PRINTMAKING FROM 1400 TO 1700 WITH A CATALOGUE OF THE PRINT COLLECTION AT THE DALLAS MUSEUM OF ART

THESIS

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

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Because the Dallas Museum of Art has not compiled a catalogue of its graphic collection, the researcher has written a comprehensive catalogue of the museum's prints in conjunction with a history of printmaking from 1400 to 1700. The sources of data include observation of the prints plus catalogue raisonnés of major printmakers, and books and articles on printmaking.

The thesis is organized as follows: a history of printmaking, which is divided into three chapters, Woodcut, Engraving, and Etching, and a catalogue which cites the pertinent data on each print.

Gaps in the collection and recommendations for future acquisitions are discussed in the preface to the catalogue.
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CHAPTER I

INTRODUCTION TO THE HISTORY OF PRINTMAKING

The evolution of printmaking is marked by a dominance of one medium over another between the years 1400 and 1700. The first printed images on paper were made with woodcut during the early fifteenth century. In the sixteenth century, the popularity of the woodcut gave way to engraving, and in the mid-seventeenth century, etching took precedence over engraving. As more and more graphic art was produced, the tastes of the public became more refined; therefore, it was necessary for printmakers to adopt new techniques in order to achieve a greater variety of line in their work. The need for speed of execution was another reason why the graphic artist turned to engraving over woodcut.

A knowledge of the graphic processes—woodcut, engraving, etching, and drypoint—is basic to an understanding of the development of printmaking. During the fifteenth century, woodcuts were made by an artist who drew his design on a flat piece of wood. With this step, the artist surrendered the execution of the print to other workers in his studio; consequently, a craftsman, or Formschneider, cut away the areas of the woodblock that
were not intended for print, leaving the lines drawn by the artist in relief. The surface of the woodblock was then inked, applying ink only to the raised areas of the block. Paper was then put over the inked block and placed in a printing press, which forced the image onto the paper. Due to the ease of cutting woodblocks, this medium was preferred in the fifteenth century; but in the sixteenth century, engraving took precedence over woodcut, because it allowed the artist more direct control over the process of printmaking. Engraving also enabled the artist to create a greater variety in value patterns as well as greater precision in the execution of the overall design.

The process of cutting a design in metal as in engraving is more direct. The artist actually carves the lines that he intends to print with an engraver's tool, or burin into the metal plate. The burin makes a v-shaped groove in the metal plate. The artist varies the width of the line according to the pressure that he exerts on the plate. The engraver works piecemeal; after outlining the overall composition, he must then cover the design and save the small area immediately being incised. Once the desired effect is obtained by the engraver, the surface of the metal plate is inked and later wiped clean with a soft cloth leaving only the ink that sinks into the cut or
intaglio lines. Moistened paper is placed on top of the engraved metal and put through a printing press which allows the pliable paper to sink into the engraved lines, thus picking up the ink to create an image.

Another process that is similar to engraving, in that the lines are carved directly onto the plate, is the drypoint. Drypoint was first used by the Housebook Master in the fifteenth century. Unlike the burin, the drypoint needle does not remove the metal from the plate, but rather displaces it in the same manner as a plough makes furrows in a field. The furrow that is created by a drypoint needle is called a burr. During the printing process, ink is retained in the burrs, thus creating the velvety line which is characteristic of the medium.\(^1\)

Drypoint may be used exclusively, or in conjunction with another medium as in the case of Rembrandt who took advantage of the drypoint burr to create deep shadows in prints such as The Three Crosses (Bartsch 78iv).\(^2\) The disadvantage of drypoint is that the burr wears down very quickly from the pressure of the printing press, which


\(^2\)Adam von Bartsch, *Le peintre graveur*. Nouv. ed. (NiewKoop: B de Graaf, 1970), XXI vols. The notation for prints that are mentioned by Bartsch is as follows (B. #).
results in later editions that print lightly, thus, losing the vitality of the drypoint line.

Etching, although discovered in the sixteenth century, was not immediately appreciated for its physical ease. The process of engraving requires laborious gouging of the metal plate with the chiseled point of the engraving tool. The burin is "held in the palm of the hand and manipulated by those muscles, rather than those of the fingers."³ In etching, however, a needle is controlled much like a pen or a pencil. A metal plate is first covered with an acid resistant ground, after which the artist draws on the plate as if he were drawing with a pencil on paper; the next step involves the artist in placing the plate in an acid bath, usually consisting of one part nitric acid and nine parts water. The acid mixture eats away the metal exposed by the etching needle, leaving the image desired by the artist. In order to achieve a variety of tones, the artist may stop-out portions of the plate that he wants to lightly etch with a clear varnish, leaving other portions of the plate to be re-exposed to the acid, thereby achieving a darker tone. This process can be repeated until the artist arrives at the desired value pattern. The steps involved

in inking and printing the plate in etching are identical to that of engraving.

The origin of the printmaking processes is sometimes difficult to ascertain, especially in the field of woodcut. A. M. Hind concluded that "little profit comes from discussions as to whether Germany, the Netherlands, France or Italy led in the field of woodcut." The woodcut developed as a result of applying textile printing to paper after paper became available in good supply. It is generally presumed that the graphic arts were born as a result of "textile printers and other craftsmen [who] took advantage of that availability [of paper] by cutting rather simple designs and printing them onto paper." The techniques of papermaking were imported from China. Through the Chinese export trade, papermaking first came to Spain in approximately 1150; it was introduced to Italy about 1275, and to Germany, belatedly, in the late fourteenth century.

