

CHECKLIST OF WORKS IN *Nineteenth-Century European Prints*

Francisco José de Goya y Lucientes (Spanish, 1746–1828)

A Woman and a Horse, Let Someone Else Master Them (La Mujer y El Potro, Que Los Dome Otro), plate 10 from the series *Los Proverbios*, probably after 1815, before 1824

Etching, burnished aquatint, and drypoint

Class of 1963 Gift Fund purchase, 63.3.14

Francisco José de Goya y Lucientes (Spanish, 1746–1828)

This Is Worse (Esto es lo peor!), plate 37 from the series *Los Desastres de la Guerra*, 1863

Etching

Gift of Helen Wurdemann, 1986.271

Francisco José de Goya y Lucientes (Spanish, 1746–1828)

Will She Rise Again? (Si resucitará?), plate 80 from the series *Los Desastres de la Guerra*, 1863

Etching

Gift of Helen Wurdemann, 1986.269

Goya combines line etching with aquatint to create a less linear, more tonal style of etching.

Eugène Delacroix (French, 1798–1863)

A Blacksmith (Un Forgeron), 1833

Aquatint

Bertha Ardt Plaenert Endowment Fund purchase, 1988.62

Delacroix's aquatint has nearly no line work. Painstakingly etched, the darkness of each area of tone is determined by how long that part of the printing plate was exposed to acid.

Theodore Géricault (French, 1791–1824)

Horse Being Devoured by a Lion (Cheval dévoré par un Lion), 1823

Lithograph

Mark H. and Katherine E. Ingraham Fund purchase, 1985.109

Géricault uses the relatively recently developed lithography as a way to easily create multiples that look like drawings. Lithography offered a much more direct way for artists to create subtle tone than aquatint.

Thomas Shotter Boys (English, 1803–1874)

South Porch, Chartres Cathedral, 1839

Color lithograph

Edward Blake Blair Endowment Fund purchase, 1991.48

Boys was well known as a watercolorist of outdoor scenes. His style of sketching here is well imitated by lithography.

Rodolphe Bresdin (French, 1822–1885)

The Good Samaritan (Le Bon Samaritain), 1861

Lithograph

Elvehjem Museum of Art General Endowment Fund purchase, 1997.15

Bresdin's idiosyncratic, highly detailed style couldn't be more different from the large marks and bright colors of the posters being made at the end of the 19th century, but both are printed by the same very flexible process, lithography.

Henri Fantin-Latour (French, 1836–1901)
Götterdämmerung: Siegfried et les Filles der Rhein, 1897
Lithograph
Edward Blake Blair Endowment Fund purchase, 1991.49

Fantin-Latour's sketchy evocation of Siegfried and the Rhein maidens own its spontaneity to the ease with which the artist could draw on the lithographic stone. It illustrates one of the final scenes in Richard Wagner's Ring cycle.

Paul Gauguin (French, 1848–1903)
The Dramas of the Sea (Les dramas de la mer), 1889
Zincograph
University Fund purchase, 66.4.2

In the wake of lithography, a number of related techniques were developed, including zincography, used here. A zincograph uses a zinc plate rather than a stone and is grainier than a lithograph.

Eugène Carrière (French, 1849–1906)
Madame Eugène Carrière, 1893
Lithograph
Mark H. and Katherine E. Ingraham Fund purchase, 1977.6

Carrier's techniques of scraping back and burning out portions of his lithographic stone gave rise to extraordinary portraits such as this one of his wife.

Édouard Vuillard (French, 1868–1940)
Two Sisters-in-Law (Les Deux belles-soeurs), 1899
Color lithograph
Edna G. Dyar Fund purchase, 70.11

Interested in the effects of color and pattern, Vuillard selects lithography to preserve his characteristic drawing style.

Alphonse Marie Mucha (Czech, active in France, 1860–1939)
Poster for Job Cigarette Papers, 1898
Color lithograph
Elvehjem Museum of Art General Endowment Fund purchase, 1974.18

By the end of the century, printing houses had developed the massive equipment needed to print the huge stones required by posters such as this.

Henri de Toulouse-Lautrec (French, 1864–1901)
Japanese Divan (Divan Japonais), 1892–1893
Color lithograph
Gift of Mr. and Mrs. Alfred S. Lunt through the Lunt-Fontanne Foundation, Inc., 1972.61

Parisian mania for Japonism inspired the cabaret for which Toulouse-Lautrec designed this poster; the “Divan Japonais,” was decorated with a Japanese theme.

