle XVII Century; and second, to bring together a group of masterpieces from the history of early prints.

The pictures have been hung according to country, so far as was feasible: Gallery 16 contains early Northern works; Gallery 17 later Northern, French, and an introduction to the Italians through Mantegna's superb engravings; Gallery 18A gives a comparison of the Italian and German treatment of chiaroscuro; Gallery 18 surveys Italian engraving through Marcantonio Raimondi and his pupil Marco Dente da Ravenna. Thus two great centuries of graphic arts, in the North and in the South, have been covered in these four galleries.

The comments in the text of the catalogue were written in an effort to show clearly the effect of each artist on his contemporaries and his contribution to the development of print-making as a whole. There are fine engravings by anonymous masters which are not represented in this Exhibition because impressions are so rare as to be impossible to obtain, but for all intents and purposes one may begin a study of Northern work with the Master of the Playing Cards, who is possibly the first Northern master of engraving, and follow through in definite sequence, Master E. S., Schongauer and Dürer. In the South, the steps are not quite so clearly marked, but one may start with Maso Finiguerra, the niellist and probable founder of Fine Manner engraving as an art, and go through the Fine and Broad Manner prints, to Pollaiuolo and Mantegna, the high point of the graphic arts in Italy.

Here with Dürer in the North and Mantegna in the South comes the turn of the century. The Renaissance has been accomplished in Italy and Dürer has already begun his emancipation of the German Mediaeval attitude. During the XVI Century each artist adds something to the general development until with Rembrandt print-making reaches its zenith. Raimondi brings original engraving to a close in Italy and from the middle XVI Century to the XVIII Century the weight of contribution is carried by the North.
HEINRICH ALDEGREVER, GERMAN, 1502–af. 1555

One of the group of German artists of the first half of the XVI Century who produced such a number of small and exquisitely delicate plates that they were called the Little Masters. Aldegrever was a goldsmith and professional engraver in Soest, Westphalia, and did rather excellent portraits and religious pictures, but his true genius lay in his prints of ornament.

1. Ornament with a Bat (1550)
   Engraving. B. 282  Plate III (b)
   Owned by The Art Institute of Chicago.

2. Ornament with a Satyr (1550)
   Engraving. B. 281
   Owned by The Art Institute of Chicago.

ALBRECHT ALTDORFER, GERMAN, c. 1480–1538

The most independent of the Little Masters, he ably depicts the spiritual depth of his time. He was called “the lesser Albrecht” in contrast to Dürer and, though not a great technician, he is one of the most sympathetic of the XVI Century German artists. He was one of the first to etch landscape for its own sake, and may be said to have founded the school of Hirschvogel and Lautensack.

3. The Virgin and Saint Anne
   Engraving. B. 14  Plate III (c)
   Owned by The Art Institute of Chicago.

ANONYMOUS, GERMAN, late XV C.

In the second half of the XV Century, though the production of single woodcuts by monks for sale to pilgrims was still a practice, illustrations for manuscripts and books became almost more important. The making of these woodcuts was no longer exclusively in the hands of the monks, and professional craftsmen invaded the field. The cuts were usually printed by rubbing.

4. Christ on the Cross (c. 1480–1500)
   Woodcut. Sch. 386 (With border)
   Lent by Mr. Lessing J. Rosenwald, Philadelphia.
   This woodcut was printed on vellum by Peter Drach in Spires and probably was used in different missals.

ANONYMOUS, GERMAN, 2nd half of XV C.

5. The Crucifixion (c. 1470)
   Woodcut—colored. Sch. 406. Plate I (a)
   Lent by Mr. Lessing J. Rosenwald, Philadelphia.

ANONYMOUS (Dotted Print), FLEMISH or GERMAN, 2nd half of XV C.

Practically nothing is known as to the identity of the engravers who produced dotted prints, a group apart among the engravings of the XV Century. These prints might be described as white-line engravings for relief-printing. They present a design in white lines and dots with black spaces between. The artist used a soft (pewter?) metal plate and impressed a design upon it with a variety of punches and stamps, so that in the relief-printing the punched design remained white.

6. Crucifixion
   Dotted Print—colored. Plate I (b)
   Lent anonymously.

HANS BALDUNG (GRIEN), GERMAN, c. 1476–1545

7. The Bewitched Groom
   Woodcut. B. VIII, 470.15 P. 76
   Lent by Mr. Horace M. Swope, St. Louis.
   This artist’s work has been characterized as “a genial adaptation of Dürer’s treatment of form,” but in this woodcut he shows a bold line and an individual solving of the problem of foreshortening which entitles him to a distinct place among print-makers.

BARTHEL BEHAM, GERMAN, 1502–1540

The younger brother of Hans Sebald Beham. His engravings were few in number.

8. Virgin at the Window
   Engraving. B. 8
   Lent by Mr. Lessing J. Rosenwald, Philadelphia.

HANS SEBALD BEHAM, GERMAN, 1500–1550

He had a natural genius for genre subjects, and it is in these that he really achieved his finest results. His technique is faultless and he exhibits a virtuosity scarcely believable in such small scale.

9. Hercules and the Nemean Lion (1548)
   Engraving. B. 106
   Owned by The Art Institute of Chicago.

10. Village Wedding (1546)
    Engraving. B. 161
    Owned by The Art Institute of Chicago.
LUCAS CRANACH, GERMAN, 1472-1553
Court painter to the House of Saxony during three generations, he was the outstanding artist of the German Reformation and a vital factor in the art of that religious upheaval.

11. SAINT CHRISTOPHER (1506)
Woodcut. B. 58
Owned by The Art Institute of Chicago.
This woodcut was printed in 1506 from a black line block. Later, in 1509, two tone-blocks were added in the printing and the result was the chiaroscuro print which hangs in Gallery 18A.

HENDRIK GOLTZIUS, DUTCH, 1558-1616
12. THE STANDARD BEARER (1587)
Engraving. B. 125
Owned by The Art Institute of Chicago.
Among the first to realize the possibilities of expressing tone and quality of surface with a graver, Goltzius here achieved a variety of textures by using different kinds of line: fine, short lines in the jacket; rather heavier lines in the thicker cloth of the breeches; and short flecks for the hose.

13. SELF-PORTRAIT
Engraving. B. 172
Owned by The Art Institute of Chicago.
There is a large hardiness about this, his Northern style, in which he shows much that he learned from Cornelis Cort.

AUGUSTIN HIRSCHVOGEL, GERMAN, 1503-1553(?)
14. LANDSCAPE WITH RIVER (1546)
Etching. B. 53
Owned by The Art Institute of Chicago.
He carried on the Gothic tradition of landscape used by Altdorfer and approached his subject simply, usually using bare outline as in this print.

HANS HOLBEIN THE YOUNGER, GERMAN, 1497-1543
15. THE DUCHESS (bef. 1526)
Woodcut. P. 35 (With italic lettering.)
Owned by The Art Institute of Chicago.
No. 36 of the famous series _The Dance of Death_. This print is of particular interest as it is the only one in the series of forty-nine bearing a signature. The monogram HL on the left bedpost forms a link in the chain of meagre evidence on which is based the conclusion that Hans Lützelburger was the woodcutter who collaborated with Holbein in producing his marvelous woodcut miniatures. The lettering at the top marks it as belonging to the italic set of proofs pulled before it was issued in book form.

16. THE JUDGE
Woodcut. P. 18
Lent by Mr. Lessing J. Rosenwald, Philadelphia.

17. THE MARINER
Woodcut. P. 29 (With italic lettering.)
Lent by Mr. Lessing J. Rosenwald, Philadelphia.

18. THE OLD MAN
Woodcut. P. 32 (With italic lettering.)
Lent by Mr. Lessing J. Rosenwald, Philadelphia.

HIERONYMOUS HOPFER, GERMAN, fl. 1520
He belonged to the famous family who made perhaps the earliest essays in etching.

19. PORTRAIT OF THE EMPEROR CHARLES V (1520)
Engraving. B. 58
Lent by The City Art Museum of Saint Louis.
This portrait bears the same date as van Leyden’s portrait of Maximilian which is considered the earliest plate containing both etching and engraving. The background of Emperor Charles V gives a taste of the Renaissance influence which was beginning to show itself in Northern art.

LUCAS VAN LEYDEN, DUTCH, 1494-1533
20. THE ADORATION OF THE MAGI (1513)
Engraving. B. 37
Lent from The Clarence Buckingham Collection, Chicago.
This engraving, one of Lucas’ most ambitious plates, shows the artist’s ability to portray character in the faces of his subjects.

21. THE MILKMAID (1510)
Engraving. B. 158 PLATE VIII (b)
Lent from The Clarence Buckingham Collection, Chicago.
Belonging to van Leyden’s early period, this engraving is a striking foreword to Dutch genre of the next century.

22. PORTRAIT OF EMPEROR MAXIMILIAN I (1520)
Etching and Engraving. B. 172
Lent by Mr. Edward B. Greene, Cleveland.
This portrait is a technical performance of great importance, being the first print in which etching and engraving are used simultaneously, and also the first etching definitely known to have been made on copper.
23. SALOME CARRYING THE HEAD oF SAINT JoHN (1510-15)
Woodcut. B. 12
Lent by Mr. Horace M. Swope, St. Louis.
Lucas made the designs for his woodcuts but, like Dürrer, he probably turned his pen and ink patterns over to professional cutters. His woodcuts are few in number but most decorative and show his individual ability before he succumbed to Dürrer and to Italy.

MASTER OF THE AMSTERDAM CABINET, GERMAN, fl. c. 1480
This artist was named for the Print Room in Amsterdam which contains the largest collection of his work. He also goes by the names Master of the Hausbuch and Master of 1480. His technical manner and his use of drypoint set him apart in the XV Century; unlike his contemporaries he is more interested in depicting scenes from ordinary life than in dealing in religious subjects.

24. Two Peasants Wrestling
Engraving. L. 64 PLATE III (d)
Lent by Mr. Lessing J. Rosenwald, Philadelphia.

MASTER E. S., GERMAN, fl. c. 1450-1470
Also known as Master of 1466 or 1467. This artist owes much to the Master of the Playing Cards and certainly may be considered the direct forerunner of that greater artist Schongauer.

25. Augustus AND THE SIBYL
Engraving. L. 192 PLATE IV (a)
Lent anonymously.
An early work, possibly as early as 1450, which shows less use of cross-hatching and more flicking than is usually found in his work.

26. Madonna ENT THRONED WITH Two ANGELS
Engraving. B. 34 L. 82
Lent by Mr. Lessing J. Rosenwald, Philadelphia.
Gothic elements predominate in the throne, in the features and hair of the Virgin, in the crisp angular drapery. Gothic characteristics dominated German work of the XV Century until Dürrer clarified it by his own individual treatment and finally in the XVI Century the Italian Renaissance became the paramount influence on Northern work.

27. Saint John ON THE Island OF PATMOS
Engraving. L. 151 PLATE IV (b)
Lent anonymously.
This was formerly in the Angiolini Collection, Milan. The only other impression known to Lehrs is in the Albertina Collection, Vienna. This print shows Master E.S. in two lights, as the goldsmith concerned with a pattern of plants, small animals and birds, and as an innovator in the problem of perspective. The figure is flat and two dimensional but the background shows decided thought in dealing with distance.

MASTER F V B, GERMAN or DUTCH, fl. c. 1490
In spirit this artist is akin to the Master of the Amsterdam Cabinet, especially when treating genre subjects. Bartsch catalogues him as Franz von Bocholt, though there is little foundation for such an attribution.

28. Saint Anthony OF Padua
Engraving. B. 32 L. 39
Lent by Mr. Lessing J. Rosenwald, Philadelphia.

MASTER I A M WITH THE WEAVER'S SHUTTLE, DUTCH, fl. c. 1485
He often added Zwoll to his initials, which no doubt was the place of his activity.