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5 Alison Stewart, "Early Woodcut Workshops," Art Journal, XXXIX (Spring, 1980), 189.

Engraving seems to have begun in the Netherlands but spread rapidly to Germany. Italian intaglio printmaking appears to have developed quite independently of the advances in the technique of the North, and was derived from the goldsmith's art of niello, in which the engraved lines on gold or silver plates were filled with a black mixture of copper, silver, lead, and sulphur. It was a common practice for the goldsmith to "pull a proof" on paper from one of his objects d'art by placing a piece of paper over an inlaid or embossed design. The goldsmiths' proofs became appreciated for their pictorial qualities, thereby suggesting the process of engraving to Italian craftsmen.

As with woodcut and engraving, the etching process grew out of a related craft, that of the gunsmith. The earliest etchings were printed from an iron plate which probably had its origins in the art of weaponry. Although Urs Graf and Albrecht Dürer created etchings on iron early in the sixteenth century, etching was not widely practiced as a serious art form until the seventeenth century. During the sixteenth century, etching was considered merely a short-cut by the engraver to reproduce a line which imitated that of the burin.
The preference for woodcut, engraving, and etching marks the centuries between 1400 and 1700, but within these time periods, various advances were made by pioneers of each craft. These innovations constituted important individual achievements in the art of printmaking.

In the following pages, a history of printmaking will illustrate the contributions of the major artists in the fields of woodcut, engraving, and etching. The chapter is organized by technique under the processes with subheadings by country. A thorough description of the origin of each process will be given in conjunction with examples of the important innovations of the masters of the graphic arts. The history will demonstrate how each printmaker not only discovered new techniques and processes, but also built upon the advancements that were made by his predecessors. Consequently, the history of the graphic arts is a story of individual artists' pursuit of excellence together with the introduction of great technical achievements during the period of 1400 to 1700.
CHAPTER II

WOODCUT

The invention of printing pictures on paper with woodcut and engraving processes had a profound impact on the Western world. In his Introduction to a History of Woodcut, Hind writes:

The application of woodcut and engraving to the multiplication of designs associated with the discovery of printing, may without exaggeration, be regarded as one of the greatest advances ever made in the means of disseminating knowledge and ideas; and since the XV century there has been no advance of comparable importance with the discovery of wireless and the development of broadcasting.\(^1\)

The desire for the printed image, combined with changes in the social structure during the late Gothic period, hastened the development of the graphic arts. Until the end of the fourteenth century, the Church had dominated the arts; but the monasteries "lost their position of preeminence in the sphere of painting to the workshops, which had meanwhile been organized into guilds."\(^2\) The guild system brought about a secularization

\(^1\)Hind, An Introduction to a History of Woodcut, p. 34.
\(^2\)Ibid.
of painting due to the influence of the wealthy merchants.\(^3\) Woodcutters were required to conform to the guild system, which required them to join either the *Förmschnedier* or woodcutter's guild, or, "where no woodcutters' guild existed, to the carpenters' guild."\(^4\) Some intinerant woodcutters would work for monasteries and, thus elude the guild system. (The clergy was exempted from the system.)

One of the popular activities of the common man, as well as the aristocrats, of the late fourteenth and early fifteenth centuries was to visit holy shrines. The desire for a printed image of saints commemorating a holy pilgrimage as a type of souvenir acted as an impetus for the production of woodcuts. These religious sheets which were usually printed in a simple outline were intended to be painted in later by the owner. Some of the images which survive today are those that were carefully placed between the pages of a family Bible or other treasured manuscripts; others were used to line the inside of a trunk or large case. Still other woodcuts were tacked on walls and used as objects of devotion or to protect the owner from evils such as the plague. Prints that were not pasted inside a manuscript or a trunk have not withstood the test of time.

\(^3\)Ibid. \(^4\)Stewart, p. 189.
which accounts for the extreme rarity of early fifteenth century graphic art.

The Fifteenth Century

The history of woodcut during the fifteenth century may be divided into four phases. Each phase corresponds with the first, second, third, and fourth quarters of the century, with distinct characteristics and different methods of printing marking the time periods.

The First Phase

Between the years 1400 and 1425, the style of woodcutting was similar to the International Gothic style. Thick but flexible lines outline the figures with a fluidity that is not repeated in subsequent periods. Despite their primitive designs, the early woodcutters managed to create very expressive images which are permeated with emotion. "There is a feeling for both feminine grace and masculine activity. But most striking is the infusion of feeling into various images, an emotion that is always tender and costly, sometimes even suggesting pain." ¹⁰

Because of the rounded loops that were used to describe drapery folds, this era has been labeled the "'loop style.'"\(^6\) For the most part, the first phase of woodcut is distinguished by broad outlines, harmoniously curved and flowing in character, with no lines of shading."\(^7\) This technique is seen in the anonymous Rest on the Flight into Egypt at Vienna, (Schreiber 637)\(^8\) which is dated during the earliest phase and is probably of Austrian, Bohemian, or Upper German origin.\(^9\) The costume of the figures are drawn in ample curvilinear outlines, that are graceful in appearance. An example of the hair-pin-like bends into loops that outline drapery during the early phase may be seen in the Madonna and Child with Four Saints,\(^10\) circa 1410-1430, from the Metropolitan Museum. The Madonna and the figures of the saints are drawn in the fluid manner that is characteristic of the first stage. Although probably Upper German in origin

\(^{6}\)Ibid.