Henri-Gustave Jossot (French, 1866–1951)
The Wave (La Vague), 1894
Lithograph
John H. Van Vleck Endowment Fund purchase, 1999.81

Jossot burlesques the influence of Japanese art on his fellow artists by showing one of them being overwhelmed by a Hokusai-esque wave that sweeps artist and easel overboard.

Félix Hilaire Buhot (French, 1847–1898)
Winter in Paris or *Snow in Paris* (L'Hiver à Paris ou La Neige à Paris), 1879
Etching and aquatint
Harry and Margaret P. Glicksman Endowment Fund purchase, 1985.111

Buhot’s central scene surrounded by smaller, related images looks in part to Japanese prints for precedent.

Félix Bracquemond (French, 1833–1914)
Portrait of Edmond de Goncourt, 1882
Etching and intaglio
H. J. and Marion T. Fischer Collection Bequest purchase, 2001.50

Goncourt was among the first collectors of Japanese art in Paris, and Bracquemond was very interested in the works, though his work seems to borrow little from Japanese art.

Eugène Delâtre (French, 1854–1938)
The Solferino Bridge—Nocturnal Effect (Le Pont Solferino—Effet Nocturne), n.d.
Etching
John H. Van Vleck Endowment Fund purchase, 1999.125

Frank Morely Fletcher (American, 1866–1949)
Meadowsweet, 1896
Color woodcut
John H. Van Vleck Endowment Fund purchase, 2001.93

Deeply influenced by Japanese printmaking, Fletcher was among the first Europeans to study with a Japanese master printmaker.

Charles M. Detmold (British, 1883–1908)
Beetle, 1898
Etching and monotype
John H. Van Vleck Endowment Fund purchase, 1996.19a-d

Using a single plate and varying the inking and the paper printed upon, Detmold transforms his print.

John Martin (English, 1789–1854)
The Fall of the Rebel Angels, 1824–1826

Mezzotint with etching
Edward Blake Blair Endowment Fund purchase, 1993.5

Martin's illustration of an exciting passage from Milton's *Paradise Lost* was not created as a numbered edition. However, prints like this one, made from the plate before the title had been added, were created for an avid audience of discerning collectors, who would value such "special editions."

Auguste Louis Lepère (French, 1849–1918)
Paris—La Rue de la Montagne Ste. Genevieve, 1888
Wood engraving
Frank and Roa Birch Endowment Fund purchase, 1992.124

Wood engraving, a more refined variation of woodcut printmaking, was commonplace in the 19th century, and often used for reproduction. This may have made Lepère all the more anxious to mark this print as an explicitly limited edition.

Felix Jasinsky (Polish, 1862–1901) after Edward Burne-Jones (English, 1833–1898)
Mirror of Venus, 1896
Etching on vellum
Eugenie Mayer Bolz Endowment Fund purchase, 1991.12

Edward Burne-Jones's approval of this copy of his painting is signified by his placing his signature along with Jasinsky's on the print. The etching is printed on vellum, along with the signatures, which made it a very unusual edition.

Joseph Mallord William Turner (English, 1775–1851)
Hind Head Hill, published 1811
Etching and aquatint
Bequest of John H. Van Vleck, 1981.45

Joseph Mallord William Turner (English, 1775–1851)
Calm, 1812
Engraving, etching, and aquatint
Bequest of John H. Van Vleck, 1981.49

Turner's copies of his own paintings, which were intended as a final statement on his art, eventually numbered 70 prints that were collected as the *Liber Studiorum* (Book of Studies). They had an influence on many artists and critics in the 19th century, like John Ruskin.

Éduard Manet (French, 1832–1883)
Dead Toreador (Torero mort), 1864
Etching and aquatint
Gift of Philip Holliday, 64.11.1

Manet created prints of some of his own famous paintings. Consequently, they are technically copies. However, these works are judged by different criteria than copies made by another artist.

Éduard Manet (French, 1832–1883)
Odalisque, 1868
Etching and aquatint
Gift of Isaac N. Lovejoy, 1977.24

Unknown after George Watson (Scottish, 1767–1837)
Portrait of Benjamin West, ca. 1820
Mezzotint
Elvehjem Museum of Art General Endowment Fund purchase, 1993.4

This print was made as a copy of a painting, probably at the request of the painter, George Watson, or the sitter, another painter, Benjamin West. Before the use of photography to copy paintings and other unique works, copyist printmakers served the function of documentation.

