RE-EXAMINING MILLET

A thorough examination of the prints of Jean-François Millet (French, 1814-1875) provides startling surprises to one accustomed only to his paintings: etchings as richly printed as Rembrandts; "expressionistic" woodcuts; lithographic narratives of Daniel Boone and the American Indian past.

With the exception of four, The Art Institute owns all of Millet's 34 known print subjects, some in as many as eight different impressions on various papers and printed in various inks. In addition are two subjects unrecorded by Delteil and 14 splendid wood-engravings by LaVieille after Millet. It is regrettable that neither of the American pioneer subjects is in our collection.

Currently exhibited is the undated lithograph In the Forest on which Millet collaborated with the Swiss artist, Karl Bodmer (1809-93). The figure is by Millet; the landscape by Bodmer. The composition is printed on a sheet of China paper which has been "laid down" on another heavier sheet of white wove. This gives a variation of tone which was greatly admired by nineteenth century printmakers and the whole procedure is called Chine collé. (China paper pasted down). In printing this subject, the lithographic stone has missed register slightly and this accounts for the over-lapping of the composition along its edges. This print is listed in Delteil's catalogue as No: 24, second state of two, and was purchased through The Hannan Fund.

BIBLIOGRAPHY:
This is the fully illustrated, definitive catalogue.

A MASTER ENGRAVER OF THE ITALIAN RENAISSANCE

Marcantonio Raimondi (Italian, ca. 1480-ca. 1530), once incriminated by Dürer for plagiarism was one of the most influential and controversial engravers who ever lived.

Marcantonio's great importance lies in the fact that he was the first engraver who practiced his art by reproducing designs of other artists, rather than those of his own composition, a practice which grew steadily until the perfection of the photomechanical reproductive processes.

The Art Institute collection of Marcantonio's prints numbers 23 engravings. Because he maintained a "workshop" or staff to assist him it is difficult to establish the exact number of works which originated exclusively from his hand. Bartsch credits him with 652 subjects; Delaborde with 310.

Currently exhibited is The Judgement of Paris, engraved in 1510 or 1511 after a drawing by Raphael, a great admirer of Marcantonio's work. And it is for his many engravings after Raphael that Marcantonio is most famous.

continued. . . .
Marcantonio Raimondi - continued.

Our impression was formerly in the collection of Paul J. Sachs. It was given to The Art Institute by Mr. and Mrs. Potter Palmer in 1919. The definitive catalogue number is Delaborde 114; the state: second of two.

BIBLIOGRAPHY
Bartsch, Adam: Le Peintre-Graveur, vol. XIV; Vienna, 1813. The most extensive catalogue of works assigned to Marcantonio and his circle.

Delaborde, Henri: Marcantonio Raimondi; Paris, (1883). This is the definitive catalogue.


THE NEGLECT OF FORTUNY

Only recently there has been a revival of interest in the etchings of Mariano Fortuny. Due, perhaps, to the exaggerated popularity he enjoyed during his lifetime, his work fell into a neglect equally exaggerated, and almost forgotten, he was remembered only as "old-fashioned".

Having studied in Rome, Fortuny spent some time in Morocco, was the friend of Théophile Gautier, a passionate admirer of Goya, lived in France and England and died in Italy at the age of 36.

Currently exhibited is The Anchorite. This is the largest of Fortuny's 29 etched plates (of which 19 are represented in The Art Institute collection). It is an example of great originality in the use of the medium and its effect is one of an advanced "modernism", due to the very personal handling of drawing and printing technique. However, its virtue is that it is an extension of the traditions of the great Spanish artists, and when we look at it we are able to see both as far back as Ribera and Goya and glimpse something of an art beyond the time in which it was produced. The Anchorite is an undated print and is listed in Béraldi as No: 16. It is from The Charles Deering Collection.

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Ciervo, Joaquín: El Arte y El Vivir de Fortuny; Barcelona, 1921. Includes several photographs of his extraordinary studio and over 75 reproductions of his work.

Davillier, Baron: Life of Fortuny; Philadelphia, 1885. Includes much of Fortuny's correspondence.
FRANCESCO BARTOLOZZI AND THE STIPPLE

"Like delicious bon-bons", said a former print curator, "the stipple engraving soon surfeits". Francesco Bartolozzi, however, did not find it so and together with his assistants, produced over 2500 prints, most of them in stipple.

The Italian, Bartolozzi, was first brought to England in 1764 by the King to reproduce drawings in the Royal Collection. He remained and gained his greatest artistic and social successes there. At the peak of his career he directed over 50 workers who would prepare plates for him to finish.

The Art Institute owns all but two of Bartolozzi's series The Months of The Year (after Hamilton) as well as five other single prints by him and a set of the engravings after Holbein's Windsor Castle drawings.

Currently exhibited is March, one of The Months of the Year. A stipple engraving, colored by hand, it is No. 675 in the catalogue of Calabi and was published in 1793. It is printed with two signatures, a common custom on reproductive prints: pinxt., which means 'original painting by', and sculpt., which means "engraved by". This print was given to The Art Institute in Memory of Charles Netcher II.