\(^{7}\)Hind, An Introduction to a History of Woodcut, p. 114.

\(^{8}\)Wilhelm Ludwig Schreiber, Handbuch der Holz-und Metallsnitte des XV Jahrhunderts. Stuttgart, Kraus Reprint, 1969. All examples from Schriebor's catalogue will be noted as follows: (S. #).

\(^{9}\)Ibid., p. 115.

\(^{10}\)U.S. National Gallery of Art catalogue #176.
Wilhelm L. Schreiber has suggested that this sheet may be linked with Italy.\textsuperscript{11}

The images from the first phase are usually printed with a thick black, oily ink with the lines printed in varied degrees of intensity. The clearer lines near the edges "point to stamping as a method of impression."\textsuperscript{12}

During the years 1400 to 1425, the method of stamping was most commonly used. This method relates directly to the textile printing process whereby the woodblock was placed cut-side down on top of the paper. The paper was not placed, as with a press, on top of the raised surface of the woodblock, but rather it was put underneath the block, thus resulting in the inconsistent lines that are usually darker along the edges and lighter in the center of the print. One of the earliest woodcuts known using the stamping method is the German \textit{Christ Before Herod} (S. 265), which may date as early as 1400. The only two impressions known are in the British Museum; both were originally pasted inside the cover of a copy of the \textit{Vitas Sanctorum Patrum} printed by Koberger.\textsuperscript{13}

\textsuperscript{11}U.S. National Gallery, \textit{Fifteenth Century Woodcuts and Metalcuts}. Catalogue #176.
\textsuperscript{12}Hind, p. 99. \textsuperscript{13}Ibid., p. 114.
Hind points to French origin for the Christ Before Herod. Both impressions have an identical watermark—"a bull's head with a flower which is fairly common to Italy, France, and Germany at the period, most frequently found perhaps in Upper Germany . . . ."¹³ In each print the oily black ink that was used gives the print a "mottled character in surface quality and stronger lines near the edges,"¹⁵ indicating that stamping was the method of printing. Fortunately, the style is relatively easy to discern for both prints are uncolored. The long folds drawn in graceful loops on the bodies of the figures and the fanciful dress are characteristic of the innocent charm, which marks the early phase of woodcut. Because these woodcuts were intended as mere outlines for color which was later filled in by the owner, little else was needed.

In 1418, the Brussels Madonna (S. 1160), or more properly the Madonna with Four Virgin Saints in a Garden, has the date actually cut into the woodblock. The Brussels Madonna is an example of the changes in style which took place between 1400 and 1418 within the early phase of woodcut. In it, the drawing seems to imitate a pen drawing with thinner lines that are cut in sharper angles. The

¹⁴Ibid. ¹⁵Ibid.
angular folds or pothook [phabet] at the hem of the madonna's gown are repeated in an intricate pattern. Variations of the pothook continue well into the second phase.

Another example of the first phase is found on the Buxheim Saint Christopher of 1423 from the Spencer Collection, which is housed in the John Rylands Library in Manchester, England. This cut illustrates the thinner line that becomes sharper and more angular as seen in the folds of the saint's robe. This sheet is a transition between the first and second phases of woodcut.

The Second Phase

During the second phase (1425-1450), the figures are drawn with loops and rounded folds of drapery that are characteristic of the first phase; however, the lines are now thinner. During the second phase, the thinner outlines have a tendency toward more angularity with more realistic proportions and a "greater emphasis on the background and its recession."\textsuperscript{16} The folds of drapery are indicated during this era in "various forms such as $\begin{array}{c} \text{\textcopyright} \end{array}$,\textsuperscript{17} which can be seen in prints such as Christ Bearing the Cross with St. Dorothy and St. Alexis (S. 930) of 1443.

Another characteristic of the second phase lies in the method of printing. Stamping gradually gave way to

\textsuperscript{16}Ibid., p. 130. \textsuperscript{17}Ibid., p. 100.
printing with a rubber which was held in the printer's hand and rubbed over the paper that had been placed on top of the woodblock. The lines from the print, which date between 1425 and 1450, are generally more even in appearance due to this method of printing.

One of the loveliest second phase woodcuts from the Rosenwald collection in the National Gallery of Art, Washington, D.C., is the Saint Agnes (S. 1180), circa 1450, which illustrates the more angular, broken and thinner lines of the second stage. Richard S. Field points to a Southern German origin for the print. 18

Another attribute of the second phase of woodcut is the more complicated settings in which figures are depicted. In Pilate Washing His Hands (S. 273m) and Ecce Homo (S. 327), two scenes of a Passion series, both of which are found in the Louvre the figures are placed in architectural settings. These German prints, which date between 1440 and 1450 are also examples of the "growing tendency to develop narrative content." 19

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18 U.S. National Gallery of Art, Fifteenth Century Woodcuts and Metalcuts, Catalogue 1767.

