The Alfred E. Hamill Memorial Fund was established in 1953 to honor the memory of a longtime friend and patron of The Art Institute of Chicago who had served this institution not only as Vice-President, but as a Trustee and member of the Committee on Prints and Drawings for close to three decades.

Because, as a print collector, Mr. Hamill's special devotion had been to woodcuts (especially the chiaroscuro) it is with works in this medium that his friends have sought to honor him.

Here, shown for the first time, are the more than thirty prints which have been acquired in the five years since the establishment of this fund.
CHIAROSCURO WOODCUTS (Numbers 1-22)

The chiaroscuro woodcut is a highly refined form of the colored woodcut.

The first woodcuts were probably made during the middle of the 15th century in the workshops of the illuminated manuscript makers and were employed merely to multiply the outlines of the illuminator's drawings; the color was still added by hand.

Soon a means was sought to cut down the time-consuming coloring process and to standardize the coloring of the various proofs. First the stencil was introduced and, shortly thereafter, the multiple block method. In the latter, a separate woodblock was cut and printed for each color.

The chiaroscuro is merely a refinement of this process in which the color scheme is limited to the various tones of single (or closely related) hues. It was probably developed in Germany about 1508. Ugo da Carpi was its first known Italian practitioner.

1. UGO DA CARPI. Italian (Venice), ca. 1480-1525.
THE APOSTLES JOHN AND PETER. Bartsch 26, first state of two.
Chiaroscuro woodcut printed from three blocks in tan, brown and black.
Collections: no marks.
6-1/16 x 4-1/16 inches.
55, 1069

The blocks used to print this impression existed long after Ugo da Carpi's death, the second state bearing the monogram of Andrea Andreani (ca. 1560-1623), an Italian printmaker who often obtained the blocks and plates of other artists, and published them as his own.

Ugo da Carpi claimed to be the inventor of the chiaroscuro process, and in 1516 petitioned the Venetian Senate to curb the piratical imitation of his prints. However, he apparently could not produce works dated sufficiently early, and his claim was not substantiated.

2. ANTONIO DA TRENTO. Italian (Bolognese), active during first half of the 16th century.
SAINT CECILIA (after Parmegianino). Bartsch 37.
Chiaroscuro woodcut printed from two blocks in black and tan. Before 1530.
57, 341.

Cecilia, according to tradition, could play every musical instrument, but none sufficed to express the music in her soul. Therefore she invented the organ, and consecrated it to God's service. She is the patron saint of music and musicians.

continued, . . . . . .
ANTONIO DA TRENTO (continued).

Antonio da Trento was a student of Parmigianino. After cutting several blocks from the master's compositions, he disappeared from the atelier in 1530 (carrying with him a sheaf of Parmigianino's drawings, engravings and woodcuts) and was never heard of in Italy again. Ironically, his own works were capitalized on later by another enterprising artist, as can be seen by the presence of the monogram of Andrea Andreani in the lower left corner.


The characteristic difference between the northern and southern schools of chiaroscuro lay in the relative importance of their "key" or outline blocks. In most German and Netherlandish works an outline block dominated which could be printed effectively alone. Which inclines us to attribute this print to the Netherlands. In the Italian, however, the blocks were more interdependent, no one block achieving completeness.


Saint Jerome's great contribution to Christianity was the translation of the Bible into Latin. He is often pictured as a penitent in the wilderness, praying and beating his chest with a stone.

Coriolano is cited by A.M. Hind as being the most significant perpetuator of the Italian chiaroscuro tradition in the 17th century. He usually worked in two blocks only; this is one of the rarer instances when he used three.


The subject is from Virgil's Aeneid. Aeneas, whose city, Troy, has been set afire by the Greeks from the Wooden Horse, is shown escaping, his aged father upon his shoulder, his son at his side.

Büs inck was the first artist in France to practice the chiaroscuro method.
6. ANTONIO MARIA ZANETTI. Italian (Venetian). 1680-1757.
SAINT PETER. Bartsch 45.
Chiaroscuro woodcut printed from two blocks in black and green. Not signed.
6-11/16 x 3-7/8 inches, composition. 6-3/4 x 3-15/16 inches, sheet. 55.1080.