29. CALVARY (bef. 1487)
Engraving. B. 5 L. 5 PLATE II (b)
Owned by The Art Institute of Chicago.
This is a characteristic example of Master I A M's work, showing the coarse types and accented realism which he stresses. He was noted for his individuality of treatment, though in style he may be called a close follower of the contemporary school of Dutch painting.

MASTER L C Z, prob. UPPER GERMAN, fl. c. 1490
30. The Temptation OF Christ (af. 1504?)
Engraving. B. 1 L. 2 PLATE II (a)
Lent by Mr. Lessing J. Rosenwald, Philadelphia.
Authorities disagree as to where this artist worked, but whether in Holland, Upper Germany or South Germany, he came under Schongauer's spell, as did many far further removed from that great master. In this print, the face of Christ is a strong echo of His face in the elaborate Christ Carrying the Cross of Schongauer.

MASTER M Z (Matthäus Zasinger?), GERMAN, fl. c. 1500
31. The Embrace (1503)
Engraving. B. 15 L. 16
Lent from The Clarence Buckingham Collection, Chicago.
This artist has contributed a certain charm to the Northern genre school and in this print exhibits a fine delicacy in the handling of his medium.
MASTER OF THE PLAYING CARDS, 
UPPER RHINE(?), fl. c. 1445
Besides being the first known practitioner of the art, he is undoubtedly the great figure in the first decade of engraving in the North, and it was to him, as to a pole of influence, that Master E. S. and Schongauer were drawn.

32. The Queen of Stags (bef. 1446)
Engraving. L. 85 PLATE VIII (a)
Lent by The Museum of Fine Arts, Boston.
The pack of playing cards to which this Queen belongs comprises five suits: Flowers, Wild Men, Birds, Stags, and Beasts of Prey. Four suits ordinarily made a pack for play. Each suit consisted of eight numeral cards, from the two to the nine, and four court cards. The master engraved each individual suit designation on a small separate plate and arranged these to suit his needs. For the suit signs of his court cards he also used these small plates, as here with the stag sign. The same Queen plate was used for the Queen of Birds (L. 72) but the small bird designation was removed and the stag designation was printed in its place.

ISRAEL VAN MECKENEM, GERMAN, d. 1503
A professional engraver in the sense that most of his work was done from the designs of other artists. He worked as a wandering apprentice, coming under many influences and masters, but when not imitating or actually copying he showed an ability for ornament and a delightful sense of humor.

33. Man and Woman Seated on a Bed
Engraving. B. 179
Lent from The Clarence Buckingham Collection, Chicago.

MARTIN SCHONGAUER, GERMAN, bef. 1440–1491
In the development of print-making the advance is simple and straight from the Master of the Playing Cards to Master E. S. to Schongauer, who achieved the highest artistic as well as technical brilliancy. He is the first German engraver who is actually known to have been more painter than goldsmith, which explains his superior accomplishments in problems of composition and perspective. Most of his engravings were done between 1466 and 1480.

34. The Censer
Engraving. B. 107 L. 106
Lent anonymously.
Though primarily a painter, Schongauer here proves his familiarity with a goldsmith's tools, and in this decorative engraving he has achieved a masterly piece of Gothic ornament.

35. Christ Carrying the Cross
Engraving. B. 21 L. 9
Lent anonymously.
Comparatively early, this print shows the artist's strength in composition and his ability to weld even the most ambitious designs into a unified whole.

36. The Death of the Virgin
Engraving. B. 33 L. 16th PLATE V
Lent from The Clarence Buckingham Collection, Chicago.
This engraving belongs to Schongauer's early period. The complicated composition, the elongated hands and exaggerated knuckles, the stiff folds of the draperies, show him immersed in Gothic traditions.

LUDWIG VON SIEGEN, GERMAN, 1609–af. 1676
37. Amelia Elizabeth, Landgravine of Hesse (1642)
Mezzotint. C.D.XX
Lent by Mr. Lessing J. Rosenwald, Philadelphia.
This portrait is generally agreed to be the first mezzotint and von Siegen is credited with invention of the process.

PIETER BREUGHEL, THE ELDER, DUTCH, c. 1525–1569
38. The Saint George's Day Kermess
Engraving. Van B. 207
Owned by The Art Institute of Chicago.
This plate was engraved by Hieronymous Cock, after Breughel had drawn the design, possibly directly on the plate. It is for this practice that Breughel is considered of importance in the history of original engraving.

JACQUES CALLOT, FRENCH, 1592–1635
Callot was a master of the secret of scale. He filled his plates with hundreds of tiny figures, too small for detail, but large enough for emotion and vitality. Besides contributing immeasurably
to the art of caricature and grotesquerie, he is a notable landmark technically, being one of the first to practice second biting to any extent, thus offering almost infinite possibilities for gradation of tone and distance. He combined etching and engraving to great advantage and was the special exponent of the swelling line in etching.

39. View of the Pont-Neuf (1629)  
Etching and Engraving. M. 714  
Owned by The Art Institute of Chicago.

ALBRECHT DÜRER, GERMAN, 1471-1528

Coming as he did at the turn of the century, Dürer was a more powerful influence on the entire history of art than he might have been had he lived at another period. The Renaissance was accomplished in the South and it only remained for him to seize upon its significance and thus to transform the whole mass of Mediaeval tradition in the North into a thing of individual application and spiritual freedom.

40. Adam and Eve (1504)  
Engraving. B. 11 Med. 11  
Plate VI  
Lent by Mrs. Richard Bentley, Chicago.

This engraving may be called the final expression of Dürer's studies in proportion under the influence of Jacopo de' Barbari and Mantegna. The print is of great significance, since by representing the nude it marks the end of Gothic and Mediaeval tradition, which had bound the North, and the beginning of the influence of the antique: the coming of the Renaissance in the North.

41. Coat of Arms with Skull (1503)  
Engraving. B. 101 Med. 98  
Lent from The Clarence Buckingham Collection, Chicago.

Agility in engraving, composition and design, with a perfect understanding of texture, make this print a masterpiece.

42. Knight, Death and the Devil (1513)  
Engraving. B. 98 Med. 74  
Lent anonymously.

Supreme in decorative grace and a master craftsman, Dürer here achieved a monument of technical perfection. Though elaborate in composition and perhaps over-detailed, there is a harmony and a balance which illustrates the conscious thought with which he laid his line and the formality of arrangement which dominates his art.

43. The Virgin with a Monkey (c. 1498-99)  
Engraving. B. 42 Med. 30  
Lent from The Clarence Buckingham Collection, Chicago.

This early Madonna, done about the same time as the Apocalypse series of woodcuts made their appearance, is one of the loveliest of Dürer’s plates of the subject. In the background he made use of a sketch from nature, done in the vicinity of Nuremberg, which is still extant. Giulio Campagnola in Ganymede took over practically the entire landscape of this print.

44. Christ on the Mount of Olives (1515)  
Etching on iron. B. 19 Med. 19  
Lent from The Clarence Buckingham Collection, Chicago.

Urs Graf’s etching of 1513, which is the first dated etching known, only preceded this work by two years, so it is perfectly conceivable that Dürer was using acid before 1513 and may even have invented the process. It is a debatable question, but the fact remains that in 1515 Dürer produced this finished etching which ranks as one of the loveliest and most sensitive of all his compositions.

45. The Four Horsemen of the Apocalypse (1496-98)  
Woodcut. B. 64 Med. 167  
Plate VII  
Lent by Mr. Lessing J. Rosenwald, Philadelphia.

He carried the technique of wood engraving to a perfection unparalleled in previous history, for though he did not do his own cutting, he carefully trained his professional engravers. This block is a fine illustration of the artist’s animated religious fervor and nobility of imagination.

JEAN DUVET, FRENCH, 1485-c. 1561

The earliest French engraver.

46. The Angel in the Sun  
Engraving. B. 32  
Plate X  
Lent by The Toledo Museum of Art.

From The Apocalypse, a series of twenty-four plates published at Lyons in 1561, though probably engraved between 1545-55. The style derives from Italy, especially from Raphael, as interpreted by Marcantonio and Mantegna, but there is an evident kinship also with Dürer’s Apocalypse.

CLAUDE GELLEE (Lorrain), FRENCH, 1600-1682

He worked in Italy most of his life and his etchings as well as his paintings bear testimony to his love for the South and his sense of the dramatic. His subjects, as is the case here, are Arcadian landscapes drenched in “atmosphere” rather than mere scenes of rural realism.
47. THE COW-HERD (1636)
Etching. R.D. 8III PLATE XI (b)
Lent from The Clarence Buckingham Collection, Chicago.

JEAN GOURMONT, FRENCH, fl. 1506-1526
In this artist one sees the spirit of the German Little Masters transplanted to France. He worked first in Paris as a printer and later went to Lyons where most of his engravings were done.

48. THE STABLE AT BETHLEHEM
Engraving. B. IX, 144.1
Lent anonymously.
The simple Renaissance architecture so evident here is characteristic of his school.

WENCESLAS HOLLAR, BOHEMIAN, 1607-1677
49. LANDSCAPE NEAR ALBURY (1645)
Etching. Par. 938
Owned by The Art Institute of Chicago.
This is No. 2 of the set Six Views of Albury in Surrey. Truthfulness in topography, wizardry in biting, and a perfect balance between detail and effect characterize these small landscapes.

ANDREA MANTEGNA, ITALIAN, 1431-1506
Mantegna stands as one of the supreme masters in the history of creative art. He was trained under Squarcione, that teacher of the classics, and he came under the strong influence of Donatello.

50. BATTLE OF SEA GODS: the Right Portion of a Frieze (bef. 1494)
Engraving. B. 17 BM(H) 5
Lent anonymously.

51. BATTLE OF SEA GODS: the Left Portion of a Frieze (bef. 1494)
Engraving. B. 18 BM(H) 4
Lent by Mr. Lessing J. Rosenwald, Philadelphia.
Here, more than in his other engravings, one feels his kinship with Pollaiuolo. These two panels are like sculptured bas-reliefs of exquisite proportion and pattern.

52. THE ENTOMBMENT (horizontal plate) (prob. bet. 1496-1506)
Engraving. B. 3 BM(H) 6 PLATE XXIII
Lent anonymously.
The magnitude of Mantegna’s design, the monumental quality of his drawing, and the severity of his emotional discipline are all here. There is a majesty in such art that is greater than anything the North has produced, though there is also an aloofness that makes a sympathetic understanding difficult.

53. THE RISEN CHRIST BETWEEN SAINT ANDREW AND SAINT LONGINUS (prob. bet. 1496-1506)
Engraving. B. 6 BM(H) 7
Lent anonymously.
It is interesting here to note Mantegna’s technique with the graver: his style is a close imitation of his pen drawings. He uses a strong outline, shading with parallel lines connected by very light oblique lines corresponding to Pollaiuolo’s “return stroke.” In this manner he achieves a straightforward design with all the nobility of a drawing.

54. THE VIRGIN AND CHILD
Engraving. B. 8 BM(H) 1II PLATE XXII (a)
Owned by The Art Institute of Chicago.
This is the earliest of the seven engravings attributed to Mantega. Here alone one finds a touch of tenderness and despite the sculptural quality of the composition there is a gentleness in its appeal.

ANTOINE MASSON, FRENCH, 1636-1700
55. GUILLAUME DE BRISACIER (1664)
Engraving (after Mignard). R.D. 15I
PLATE XIII (a)
Owned by The Art Institute of Chicago.
One of the masters of the art of portrait engraving, Masson’s training as an armorer was probably responsible for the metallic stiffness in his treatment of the hair.