19 Ibid., iii.
marking the emergence of a wide market for the woodcut."\textsuperscript{20}

An interesting Italian example of the second phase survived a fire in 1428; thus, it was named the Madonna del Fuoco, which is preserved in the Cathedral in Forlì, Italy. This image illustrates a more well-developed sense of proportion and naturalistic treatment of the figures. In it, the Madonna, who nurses the Christ child, is enthroned in a lunette framed by angels and other figures. Italian woodcuts preceding the second phase, with the exception of the Madonna del Fuoco, do not survive today. This phenomena is puzzling since the "Italians made paper a century before the Germans, and also dominated painting, they would logically have been the first Europeans to print woodcuts."\textsuperscript{21} But it appears that Italy's development in woodcut was behind that of the Northern countries. From an early document dated 1441, which requested protection from foreign trade, Hind has determined that the craft of woodcutting and textile printing was prevalent in Venice during the mid-fifteenth century.\textsuperscript{22} One of the earliest Italian prints belonging to the second stage is a large

\textsuperscript{20}\textit{Ibid.} \hspace{1cm} \textsuperscript{21}\textit{Ibid.}, p. 127. \\
\textsuperscript{22}Hind, \textit{An Introduction to a History of Woodcut}, pp. 82-83.
depiction of the Madonna, which is now in the Victoria and Albert Museum. The Madonna possibly belongs to the region of Verona, which is geographically accessible to German influence. The parallel diagonal lines of shading point to a date of no earlier than 1450.

The Third Phase

In the years between 1450-1475 "with the introduction of book-printing, it gradually became the common practice to print single blocks in the printing press . . . ." 23 Another development that occurred during the third phase is regular shading, which was added to the outline. One of the most attractive woodcuts from this period is the Netherlandish Virgin and Child (S. 1044), which is in the National Gallery in Washington, D.C. Parallel diagonal lines of shading can be seen in the Virgin's drapery and an attempt to imitate the texture of her hair in graceful curls has been made by the woodcutter. As seen in this sheet, the proportions are more realistic during the third stage and figures appear less schematic and stylized than in the preceding phases.

During the years between 1460 and 1490, some important changes developed that forced woodcut designers to create new techniques in cutting their blocks in order to better

23 Ibid., p. 127.
illustrate their subjects. With the introduction of book illustration, new themes were desired by the general public other than the traditional Passion subjects. In order to more fully depict their subjects, complicated methods of shading were required. "Thus the hallmark of the third stage is the use of hatching during the sixties which, by the late eighties, had become highly complex and had even developed into cross-hatching for shading, plastic and decorative effects."24

An example of the early forms of shading during this period may be seen in the Netherlandish Hand with the Mirror of Salvation (S. 1859) of 1466 from the Rosenwald collection in the National Gallery, Washington, D.C. In it the large hand, which dominates the print, is shaded with carefully carved parallel hatch marks evenly spaced throughout.

Again in the third phase, Italian woodcut seems to lag behind the strides which were made in the northern countries. In a Florentine Agony in the Garden (S. 159m) preserved in the Library of Christ Church in Oxford, England, from about 1450 to 1460, a simple outline with no shading is printed in brownish ink and painted by hand in

reds, blues, some greys, and gold. The style of this woodcut echoes that of early fifteenth-century painting.

Up until the third quarter of the fifteenth century, very few woodcuts were printed in England, but between 1460 and 1470, a Saint George on Horseback (S. 1448) from the British Museum survives. It appears that England did not produce a native woodcutter during this era; although the subject of the St. George print is English, it was probably executed by a Flemish artist.

As was the case in England, there is little of artistic achievement from France in the field of woodcut before 1450. The scenes from a Passion series of 1450, which are in the Metropolitan Museum in New York, are among the earliest examples of French woodcut. A primitive line with no suggestion of shading outlines the image in The Kiss of Judas from the Passion series. The figures seem wooden and childlike due to the awkwardness of the woodcutter. There is no feeling for texture—the folds of the drapery are treated exactly as the armour and Christ's halo.

A better example of French woodcut during the third phase is the Twelve Apostles, 1450-1460 (S. 1759), which is in the Louvre. Although the inscriptions are in French, the style, which is derived from Netherlandish sources, is less cluttered and more decorative than that of the Passion
series mentioned above. The folds in the drapery are angular and pothooked, similar to those found during the first quarter of the fifteenth century in Germany and the Netherlands.

The third phase of woodcut corresponds with the development of the block-book. "A block-book is a book whose pages (whether text only, or text and pictures combined) are printed entirely from wood blocks, the text being cut on the block and not printed separately from movable type."25

At one time, block-books were valued by collectors because it was believed "that they formed a connecting link between the graphic arts and the printing of books."26 However, recent research has proven that the graphic arts developed independently of block-books.

Hind points out that although cutting woodblocks for printing illustrations began at least a half a century before the invention of movable type, which was roughly about 1450, there are no existing block-books which can be dated earlier than 1445 to 1460. Hence, "the influence of


block-book in the development of printing from movable type should be discounted."  

The Fourth Phase

Woodcutting between 1475 and the end of the fifteenth century becomes increasingly more complex because of the demands that were generated from the need for book illustration. The result was a disciplined but tight decorative style which was especially prevalent in regions that fostered large printing houses such as Basel and Strassburg. Examples of woodcuts from this period are more numerous than in the early phases due to the large output in the printing houses. "The creation of the printed book called for a huge increase in the number of men trained to cut woodblocks."  

The results of the competition among German printmakers is seen in a woodcut of the Madonna from the region of Augsburg. The Madonna in a Wreath of Roses, circa 1490-1500 (S. 1012) from the Rosenwald Collection in the National Gallery, Washington, D.C. is a beautiful example of the ornate, decorative style that is characteristic of the final phase of fifteenth century

27 Hind, An Introduction to a History of Woodcut, p. 207.  
28 Ibid.  
29 Ibid.
single sheet woodcut. In it, the Madonna, members of the clergy, and two angels are set against a backdrop of a landscape beneath the Holy Ghost and encircled by an intricately carved wreath of roses. The figures are carefully shaded with parallel lines of modelling. There is even some cross-hatching on the figure of the virgin.

