



The Oscar Rennebohm Foundation collection of prints and drawings.

Oscar Rennebohm Foundation Collection

Madison, Wisconsin: Elvehjem Art Center, University of Wisconsin,
1968

<https://digital.library.wisc.edu/1711.dl/GMN7YLHZ4FTR9C>

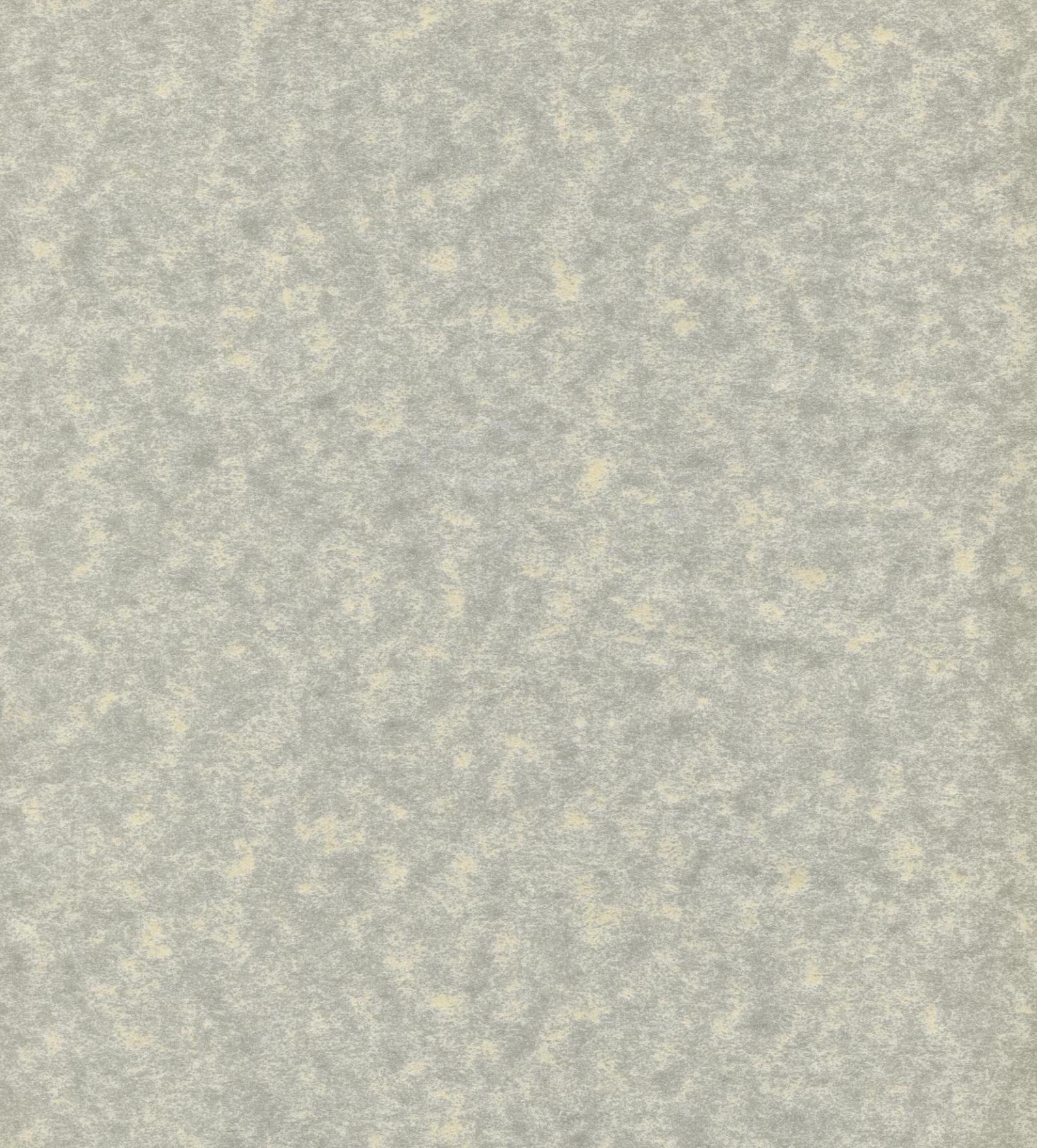
<http://rightsstatements.org/vocab/InC/1.0/>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

THE OSCAR
RENNEBOHM
FOUNDATION
COLLECTION
OF PRINTS
AND DRAWINGS

THE ELVREJEM ART CENTER, UNIVERSITY OF WISCONSIN, MADISON



THE OSCAR
RENNEBOHM
FOUNDATION
COLLECTION
OF PRINTS
AND DRAWINGS

THE ELVEHJEM ART CENTER, UNIVERSITY OF WISCONSIN, MADISON

Grateful acknowledgment is made to the Oscar Rennebohm Foundation, Madison; the Anonymous Fund; and the Humanistic Foundation (H. L. Smith Bequest) of the University of Wisconsin for assistance in publishing this catalogue.

INTRODUCTION

Drawing and printmaking, although less spectacular media of art than painting or sculpture, have provided the means for great artistic achievement by masters of every art epoch since the early fifteenth century. Dürer, Rembrandt, Tiepolo, van Dyck and other celebrated figures represented in this catalogue, devoted a portion of their finest efforts and superb talents to creativity within these more intimate, but no less rewarding, art forms.