ROBERT NANTEUIL, FRENCH, 1623 (25?)-1678
The real founder of French portrait engraving, Nanteuil combined the manners of his predecessors into a simple system. His best work was done from his own pastel drawings and no one of the XVII Century portrait engravers expressed color values more surely or achieved so perfect a tone arrangement without elaborating these qualities to a point of distraction from the portrait likeness. This ability to harmonize the various elements in his pictures was the great contribution of this master.

56. JEAN LORET (1658)
Engraving. R.D. 150III PLATE XIII (b)
Lent by Mr. Lessing J. Rosenwald, Philadelphia.

ADRIAEN VAN OOSTAIDE, DUTCH, 1610-1685
57. THE FISHERMEN
Etching. Dut. 26III Rev. 26III
Owned by The Art Institute of Chicago.
Oostade is more particularly known for his interiors and peasant groups, but this small plate shows him as a sensitive and delightful landscapist.
REMBRANDT VAN RIJN, DUTCH, 1606–1669
He learned much by studying the drawings of Italian masters but he turned for actual inspiration to the simple types around him, and in so doing became a powerful interpreter of spiritual and religious beauty.

58. BEGGARS RECEIVING ALMS (1648)
Etching. H. 233
Lent from The Clarence Buckingham Collection, Chicago.
This is an excellent example of Rembrandt's work. First, it shows him in a later period going back to the beggar types which provided subjects for so many of his early plates; second, it depicts the transition period just before he went over to a completely bold open lineal manner. In this plate he is still using fine cross-hatching, but there is not the tightness of his elaborate chiaroscuro effects.

59. CHRIST HEALING THE SICK (The Hundred Guilder Print) (c. 1649)
Etching. H. 236
PLATE IX
Owned by The Art Institute of Chicago.
This print was known as The Hundred Guilder Print in the XVIII Century probably because of the price it realized at an auction.

60. CLEMENT DE Jonghe, PRINTSELLER (1651)
Etching. H. 251
PLATE XII (a)
Lent by Mrs. Stephen Y. Hord, Chicago.
This is exceptional among the portraits of Rembrandt's later period in that the lines of cross-hatching are much more open than is usually the case, and the interest is primarily in pure etching rather than chiaroscuro. The print in this Exhibition bears the following tribute written by Whistler in 1901 and signed with the famous butterfly: "Without flaw! Beautiful as a Greek marble or a canvas by Tintoret. A masterpiece in all its elements, beyond which there is nothing!"

61. JAN LUTMA, THE ELDER (Goldsmith and Sculptor) (1656)
Etching. H. 290
Owned by The Art Institute of Chicago.
This portrait shows the artist as a sincere delineator of character and an honest commentator on personality. It is an example of his usual method in his portraits, of close line cross-hatching to achieve effects of light and shade.

62. THE THREE TREES (1643)
Etching. H. 205
Lent from The Clarence Buckingham Collection, Chicago.
Rembrandt's landscapes belong almost exclusively to the second period of his work. This is an exception to his usual manner in that here the artist attempted the atmospheric effect of a summer storm, whereas usually he left a clear sky.

PETRUS PAULUS RUBENS, FLEMISH, 1577–1640
63. SAINT CATHERINE
Etching. Hind I
PLATE XI (a)
Owned by The Art Institute of Chicago.
Though this is the only plate etched by Rubens himself, still he plays an important part in the history of print-making. The greatest of the Northern baroque painters, he made sure that his work was popularized by founding and personally supervising a school of engravers who devoted their time to reproducing his paintings. Paul Pontius and Lucas Vorsterman were his closest followers. Van Dyck, too, worked in Rubens' studio and probably did actual work on the plates produced there.

JACOB VAN RUISDAEL, DUTCH, 1628(29)–1682
64. THE THREE LARGE OAKS (1649)
Etching. W.
PLATE XI (a)
Lent by Mr. Lessing J. Rosenwald, Philadelphia.
Though Ruisdael did only a few etchings, he is of the greatest importance in the history of landscape, especially as the direct forerunner of Crome and Rousseau. This plate shows the artist's interest in the actual structure and texture of trees.

ANTHONY VAN DYCK, FLEMISH, 1599–1641
Van Dyck ranks with Rembrandt as the best of all the portrait etchers and he has been a pattern for three centuries of portraitists. His primary concentration is on the features of his subjects, whereas Rembrandt includes a spiritual comment which goes deeper but which perhaps has a less direct appeal.

65. LUCAS VORSTERMAN (prob. bet. 1626–32)
Etching. W.
PLATE XII (b)
Lent from The Clarence Buckingham Collection, Chicago.
One of the famous Iconography, which is the name given to a collection of engraved portraits of famous men of the period. Lucas Vorsterman was for a time a pupil of Rubens and later of Van Dyck, and he did a good deal of the work on the Iconography.
66. JAN SNEILLIX (prob. bet. 1626–32)
Etching. W. 101
Lent from The Clarence Buckingham Collection, Chicago.

A native of Mechlin who attained to quite some prominence as a painter of battle scenes. He lived most of his life in Brussels where he was employed in making tapestry designs.

GALLERY 18A

Chiaroscuro was an invention of the early XVI Century and probably was the outcome of a desire to imitate fine drawings for decorative purposes. A separate block was cut for each tone and these were printed one over the other. In Germany artists usually employed an outline block with added tone blocks, as in the Saint Christopher of Cranach, the outline print for which hangs in Gallery 16. This practice was not often followed in Italy where tone was usually used, as in the Diogenes of Ugo da Carpi. Chiaroscuros were more popular in the South than in Germany and by the XVII Century were printed in large quantities to serve as wall decorations and as substitutes for paintings.

ANDREA ANDREANI, ITALIAN, c.1540–c.1626
67. Triumphant of Julius Caesar (No. 8) (1599)
Woodcut—chiaroscuro (after Mantegna).
B.XII, 101.11 (8)
Owned by The Art Institute of Chicago.

ANTONIO DA TRENTO, ITALIAN, 1st half of XVI C.
68. Martyrdom of Saint Peter and Saint Paul
Woodcut—chiaroscuro (after Parmigiano).
B.XII, 79.281
Lent by Mr. Horace M. Swope, St. Louis.
This is one of the few chiaroscuros mentioned by Vasari.

GALLERY 18

ANONYMOUS, prob. Florentine, bef. 1495
74. The Crucifixion
Woodcut. K. 69a
Owned by The Art Institute of Chicago.
From the Meditations of Saint Bonaventura, probably printed by Mischomini who printed fourteen books between 1492 and 1494. One of these was undated and from all accounts this is that one.

ANONYMOUS, prob. Florentine, 2nd half XVI C.
75. Baptism of a King and Queen (1554)
Woodcut. K. 44 III PLATE XIV (b)
Owned by The Art Institute of Chicago.
From the Representation of Saint Barbara, a devotional play acted on the Feast Day of the Saint. These plays were in great vogue in Florence from the last quarter of the XV Century to the beginning of the XVII Century.

ANONYMOUS (Broad Manner), Florentine, 2nd half of XV C.
76. The Crucifixion—From the Life of the Virgin and Christ
Engraving. B.XIII, 261.15 BM(H) 101
Lent anonymously. PLATE XV (b)
This series of engravings has been variously attributed to Nicoletto da Modena (under whom Bartsch lists them), Botticelli and Filippo Lippi. They appear to be nearer in style to Alessio Baldovinetti than to any other artist though
there is apparent in them the general influence of Filippo Lippi and Pesellino.

ANONYMOUS (Broad Manner), Florentine, 2nd half of XV C.

77. THE TRIUMPH OF LOVE—From the Triumphs of Petrarch (c. 1470–80)
Engraving. B.XIII, 277.39 BM(H) 1\textsuperscript{11}
Lent anonymously.
Plate XV (a)
This series still shows the influence of Pesellino and was undoubtedly done by the same hand as the Life of the Virgin and Christ.

ANONYMOUS (Fine Manner), Florentine, 2nd half of XV C.

“In the Fine or Close Manner of engraving the shadows are given by means of fine, close cross-hatching, which when engraved on plates of soft copper not well-beaten, and printed by inadequate pressure and with the burr not carefully removed, give the effect of a misty patch, with the lights not showing clearly between the lines.” This manner is essentially a goldsmith’s manner and this set of Sibyls and Prophets is probably slightly earlier than the set done in the Broad Manner, 1460–80 being generally agreed to be a fair dating of the Fine Manner set.

78. THE DELPHIC SIBYL
Engraving. B.XIII, 173.27 BM(H) C II 3A
Plate XVI (b)
Lent by Mr. Lessing J. Rosenwald, Philadelphia.

79. MOSES
Engraving. B.XIII, 165.3 BM(H) C I 3A\textsuperscript{11}
Lent anonymously.

ANONYMOUS (Broad Manner), Florentine, 2nd half of XV C.

“In the Broad or Open Manner of engraving the shading is in open, clear-cut parallel lines, sometimes with a slant return line laid at an acute right angle between the parallels, and with the burr better scraped so that the white shows clearly between the lines and the effect is like that of a pen and ink drawing.” This manner is a painter’s and draughtsman’s manner and in the main the pictorial subject stands more clear of distractions than in the earlier set. This Broad Manner set is dated about 1475–90 and may be an actual working-over of the other set of designs.

80. THE CUMAEAN SIBYL
Engraving. B.XIII, 94.15 BM(H) C II 7B\textsuperscript{1}
Lent anonymously. Plate XVI (a)

81. THE PHRYGIAN SIBYL
Engraving. B.XIII, 94.17 BM(H) C II 9B\textsuperscript{11}
Lent anonymously.

ANONYMOUS, ITALIAN, 2nd half of XV C.

From the E series of the so-called “Tarocchi” cards (as early as 1467) These “cards” were probably never used as playing cards, but rather as illustrations for some kinds of instructive games. “The original E series is marked by a decisive unity of style and by enough of archaic quaintness and rigidity to fix its date as well within the third quarter of the XV Century.” They are most likely the work of an artist of the School of Ferrara, possibly under the direct influence of Francesco Cossa.

82. RHETORIC
Engraving. B.XIII, 134.40 BM(H) E I 23A
Plate XVII (a)
Owned by The Art Institute of Chicago.

83. PHILOSOPHY
Engraving. B.XIII, 135.45 BM(H) E I 28A
Owned by The Art Institute of Chicago.

ANONYMOUS, ITALIAN, 2nd half of XV C.

From the S series of the so-called “Tarocchi” cards (c. 1485)
The draughtsmanship of this set is far more sophisticated than that of the E series, but the actual work of the graver is not as careful nor as skillful. There is more Florentine character in parts of the background of this series, and the figures have been made far more free and natural. It is probable that the date of this set may be placed at least twenty years later than the earlier E series.

84. RHETORIC
Engraving. B.XIII, 126.40 BM(H) E I 23B
Plate XVII (b)
Lent by The Museum of Fine Arts, Boston.

85. PHILOSOPHY
Engraving. B.XIII, 126.45 BM(H) E I 28B
Lent by The Museum of Fine Arts, Boston.

ANONYMOUS (niellist) ITALIAN,
1st half of XV C.

“Niello is a method of treating a silver or gold plate by filling the furrows, which have been engraved in it, with a black substance (nigellum) formed by a fusion of copper, silver, lead and sulphur.” Prints were pulled from the plate, the engraved lines having been rubbed with ink, to see how the design was progressing, or they were pulled from a sulphur cast taken from the plate itself. This latter would seem more prob-
able, for a print drawn direct from the plate would be in reverse and of little practical use as a guide, whereas the sulphur cast itself would be in reverse and a print taken from it would be identical with the design worked on the plate.