In Italy, the stylistic development of the woodcut progressed more slowly than that in its northern counterparts. A northern Italian image, Saint Bernardino of Siena, 1470-1480 (S. 1279) from the Rosenwald Collection in the National Gallery in Washington, D.C., is much simpler in style than the German Madonna in a Wreath of Roses. The figure of Saint Bernardino is merely outlined without shading. Although the figure of the saint is well-drawn, the two praying men at his feet are illustrated in an amateurish style and are extremely small in proportion in size when they are compared with Saint Bernardino.

Book-illustration in the north as well as the south played an important role in the development of the woodcut during the fourth phase. Although the first translations of the Bible in the vernacular were printed during the third quarter of the century, the most notable examples are from the fourth quarter of the fifteenth century. The Cologne Bible, which was printed by Quentel in 1479, is the most remarkable achievement during the early years of the
fourth phase. It was the most difficult achievement produced up to that time, and the illustrations in it had considerable influence on other artists. Koberger borrowed from the Cologne Bible in his edition of the Bible, which was printed at Nuremberg in 1483. Later, Albrecht Dürer and Hans Holbein borrowed some illustrations from the Cologne Bible and transformed them into their own series of Biblical illustrations. Another notable example of an early Bible illustrated with woodcuts, is the Lubeck Bible, which was printed in 1494 by Steffen Arndes. There are several realistic details and an interest in psychological interplay of the characters in the Lubeck Bible that had not been seen in illustrations prior to that time. For the most part, early German prints were schematic. The illustrations functioned in symbols instead of a true illustration that "were subordinate to the text and served as a quick method of locating a particular chapter or subject." 30

Gradually the early schema were transformed into complex illustrations in such publications as the Anton Koberger Bible. Thus, woodcut, which began as a craft of printing simple images, evolved into a highly developed

medium which becomes even more complex in the sixteenth century.

The Sixteenth Century

Germany

At the end of the fifteenth and beginning of the sixteenth centuries, great strides were made by several graphic artists throughout Europe. One great name in the history of woodcut stands out among his fellow-contemporaries—Albrecht Dürer (b. Nuremberg 1471-d. Nuremberg 1528).\(^{31}\) In Nuremberg, the young Dürer, was apprenticed in 1486 to Michael Wolgemut, a well-known painter who operated his studio with his stepson, Wilhelm Pleydenwurff. Wolgemut and Pleydenwurff are credited with executing the 645 illustrations for the *Nuremburg Chronicle*. The publisher of the *Nuremburg Chronicle* was Anton Koberger, who was Dürer's godfather. Some of the woodcuts in the chronicle are thought to have been designed

by Dürrer during his apprenticeship to Wolgemut. Upon completion of his training with Wolgemut, Dürrer embarked on his journeyman's travels in 1490. For the next four years, the young artist traveled throughout Europe. He may have gone north to the Netherlands during the first phase of his journey. The following year, in 1491, he visited Colmar in order to meet Martin Schongauer, who had died a few days before Dürrer's arrival. During the year 1492, Dürrer stayed in Basel and worked on a woodcut of Saint Jerome, which appeared on the frontispiece of the publication Epistolari Beati Hieronymi. More book-illustrations in woodcut were executed by Dürrer in 1493 for Der Ritter von Thurn and Das Narrenschiff by Sebastien Brandt, both of which were published in Basel. Dürrer also visited Strassburg in 1493. In 1494, the artist returned to Nuremberg where he married Agnes Frey. When the plague epidemic spread to Nuremberg in the summer of 1494, Dürrer left his native city for Venice where he studied the work of Pollaiouolo and Mantegna. He also visited the studio of Giovanni Bellini while he was in Venice. In 1495, Dürrer returned to

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Nuremberg where he began work on engraving. However, Dürer did not work on engraving exclusively. In 1498, he published a German and a Latin edition of the *Apocalypse* consisting of fifteen woodcuts on the Revelation of Saint John. Dürer's purpose in creating the *Apocalypse* was not only pictorial. He wanted to create a continual story through woodcut, as well as include a text uninterrupted by illustration. In order to do this, he printed the woodblocks on the front of the pages with the text on the back. In the *Apocalypse* series, Dürer combined his Northern training with the influence of Mantegna. The general arrangement of the compositions are derived primarily from the Quentel-Koberger Bible as seen in The *Apocalyptic Woman* and *Saint Michael Fighting the Dragon*; however, the figures are a result of Dürer's study of Mantegna. Dürer established his fame with the *Apocalypse* series and continued to issue woodcuts later in his career. In 1503, he published several woodcuts from the *Life of the Virgin*. Dürer trained his assistants in his studio to cut his designs into the woodblock according to his style.

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33 Ibid.