A generous gift by the Oscar Rennebohm Foundation provided the resources by which the master drawings and prints illustrated in this booklet have come into the possession of the University

of Wisconsin. Although the group is diverse art historically, representing achievements of various masters, periods and nations, individually, they were chosen because of their quality and historical relevancy as enrichments of the University's holdings in these areas of the arts. Therefore, they are an important contribution to a rich and well rounded collection so desirable in an institution of higher learning.

After 1968 the collection will be housed in the print and drawing rooms of the new Elvehjem Art Center. There, the works will be displayed in a special gallery for the cultural enjoyment of the general public or studied

by students of the University in the print collection rooms of the Oscar and Louise Mayer Print and Drawing Center.

During the last several decades the University has developed, to a greater degree than most of its sister institutions, programs and course studies in drawing and printmaking in both the Department of Art History and the Department of Art. Therefore, these master drawings and prints of the Oscar Rennebohm Foundation Collection become notable additions to the holdings of the University in areas of art in which it has had a vital interest for many years.

James Watrous

HENRI DE TOULOUSE-LAUTREC (French), 1864-1901

Toulouse-Lautrec's first serious art study was in Paris, in 1882. Rather than follow the style of one or two masters he seems to have evolved his own unique approach from the general artistic milieu of Paris in the 80's; the all-pervasive influence of Japanese prints, the superb draughtsmanship and composition of Degas, Gauguin, were, however, the most powerful influences on his style. In 1885 he had a studio in Montmartre. From 1889 he exhibited at the Salon des Indépendants, in 1892 he made his first color prints, and in 1893 he had his first one-man show in Paris. During the following two years (1895-6) he visited London, Holland, Spain and Portugal. In 1901, his health, never good, was completely broken and he died at his mother's country house. The paintings and prints by the artist are marked by a concern for form and movement; his observations of who and what he saw are devastatingly direct and without comment.



LE BON GRAVEUR

16¹/₄ x 11³/₄

Lithograph. Second state. No. 17 of edition of 100.

Signed with initials and red stamp on the stone.

Exhibited: Colnaghi, London, "Exhibition of Fine Prints," 1965, No. 54 (reproduced, Plate XIV).

This is a portrait of Adolphe Albert, an engraver and friend of the artist. It is one of two lithographs of 1898 that were done in a manner that differed from his usual technique. They are drawn in a detailed manner, with heavy shading. According to Jean Adhémar there is no known explanation for this rare departure in handling.

UW 65.8.4

JACQUES BELLANGE (French), 1594-1638

Jacques Bellange was both painter and etcher, but his reputation today rests primarily on his skill as an etcher. Born at Nancy, where he had his initial art training, Bellange went to Paris where he worked in the studio of Simon Vouet. His mature style, representative of French mannerism generally, is characterized by the use of an extremely sensitive and free line, imaginative shadows and highlights, and a unique figure type that in its daring and elegant proportions approaches the expressionistic. The artist died in the city where he spent most of his active life, Nancy.

THREE FEMALE SAINTS

12⁵/₈ x 7³/₄

Etching. Robert Dumesnil 13.

Inscribed in the plate: Bellangelus.

Eques. 3n. fe.

Exhibited: Colnaghi, London, "Exhibition of Fine Prints," 1965, No. 15 (reproduced Plate VI).

UW 65.8.2



ANTHONY VAN DYCK (Flemish), 1599-1641

Van Dyck was born at Antwerp and entered Rubens's studio there in 1615 where he remained until 1620 (he had been admitted to the Guild of St. Luke, in Antwerp, in 1618). During the following decade the artist travelled to England (1620, 1630) and to Italy (1621). In 1632 Van Dyck returned to England, was considerably more successful than he had been on earlier visits, was knighted by Charles I, and, with the exception of a journey to Brussels in 1634/35, made London his home where he died in 1641. By 1626, after his journeys to England and to Italy, Van Dyck was an established and famous painter and etcher and much sought after for his brilliant portraits. Over a period of years he was engaged in creating series of etched portraits of famous men of the time for the *Iconography*. Various engravers elaborated on the original plates (the collection had grown to approximately eighty prints during his lifetime), but the most precious prints are those by Van Dyck himself, in the first state, before subsequent additions by others.

SELF-PORTRAIT

9 $\frac{1}{2}$ x 6 $\frac{3}{4}$

Etching. First state. Watermark:
Phoenix with laurel branches.
Mauquoy-Hendrickx 4.

Exhibited: Colnaghi, London, "Exhibition of Fine Prints," 1965, No. 25 (reproduced, Plate VIII).

The rare first impressions of the early states for the *Iconography* reveal Van Dyck's genius as one of the greatest of all portrait etchers. The head has been placed so sensitively on the plate that, as Hind has pointed out, the imagination is lead "to supply the natural basis of a body."

UW 65.8.1



GIOVANNI BATTISTA TIEPOLO (Venetian), 1696-1770

The greatest artist of the Italian Rococo and the last of the great Venetian decorators, Tiepolo developed a style that was based on the pageantry of Veronese and the High Baroque illusionism of the preceding generation. His early training in Venice, where he was born, was with a minor artist, Gregorio Lazzarini, but his style owes more to studies of his contemporaries, Piazzetta and Sebastiano Ricci. Tiepolo's extraordinary facility with brushwork and mastery of light and color were developed early in his career. From his first important commission, the fresco decorations in the Archbishop's Palace at Udine, through his middle years and the brilliant frescoes of the Archbishop's Palace at Würzburg, to his last major commission, from Charles III for frescoes in the royal palace, Madrid, Tiepolo was occupied with monumental decorative schemes. For these enormous enterprises Tiepolo usually employed numerous assistants. The connoisseur turns to the Master's smaller easel paintings, drawings and etchings to examine more intimately the *brio* with which form is suggested, the spontaneous effects of light and shadow that are unique in the work of Tiepolo.