BIBLIOGRAPHY


THE REVELATION OF DEGAS' PRINTS

Only a privileged few were ever allowed by Edgar Degas to see his prints during his lifetime. Not until the Degas Atelier sale of 1919, two years after his death, was the full extent of his experimentation and production revealed.

Degas' prints are often remarkable for the extraordinary number of states necessary for their completion. There were sometimes as many as twenty states.

Almost one-third of Degas' total of 65 prints (exclusive of monotypes which number in the hundreds) are represented in the collection of The Art Institute. Four monotypes may also be seen, one of which Attente was acquired only last month.

Currently exhibited is the etching and aquatint At the Louvre (Mary Cassatt) in the fourteenth state. In the twentieth and final state the vertical area at the left is more clearly seen as a door casing. This print (Delteil 29) was given to The Art Institute by Walter S. Brewster. continued. . . .
THE 18TH CENTURY ENGLISH MEZZOTINT AND JOHN RAPHAEL SMITH

Although the modern photo-engraving processes can reproduce oil paintings with superb results, they will never achieve the incomparable tone created by the mezzotint, with its rich burr and depth of chiaroscuro. This tedious and painstaking process was hardly ever practiced by engravers as a medium of personal expression, but for reproductive purposes it had great advantages and was widely used as late as the middle of the nineteenth century.

Invented by a German during Rembrandt's time, the mezzotint achieved its greatest development in 18th century England, where John Raphael Smith (1752-1812) became its foremost practitioner, devoting his greatest abilities to the reproduction of portraits by Reynolds, Romney and Gainsborough.

The Art Institute collection contains more than a score of 18th Century English mezzotints.

Currently exhibited is the mezzotint Miss Macaroni and Her Gallant at a Print Shop (George No: 5220), published in 1773. The Scene is the print shop of John Bowles, publisher of this print; the portraits on the top row are those of religious leaders including Bunyan, Whitefield and Wesley whose portrait is being pointed out.

BIBLIOGRAPHY

BOOKS ON PRINTS

The following books are recommended to the layman who is developing an interest in fine prints. All are available in the Ryerson Library of The Art Institute. Those (*) are also available in the Fine Arts Room of the Chicago Public Library, Main Branch.

Zigrosser, Carl: The Book of Fine Prints; New York, 1948. (*).
A stimulating short survey, profusely illustrated, of all print media from the 15th century to the present. Written by, The Curator of Prints, Philadelphia Museum of Arts.

Ivins, Wm. M., Jr.: How Prints Look; New York, 1943. (*).
Magnified photographs of details of prints with commentary on processes. Written by the former Curator of Prints, The Metropolitan Museum of Art.

A collection of essays on a wide range of subjects from The Metropolitan Museum of Art Bulletin.


The following books on prints are currently available for purchase in the Museum Store of The Art Institute. This list is arranged by names of the artists represented, rather than by the author, and these monographs are followed by general works.

**Lithographs and Drawings by Rodolphe Bresdin; Chicago, 1931.**
Exhibition catalogue from The Art Institute . 50¢

Jacques Callot by E. DeT. Bechtel; Braziller, New York, 1935. 10.00

Marc Chagall: His Graphic Art by Franz Meyer and Hans Bolliger; Abrams, New York, 1957. 12.50

Illustrations to the Bible by Marc Chagall; Harcourt Brace, New York, 1956 25.00

Henri Daumier: Gotter und Helden; Piper, Munich, 1955. 1.25

Gustave Doré Potpourri; Piper, Munich, 1951. 1.25

Kokoschka Lithographien; Piper, Munich, 1956. 1.25

continued. . . . . . .
Museum Store Books - continued.

Wilhelm Lehmbruck: Zeichnungen und Radierungen; Piper, Munich. 1955.

Henri Matisse: Jazz; Piper, Munich. 1957.

Edvard Munch: Lebensfries; Piper, Munich. 1955

Pablo Picasso: 55 Years of His Graphic Work; Abrams, New York. 1955.

Pablo Picasso: Lithographs; Piper, Munich. 1954.

Giovanni Piranesi by A. Hyatt Mayor; Bittner, New York. 1952.

Odilon Redon: Etchings and Lithographs; Chicago. 1929.
A short exhibition catalogue from The Art Institute


Toulouse-Lautrec: Montmartre; Piper, Munich. 1955.

Deutsche Holzschnitte; Piper, Munich. 1955

Guide to the Processes and Schools of Engraving by A. M. Hind; London, British Museum, 1933.

Mexican Graphic Art by Armin Haab; Wittenborn, New York, 1957.

Surrealism and Its Affinities: The Mary Reynolds Collection; The Art Institute of Chicago; Chicago, 1956.

In addition, the Museum Store usually stocks the excellent series of exhibition catalogues published by Berggruen et Cie., Paris. Each one of these small books reproduces (often in color) the work of one artist such as Picasso, Matisse, Kandinsky, Laurens, Marini, Severini and Bonnet. $2.50 each.