The keys held by Peter are symbolic of the verses: "Thou art Peter, and upon
this rock I will build my church... And I will give unto thee the keys of the
kingdom of Heaven". (Matthew 16:15).

Zanetti was an amateur who produced his prints for pleasure's sake. He was a
Venetian nobleman, a collector of Rembrandts and Callots, a traveller, and a
writer on art. He, with his large and vivid work, is chiefly responsible for the
revitalization of the chiaroscuro woodcut in the 18th century. Twelve of his
works are shown here.

7. ANTONIO MARIA ZANETTI.
SAINT PAUL. Bartsch 46.
Chiaroscuro woodcut printed from two blocks in black and green. Not signed.
6-11/16 x 3-7/8 inches composition; 6-11/16 x 3-15/16 inches sheet. 55.1081.

Paul is represented with a sword, a symbol of his martyrdom by beheading, and
and with the book of his Epistles.

8. ANTONIO MARIA ZANETTI.
SAINT JOHN THE EVANGELIST. Bartsch 47. 1740.
6-3/4 x 3-7/8 inches, sheet. 55.1082.

The cup seen here is the attribute of this saint in reference to the attempts of
the Emperor Domitian to kill John by giving him poisoned wine. When John
raised the cup to drink, however, the wine was transformed into a snake.

9. ANTONIO MARIA ZANETTI.
SAINT JAMES THE LESS. Bartsch 48. 1739.
Chiaroscuro woodcut printed from two blocks in black and blue-green.
6-3/4 x 3-15/16 inches, composition and sheet. 55.1083.

James, writer of the Epistle bearing his name, was beaten to death by a mob
infuriated at his teachings. The instrument of his martyrdom was the "fuller's
bat", a tool used in the manufacture of cloth.

10. ANTONIO MARIA ZANETTI.
SAINT JAMES THE GREATER. Bartsch 49. 1740.
Chiaroscuro woodcut printed from two blocks in black and tan. Not signed.
Paper: laid, white. Watermark: none. Collections: no marks. 6-3/4 x 3-15/16
inches, composition and sheet. 55.1084.

James, said to have liberated Spain from the Moors, is often represented by
Spanish artists on horseback bearing a banner. In Italian art, however, he is
usually shown with some symbol of his Spanish pilgrimage: a shell, gourd, staff.
11. ANTONIO MARIA ZANETTI.
SAINT THOMAS. Bartsch 50.
Chiaroscuro woodcut printed from two blocks in black and tan. Not signed.
6-5/8 x 3-15/16 inches, composition and sheet. 55.1085.

Saint Thomas met his death at the hands of a group of idolators who pierced him
with lances and javelins. He is shown here with one of those weapons, emblem
of his martyrdom.

12. ANTONIO MARIA ZANETTI.
SAINT ANDREW. Bartsch 51. 1740.
Chiaroscuro woodcut printed from two blocks in black and yellow ochre.
6-5/8 x 3-7/8 inches, composition. 6-5/8 x 4 inches, sheet. 55.1086.

Andrew's preaching reputedly converted so many people to Christianity that the
Roman governor in Patrae feared a popular uprising. Thus he subjected
Andrew to many tortures, and bound him to an X-shaped cross to prolong his
sufferings.

13. ANTONIO MARIA ZANETTI.
AN APOSTLE. Bartsch 52. 1740.
Chiaroscuro woodcut printed from two blocks in black and tan.
6-5/8 x 3-15/16 inches, composition. 6-5/8 x 4 inches, sheet. 55.1087.

14. ANTONIO MARIA ZANETTI.
SAINT SIMON. Bartsch 53.
Chiaroscuro woodcut printed from two blocks in black and greenish-gray.
6-11/16 x 3-7/8 inches, composition. 6-3/4 x 3-15/16 inches, sheet. 55.1088.

The exact means of Simon's martyrdom is not known, but it is believed he was
sawed in half.

15. ANTONIO MARIA ZANETTI.
SAINT BARTHOLOMEW. Bartsch 54.
Chiaroscuro woodcut printed from two blocks in black and tan.
6-5/8 x 3-7/8 inches, sheet. 55.1089.