THE MAGICIAN SEATED,
LOOKING AT SKULLS

8 $\frac{15}{16}$ x 7 $\frac{1}{16}$

Etching. First state. DeVesme 17^I
(of II). Signed in the plate.

Exhibited: Madison Art Association, Madison, Wisconsin, "Six Centuries of Prints and Drawings from the University of Wisconsin Collections," 1965, No. 27. This excellent impression is of the rare first state of Plate 5 of the *Scherzi di Fantasia*, a series of imaginative compositions. The earliest impressions are before the numbers in the top right corners, added in the published edition.

UW 65.1.5



THE HOLY FAMILY

10^{3/4} x 7^{7/8}

Quill pen, bistre ink and wash over a natural black chalk sketch.

Collection: Thomas Harris.

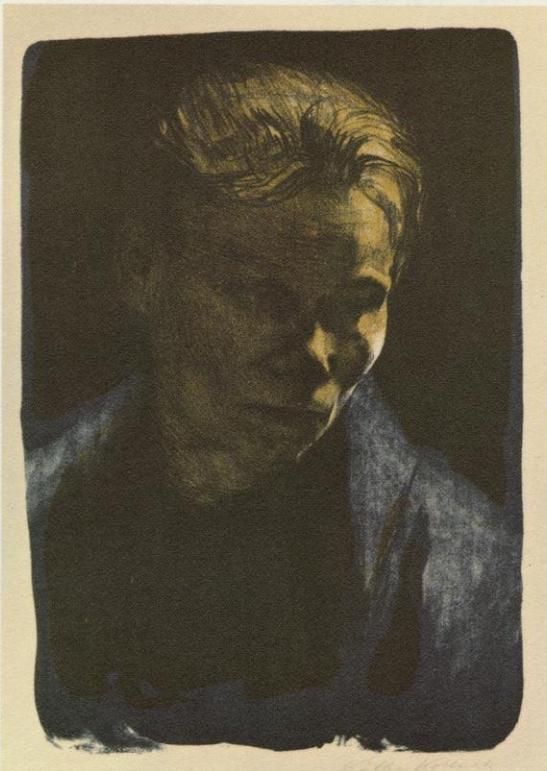
Exhibited: Colnaghi, London, "Old Master Drawings," 1965, No. 19 (reproduced Plate IX); Madison Art Association, Madison, Wisconsin, "Six Centuries of Prints and Drawings from the University of Wisconsin Collections," 1965, No. 28 (reproduced, catalogue cover). This study suggests Tiepolo's style of the later seventeen-fifties, after his return to Italy. At that time he produced a considerable number of drawings of the Holy Family.

UW 65.4.1



KÄTHE KOLLWITZ (German), 1867-1945

In a career pursued in Berlin, where she settled permanently in 1891, Käthe Kollwitz reflected a constant interest and concern for the social and political problems of her time. Such concern was manifested in great print series, including *The Weavers Revolt* (1894-98), *Peasant War* (1902-08), and *The War* (1923). The many results of her life-long interest in the self-portrait showed her dealing with the same kind of personal analysis undergone by Rembrandt. After 1936, exhibitions of Kollwitz's work were prohibited in Germany, but even with Nazi disapproval, she continued to live there until her death.



PORTRAIT OF A
WORKING-CLASS WOMAN
(Brustbild einer Arbeiterfrau mit
Blauem Tuch)

14¹/₄ x 10¹/₈

Color lithograph. Number 68 of state
II. 1903.

Signed lower right.
Klipstein 68.

Kollwitz's favored techniques were etching and lithography, but she also produced striking woodcuts during the 1920's. She created some sculpture, and the monumentality of many of her graphic works approached the sculptural. This rare print, in brown and blue, characterizes the beauty of the first two states. A third state was also printed. About 1932, the stone was repaired, but the photolithos gained from it had entirely lost the character of the original stone drawing.

UW 66.3.4

LOUIS GABRIEL MOREAU, called MOREAU L'AINE (French), 1740-1806

Born in Paris, Moreau l'Ainé was one of the most famous French masters of landscape painting, a subject in which he specialized in the late eighteenth century. With the exception of a few journeys (he is known to have visited London) Moreau spent his life in Paris, working in an essentially late Rococo style long after it had been challenged and all but swept away by the Neoclassicism of David. Georges Wildenstein, in his monograph on the artist, has written of Moreau l'Ainé's watercolors:

"Les aquarelles de Moreau sont peut-être ses œuvres les plus spontanées, les plus vives, les plus fraîches . . . Aussi nous sont-elles particulièrement précieuses puisqu'elles nous montrent, avec la netteté de sa vision, avec l'acuité de sa sensation du coloris, sa parfaite maîtrise du délicat procédé qu'il employait."



LE CHATEAU FORT

16¹/₂ x 20³/₄

Watercolor drawing.

Collections: M. Cavaniol of Chaumont, a direct descendant of the artist; Mrs. Corina Kavanagh (Buenos Aires).

Exhibited: Petit Palais, Paris, "Le Paysage Francais de Poussin à Corot," 1925, No. 607; Wildenstein, London, "French Drawings from Clouet to Ingres," 1934, No. 45; Colnaghi, London, "Old Master Drawings," 1964, No. 16 (reproduced, Plate XV); Madison Art Association, Madison, Wisconsin, "Six Centuries of Prints and Drawings from the University of Wisconsin Collection," 1965, No. 31 (reproduced).