86. Adoration of the Magi (c. 1440)
Engraving. P. 1, 276.32
Lent anonymously.

This niello was formerly attributed to Maso Finiguerra but Passavant points out that Lazza considers it at least ten years earlier than a Coronation of the Virgin, done by Finiguerra about 1450, and that if such were the case, he was only fourteen years old at the time of execution.

ZOAN ANDREA (?), ITALIAN, fl. c. 1475–1505
87. Four Women Dancing
Engraving (after Mantegna). B. 18 BM(H) 11 (Mantegna School) PLATE XXI (b)
Lent anonymously.

Zoan Andrea, or another of Mantegna's followers, here reproduced in engraving the four nymphs from Mantegna's picture Parnassus (c. 1497), which was painted for Isabella d'Este and which now hangs in the Louvre. The fact that the figures are in reverse of the painted figures lends credence to the assumption that the engraving was done directly from a drawing by Mantegna.

JACOPO DE' BARBARI, ITALIAN, c. 1450–bef. 1516
Jacopo is important chiefly because of his contact with Dürrer and his influence on the Northern master. He is the link between Italy and the North. Employed in the court of Maximilian I in 1500 and for the next few years working in Nuremberg, he undoubtedly met Dürrer then if he had not already done so on the master's early trip to Venice.

88. Judith
Engraving. B. 1 BM(H) 1
Lent anonymously.

This print belongs to his early period, before 1500, as is indicated by the shading done with parallel lines curved to conform to the outlines of the figure, by the slight use of cross-hatching and by the languid attitude and expression of the slin, elongated figure.

GIOVANNI ANTONIO DA BRESCIA, ITALIAN, fl. bef. 1500–af. 1516
89. The Holy Family with the Infant Saint John
Engraving. B. 5 BM(H) 4 PLATE XXII (b)
Lent anonymously.

One of Mantegna's closest followers, Giovanni Antonio can scarcely be styled a master, but here in an early print, after a design by Mantegna, he achieved a certain nobility.

GIULIO CAMPAGNOLA, ITALIAN, c. 1482–af. 1514
Technically his contribution was a great one, for he introduced a manner of using dots and flicks with which it was possible to obtain a blurred softness and delicacy. His figures show a certain debt to Mantegna, but his idyllic landscapes reflect a purely Venetian influence.

90. Saint John the Baptist
Engraving. B. 3 BM(H) 2 PLATE XIX (b)
Owned by The Art Institute of Chicago.

91. Woman Reclining in a Landscape
Engraving. BM(H) 8
Lent by The Cleveland Museum of Art.

MARCO DENTE DA RAVENNA, ITALIAN, d. 1517
One of Marcantonio's pupils and probably an assistant. His work is not great but he shows skill in handling the burin and contributed to the art of reproductive engraving.

92. Courage
Engraving. B. 395
Owned by The Art Institute of Chicago.

MASO FINIGUERRA (?), ITALIAN, 1426–1464
93. Two Cupids Blowing Trumpets
Engraving. Hind: A History of Engraving and Etching, 1923, pp. 42 PLATE XIV (a)
Lent by Mr. Lessing J. Rosenwald, Philadelphia. Here is an excellent example of Finiguerra's manner of using right angle cross-hatching in the background and a more delicate cross-hatching in the modelling of his figures. It is this manner of modelling which began with Finiguerra himself that has led many scholars to consider him the actual founder of Fine Manner engraving.

MASTER I B WITH THE BIRD, ITALIAN, fl. c. 1500
This artist must go unnamed, though Bartsch quotes Zani as identifying him as Jean Baptiste del Porto. An eclectic, I B was influenced in his various works by Mantegna, Dürrer, and here, in his treatment of the architectural setting, by Nicoletto da Modena.

94. Saint Sebastian
Engraving. B. 1 BM(H) 1 PLATE XIX (a)
Lent anonymously.
BENEDETTO MONTAGNA, ITALIAN, c. 1470–af. 1540
Benedetto was the son of Bartolomeo Montagna, the painter of the Venetian school, and his style shows the influence of his father’s work.

95. Man Seated by a Palm Tree
Engraving. B. 28 BM(H) 32 (Later state)  
PLATE XXI (a)
Lent by Mr. Lessing J. Rosenwald, Philadelphia.

ANTONIO POLLAIUOLO, ITALIAN, 1432(?)–1498
According to Vasari, Pollaiuolo learned anatomy by practicing dissection on human bodies. Certainly he seems to have understood muscular tension. He was a goldsmith—legend tells us he worked with Ghiberti on the famous Baptistery doors—and a painter. Undoubtedly he knew Maso Finiguerra and may have even worked with him, but Pollaiuolo’s work is not in the Fine Manner, as many have tried to prove, nor is it, strictly speaking, in the Broad Manner, for the parallel lines of shading are connected with a fine return stroke, as in Mantegna’s engraving, for the latter master undoubtedly saw Pollaiuolo’s work.

96. The Battle of Naked Men (bet. 1465–1480)
Engraving. B. 2 BM(H) 1  
PLATE XX
Lent by Dr. Paul J. Sachs, Cambridge, Mass.
This work is one of the masterpieces of engraving and is the only one definitely attributed to Pollaiuolo.

MARCANTONIO RAIMONDI, ITALIAN, c. 1480–c. 1530
He marks the close of one chapter and the opening of another, when engraving as an original art became lost in a welter of reproductive work. But the actual technique of engraving reached its highest pitch under this artist and his work dominated the art for three centuries. As such an influence one cannot but consider him a vital force in the history of print-making.

97. Adam and Eve (1510–11)
Engraving (after Raphael). B. 1 Del. 1  
PLATE XVIII (b)
Lent by The Museum of Fine Arts, Boston.
Delaborde says this engraving was probably one of the first Marcantonio did in Rome, under the direction of Raphael.

CRISTOFANO ROBETTA, ITALIAN, 1462–fl. until 1522
Robetta is somewhat weak as a draftsman and not skilled as a technician, but he achieved a grace and charm which was essentially that of the lesser Florentine artists. One may say he had something of Dürer’s manner without his facility. He took definite bits from Dürer’s landscapes but the Northern master was the inspiration rather than the pattern and Robetta can scarcely be said to have simply copied.

98. Allegory of Abundance
Engraving. B. 18 BM(H) 13  
Lent anonymously.  
PLATE XVIII (a)
A Century of Progress in Print-Making

In Gallery 12 is assembled a survey of the past one hundred years in print-making. Some few of the prints were actually executed before 1833, the official starting point for the Exhibition. They have been included in order to develop a logical sequence, a background for modern thought in print-making, and to present the consistent growth of the graphic arts during the past century. With the same thought in mind some great print-makers of the twentieth century have been withheld from this group. Because their work is more in sympathy with present day expression and perhaps more indicative of the future than of the past, they appear in the section of Modern Prints in Galleries 13 and 14.

To understand the significance of those artists who made the nineteenth century a mine of contrasting wealth, we must first review the product of the one hundred years preceding it. We must constantly keep in mind that the eighteenth century came to a close with a gigantic social and political upheaval, and that such forces as the Georges in England and Napoleon in France were conditioning men’s reactions throughout Europe. Art, to a great extent, follows social movements and is subject to laws set down by tastes formed in distinctly unartistic matters, and thus the French Revolution was responsible for much that changed in the world of pictures. The classic severity of the period which supported a Tribunal and a Temple of Reason could not live side by side with anything so extravagantly exquisite as the line engravings of the Louis’ day; nor could a period of heated searching after color and romance, inspired by Napoleon’s campaign on the Nile and strengthened by Delacroix’s magnificent chronicles of Morocco, be expected to hold to anything so unbending as the graver or so tedious as the rocker.

In 1796 the Bavarian Senefelder invented lithography, and by 1820 the process had come to France and had proved to be the perfect medium for depicting the movement, the exuberance and the color of that romantic age. As typical of the Classicists, as against the Romanticists, attention is called to the exquisite portraits of Ingres. The portrait of Gabriel Cortois de Pressigny, the only etching made by him, is a direct appeal for purity of line and delicacy of touch. The lithographs are almost comparable to his pencil drawings and carried great weight in swinging the balance of opinion toward the Classicist cause, but Romanticism won. Delacroix’s exciting illustrations for Goethe’s Faust, done in 1827, give a taste of the pictures he produced to decorate such bloody dramas as Goetz von Berlichingen, Hamlet, and Faust. His magnificently decorative Bengal Tiger speaks of the growing interest in Nature, for the master spent many hours with his friend Barye sketching the animals at the Jardin des Plantes.

One more important influence, other than Delacroix, made lithography supreme. Young Richard Bonington came to France in 1816 and his watercolors and litho-
graphic landscapes took immediate hold on the imaginations of Frenchmen. Constable's exhibition in Paris in 1824 changed the course of French painting, and the increased interest in landscape was to find able followers among those inspired by Nature and freedom of expression.

In 1830 a political change added immeasurable strength to the Romantic cause: Charles X was deposed and Louis Philippe came to the throne. With his advent came the rise of Daumier and Gavarni, and lithography became the handmaid of political and social caricature, an aid to propaganda and a popular field for the expression of cynical criticism. Baudelaire said of Daumier that he was "not only one of the most important men in caricature, but also of Modern Art." Certainly he was typical of the nineteenth century. He saw eight changes in the government of France, from the Empire to the Third Republic; he watched the whole field of artistic development from David and Prud'hon to Renoir and Monet. He expresses in his lithographs all the fight for individuality, all the throwing off of traditional ties which bound the men of the early nineteenth century. His masterpiece, Rue Transnonain, is an almost unique example of his work in that it expresses tragedy devoid of comic or satirical qualities. In composition, line, and power it stands as one of the greatest lithographs ever made.

Along with the immortals of the 30's came a group of commercial parasites who ruined the public taste for lithographs and were responsible for a decided change in ideas and a revival of etching. Except for a few examples, such as Ingres' portrait already mentioned, this art had been neglected since Rembrandt and his contemporaries. It remained for Jacque to take it up and that truly fine linelist, so sympathetic with Dutch genre, became "the father of modern etching." With Millet he went to the little town of Barbizon in 1849 and there began the school of landscapists known as the Barbizon Men. Millet was perhaps the greatest of the group, a powerful draughtsman and a forceful etcher, full of a deep sympathy with nature and with man. He etched only twenty plates, some of them the slightest studies, but his results remain the strongest achievement of the Barbizon Men in the field of prints. Jacque's peasant scenes, supported by those sincere and careful tree studies produced by Rousseau and Daubigny, contributed much to the art. Corot etched fifteen plates, but he is represented in the Exhibition with his lovely lithograph, White Poplars and Willows, to emphasize the fact that some painters were still using their favorite medium and lithography was not entirely neglected.

While the Barbizon landscapists of the 50's were eagerly painting atmosphere and nature and transcribing the soul of a tree or the spirit of water on a copper plate, a great genius interested in neither of these things was creating his stir in Paris. Baudelaire was "selling" Meryon, and the public was becoming aware of their city and of the beauties it contained.

Charles Meryon's plates of Paris are pure poetry, lyric and singing, they are dignified prose, composed and balanced, and they are miracles of dramatic execution. On
no other etched plate can one remember such romance of contrasts and color as in The Morgue nor such precision of technique and compositional grandeur as in The Apse of Notre Dame. No wonder that Paris scenes became the vogue.

France was not the only country which offered exciting developments in the graphic arts. In Germany Alfred Rethel, as early as 1841, with his designs for The Dance of Death had sounded the alarm for a revival of woodcutting, and it was fitting that the cradle of that great art should have been the scene of its rebirth. Another live spirit lent animation to creative art in Germany when Adolph von Menzel took up the lithographic crayon and proceeded to translate on stone the very essence of the German rococo of his day. Later in life he turned to wood engraving and spent his time training artisans to cut his intricate pen and ink designs, and in this field had a profound influence on all book illustration to come after him.