Bartholomew is portrayed here with a knife, emblem of his martyrdom by
flaying. Often he is shown with a human skin over his arm.

16. ANTONIO MARIA ZANETTI.
AN APOSTLE. Bartsch 55. 1740.
Chiaroscuro woodcut printed in black and tan.
6-3/4 x 3-15/16 inches, sheet. 55.1090.
17. ANTONIO MARIA ZANETTI.
SAINT JOHN THE BAPTIST. Bartsch 56. 1740.

John is holding his usual attribute, the lamb, in reference to the verses: "...John stood...and looking upon Jesus as he walked, he saith, Behold the Lamb of God". (John 1:36-37).

18. JOHN BAPTIST JACKSON. English, 1701-ca. 1780.
MELCHIZEDEK BLESSING ABRAHAM (after Bassano).

Abraham is pictured tithing the spoils of his victory over the Sodomites with the High Priest Melchizedek. Abraham and his followers have just avenged the robbing and maltreatment in Sodom of his nephew Lot. (Hebrews 7:1).

J. B. Jackson spent twenty years in self-exile from England, studying in Paris with Papillon, and practicing the woodcutters trade in Italy. His chief work was a set of 17 large chiaroscuro, chiefly of biblical subjects after Titian, Veronese, Bassano, Tintoretto, etc., which was published by Pasquali in Venice in 1745. The three woodcuts, by Jackson, in this exhibition are from that series.

19. JOHN BAPTIST JACKSON.
THE SLAYING OF THE INNOCENTS (after Tintoretto).

Upon hearing that a child in Bethlehem was to become King of the Jews, Herod caused all children under two years of age to be slain. The Holy Family had already been warned, and fled into Egypt. (Matthew 2:16).

20. JOHN BAPTIST JACKSON.
SAINT MARK SAVING A SLAVE FROM TORTURE (after Tintoretto). ca. 1745.

A Christian slave, who persisted in worshipping at the shrine of Saint Mark in defiance of his master, was condemned to torture by the pagans. Just as the torture was to be inflicted, however, Saint Mark descended from Heaven and caused the instruments of torture to be blunted and broken.
21. JOHN SKIPPE. English, active ca. 1770 - 1812.
FIGURE OF A SAINT HOLDING MANTLE FROM SHOULDER: FACING TOWARD LEFT. (After Parmigianino?). Not in Nagler, 1781.
Chiaroscuro woodcut printed from three blocks in tan and two shades of reddish-brown.

Skippe, like Zanetti, was an amateur of independent wealth. He studied landscape painting with Claude Vernet, and is thought to have studied with J. B. Jackson as well. He produced, mainly, works after Raphael, Correggio, and Parmigianino.

22. JOHN SKIPPE.
Watermark: not visible, sheet backed. Collections: no marks. 4-13/16 x 8-1/8 inches, composition and sheet. 57.338.
Chiaroscuro woodcut printed from three blocks in tan, greyish-tan and brown.

POPULAR PRINTS (Numbers 23 - 26).

The production of popular prints provides one of the most important facets of the history of printmaking. Cheap, taken for granted, little revered by their owners during their time, most popular prints have simply been worn out by use, and we are indeed fortunate to be able to add four such splendid, fresh examples as these to our collection.

Ever since its inception in the 15th century one of the most important functions of the print has been to provide the devout with inexpensive images, the common man being little able to afford gold or ivory representations of his favorite saints. Another early and widespread use of the printed picture was in the manufacture of playing cards. Both these functions dominated the production of popular prints until the 19th century when, in Epinal, France, startling new subjects (see No: 22), were added to the popular printmakers' repertoire.

23. FRANCOIS GEORGIN. French, 1801-1863.
BONNE STE. FAINEANTE, PROTECTRICE DES PARESSEUSES.
(Good Saint Do-Nothing, Patron Saint of Lazy Women).