UW 64.1.10

KER-XAVIER ROUSSEL (French), 1867-1944

Roussel, born at Lorry-les-Metz, received his early training in the fashionable studios of D. N. Maillart, Bougereau and Tony Robert-Fleury. Though his taste led him to study the works of Cezanne, Degas, Renoir and Monet (whom he knew) his personal idiom was rather less that of impressionism than a *fin-de-siècle* romanticism. His pictures, usually of allegorical or mythological subjects, represent a flight from reality, and in their painterly handling of form recall Delacroix, or even Prud'hon, more than they do his Nabis friends, Vuillard and Bonnard.



SUJET MYTHOLOGIQUE

5^{7/8} x 8^{1/2}

Pastel on paper.

Exhibited: Baltimore Museum of Art, "Modern French Painting and Drawing," 1965, No. 16; Madison Art Association, Madison, Wisconsin, "Six Centuries of Prints and Drawings from the University of Wisconsin Collections," 1965, No. 52.

UW 65.1.4

JEAN DUVET (French), 1485-1561

Born at Langres, Duvet, sometimes known as the Master of the Unicorn, was one of the early masters of engraving in France. By combining German and Italian sources with his native Franco-Flemish tradition Duvet created incredibly complex compositions that are at once spatially naive and pictorially sophisticated.



MARTYRDOM OF ST. JOHN
THE EVANGELIST

11^{3/4} x 8^{5/16}

Copper engraving. Robert Dumesnil 51.
Signed in the plate.
Watermark: Bull's Head.

Collections: Liechtenstein.

Exhibited: Colnaghi, London, "Old Master Prints," 1964; Madison Art Association, Madison, Wisconsin, "Six Centuries of Prints and Drawings from the University of Wisconsin Collections,"

1965, No. 8. The probable date for the print is 1524.

By order of the Emperor Domitian, St. John the Evangelist was immersed in a cauldron of boiling oil. (According to tradition the event took place outside the Latin gate at Rome). St. John was miraculously saved and "emerged as from a refreshing bath." His preservation caused accusations of magic and he was banished to the island of Patmos, in the Aegean Sea.

UW 64.1.15

JOHN SLOAN (American), 1871-1951

One of the original members of the Ash Can School, and a leader in founding the Society of Independent Artists (1917), Sloan was one of the great rebels of early twentieth century American art. Trained at the Pennsylvania Academy, his early career was spent making on-the-spot illustrations of immediate events for Philadelphia newspapers. In the 1890's Sloan and some other young artists of similar bent called themselves the "Philadelphia Realists," derisively dubbed by others "the Ash Can School," because of their predilection for depicting commonplace scenes of city life. The turn of the century found the movement's base shifted to New York (they now called themselves the New York Realists). By 1908 the original group was expanded by the addition of three more artists and called "The Eight." Sloan is perhaps the most representative of the group which challenged the conservative criteria for subject matter held by the dominant academic doctrine of the time, and proclaimed the artists' freedom to treat so-called low-life without incurring the stigma of vulgarity.

FUN, ONE CENT

4⁷/₈ x 7

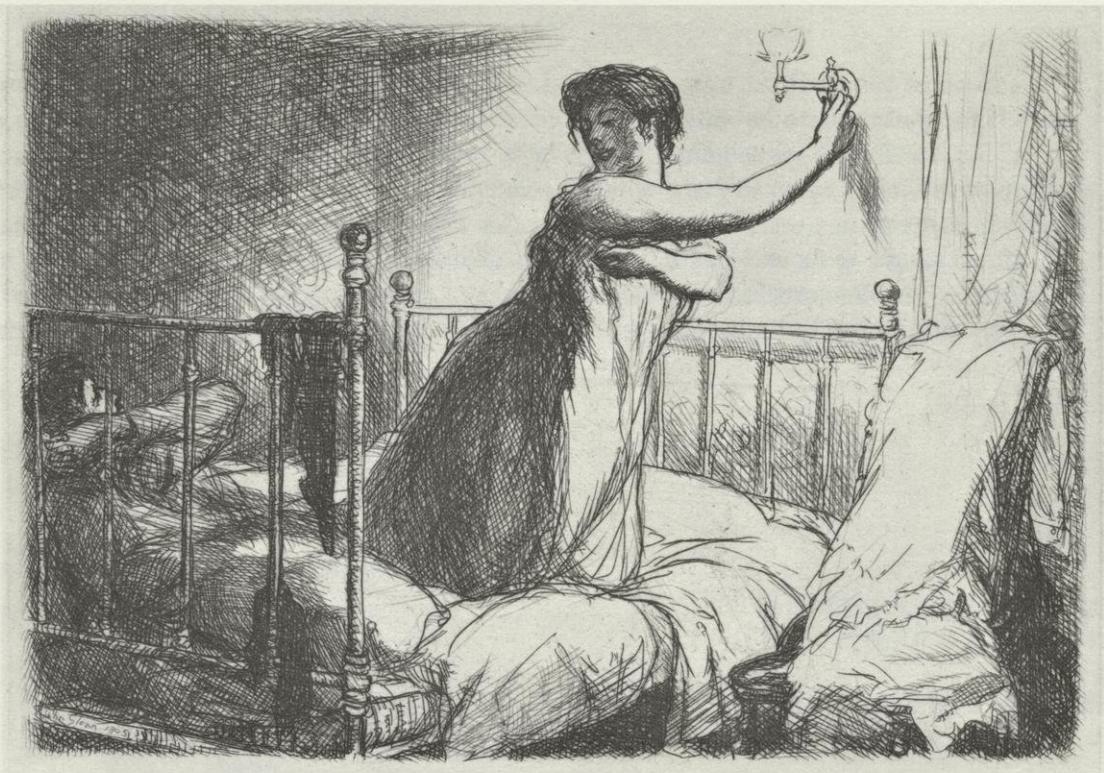
Etching.