Edgar Germain Hilaire Degas (French, 1834–1917)
On Stage (Sur la Scène [second plate]), 1877
Soft-ground etching, roulette, and aquatint
Eugenie Mayer Bolz, Harry and Margaret P. Glicksman, and John S. Lord Endowment Funds, and Art Collections, Class of 1956, and Verex Funds purchase, 1983.24

Degas reworked this plate several times before he reached this stage of the print, experimenting with soft-ground to achieve an atmospheric effect.

James Jacques Joseph Tissot (French, 1836–1902)
Garden Bench (Le Banc de jardin), 1883
Mezzotint
Mark H. and Katherine E. Ingraham Fund, 1979.78

As is the case here Tissot often made prints of his own paintings. These were produced in a variety of states, which suggests that he had a keen sense of a market for limited editions.

Edvard Munch (Norwegian, 1863–1944)
The Sick Child (Das kranke Mädchen), 1894
Etching, drypoint, and roulette
F. J. Sensenbrenner Trust Fund purchase, 1979.1124

Despite making prints well into the 20th century, Munch never really embraced the notion of editioning. Many of his prints, like this one, are printed over a long period of time, sometimes with substantial changes made between one printing and the next.

James Abbott McNeill Whistler (American, 1834–1903)
Fumette, from the series *Twelve Etchings from Nature or The French Set*, ca. 1857
Etching
Class of 1963 Gift Fund purchase, 63.3.5

James Abbott McNeill Whistler (American, 1834–1903)
The Unsafe Tenement, from the series *Twelve Etchings from Nature or The French Set*, 1858
Etching
Class of 1963 Gift Fund purchase, 63.3.9

James Abbott McNeill Whistler (American, 1834–1903)
The Kitchen, from the series *Twelve Etchings from Nature or The French Set*, 1858
Etching

Class of 1963 Gift Fund purchase, 63.3.8

In Whistler's finest etchings he draws compositional ideas from Japanese prints, such as the use of large, unprinted areas. Whistler also refines the technique of leaving a bit of ink on the surface of the plate to create a smoky effect.

Samuel Palmer (English, 1805–1881)

The Early Ploughman or Mornings Spread upon the Mountains, ca. 1861–1868

Etching

Edward Blake Blair Endowment Fund purchase, 1991.47

Samuel Palmer (English, 1805–1881)

The Herdsman's Cottage, 1850

Etching and pencil

John H. Van Vleck Endowment Fund purchase, 1999.82

Strongly influenced by William Blake, Palmer's prints of the English countryside seek to evoke a timeless landscape, a protest against the depredations of the industrial revolution.

Charles François Daubigny (French, 1817–1878)

Gathering in the Herd (La Rentrée du Troupeau), 1862

Cliché-verre

University Fund purchase, 69.30.1

Artists like Daubigny used the processes of photography without cameras. The artist would draw in opaque ink on a glass plate. Once the ink was dry, the plate could be printed just like a photographic negative.

Alfred Rethel (German, 1816–1859)

Der Tod als Freund, 1851

Woodcut

Earl O. Vits Endowment Fund purchase, 1990.20

Alfred Rethel (German, 1816–1859)

Der Tod als Erwürger, 1851

Woodcut

Earl O. Vits Endowment Fund purchase, 1990.21

Woodcut is the oldest printmaking medium. Here Rethel uses it for a design that is reminiscent of the 15th century dance of death, though perhaps with a nod to Edgar Allen Poe's *The Masque of the Red Death* (published in 1842), in which death invades a masquerade ball.

Francis Seymour Haden (English, 1818–1910)

Harlech, 1880

Mezzotint, etching and engraving

Gift of John C. Hawley, 52.6.38

Francis Seymour Haden (English, 1818–1910)

A Lancashire River, 1881

Etching

Gift of Professor Charles Bunn, 53.2.1

James Ensor (Belgian, 1860–1949)

Le Christ Insulté, 1886

Etching on zinc

University Fund purchase, 66.5.2

Ensor's highly personal style set him apart from the artistic mainstream of his day and made him a pioneer to subsequent generations of artists.

Camille Pissarro (French, 1830–1903)

Poultry Market at Gisors (Marché à Volaille, à Gisors), 1891

Etching and aquatint

University Fund purchase, 66.2.3

Camille Pissarro (French, 1830–1903)

Vegetable Market at Pontoise (Marché aux légumes, à Pontoise), 1891

Etching

Gift of Isaac N. Lovejoy, 1977.25

Pissarro's etchings, like his paintings, explore the inherent qualities of the medium, rather than trying to reproduce a visual reality.