This woodcut was published by M. Pellerin at Epinal in France. So widely known did this small publishing house become, and so vast was its output, that the term "Epinal woodcut" virtually superceded that of "popular woodcut!" With the advent of the Epinal woodcut, popular prints experienced a change in character, going far beyond the limits of the pious image and giving to the common people illustrations of military and political events which were of interest to them, as well as moral and satirical sheets such as the one shown here.
24. ANONYMOUS FRENCH, 19th Century.
SAINT FRANCOIS-XAVIER.
Woodcut printed from three joined blocks and colored by hand in red, green, yellow, brown and reddish-tan.
This Spanish saint was a Jesuit missionary who spent most of his life in the East Indies and Japan. He had hoped to suffer a martyr's death but instead died of fever on a small island while attempting to reach the China coast.

25. ANONYMOUS SPANISH, 19th Century.
SN ISIDRO LABRADOR Y SU ESPOSA STA MARIA DE LA CABEZA
(Saint Isidore the Ploughman and His Wife Saint Mary of Cabeza).
10-3/4 x 7-1/8 inches, composition. 12-5/16 x 8-9/16 inches, sheet. 55.1029.
The master of Saint Isidore the Ploughman, on hearing that his illiterate farmhand was spending more time praying than working, rushed into the fields to chastize him. He found Isidore kneeling at prayer with two angels guiding his plough nearby.

26. ANONYMOUS GERMAN, 18th Century.
SHEET OF EIGHT COSTUME SKETCHES
Each composition approximately 5-7/8 x 3-5/16 inches. 13-3/4 x 16-7/8 inches, sheet.
It is possible that this is an uncut sheet of playing cards. The date of this print has been tentatively set at around 1800, the costume in which these peasant men are dressed being particularly common at that time.

27. HENDRIK GOLTZIUS. Dutch, 1558-1617.
Collections: no marks. 4-1/2 x 5-11/16 inches, composition. 4-7/8 x 6-1/16 inches, sheet. 55.1077.
Of Goltzius' nearly 400 print subjects, only 21 were woodcuts. This impression is from a series of four small landscapes which, in their later states, became chiaroscuro woodcuts.

28. CHRISTOFFEL JEGHER. Born in Germany, 1596; died in the Netherlands, 1652.
HERCULES FIGHTING FURY AND DISCORD (after Rubens).
Jegher had been hired to make several woodcuts of Rubens' drawings which the latter intended to publish. After Rubens' death, Jegher re-acquired most of these blocks himself and republished them. That this is an early example issued by Rubens can be seen by the legend "Rubens exc." in the lower right corner.
29. CASPAR DAVID FRIEDRICH. German, 1774-1840.
   Paper: wove, buff or slightly discolored white. Watermark: none.
   Collections: no marks. 5-5/16 x 3-9/16 inches, composition. 8-7/16 x 5-1/4
   inches, sheet. 57.333.
   Friedrich was a painter and teacher as well as a printmaker. He was once
   denied the responsibility of a full professorship at the Dresden Academy,
   apparently because his point of view as an artist was too individual to serve
   his students' best interests.

30. CASPAR DAVID FRIEDRICH.
   WOMAN SEATED BETWEEN TREES (Melancholia). Woodcut printed in black.
   Collections: no marks. 6-3/4 x 7-7/8 inches, composition. 9-5/8 x 7-5/8
   inches, sheet. 55.1031.
   "...the longing for the far away and the strange, the feeling for the infinite...
   are characteristic of German Romanticism. What is known as Romanticism in
   France has only its name in common with German Romanticism..." (Gustav Pauli).

31. CASPAR DAVID FRIEDRICH.
   YOUNG MAN LYING ON A GRAVE. Woodcut printed in black. Not signed.
   (Lugt 2215a), stamp verso. 3-1/16 x 4-7/16 inches, composition. 5x7-13/16
   inches, sheet. 57.334.

32. PAUL GAUGUIN. French, 1848-1903.
   SOYEZ AMOUREUSES, VOUS SEREZ HEUREUSES. Guerin 58.
   (Love, and You Will Be Happy). Woodcut printed in yellow ochre.
   Paper: Japan, buff, in three sections backed with buff Japan.
   Watermark: none. Collections: no marks. 6-7/16 x 10-13/16 inches,
   composition. 7-3/16 x 11-11/16 inches, sheet. 55.1062.

   Later states of this subject have been printed in two colors in an unusual
   manner: the first color being printed upon an opaque paper (such as the one
   shown here), the second on a transparent paper which is then superimposed
   onto the first.