Signed in lower right in pencil and dated, 1905.

The etching, which was published in the "New York Set," is No. 65 in the "Catalogue of the Etchings and Lithographs of John Sloan," published in THE INTERNATIONAL STUDIO, LVII, No. 229, March 1916.

UW 64.1.1





TURNING OUT THE LIGHT

4³/₄ x 6⁷/₈

Etching.

Signed in lower right in pencil and dated, 1905.

Exhibited: Madison Art Association, Madison, Wisconsin, "Six Centuries of Prints and Drawings from the University of Wisconsin Collections," 1965, No. 54.

The etching is from the "New York Set," No. 61 in the "Catalogue of the Etchings and Lithographs of John Sloan," published in THE INTERNATIONAL STUDIO, LVII, No. 229, March 1916.

UW 64.1.2

JEAN-AUGUSTE-DOMINIQUE INGRES (French), 1780-1867

Born at Montauban, Ingres received his first training at the Toulouse Academy. In 1797 he left for Paris where he entered the studio of Jacques Louis David, the champion and leader of the Neoclassic movement. Though he won the *Prix de Rome* in 1801 it was not until 1806 that Ingres managed to go to Italy where he remained for the next eighteen years. Free from the political associations which involved his master, Ingres assumed the leadership of Neoclassicism after David's exile and death, steadfastly championing the movement long after it had been engulfed by the Romanticism of Delacroix. Ingres's personal style, based on the use of a sinuous line that not only limits form but defines it as well, hardly varied throughout his long life.

THE HONORABLE FREDERIC
SYLVESTER DOUGLAS

10 x 7

Lithograph. First state. Delteil 5.

Signed on the stone and dated, 1815.

Exhibited: Kennedy, New York, "Five Centuries of Fine Prints," 1964; Madison Art Association, Madison, Wisconsin, "Six Centuries of Prints and Drawings from the University of Wisconsin Collections," 1965, No. 38.

Originally, this portrait was one of four on a single stone. The others were Frederic North (1766-1827), Earl of Guildford; his sister, Lady Glenbervie (1760-1817); her husband, Lord Glenbervie (1744-1823). Frederic Sylvester Douglas (1791-1819) was the son of Lord and Lady Glenbervie. Portraits by Ingres were particularly fashionable among the visiting English at Rome and Frederic North was one of the most prominent members of the colony.

UW 64.1.7



JEAN BAPTISTE CAMILLE COROT (French), 1796-1875

Corot's early training in Paris, where he was born, was in the classicizing landscapes of Bertin and Michallon. It was during a visit to Italy (1825-7) that Corot seems to have developed his unique sensitivity to the treatment of light and distance, evident in his studies from nature which were actually made on the spot. From 1822 on, an annual stipend from his father allowed Corot to devote himself to the study of painting and to travel widely. In 1827 he exhibited for the first time at the Salon. Between 1827-1834 he travelled in France, and in 1834 and 1843 he made shorter visits to Italy. In 1846 he was awarded the Legion of Honor and by the middle of the following decade his paintings were much in demand.

VILLE D'AVRAY:
L'ETANG AU BATELLIER

3⁷/₈ x 4³/₄

Etching. Second state. Delteil 3^{II}.

Signed in the plate.

Collection: Gerstenberg.

Exhibited: Madison Art Association, Madison, Wisconsin, "Six Centuries of Prints and Drawings from the University of Wisconsin Collections," 1965, No. 40.

After 1860 Corot frequently visited Ville d'Avray where his sister, Mme. Sennegon, had taken up residence after she became ill. In the Salon of 1863 Corot exhibited three paintings, including a study of Ville d'Avray.

UW 64.1.8



REMBRANDT VAN RIJN (Dutch), 1606-1669

In Leyden, the place of his birth, Rembrandt began a career that was long and prolific. His name became particularly well-known after 1632, when he established a successful portrait business in Amsterdam. The success declined after a decade of prosperity, and bankruptcy followed in 1656. During the later years, Rembrandt painted Biblical subjects and studies of the Jews among whom he lived, creating in these a deep emotional content. With increasingly deeper self-analysis, he portrayed himself in a long series of self-portraits. Besides his prodigious output of paintings and drawings, Rembrandt also produced about 300 etchings throughout his career, raising the level of this medium to a highly emulated art form.



SMALL LION HUNT

6³/₄ x 4³/₄

Etching.

Hind 6. Bartsch 116.