The year of Constable's epoch-making exhibition in Paris, 1824, witnessed the meeting of young Samuel Palmer with William Blake, the greatest individualist in England. Early steeped in Blake's tradition of imagery and fantasy, Palmer became a force in English art which is felt in our own day in the work of Griggs and Greenwood. Blake introduced young Palmer to Edward Calvert, his ardent admirer and disciple, and together these two worked along, bound by the master poet's spell, but confronting their own problems in their individual ways. Palmer was fired with the desire to blend romantic imagination with a scrupulous fidelity to Nature, while Calvert, though aspiring to paint the same poetic idylls in which there exists an unmistakable Arcadian nostalgia, attacked his plates with a more sensitive understanding of his medium and the results, such as The Bride, are marvels of technical delicacy and charm.

All history seems a succession of cycles, so in its turn etching subsided in popularity and lithography came back to importance. There were definite reasons for the change and definite exceptions to the rule. Always there are stanch individualists who stand out against the general trend of things and refuse to be bound by other men's views and tastes. Félix Bracquemond and Félix Buhot take a place with these men, and with their interest in texture and their accomplished technique they added significantly to the achievements of the day. But there was too much aesthetic tampering and too much romantic over-sweetening—etchers were not confined to copper and writers strayed from pen and paper—so lithography gradually came back and artists took to it as their medium. As early as the 60's Alphonse Legros went to England, became a teacher at the famous Slade School, and later produced those sensitive lithographic portraits which are among the masterpieces of the century. He was an intimate of Whistler and Fantin-Latour and perhaps they were instrumental in turning him to the use of the crayon.

Before treating with these two artists it is necessary to mention the other great lithographer who stands with them as a contributor and yet is so far from them in his artistic interpretations: Odilon Redon, mystic and symbolist, poet and idealist. He was a sincere admirer of Delacroix and the Romantics but remained distinctly a law unto
himself. Two of his lithographs have been hung, the sphinx-like *Light* and the lovely and fantastic *Pegasus*, to illustrate his clever use of the medium and his great contribution to imaginative work.

In 1880 André Marty and Thomas Way persuaded Whistler to take up lithography as an artistic medium. The County Council of London had already established schools of lithography which artists attended to learn technique from professional craftsmen, but it remained for two masters as great as Whistler and Fantin-Latour to give the medium the necessary strength. Completely opposed in artistic aims, these two men reached a zenith of lithographic interpretation. Fantin-Latour, in his expressions of light and fantasy, presents a poetic symphony with his crayon which is as evident here in his charming picture of gentility, *The Embroiderers*, as in his more ambitious and perhaps better known series *Tannhäuser at Venusberg*. Whistler, in his hasty, suggestive pictures of shops and doorways, reports with peculiar sincerity the characteristics of the places he presents; in his figure studies, as in *The Horoscope*, he reduces his work to a lyric of singing lines and delicate contours; in his Nocturnes, he records an atmospheric condition even more perfectly than in his etchings of the same subject.

One must of course keep in mind, while commenting on Whistler's significance as a lithographer, that he remained true to his first choice in medium, and continued to produce those masterful examples of dexterity and technical perfection which his etchings undoubtedly are. *The Kitchen* shows the master at an early period (he published this set variously called *The French Set*, and *Twelve Etchings from Nature*, in 1858) and illustrates his early tendency to use line to record the facts of setting and figure. Later in his more mature work, line becomes a medium for the expression of mood, atmosphere and concrete design as in *The Traghetto No. 2*. Here composition and color are achieved through the masterly juxtaposition of lines, a thing Whistler understood to a greater degree than any other etcher, with the possible exceptions of Rembrandt and Forain.

It is complicated perhaps, but one must bear in mind that in any development one trend is not dropped to make way for another, so while lithography was coming into vogue again Francis Seymour Haden was still producing his lovely landscapes in etching and drypoint. He started to use the medium at least ten years before Whistler did, and continued until almost the close of the century. For inspiration he went back to Turner and Rembrandt and achieved a balanced and distinguished style which made him an influence on many men who came after him.

Whistler, Fantin-Latour and Menzel gave lithography its impetus, but it must be admitted that there was a large group of painters using the medium for studies and designs. Cézanne and Manet were masters in the field, as is proved by the magnificent examples, *The Bathers* and the *Execution of Emperor Maximilian*, the first delicately showing a painter's use of color, almost in the manner of a wash, the second superb in its contrast of brilliant white and velvet black.

It is an interesting and important fact that the greatest of all the print-makers have,
with one exception, been painters as well. Meryon did not use paint as a medium of expression perhaps only because he was color-blind and could not. All the other great names, and most of the small ones, in creative print-making were men who understood and used a color medium. In the nineteenth century the painters were the only original artists using a graphic medium and for that reason it is understandable why the intrinsic quality of the prints has undergone a change. Color is the element which has been introduced, the relation of light to color and the effect of color and light on form have become the important thing in the picture. Line, of course, plays as great a part as always but there is depth and tone and spatial composition which are the contributions of the painter’s mind and eye.

There is little need to enlarge upon what these men have given, for to do so adequately would demand a history of modern painting. To draw one’s own conclusions one may look at the painters’ prints which are hanging: those of Cézanne, Manet and Degas; those of the Impressionists Pissarro and Renoir; those of Gauguin, who stands apart in his medium but whose aim is the painter’s aim for decorative pattern and contrast of tone. Even Forain, that superb master of line and space, in presenting a picture that only line could have achieved, shows himself distinctly a painter in its fundamental construction and conception. With Daumier and Toulouse-Lautrec he ranks as one of the giants of social caricature. As a critic he is inimitable in *At the Restaurant*. As a sympathetic historian full of a sincere understanding he is supreme in *The Unwed Mother*.

Henri de Toulouse-Lautrec, on the other hand, lacked the sympathetic touch. A cynic by nature, embittered by circumstance, he depicted the characters of the stage and street with a merciless disregard for feelings. His concern was for type and moral fibre, not for external appearances, but he could catch with a line or a dash the outstanding physical characteristics of an individual and record it forever in men’s minds. To those who know Lautrec, Yvette Guilbert must eternally wear those long, black gloves, must gesticulate with those long thin arms while she sings her “tragic, humorous, pathetic or malicious songs.”

In contrast to this realist of the circus and the music halls stands a contemporary who turned to society and the sunny places of the world for inspiration. Anders Zorn evolved a style distinctly and entirely his own, one which has had many imitators but no equals and one which made him a favorite among etchers as he was a favorite among people.

Still there were many who contributed to the development of the graphic arts and still there were some who created lovely pictures. Joseph Pennell, that great lithographic technician and propagandist, created such strong compositions as the *Panama Canal Series*, and another American, George Bellows, in the *Stag at Sharkey’s*, produced the most typical and forcefully American print in the history of this country’s graphic achievement.

C. D. F.
STANLEY ANDERSON, ENGLISH, 1884–99. BETWEEN TIDES, DIEPPE (1931)
Engraving.
Owned by The Art Institute of Chicago.

JOHN TAYLOR ARMS, AMERICAN, 1887–100. SAINT MICHEL, PONT L’ÈVEQUE (1927)
Etching.
Lent by M. O’Brien and Son, Chicago.

ROBERT AUSTIN, ENGLISH, 1895–
101. PORTRAIT OF A LADY (1929)
Engraving. C. Dodgson 87x (Catalogue of Etchings and Engravings by Robert Austin, 1930)
Owned by The Art Institute of Chicago.

ADOLPHE BEAUFRE, FRENCH, 1876–
102. JÉSUS ET LA FEMME À SAMARIE (1923)
Etching.
Owned by The Art Institute of Chicago.

GEORGE WESLEY BELLOWS, AMERICAN, 1882–1925
103. STAG AT SHARKEY’S (1917)
Lithograph. Bellows 71 (Geo. W. Bellows: His Lithographs, Knopf, 1927) PLATE XXIV (b)
Owned by The Art Institute of Chicago.

PAUL ALBERT BESNARD, FRENCH, 1849–
104. FIREFIGHT (1887)
Etching. D. 67iii
Lent by Mrs. William H. Hubbard, Chicago.

MUHRÉAD BONE, SCOTCH, 1876–
105. THE GREAT GANTRY (1906)
Etching. C. Dodgson 203IV (Etchings and Drypoints by Muirhead Bone, 1909)
Owned by The Art Institute of Chicago.

106. RONDA; A SPANISH GOOD FRIDAY (1925)
Drypoint. PLATE XXXIV (b)
Lent by Washington University, St. Louis.

FELIX BRACQUEMOND, FRENCH, 1833–1915
107. THE OLD COCK (1882)
Etching. Ber. 222IV
Owned by The Art Institute of Chicago.

RODOLPHE BRESIN, FRENCH, 1822–1885
108. REST ON THE FLIGHT INTO EGYPT
Etching. J. B. Neumann 53 (Illustrated Check List of Bresdin’s Work, 1929)
Owned by The Art Institute of Chicago.

GERALD LESLIE BROOKHURST, ENGLISH, 1890–
109. VIBA
Etching.
Owned by The Art Institute of Chicago.

FELIX BUHOT, FRENCH, 1847–1898
110. WESTMINSTER PALACE (1884)
Etching. Ber. 155iii
Owned by The Art Institute of Chicago.

EDWARD CALVERT, ENGLISH, 1799–1883
111. THE BRIDE (1828)
Engraving. A. J. Finberg 1iii (P.C.Q.XVII, 142)
Owned by The Art Institute of Chicago.

DAVID YOUNG CAMERON, SCOTCH, 1865–
112. AFTERGLOW ON THE FINDHORN (1907)
Etching. F. Rinder 399i (D. Y. Cameron Catalogue of Etchings, 2 vols., 1912)
Lent from The Clarence Buckingham Collection, Chicago.

113. THE FIVE SISTERS, YORK MINSTER (1907)
Etching. F. Rinder 397iii PLATE XXXIV (a)
Lent from The Clarence Buckingham Collection, Chicago.

MARY CASSATT, AMERICAN, 1845–1916
114. THE PARROT
Drypoint.
Owned by The Art Institute of Chicago.

PAUL CEZANNE, FRENCH, 1839–1906
115. THE BATHERS
Lithograph—color. PLATE XXIX (a)
Owned by The Art Institute of Chicago.

TIMOTHY COLE, AMERICAN, 1852–1931
116. MONA LISA (1914)
Owned by The Art Institute of Chicago.

JEAN BAPTISTE CAMILLE COROT, FRENCH, 1796–1875
117. WHITE POPLARS AND WILLOWS (1871)
Lithograph. D. 30ii
Owned by The Art Institute of Chicago.

EDWARD GORDON CRAIG, ENGLISH, 1872–
118. THE STORM—KING LEAR
Woodcut.
Owned by The Art Institute of Chicago.
CHARLES DAUBIGNY, French, 1817–1878
119. Sunrise
Etching. F. Henriet 61 (C. Daubigny et son Oeuvre Gravé, 1875)
Owned by The Art Institute of Chicago.

HONORE DAUMIER, French, 1808–1879
120. The Ass and the Two Thieves (1862)
Lithograph. D. 3253
 Owned by The Art Institute of Chicago.
121. Rue Transnonain (1834)
Lithograph. D. 135 Plate XXV (b)
Owned by The Art Institute of Chicago.

ARTHUR B. DAVIES, American, 1862–1928
122. Sea Maidens (1924)
Lithograph. F. N. Price 15 (The Etchings and Lithographs of Arthur B. Davies, 1929)
Owned by The Art Institute of Chicago.