An example of a studio woodcut is a version of Saint George. Woodcuts such as this "were apparently turned out more quickly and with less attention to detail."\(^{37}\)

The year 1511 marks the greatest productivity in the medium of woodcut for Dürrer. In that year, he issued eleven sheets of the Small Passion, nineteen sheets of the Large Passion, thirty-seven sheets of the Life of the Virgin, as well as a reprint of the Latin edition of the Apocalypse. Dürrer also printed the beautiful woodcut The Trinity (B. 122) that year. With this sheet, Dürrer ended his absorption with the medium of woodcut and subsequently devoted most of his energies to engraving. However, he did not abandon woodcut completely due to the commissions given him by his patron, the Emperor Maximilian. In 1515, Dürrer and his studio executed the large Triumphal Arch (B. 138), which measures three by four yards. Another woodcut commission from the Emperor was the Triumphal Chariot (B. 139), which Dürrer began in 1518. After the death of Maximillian in 1519, Dürrer issued a large woodcut portrait of him. Dürrer continued to work in the medium throughout his career and his entire oeuvre consists of 250 woodcuts.\(^{38}\) Dürrer's achievement could rest on his remarkable woodcuts, but his engravings, etchings, and

\(^{37}\)Ibid., p. 125. \(^{38}\)Ibid., p. 11.
drypoint are even more impressive and will be discussed later in this paper.

One of the assistants in Dürer's workshop during the time that the Triumphant Arch was executed was Albrecht Altdorfer (b. Altdorf or Ratisbonne c. 1480–d. Ratisbonne 1538). Despite his origins in Altdorf or Ratisbonne, the artist was active in Regensburg on the Danube. His work is associated with the Danube School, which is known for its love of nature. In the woodcut Massacre of the Innocents of 1511 (B. 46), a landscape is included in the background with careful attention to detail by Altdorfer. It is thought that Altdorfer cut his own woodblocks and some of his most charming examples are among a series of forty small sheets of the Passion. In the Passion series, an example of which is the Death of the Virgin (B. 38), Altdorfer expressed an "imagination, a dramatic power, and a depth of feeling that have been seldom surpassed."39

Another associate of Dürer in Germany was Hans Baldung Grien (b. near Strassburg 1476–d. Strassburg c. 1540). Although he was probably apprenticed in the region of Swabia, Hans became an associate of Dürer, working in the

Baldung Grien was most prolific in the medium of woodcut, but like Dürer worked as a painter as well. Eichenberg writes this of the artist: "after working with Dürer in his younger years, he created his own 'magic realism,' as shown in his frenzied horses, mesmerized people, and wild chiaroscuro witches." His series of three single-leaf cuts depicting wild horses in the forest illustrate Baldung Grien's highly original and mystical style. His work was also influenced by another German artist, Matthias Grünewald, whose style had an almost visionary quality as seen in his Isenheim Altarpiece, circa 1510 to 1515. Deeply concerned with sorcery, witchcraft, and the inevitability of death, Hans imbued many of his subjects with a magical and terrifying aura. One of his most fascinating woodcuts is The Bewitched Groom (B. 237) of 1544. The composition of the sheet adds to the drama. The sharp foreshortened position of the groom who is lying in the stable (which bears the Baldung family shield), leads to the backwards glance of the horse on the left and the old hag on the right, thus

40 Alan Shestack, Hans Baldung Grien, National Gallery of Art, Yale University Art Gallery, 1981.

catching the viewer off-balance and creating a sense of unreality that is characteristic of Grien. The artist had the ability to depict a scene that is both startling and intriguing. In his *Ascension* (B. 43), Christ is laboriously carried up to heaven by several putti. His awkward pose emphasizes the agony of Christ's suffering. "It still shocks us across four centuries to see Baldung's Christ heaved up to heaven with his heels above his head in a nightmare somersault that could have been imagined only by a solitary searcher of the Bible."  

**Switzerland**

In Switzerland, a woodcutter and printmaker who produced very individualistic designs was Urs Graf (b. Soleure c. 1485-d. Bale 1527-28). His signature, which is distinguished by its diagonally placed dagger, fits his rugged style. "Unique and dramatic are his conceptions of the rough-and-tumble soldier of fortune and their whores, with death as their constant companion."  His *Soldiers of Death*, a woodcut of 1524 (B. 16), is at once haunting and intriguing. In the woodcut, two soldiers stroll past a prostitute while a ghoulish figure of death points to an hour glass above.

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42 Mayor, figure 310. 43 Eichenburg, p. 75.
**Netherlands**

A younger contemporary of Grien and Durer in the Netherlands was Lucas van Leyden (b. Leiden 1494–d. Leiden 1538). More known for his engravings on metal, Van Leyden is the epitome of the child prodigy. At the age of fifteen, it is said that he executed a masterful woodcut of Saint Martin. Van Leyden is best remembered for his genre scenes of the Dutch peasant class. He also executed many religious images in woodcut, an example of which is *Jezebel and Ahab* (B. 159). This print illustrates the advanced technical skill of Lucas, especially in the intricate cross-hatching on the headboard of Ahab's bed and Jezebel's gown.

**Flanders**

Another individualistic artist of the sixteenth century was the Flemish Pieter Bruegel the Elder (b. Brueghel c. 1528–d. Brussels 1569). Unfortunately, only one woodcut, *The Masquerade of Orson and Valentine*, 1566, survives. Although there is some evidence of his further connection with woodcut, it appears that after 1520, the popularity of the woodcut declined.\(^4^4\) In *The Masquerade of Orson and Valentine*, Bruegel fills the scene with the same stocky peasants who populate his paintings. An

\(^4^4\)Ibid., p. 86.
unfinished woodblock by Bruegel, entitled The Marriage of Mopsus and Nisa, or The Dirty Bride, can be found in the Metropolitan Museum of Art, New York. These two Bruegel woodcuts are typical of his style. Zigrosser writes that:

Bruegel had a deep and abiding love for humanity, for the peasant and common man, for life in its essentials, but it was not a patronizing attitude, something he could exploit cynically or commercially for his own ends. It grew out of his innate sympathy for all the manifestations of life, high and low, the eternal verities of man and woman.  