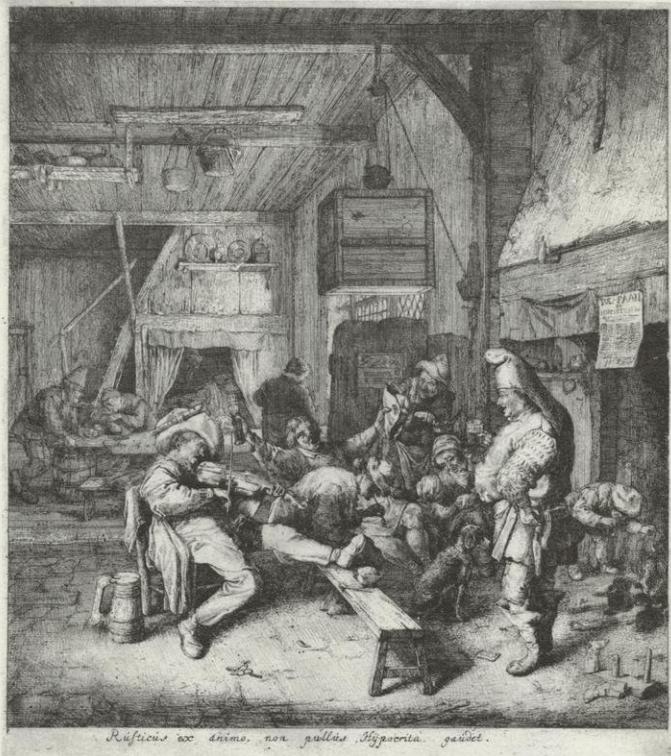
Collections: Paar; R. M. Light & Co. (Boston).

Rembrandt etched several lion hunts, perhaps taking his inspiration from the battles, hunts, and cavalcades produced by the Italian Antonio Tempesta. This work echoes the manner of Rembrandt's other lion hunts, being etched with light and sketchy lines.

UW 66.3.3

CORNELIUS DUSART (Dutch), 1660-1704

Cornelius Dusart (or Du Sart), a life-long resident of Haarlem, was a pupil of Adriaan van Ostade. In 1679 Dusart was admitted to the Guild in Haarlem. His style is based on that of his master, and in his subject matter — Dutch peasants regaling and merry-making — one sees much the same charm and lusty good humor that is found in the work of van Ostade.



VIOLIN PLAYER IN THE TAVERN

10^{3/8} x 9^{1/2}

Etching. Third state. Hollstein 15;
Dutuit 15.

Signed and dated in the plate, 1685.
Inscribed in the plate: *Rusticus est
animo, non pullus Hypocrita, gaudet.*

Exhibited: Madison Art Association,
Madison, Wisconsin, "Six Centuries of
Prints and Drawings from the University
of Wisconsin Collections," 1965,
No. 24.

UW 64.1.4

HANS SEBALD LAUTENSACK (German), 1524-1561/63

Lautensack, German painter and etcher, was born in Bamberg but spent most of his life in Nürnberg. His major interest was in landscape, and in impressions such as the Wisconsin etching Lautensack reveals his dependence on Altdorfer's graphic style. His last years were spent in Vienna where he died between 1561-63.

LANDSCAPE WITH A CASTLE ON A CLIFF ON A RIVER

6³/₄ x 4⁷/₁₆

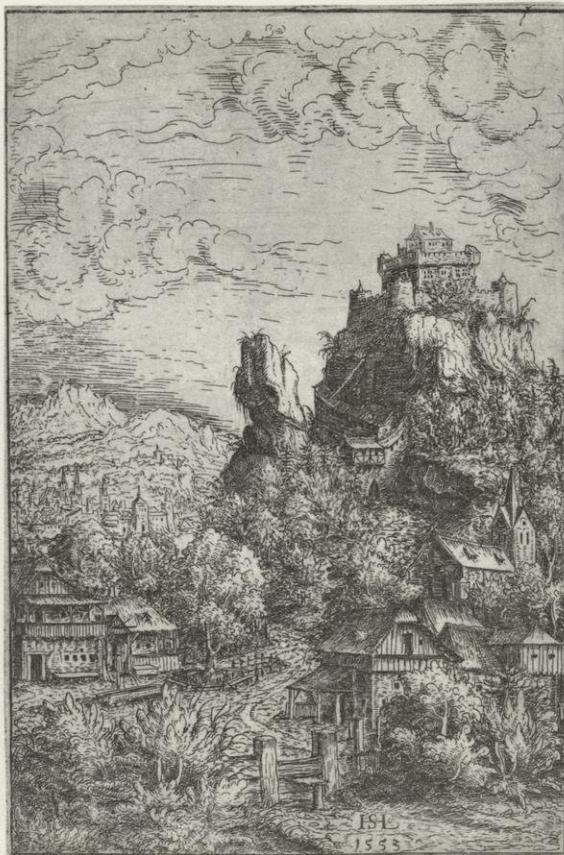
Etching. Bartsch 25.

Inscribed on the plate with monogram and dated, 1553.

Collection: Albertina.

Exhibited: Kennedy, New York, "Five Centuries of Fine Prints," 1964, No. 88; Madison Art Association, Madison, Wisconsin, "Six Centuries of Prints and Drawings from the University of Wisconsin Collections," 1965, No. 11.

UW 64.1.3



GEORGES ROUAULT (French), 1871-1958

Rouault's first works show the influence of Gustave Moreau, under whom he studied while at the Ecole des Beaux-Arts, from 1892 to 1895. In 1903, however, he began a series of *Prostitutes, Clowns, and Judges*, working in the manner influenced by his early apprenticeship with a stained-glass window maker: His style was marked by areas of violent color enclosed by dark, heavy contours. Rouault's was an expressionism all his own, for although he exhibited with the Fauves in 1905, his further development was continually a personal experimentation. His experimenting was directed primarily at religious subjects, and many indications of his devout Catholicism appear in his abundant printmaking — in etchings and lithographs and especially the mixed intaglio prints, the *Miserere*, ultimately published in 1948.