EDGAR DEGAS, French, 1834–1917
123. After the Bath (c. 1890)
Lithograph. D. 64 Plate XXIX (b)
Owned by The Art Institute of Chicago.
124. Self-Portrait (1855)
Etching. D. 1IV
Owned by The Art Institute of Chicago.

EUGENE DELACROIX, French, 1798–1863
125. Bengal Tiger (1829)
Lithograph. D. 80 Plate XXV (a)
Owned by The Art Institute of Chicago.
126. Faust and Mephistopheles Galloping (1827)
Lithograph. D. 73 Plate XXV (a)
Owned by The Art Institute of Chicago.
127. The Forge (1833)
Aquaint. D. 19Th
Owned by The Art Institute of Chicago.

MARCELLIN DESBOUTIN, French, 1823–1902
128. Portrait of Berthe Morisot
Drypoint. Ber. 22
Owned by The Art Institute of Chicago.

FRANK DUVEEN, American, 1848–1919
129. Ducal Palace, Riva
Etching.
Owned by The Art Institute of Chicago.

HENRI FANTIN-LATOUR, French, 1836–1904
130. The Embroiderers (2nd plate)
Lithograph. G. Hédiard 123 (Fantin-Latour, Etude Suivie du Catalogue de son Oeuvre, 1892)
Owned by The Art Institute of Chicago.

JEAN-LOUIS FORAIN, French, 1852–1931
131. At the Restaurant
Lithograph.
Lent by The City Art Museum of St. Louis.
132. The Unwed Mother
Etching. M. Guérin 36. Trial proof (J.-L. Forain Aquafortiste, 1912) Plate XXVIII (a)
Lent by Mr. Lessing J. Rosenwald, Philadelphia.
133. Poilu
Lithograph.
Lent by Mr. Abram Poole, New York.

JEAN FRELAUT, French, 1879–
134. The Road to Chesnay
Drypoint.
Owned by The Art Institute of Chicago.

PAUL GAUGUIN, French, 1848–1903
135. Nave, Nave Fenua (c. 1891)
Woodcut. M. Guérin 28 (L'Oeuvre Gravé de Gauguin, 1927)
Owned by The Art Institute of Chicago.

GAVARNI (Guillaume-Sulpice Chevallier), French, 1804–1866
136. "What! You Don't Know Dachu's Aunt?" (c. 1857)
Lithograph. Armelhault and Bocher 1835 (L'Oeuvre de Gavarni, 1873)
Owned by The Art Institute of Chicago.

ERIC GILL, English, 1882–
137. The Carrying of the Cross (1926)
Woodcut. D. Cleverdon 81 (Engravings by Eric Gill, 1929)
Lent by Mr. Walter S. Brewster, Chicago.

FREDERICK LANDSEER GRIGGS, English, 1876–
138. The Minster (1918)
Owned by The Art Institute of Chicago.

FRANK DUVEEN, American, 1848–1919
129. Ducal Palace, Riva
Etching.
Owned by The Art Institute of Chicago.
FRANCIS SEYMOUR HADEN, ENGLISH, 1818–1910
139. SHERE MILL POND (1860)
Etching. H. N. Harrington 38\(^1\) (c) (The Engraved Work of Sir Francis Seymour Haden, 1910)
Lent by Mrs. Bryan Lathrop, Chicago.

140. A SUNSET IN IRELAND (1863)
Drypoint. H. N. Harrington 51\(^4\)
PLATE XXVI (a)
Lent by Mrs. Bryan Lathrop, Chicago.

JAMES DUFFIELD HARDING, ENGLISH, 1798–1863
141. THE TOWER SANS VENIN
Lithograph.
Owned by The Art Institute of Chicago.

JEAN AUGUSTE DOMINIQUE INGRES, FRENCH, 1780–1867
142. GABRIEL CORTOIS DE PRESSIGNY (1816)
Etching. D. 1\(^{11}\)
Owned by The Art Institute of Chicago.

143. PORTRAIT OF LADY GLENBERVE (1815)
Lithograph. D. 3 PLATE XXXI (a)

144. PORTRAIT OF LORD GLENBERVE (1815)
Lithograph. D. 2

145. PORTRAIT OF THE HON. F. S. DOUGLAS (1815)
Lithograph. D. 5

146. PORTRAIT OF THE EARL OF GUILDFORD (1815)
Lithograph. D. 4

EUGENE ISABEY, FRENCH, 1804–1886
147. THE RETURN TO PORT (1833)
Lithograph. Ber. 11
Owned by The Art Institute of Chicago.

CHARLES EMILE JACQUE, FRENCH, 1813–1894
148. THE SHEEP HERDER (1880)
Etching. Ber. 452
Lent from The Clarence Buckingham Collection, Chicago.

AUGUSTUS JOHN, ENGLISH, 1879–
149. GIRL WITH A CURL (1906)
Etching. C. Dodgson 64\(^{III}\) (Catalogue of Etchings by Augustus John 1901 to 1914, 1920)
Owned by The Art Institute of Chicago.

JOHAN BARTHOLOM JONGKIND, DUTCH, 1819–1891
150. VIEW OF MAASLINS (1862)
Etching. D. 8\(^4\)
Owned by The Art Institute of Chicago.

ROCKWELL KENT, AMERICAN, 1882–
151. MASTHEAD
Wood Engraving.
Lent by E. Weyhe Gallery, New York.

MAXIME LALANNE, FRENCH, 1827–1886
152. ENVIRONS OF PARIS
Etching. Ber. 6
Lent by The City Art Museum of Saint Louis.

HENRI DE TOULOUSE-LAUTREC, FRENCH, 1864–1901
153. Cissy Loftus (1895)
Lithograph. D. 116 PLATE XXX (b)
Owned by The Art Institute of Chicago.

154. CLown (Mlle. Cha-u-ka-o) (1896)
Lithograph—color. D. 180
Plate 1 of Elles Series.
Owned by The Art Institute of Chicago.

155. Yvette Guilbert (on the stage) (1898)
Lithograph. D. 252 PLATE XXX (a)
Plate 1 of Yvette Guilbert (English Series).
Owned by The Art Institute of Chicago.

ALPHONSE LEGROS, FRENCH, 1837–1911
156. CARDINAL MANNING (2nd plate)
Lithograph. PLATE XXXI (b)
Owned by The Art Institute of Chicago.

AUGUSTE LEPERE, FRENCH, 1849–1918
157. AMIENS CATHEDRAL
Etching.
Lent by Mrs. Max Adler, Chicago.

158. PARIS UNDER SNOW
Wood Engraving. Lotz-Brissoneau 230 (L’Oeuvre Gravé d’Auguste Lepère, 1905)
Owned by The Art Institute of Chicago.

MAX LIEBERMANN, GERMAN, 1849–
159. GARDEN CAFE
Etching.
Lent by Mr. Carter H. Harrison, Chicago.
JAMES McBEY, Scotch, 1883–
157. THE DESERT OF SINAI No. 2 (1917)
Etching. M. Hardie 184 Published state (Etchings and Drypoints from 1902–1924 by James McBey, 1925) Plate XXVIII (b)
Lent from The Clarence Buckingham Collection, Chicago.

DONALD SHAW MacLAUGHLAN, CANADIAN, 1876–
158. CYPRUS GROVE (1904)
Etching. Roullier 73II (Descriptive Catalogue of the Etched Work of Donald Shaw MacLaughlan, Albert Roullier Art Galleries, 1924)
Owned by The Art Institute of Chicago.

EDOUARD MANET, French, 1832–1883
159. EXECUTION OF EMPEROR MAXIMILIAN (after painting done in 1867)
Lithograph. E. Moreau-Nélaton 79I (Manet Graveur et Lithographe, 1906)
Owned by The Art Institute of Chicago.

EDOUARD MANET, French, 1832–1883
160. THE TOILETTE (1862)
Etching. E. Moreau-Nélaton 9 Plate XXXII (a)
Lent by Mr. Lessing J. Rosenwald, Philadelphia.

ADOLPH VON MENZEL, German, 1815–1905
161. BEARS IN A PIT
Lithograph.
Lent by Mr. Lessing J. Rosenwald, Philadelphia.

CHARLES MERYON, French, 1821–1868
162. THE APSE OF NOTRE DAME, PARIS (1854)
Etching. W. 38III Plate XXVII (b)
Owned by The Art Institute of Chicago.

163. THE GALLERY OF NOTRE DAME, PARIS (1853)
Etching. W. 26III
Lent from The Clarence Buckingham Collection, Chicago.

164. THE MORGUE (1854)
Etching. W. 36III (Dedication proof to Félix Bracquemond).
Owned by The Art Institute of Chicago.

JEAN FRANÇOIS MILLET, French, 1814–1875
165. THE SHEPHERDESS (1862)
Etching. D. 18 Plate XXXII (b)
Owned by The Art Institute of Chicago.

WILLIAM NICHOLSON, English, 1872–
166. PORTRAIT OF WHISTLER STANDING
Woodcut—color.
Owned by The Art Institute of Chicago.

EMIL ORLIK, German, 1870–1932
167. PORTRAIT OF R. M. RILKE (1922)
Etching.
Lent from the Collection of the Artist, Berlin.

SAMUEL PALMER, English, 1805–1881
168. THE MORGUE
Etching. M. Hardie 11I (P.C.Q. III. 225)
Lent from The Clarence Buckingham Collection, Chicago.

JOSEPH PENNELL, American, 1860–1926
169. THE END OF THE DAY, GATUN LOCK—PANAMA SERIES (1912)
Lithograph. L. A. Wuerth 226 (Catalogue of the Lithographs of Joseph Pennell, 1931) Plate XXXIII (b)
Owned by The Art Institute of Chicago.

CAMILLE PISSARRO, French, 1830–1903
170. HAYSTACKS IN THE TWILIGHT (1879)
Aquatint. D 23III
Owned by The Art Institute of Chicago.

DENIS AUGUSTE MARIE RAFFET, French, 1804–1860
171. MIDNIGHT REVIEW (1837)
Lithograph. Ber. 429
Owned by The Art Institute of Chicago.

ODILON REDON, French, 1840–1916
172. LIGHT (1893)
Lithograph. A. Mellerio 123 (Odilon Redon, 1923) Plate XXIV (a)
Owned by The Art Institute of Chicago.

173. PEGASUS (1889)
Lithograph. A. Mellerio 102I
Owned by The Art Institute of Chicago.

PIERRE AUGUSTE RENOIR, French, 1841–1919
174. COUNTRY DANCE (c. 1890)
Soft-ground Etching. D. 1
Owned by The Art Institute of Chicago.

ALFRED RETHEL, German, 1816–1859
175. DEATH AS A FRIEND
Woodcut (Cut by J. Jungtrow).
Owned by The Art Institute of Chicago.
AUGUSTE RODIN, FRENCH, 1840–1917
176. Victor Hugo (1884)
Drypoint. D. 67
Owned by The Art Institute of Chicago.

FELICIEN ROPS, BELGIAN, 1833–1898
177. Woman
Lithograph.
Owned by The Art Institute of Chicago.

THEODORE ROUSSEAU, FRENCH, 1812–1867
178. Oak Trees (1861)
Etching. D. 411
Owned by The Art Institute of Chicago.

CHARLES SHANNON, ENGLISH, 1865–
179. Sturge Moore
Lithograph.
Owned by The Art Institute of Chicago.

MAX SLEVOGT, GERMAN, 1868–1932
180. Cavalry Skirmish
Etching.
Lent by Mr. Carter H. Harrison, Chicago.

THEOPHILE ALEXANDRE STEINLEN,
FRENCH, 1859–1923
181. The Singer of the Woods (1897)
Lithograph. E. de Crauzat 471 (L’Oeuvre Gravé et Lithographié de Steinlen, 1913)
Owned by The Art Institute of Chicago.