France

There are relatively few examples of the woodcut in France during the sixteenth century. During the first half of the century, the School of Fountainebleau dominated French graphic art. The School of Fontainbleau was by-and-large an importation of Italian artists. Employed by King Francis I, the artists working in the royal court produced woodcuts that were primarily designs for ornament. French printmaking was furthered by an immigrant Geoffroy Tory (b. Bourges 1485–d. Paris 1533). Active in England before he moved to Paris, he "established his reputation as a fine artist, book designer, publisher, and book-seller with outstanding editions of Petrach, Herodotus, Dante,  

Zigrosser, Prints and Their Creators, p. 27.
Boccaccio, and other remarkable books. Tory's style is described by Hind as "among the purest of stylists in his fine classical sense." He is remembered for his publication of the *Praxis Criminis Persequendi*, or the *Criminal Law Practice*, of 1541. The French painter, sculptor, engraver, architect, glassworker, mathematician, and writer, Jean Cousin (b. Soucy circa 1522-d. Paris circa 1594) is also responsible for a publication, *Book of Perspective*, 1560. Cousin's treatise was illustrated with quaint but exact woodcuts which are proof of the interest in the art of perspective during the sixteenth century. The fact that the second half of the sixteenth century in France was torn apart by civil strife may account for the short list of French printmakers from this era.

**England**

English woodcut of the sixteenth century is of less interest than that of France due to the lack of experienced woodcutters in that country. Hans Holbein the Younger (b. Augsburg c. 1497-d. London 1543), who was employed by King Henry VIII as a court painter, had been an active

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46 Eichenburg, p. 74.

47 Hind, *An Introduction to a History of Woodcut*, vol. 1, p. 41.

designer of prints in his native Germany. Holbein is noted for his Dance of Death series of woodcut illustrations and ninety-one scenes from the Old Testament, which are stylistically a fusion of the influence of Baldung Grien and early Italian Biblical illustration. Many of his works were cut into woodblocks by Hans Lutzelburger (b. Augsburg, active 1505–d. Bale 1526), who was remarkably skilled in his work. "He was sorely missed during Holbein's last 15 years in London, where some of the artist's grandest drawings on wood were slashed by provincial botchers" as seen in Christ Exorcizing a Devil from the Cathechismus by Thomas Cranmer of 1548.

Italy

In Italy, woodcut assumed a different role than in the northern countries. Ivins points out that in Italy, woodcuts were meant to be "regarded as wall decorations, to be kept flat and with little minor detail, i.e., they are things to be seen at a distance, where German cuts, no matter how big, have to be seen close at hand." The

49 Mayor, figures 326–327.
50 Ibid., figure 329.
leading exponent of the Italian woodcut is Titian (b. Pieve di Cadore 1488-1490-d. Venice 1576). Titian's prints, which were to have a profound impact on the Venetian school, illustrate the difference in approach between the northern and southern European woodcut styles. The Venetian style of woodcut that Titian popularized began with the publication of his Triumph of Christ, circa 1510-1511 (Rosand 1).52 The print, which is composed of ten woodblocks, "explored the possibilities of a freer mode of graphic expression on a large scale, preserving the spontaneity of the original pen drawing."53 In this large sheet, the processional format was transformed by Titian to take the shape of a narrative painting rather than a decorative freize.

Another large-scale narrative woodcut by Titian is his Sacrifice of Abraham, circa 1514-1515. In this image, which was printed in four woodblocks, the processional framework has been omitted and a narrative format illustrates the Old Testament story of Abraham and Isaac. Because the print is registered imprecisely in places, it

52 David Rosand and Michelangelo Muraro, Titian and the Venetian Woodcut (Washington, D.C.: International Exhibitions Foundation, 1976), p. 32. The following examples from Rosand's catalogue will be noted as (R. #).

53 Ibid.
has been doubted by some scholars to be the work of Titian. However, from a drawing by the master, *A Study of Trees*, which is in the Metropolitan Museum, Rosand has determined that the design of *The Sacrifice of Abraham* is unmistakably that of Titian. Landscape plays a dominant role in the woodcut, and it is beautifully depicted with graceful parallel modelling lines and a series of short dashes which imitate the swirling lines of a pen-and-ink drawing.

The force of nature, specifically the sea, is dramatically represented in Titian's greatest graphic work, *The Submersion of Pharaoh's Army and the Red Sea* circa 1514-1515 (R. 4). The overall unity of the design suggests that Titian probably drew directly from the block himself. The bold fluid strokes of the artist were skillfully translated by his woodcutters.

This sheet by Titian measuring five by seven feet was extremely popular during the seventeenth century and its "wide range of pictorial expression and graphic terminology" inspired a younger generation of designers especially Domenico Campagnola (b. Padua 1484-d. 1550). Not only did Titian create a new type of narrative in multiple woodblocks combined to create one image, but he

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also achieved a spontaniety and fluidity in his woodcuts that rivaled drawings with a quill.