SELF-PORTRAIT

14³/₄ x 11¹/₄

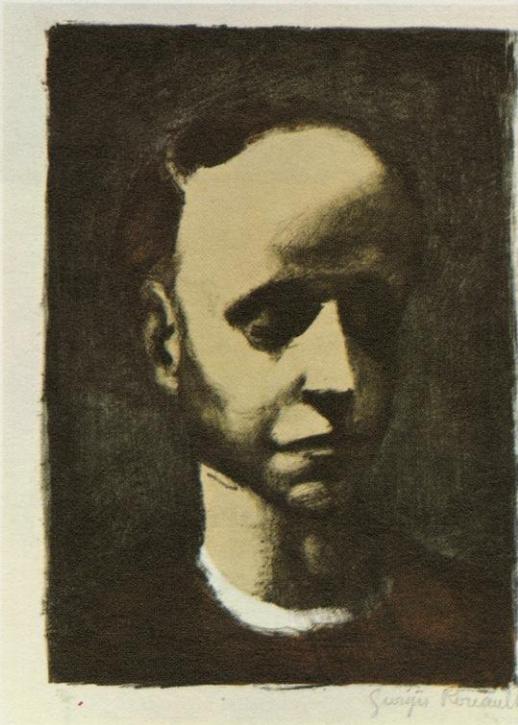
Color lithograph. Number 57 in an edition of 100. 1929.

Signed lower right.

Collections: P. A. Regnault; R. M. Light & Co. (Boston).

Rouault painted several self-portraits, seeing in his own visage a representation of mankind in general. He produced many black and white lithographs, but only rarely did he work with color in the medium. This print was issued in 1929 by Editions Quatre Chemins.

UW 66.3.6



FRANCOIS JANINET (French), 1752-1814

Janinet, like the slightly older Moreau l'Aîné, was a Parisian-born artist particularly devoted to the subject of landscape. Though he was a painter his fame resulted from his many colored aquatints. If not the first to practice this process of coloring prints from a number of plates, Janinet was certainly the most important artist to use this technique in the last years of the eighteenth century. These prints were usually based on the works of other artists, such as Pourbus, Boucher and Hubert Robert.



THE VILLA SACHETTI

13 $\frac{1}{2}$ x 18 $\frac{1}{4}$

Color aquatint. Le Blanc 77.

Signed and dated in the plate, 1778.

Collection: Albertina.

Exhibited: Schab, New York, "Six Centuries of Graphic Arts," 1965, No. 96 (reproduced, catalogue 38); Madison Art Association, Madison, Wisconsin, "Six Centuries of Prints and Drawings from the University of Wisconsin Collections," 1965, No. 35.

UW 65.1.3

THE VILLA MADAMA

13 $\frac{1}{2}$ x 18 $\frac{1}{4}$

Color aquatint. Le Blanc 76.

Signed and dated in the plate, 1777.

Collection: Albertina (reproduced as Plate 45, "Auction Sale Duplicates of the Albertina," Leipzig, November 1922, XLV).

Exhibited: Schab, New York, "Six Cen-

turies of Graphic Arts," 1965, No. 96; Madison Art Association, Madison, Wisconsin, "Six Centuries of Prints and Drawings from the University of Wisconsin Collections," 1965, No. 34. Janinet has based his work in this color aquatint on an especially executed watercolor drawing of Hubert Robert (1733-1808).

UW 65.1.2



ANONYMOUS (German School), Mid-XV Century

ST. JEROME REMOVING A THORN
FROM THE LION'S FOOT

11³/₈ x 7⁵/₈

Woodcut, colored by hand.

Exhibited: Colnaghi, London, "Old Master Prints," 1964; Madison Art Association, Madison, Wisconsin, "Six Centuries of Prints and Drawings from the University of Wisconsin Collections," 1965, No. 1 (reproduced). Reproduced: APOLLO, October 1964, p. 323, fig. 4. This woodcut is a unique impression of a type from the very early years of the art of printmaking. It was unknown to Schreiber, although he records two closely related versions. Impressions of the first of these (Schreiber 1534) are at Munich (Bayerische Staatsbibliothek) and Stuttgart (Museum der Bildenden Künste) (reproduced Schmidt-Soldan, Pl. 106); the only known impression of the second (Schreiber 1543) is in the British Museum (reproduced by Dodgson, WOODCUTS OF THE XV CENTURY IN THE BRITISH MUSEUM, 1935, Vol. II, Pl. LXXX). Dodgson states that the latter is a reverse version of the former, which he dates c. 1430.

UW 64.1.14



HENDRICK GOLTZIUS (Dutch), 1558-1617

Born at Mülbrecht, Holland, Goltzius learned the engraving technique from Dirk Volkertsz Coornbert, a minor artist. Goltzius's mature style, like that of so many later sixteenth century Dutch artists, reflects the powerful influence of the fashionable Italian mannerism. A journey to Italy in 1590 excited his admiration for Michelangelo and many of his most eccentric compositions date from the years following his return to the Lowlands when he settled in Haarlem.

APOLLO

13³/₄ x 10³/₈

Engraving. Hirschmann 131.

Signed in the plate and dated, 1588.

Inscribed at bottom: No. 88.

UW 65.8.3



LUCAS VAN LEYDEN (Netherlandish), 1494-1533

Lucas Jacobsz, called "Lucas van Leyden," was the son of an obscure painter, Huig Jacobsz.

Apparently he learned engraving from a goldsmith and after studying with his father and then with Cornelius Engelbrechtsen, Lucas worked in Leyden, Middelburg, and Antwerp where he was admitted to the Guild of St. Luke in 1522. By the second decade of the sixteenth century Lucas was the leading engraver of the Low Countries.