CHARLES STORM VAN ’S GRAVESANDE,
DUTCH, 1841–
182. Entrance to the Forest
Etching.
Owned by The Art Institute of Chicago.

IAN STRANG, ENGLISH, 1886–
183. Harley Street (1930)
Engraving.
Owned by The Art Institute of Chicago.

WILLIAM STRANG, ENGLISH, 1859–1921
184. The Bath (1904)
Woodcut—chiaroscuro.
Owned by The Art Institute of Chicago.

JOSEPH MALLORD WILLIAM TURNER,
ENGLISH, 1775–1851
185. Crowhurst, Sussex
Etching. A. J. Finberg 76 (The History of Turner’s Liber Studiorum, 1924)
Lent from The Clarence Buckingham Collection, Chicago.

HERMAN WEBSTER, AMERICAN, 1878–
187. The Old Faculty of Medicine, Paris
Etching.
Owned by The Art Institute of Chicago.

JAMES A. McNEILL WHISTLER, AMERICAN,
1834–1903
188. Archway, Brussels (1887)
Etching. E. G. Kennedy 366 (The Etched Work of Whistler, 1910)
Owned by The Art Institute of Chicago.

189. The Horoscope (1890)
Lithograph. T. R. Way 32 (The Lithographs by Whistler, 1914)
Lent by Mrs. Bryan Lathrop, Chicago.

190. The Kitchen (1858)
Etching. E. G. Kennedy 2471
Lent by Mrs. Bryan Lathrop, Chicago.

191. The Traghetto No. 2 (1880)
Etching. E. G. Kennedy 19111 PLATE XXVII (a)
Lent by Mrs. Bryan Lathrop, Chicago.

ANDERS ZORN, SWEDISH, 1860–1920
192. Bather (Evening) III (1896)
Etching. K. Asplund 110 (Zorn’s Engraved Works, 2 vols., 1920–21)
Owned by The Art Institute of Chicago.

193. The Waltz (1891)
Etching. K. Asplund 54 (Zorn’s Engraved Works, 2 vols., 1920–21)
Owned by The Art Institute of Chicago.
MODERN PRINTS
GALLERIES 13 and 14

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EMIL ARMIN, American, 1883–
194. Windy Morning. Woodcut.
    Hillside. Etching.
    Self-Portrait. Woodcut.
    Windy City. Linocut.

PEGGY BACON, American, 1895–
195. Aesthetic Pleasure. Lithograph.
    The Ardent Bowlers. Etching.
    The Clinic. Etching.
    Close Quarters. Etching.

GEORGE BIDDLE, American, 1885–
196. Self-Portrait. Lithograph.
    Cows. Lithograph.
    Folly Beach. Etching.
    In Memoriam: Sacco and Vanzetti. Lithograph.

EDMUND BLAMPIED, English, 1886–
197. At Madame Dupont’s. Etching.
    The Promenade. Etching.
    Red Wine. Drypoint.
    Stock Brokers. Drypoint.

AARON BOHROD, American, 1907–
198. Girl with Flowers. Lithograph.
    Bridge Game. Lithograph.
    Woman Seated. Drypoint.

ROBERT BONFILS, French, 1886–
199. The Little Table. Lithograph—color.
    The Florist. Lithograph—color.
    Place de la Concorde. Lithograph—color.

JAROSLAV BROZIK, American, 1904–
200. Meditation. Lithograph.
    Imaginary Bouquet. Lithograph.
    In Friendship Clasped. Lithograph.
    Movement. Lithograph.

CECIL BULLER, American, Contemporary
201. Song of Solomon No. 1. Woodcut.
    Ladies of the Burlesque. Lithograph.
    Song of Solomon No. 2. Woodcut.
    Song of Solomon No. 3. Woodcut.

FRANCIS CHAPIN, American, 1899–
202. Chicago Colored Section. Lithograph.
    August Night. Lithograph.
    Dance Pose. Lithograph.
    Shoppers—Maxwell Street Market. Lithograph.

ASA CHEFFETZ, American, 1897–
    The Enchanted Barn. Wood Engraving.
    Houses—Marblehead. Wood Engraving.
    Tea Blossoms. Wood Engraving.

GLENN O. COLEMAN, American, 1887–1932
204. Bonfire. Lithograph.
205. Still Life. Lithograph.
    Bleeker Street. Lithograph.
    White Swan Inn. Lithograph.

HOWARD COOK, American, 1901–
    Cocoanut Palm. Wood engraving.
    New England Church. Wood engraving.
    New Hudson Bridge. Lithograph.

JOHN COPLEY, English, 1875–
207. Cafe Greco. Lithograph.
208. Spectators at a Tragic Play. Lithograph.
    Jesus Taken from the Cross. Lithograph.
    Women Mourning. Lithograph.

JOHN E. COSTIGAN, American, 1888–
    Ida. Etching.
    When Day Is Done. Etching.
    Workers of the Soil. Etching.
GUSTAF DALSTROM, AMERICAN, 1893–
210. Street Scene. Etching.
Cloudy Day. Etching.
Farm Scene. Etching.
From a Hillside. Etching.

ADOLF DEHN, AMERICAN, 1895–
211. Lower Manhattan. Lithograph.
Along the Italian Border. Lithograph.
Autumn in Minnesota. Lithograph.
We Nordics. Lithograph.

ANDRE DERAIN, FRENCH, 1880–
212. Torso. Lithograph.

MABEL DWIGHT, AMERICAN, 1876–
Abstract Thinking. Lithograph.
In the Crowd. Lithograph.
Self-Portrait. Lithograph.

ERNEST FIENE, AMERICAN, 1894–
214. Bather. Lithograph.
Asleep. Lithograph.
New York Skyline. Lithograph.
Waterfront, Manhattan. Lithograph.

FRANCES FOY, AMERICAN, 1890–
Leaves and Candles. Etching.
Man Reading. Etching.
Portrait. Drypoint.

ETHEL GABAIN, ENGLISH, 1883–
216. The Striped Petticoat. Lithograph.
A Gentleman. Lithograph.
Two Black Bows. Lithograph.
Young Girl. Lithograph.

WANDA GAG, AMERICAN, 1893–
217. Grandma’s Kitchen. Lithograph.
The Forge. Lithograph.

EMIL GANSO, AMERICAN, 1895–

Still Life with Pitcher. Wood Engraving.
A Thousand and One Nights. Aquatint.

EDOUARD GOERG, FRENCH, 1893–
220. Sunday. Etching.
The Banker Has Fled! Etching.
The Classic Theater. Etching.
Collaborators. Etching.

WIKTORYA GORYNSKA, POLISH, CONTEMPORARY
221. Pieta. Woodcut.

DAVENPORT GRIFFEN, AMERICAN, 1894–
222. Forest Interior. Lithograph.
Daybreak. Lithograph.
Quiet. Lithograph.
Self-Portrait. Lithograph.

GEORGE GROSZ, GERMAN, 1893–
222A. Street Scene
A District in Dresden
Offspring
The Sharks

GEORGE “POP” HART, AMERICAN, 1868–
223. The Jury. Lithograph.
Matching and Weighing the Birds. Aquatint.
The Mule Car. Lithograph.
Riding Academy. Etching.

HELEN WEST HELLER, AMERICAN, CONTEMPORARY
The Barker. Woodcut.
Ploughman of India. Woodcut.

EUGENE HIGGINS, AMERICAN, 1874–
225. The Rent Bill. Etching.
Driven Away. Etching.
Hungry Mouths. Etching.
Moans of the Oppressed. Etching.

KARL HOFER, GERMAN, 1878–
226. Standing Girl. Lithograph.
Misery. Lithograph.
Reclining Figure. Drypoint.
Two Girls. Lithograph.

EDWARD HOPPER, AMERICAN, 1882–
EDMOND KAYSER, French, 1882–
228. THE MARNE, WINTER. Etching.
BEAUTIFUL HILLS, SANARY. Etching.
THE COUNTRY NEAR OLLIOULES. Etching.
FARM NEAR AUBAGNE. Etching.
LAURA KNIGHT, English, 1877–
229. FIVE CLOWNS. Aquatint.
A DANCER. Drypoint.
FUN MAKERS. Etching.
GEMINI. Aquatint.
KAETHE KOLLWITZ, German, 1867–
230. SELF-PORTRAIT. Lithograph.
231. MOTHER AND CHILD. Lithograph.
FAMILY. Lithograph.
MARY AND ELIZABETH. Woodcut.
YASUO KUNIYOSHI, American, 1893–
232. BEFORE THE ACT. Lithograph.
BULL. Lithograph.
Pears, Grapes and Cigars. Lithograph.
The Storm. Lithograph.
JEAN EMILE LABOUREUR, French, 1877–
233. HIGH WATER. Etching.
The Entomologist. Etching.
ILE DE MAZUN. Etching.
VERSAILLES IN THE RAIN. Etching.
EDY LEGRAND, French, 1893–
234. CROSSING THE RED SEA. Lithograph.
FAUST IN HIS STUDY. Lithograph.
CLARE LEIGHTON, English, 1900–
235. LANDING. Wood Engraving.
236. STOOKING. Wood Engraving.
LOPPING. Wood Engraving.
SHEEP-SHEARING. Wood Engraving.
BEATRICE S. LEVY, American, 1892–
237. FARM AT BOHON. Etching.
JACKSON PARK YACHT HARBOR. Aquatint—Color.
OLD FASHIONED HOUSE. Etching.
ROAD TO CORTE. Etching.
LOUIS LOZOWICK, American, 1892–
238. BROOKLYN BRIDGE. Lithograph.
GRAND CANYON. Lithograph.
MID AIR. Lithograph.
SUBWAY CONSTRUCTION. Lithograph.
DAVID McCOSH, American, 1903–
239. PARADE. Lithograph.
BARGAIN BASEMENT. Lithograph.
CEDAR VALLEY. Lithograph.
SMASH-UP. Lithograph.
REGINALD MARSH, American, 1898–
240. CAFE DU DOM. Lithograph.
GAIETY BURLESQUE. Etching.
SECOND AVENUE "L". Etching.
STEEL CHASE. Etching.
HENRI MATISSE, French, 1869–
241. ODALISQUE. Lithograph.
242. MODEL RESTING. Lithograph.
SLEEPING WOMAN. Lithograph.
JOHN J. A. MURPHY, American, 1888–
243. JESUS IS NAILED TO THE CROSS. Wood Engraving.
244. SPRINTERs. Woodcut.
ADAM AND EVE. Woodcut.
WRESTLERS. Woodcut.
THOMAS NASON, American, 1889–
245. THE LEANING SILO. Wood Engraving.
FACTORY VILLAGE. Wood Engraving.
NEW ENGLAND SCENE. Wood Engraving.
The Wheelwright’s Shop. Wood Engraving.
ARNO NAUMAN, Czechoslovakian, Contemporary
246. THE HILL RIP FROM THE WEST. Woodcut.
IN THE EVENING. Etching.
IN THE FOREST. Drypoint.
WATER SPRING. Drypoint.
H. AMIARD OBERTEUFFER, American, 1878–
247. STUDY. Drypoint.
JOSE CLEMENTE OROZCO, Mexican, 1883–
248. MURAL DETAIL. Lithograph.
FRANCISCAN. Lithograph.
MAGUEY. Lithograph.
UNEMPLOYED, PARIS. Lithograph.
AGNES MILLER PARKER, English, 1895–
249. ANT AND SYGAE. Wood Engraving.
250. RAVEN AND FOXE. Wood Engraving.
HORS, HUNTER AND HER. Wood Engraving.
WULF AND FOXE. Wood Engraving.
JOSE M. PAVON, MEXICAN, CONTEMPORARY
251. Noon Hour. Lithograph.
   Landscape. Lithograph.
   Midnight, New York. Lithograph.
   Sopel. Lithograph.