SUSANNAH AND THE ELDERS

$7\frac{1}{16} \times 5\frac{1}{16}$

Copper engraving. Second state.
Bartsch 33.^{II}

Signed with initial on the plate.

Collection: H. S. Theobald.

Exhibited: Madison Art Association, Madison, Wisconsin, "Six Centuries of Prints and Drawings from the University of Wisconsin Collections," 1965, No. 7.

UW 64.1.13



CONVERSION OF ST. PAUL

11¹/₈ x 16

Copper engraving. Bartsch 107.

Signed in the plate with monogram
and dated, 1509.

UW 64.1.9

ALBRECHT DÜRER (German), 1471-1528

The greatest northern artist of his time, Albrecht Dürer almost single-handedly inaugurated the Renaissance in Germany, fusing the old Gothic tradition with the artistic and technical explorations of the Renaissance. Working first as a goldsmith, then as a graphic artist and painter,

Dürer raised the arts of woodcut and engraving to a remarkable level of artistic and technical achievement. In 1486 he entered the workshop of Michel Wolgemut where he remained until 1490. After several years of travel, to Basel (1490), to Venice (1495), Dürer returned to his native city of Nürnberg and the beginnings of a brilliant career. With the exception of later journeys, to Venice (1505-7) and the Netherlands (1520-1), Dürer spent most of his active life in Nürnberg.

NEMESIS

13¹/₈ x 9¹/₁₆

Copper engraving. Second state.
Bartsch 77.

Inscribed at lower right with monogram. Watermark: High Crown.

Collections: Baron H. de Triqueti; Karl von Liphart; Sir Thomas Barlow.
Exhibited: Colnaghi, London, "Old Master Prints," 1964; Madison Art Association, Madison, Wisconsin, "Six Centuries of Prints and Drawings from the University of Wisconsin Collections," 1965, No. 4

Nemesis is the personification of righteous indignation, particularly that of the gods at human presumption. Dürer's

Nemesis has also been called "Temperance" and "Pandora." Various dates for the engraving, created at a time when the artist was particularly interested in the problems of proportions of the human figure, have been offered by scholars: Heller (1507-14), Retberg (1509), Thausing (c. 1504), Middleton (1499-1503), Koehler (1504). Dr. Panofsky suggests the date 1501-2. There are no "first" or "second" states of the print in the usual sense. Apparently a minuscule perpendicular scratch below the bridge appeared on the plate after a small number of impressions had been taken and the subsequent impressions are designated "second state."

UW 64.1.11



ANTONIO CANALE, called CANALETTO (Venetian), 1697-1768

Canaletto was one of the finest of the Venetian *vedutista* of the eighteenth century. After spending several years in Rome Canaletto returned to Venice about 1720. His earliest datable works, four views of Venice, were painted in 1725-6 and show the clarity of detail and strong contrasts of light and shade that characterize much of his work in painting and in etching.

For many of his studies Canaletto is known to have used the *camera obscura*, a mechanical device invented in the sixteenth century and used by artists to secure accuracy in drawing, particularly of topographical detail. The *vedute* were views, usually of specific places, prized especially by the English travellers, and valued for their fidelity to the subject.

Canaletto was elected to the Venetian Academy in 1763 (it had been founded in 1755).



ALE PORTE DEL DOLO

11 $\frac{3}{16}$ x 17 $\frac{1}{8}$

Etching. Second state. Pallucchini and Guarnati II.

Signed in the plate.

Exhibited: Colnaghi, London, "Old Master Prints," 1965; Madison Art Association, Madison, Wisconsin, "Six Centuries of Prints and Drawings from the University of Wisconsin Collections," 1965, No. 29 (reproduced). Dolo is a village on the Brenta River between Venice and Padua.

UW 64.1.12

ALBRECHT ALTDORFER (German), 1480-1538

Born at Regensburg, Altdorfer was a major representative of the early sixteenth century danubian school; a painter and architect as well as an engraver. His first signed works date from 1506. Although his early copper engravings and drawings display a distinctive personal style they also reveal the artist's liberal borrowing of motifs from a variety of sources, including Italian nielli, engravings by Dürer and engravings from the circle of Jacopo dei Barbari.



HORATIUS COCLES LEAPING INTO
THE RIVER

2^{5/8} x 1^{1/2}

Copper engraving. Bartsch 29; Waldmann 62. Inscribed in the plate with monogram.

Exhibited: Schab, New York, "Six Centuries of Graphic Arts," 1965, No. 5 (reproduced catalogue 38, p. 7); Madison Art Association, Madison, Wisconsin, "Six Centuries of Prints and Drawings from the University of Wisconsin

Collections," 1965, No. 6.

This is a brilliant (1521-26) impression of this fine engraving by the early German master. Horatius Cocles was a Roman hero. According to legend, Horatius, with the aid of two companions, held the Etruscan army of Lars Porsena at bay while the Romans destroyed the Sublican Bridge behind them. Only at the last minute did Horatius save himself by leaping into the Tiber and swimming to shore.

UW 65.1.1

THE OSCAR RENNEBOHM FOUNDATION COLLECTION OF PRINTS AND DRAWINGS
THE ELVEHJEM ART CENTER, UNIVERSITY OF WISCONSIN, MADISON

THE OSCAR REINERBOW FOUNDATION COLLECTION OF PRINTS AND DRAWINGS
THE ELAVERHEIM ART CENTER, UNIVERSITY OF WISCONSIN, MADISON