PABLO PICASSO, SPANISH, 1881–
252. The Blind. Etching.

TUNIS PONSEN, AMERICAN, 1891–
254. The Village Church. Lithograph.
   Canal Bridge in Delft. Lithograph.
   Dutch Farmyard. Lithograph.
   Old Farmhouse. Lithograph.

GWENDOLEN RAVERAT, ENGLISH, 1885–
255. The Sleepers. Wood Engraving.
   Cows Drinking. Woodcut.
   Old People. Wood Engraving.
   The River. Wood Engraving.

THEODORE ROSZAK, AMERICAN, 1907–
256. Peasant Girl. Lithograph.
   Girl in Lace Bonnet. Lithograph.
   Seated Woman. Lithograph.

GEORGE ROUAULT, FRENCH, 1871–
257. The White Horse. Lithograph.
258. Circus Rider. Lithograph.
   Clowns. Lithograph.
   The Trio. Lithograph.

FLORA SCHOFIELD, AMERICAN, 1879–
   Flounders in a Net. Linocut.
   Fruit and Shells. Linocut.
   Three Fish. Linocut.

WILLIAM S. SCHWARTZ, AMERICAN, 1896–
260. Lithograph No. 39.
   Lithograph No. 40.
   Lithograph No. 42.
   Lithograph No. 50.

ANDRE DUNOYER DE SEGONZAC, FRENCH, 1885–
261. Boats, St. Tropez. Etching.

WLADYSLAW SKOCZYLAS, POLISH, CONTEMPORARY
262. Polish Peasant. Woodcut.
   Highland Brigands. Woodcut.
   Polish Town. Woodcut.
   St. Christopher. Woodcut.

JOHN SLOAN, AMERICAN, 1871–
   Long Nude. Etching.
   Nude on the Stairs. Etching.
   Up the Line, Miss? Etching.

LOUIS JOSEPH SOULAS, FRENCH, CONTEMPORARY
   Banyuls Harbor. Engraving.
   The Chateau of Collioure. Engraving.
   Collioure. Woodcut.

LEOPOLD SURVAGE, FRENCH, 1879–
265. Women and Bird. Woodcut.
   Pieta. Woodcut.
   Women and Bull. Woodcut.

STOW WENGENROTH, AMERICAN, 1906–
266. Harbor Street. Lithograph.
   Dark Harbor. Lithograph.
   Descending Skies. Lithograph.
   Three Trees. Lithograph.

CHARLES A. WILIMOVSKY, AMERICAN, 1885–
   After the Heavy Rain, Mexico. Woodcut.
   Fruit Market, Mexico. Woodcut.
   Through a Hallway, Mexico. Woodcut.
ETCHING (an intaglio process)

To make an etching the artist first covers a copper plate with a thin ground composed chiefly of wax. This ground is then smoked by holding the plate over a candle. The artist draws his design on this blackened surface, using a steel etching needle, which cuts through the wax ground and exposes the copper below. When the drawing is finished, the plate is immersed in acid. The back of the plate has been covered with stopping-out varnish, so it will not be affected by the acid and since the etching ground is impervious to the acid only the exposed lines of copper will be acted upon. The lines which are intended to print light are stopped-out after the first dip in the acid, so they are bitten very slightly. The heavier lines are bitten deeper by being left longer in the solution. When all the lines are bitten to the required depth, the plate is taken from the acid, the ground is removed, and the plate is ready for printing. When the etched plate is finished, lines are often strengthened and shadows deepened by the use of drypoint. This is virtually an engraving process: the artist draws on the plate by digging into the surface with a sharp instrument. The copper is thrown up along the sides of the furrow made, as a plough throws up dirt. The copper thus “ploughed” up is called burr. This burr holds ink and when printed gives a soft, blurred line.

AQUATINT (an intaglio process)

This is really etching in tone. The ground is of a sandy nature (resin) and is evenly sprinkled over the plate. The plate is slightly heated to make the resin adhere and thus each spot of copper plate covered by a spot of resin dust is impervious to the action of acid. After the ground is laid the design is drawn with chalk or pencil to guide the artist in attaining the required gradations. The etching acid is then applied and allowed to act for a shorter or longer time, as may be necessary to produce the various gradations of tone, a stopping-out varnish being used, as in etching. Aquatints are printed in the same way as any other intaglio plates.

ENGRAVING (an intaglio process)

Generally engraving is done upon a thin, flat copper plate. The instrument used is a small pointed tool known as a burin or a graver which makes a V-shaped cut. The engraver works by pushing the burin, holding it almost flat against the plate, thus by the very nature of the process the line is more methodical, less sketchy than an etched line.

MEZZOTINT (an intaglio process)

A mezzotint is printed from a copper plate which has been roughened with a rocker until the entire surface resembles a very fine grater. If the plate were inked and printed at this point the result would be a uniform black surface. The artist now takes a scraper and scrapes away the mezzotint ground. Wherever he scrapes, the raised surface is removed and that part will hold less ink and therefore will print lighter. Thus he works from black to white until the design is complete. The plate is printed as in any other metal plate process.

WOODCUT (a relief process)

The design is drawn on a piece of soft wood. Then the artist, or a craftsman especially trained in this work, cuts a little groove along each side of every line of the design. All the wood with no design upon it is then cut away, so that the artist’s picture is left standing in relief. In the process of printing the relief lines of the design will hold the ink and give it up to the paper. Wood engraving is also a relief process but here one might say the spaces between the lines of the design stand up above the surface instead of
the lines themselves. The design is cut out of the wood with engraving tools and thus it is the space between the lines which holds the ink and the design itself prints white.

LITHOGRAPHY (a planographic process)

Lithography is simply the art of printing from a flat surface. A lithograph is a drawing on stone done in precisely the manner of a drawing on paper, the difference being that the drawing on stone may be multiplied as in etching or engraving. The drawing is made with greasy black chalk or ink. When it is done, the surface of the stone is flooded with a solution of nitric acid and gum arabic. This serves: "(1) to transform the untouched surface of the stone from a carbonate into a nitrate of lime, the first being sensitive to grease and the second non-sensitive; and (2) to transform the chalk or ink from an alkali into an acid; from a substance soluble in water to one insoluble." The gum arabic penetrates the stone, resisting the natural tendency of the greasy surfaces to spread and at the same time, becoming incorporated with the stone, gives it power to retain the moisture necessary to lithographic printing. With a cloth and turpentine the lithographic chalk design is washed away; only the grease remains and that has been absorbed by the stone. The stone is now dampened, the greasy portions (that is the design) repel the water and it is absorbed only by the remainder of the stone. A roller charged with greasy ink is passed over the surface. No ink adheres to the damp portions of the stone but the greasy portions (the design) hold it and give it up to the paper during printing. When metal is used instead of stone, as is often the case, practically the same process is followed.

ILLUSTRATIONS
(a) 5. ANONYMOUS GERMAN  THE CRUCIFIXION

(b) 6. ANONYMOUS  CRUCIFIXION (DOTTED PRINT)
(a) 30. Master L C Z  
THE TEMPTATION OF CHRIST

(b) 29. Master I A M  
CALVARY
(a) 15. HANS HOLBEIN THE YOUNGER
   THE DUCHESS

(b) 1. HEINRICH ALDGREVER
   ORNAMENT WITH A BAT

(c) 3. ALBRECHT ALTDORFER
   THE VIRGIN AND SAINT ANNE

(d) 24. MASTER OF THE AMSTERDAM CABINET
   TWO PEASANTS WRESTLING
(a) 25. MASTER E. S. AUGUSTUS AND THE SIBYL

(b) 27. MASTER E. S. SAINT JOHN ON PATMOS
40. ALBRECHT DURER

ADAM AND EVE
45. ALBRECHT DURER

THE FOUR HORSEMEN OF THE APOCALYPSE
PLATE VIII

(a) 32. MASTER OF THE PLAYING CARDS   THE QUEEN OF STAGS

(b) 21. LUCAS VAN LEYDEN   THE MILKMAID
PLATE X

46. JEAN DUVET

THE ANGEL IN THE SUN
(a) 64. JACOB VAN RUISDAEL  
THE THREE LARGE OAKS

(b) 47. CLAUDE GELLEE (LORRAIN)  
THE COW-HERD
(a) 60. REMBRANDT
CLEMENT DE JONGHE, PRINTSELLER

(b) 65. ANTHONY VAN DYCK
LUCAS VORSTERMAN
(a) 55. ANTOINE MASSON

GUILLAUME DE BRISACIER

(b) 56. ROBERT NANTEUIL

JEAN LORET
(a) 93. MASO FINIGUERRA (?)  
TWO CUPIDS BLOWING TRUMPETS

(b) 75. ANONYMOUS (PROB. FLORENTINE)  
BAPTISM OF A KING AND QUEEN
(a) 77. ANONYMOUS FLORENTINE  TRIUMPH OF LOVE

(b) 76. ANONYMOUS FLORENTINE  THE CRUCIFIXION
(a) 80. ANONYMOUS FLORENTINE CUMAEAN SIBYL

(b) 78. ANONYMOUS FLORENTINE DELPHIC SIBYL
(a) 82. ANONYMOUS ITALIAN RHETORIC
E. SERIES "TAROCCHI"

(b) 84. ANONYMOUS ITALIAN RHETORIC
S. SERIES "TAROCCHI"
(a) 94. MASTER I B WITH THE BIRD  SAINT SEBASTIAN

(b) 90. GIULIO CAMPAGNOLA  SAINT JOHN THE BAPTIST
THE BATTLE OF NAKED MEN

96. ANTONIO POLLAIUOLO
(a) 95. BENEDETTO MONTAGNA • MAN SEATED BY A PALM TREE

(b) 87. ZOAN ANDREA (?) • FOUR WOMEN DANCING
(a) 54. ANDREA MANTEGNA  
THE VIRGIN AND CHILD

(b) 89. GIOVANNI ANTONIO DA BRESCIA  
THE HOLY FAMILY WITH THE INFANT SAINT JOHN
52. ANDREA MANTEGNA

THE ENTOMBMENT
(a) 172. ODILON REDON
   LIGHT

(b) 103. GEORGE WESLEY BELLOWS
   STAG AT SHARKEY’S
(a) 125. EUGENE DELACROIX
BENGAL TIGER

(b) 121. HONORE DAUMIER
RUE TRANSNONAIN
(a) 140. FRANCIS SEYMOUR HADEN  
A SUNSET IN IRELAND

(b) 186. JOSEPH MALLORD WILLIAM TURNER  
JUNCTION OF SEVERN AND WYE
(a) 191. JAMES A. MCNEILL WHISTLER
THE TRAGHETTO NO. 2

(b) 162. CHARLES MERYON
THE APSE OF NOTRE DAME
(a) 115. PAUL CEZANNE  
THE BATHERS

(b) 123. EDGAR DEGAS  
AFTER THE BATH
(a) 143. JEAN AUGUSTE DOMINIQUE INGRES  
KATHERINE ANNE (NORTH) LADY GLENBERVIE  
Nas 16 Feb. 1760, Mrt. 6 Feb. 1817  
W Il. Hone 1849 

(b) 153. ALPHONSE LEGROS  
CARDINAL MANNING
(a) 193. ANDERS ZORN  
THE WALTZ

(b) 169. JOSEPH PENNELL  
END OF THE DAY, GATUN LOCK
(a) 113. DAVID YOUNG CAMERON
   THE FIVE SISTERS

(b) 106. MUIRHEAD BONE
   RONDA; A SPANISH GOOD FRIDAY