The Chiarscuro Woodcut

During the sixteenth century, a new woodcut technique emerged—the chiarscuro woodcut. Developing gradually in Germany and Italy, the chiarscuro woodcut later spread to the Netherlands and France. This medium differs from earlier woodcuts in that several values of one color are produced. The process is as follows:

A key block is cut in line relief, with one or more tone blocks cut to fill out line structure and backgrounds. In the tone block (or blocks) certain portions are cut away to appear as highlights on white paper or in the color of other papers that may have been used. The tone blocks are printed mainly in yellow, brown, sepia, orange, red, slate blue, gray, and dull green. Precise registration of the two or more plates is required, so special printing techniques were necessarily developed to ensure a correct superimposition of impressions.

Another important aspect of the chiarscuro woodcut is the use of several gradations of color which intensify the modelling, therefore, creating greater spatial effects. An example of this innovation in shading may be seen in the technique of Lucas Cranach the Elder (b. Kronach 1472―d. Weimar 1553). His most well-known chiarscuro print

chiaroscuro print is the Saint Christopher (B. 58), which was executed in 1506. The print is an excellent example of the depth that can be achieved with the chiaroscuro process. In it, one tan tone block is printed with a black key block on white paper, giving the illusion of several values resembling a pen-and-ink drawing with a sepia wash background.

In Italy, the chiaroscuro woodcut was treated in a looser and freer manner. The Italian approach to this medium was more painterly than in the North. The print entitled Saturn by Ugo da Carpi (b. Carpi circa 1480-d. Rome (?) circa 1520) illustrate this point. Two tone blocks and one key block have been utilized to portray the winged Saturn. Whereas, the German chiaroscuro woodcuts were "small detailed black-and-white woodcuts complicated by the addition of color,"57 the Italians' "detail was suppressed as nearly as possible, and emphasis was laid on compositions of large contours and flat spaces differentiated by slightly varying color."58

In the Netherlands during the seventeenth century, Hendrick Goltzius (b. Mulbrecht 1558-D. Haarlem 1616), who is chiefly remembered for his work in the art of engraving, also worked in chiaroscuro woodcuts. His pastoral scene

58Ivins, p. 67. 59Ibid.
entitled *Arcadian Landscape* (B. 241) is a delightful departure from the tighter framework of his engravings.

During the early seventeenth century, one of the giants of the Baroque era, the great Flemish artist, Peter Paul Rubens (b. Siegen, Westphalia 1577-d. Anvers 1640) hired Christoffel Jegher to translate his paintings into woodcuts, either in black-and-white prints or *chiaroscuro*, two examples of which are *The Garden of Love* (RR. 835) and *The Rest on the Flight to Egypt* (RR. 179).

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59 Max Rooses, *L'Oeuvre de Peter Paul Rubens* (Soest: Edition Davaco, 1977) 5 vols. The following print which is mentioned by Rooses will be noted (RR. #).
CHAPTER III

ENGRAVING

As in the history of woodcut, the origins of metal engraving are obscure. It is difficult to label one country the dominant force in the development of the art, but the Netherlands achieved a higher degree of technical skill earlier than Germany during the mid-fifteenth century, which leads many scholars to point to the Low Countries as the pioneer in this field of graphic arts. Engraving in Italy seems to have developed later in the century than its northern counterparts, while very little artistic advancement in this medium can be attributed to France during the fifteenth century. Therefore, engraving in the north will be the first topic of discussion.

The Fifteenth Century

Very little information concerning the lives of the earliest engravers who were active during the mid-fifteenth century is available. Even their names remain obscure; thus, they are known by their monograms or prevalent themes in their work such as the Master E. S., the Master of the Gardens of Love, and the Master of the Playing Cards.
Like the woodcuts of the same period, the early engravings reveal an emphasis on the contours of the design. They differ from woodcuts, however, in having more subtle shadings that were made possible by minute burin strokes. The engravers thus were able to render delicate details of birds, animals, and flowers as well as Gothic architecture.

The Netherlands

One of the earliest engravers in the Netherlands is the Master of the Death of Mary, or the Master of the Gardens of Love. In his depiction of St. Eligius, the patron saint of goldsmiths, a rare glimpse of the workshop from which engraving began, is seen. The print illustrates a goldsmith and his two apprentices performing various duties. The tools of the goldsmith's trade are included on the right with articles for sale exhibited on the left. The scene is a wealth of detail--dogs, cats, and even a monkey inhabit the shop. The vast amount of detail in the print point to the fact that the engraver probably learned his craft as a goldsmith.

The style of early Netherlandish engraving consisted of firmly modeled outlines that were lightly shaded with short parallel strokes of the burin. An interest in detail

and ornamentation as seen in the St. Eligius print, points to the fact that most of the early engravers were trained as goldsmiths.

**Germany**

Another goldsmith who worked as an engraver was the Master of 1446, whose print was the *Flagellation of Christ* (L. 2). This print illustrates the style that was prevalent in Germany during the first generation of engravers. The outline of the bound Christ is deeply engraved while the shading consists of short flicks made with the burin which combine to create an almost furry texture. A preference for ornamentation is seen in the curly pattern of the hair of the tormentor on the left that is repeated on the moulding above the columns.

An early German contemporary of the Master of the Year 1446 is the Master of the Playing Cards (active before 1446). The Master of the Playing Cards exerted considerable technical influence upon early Northern

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2Mas von Lehrs, *Geschichte und Kritischer Katalog des deutschen, niederländischen und französischen Kupferstichs im xv. Jahrhundert*, 9 vols., Vienna, 1908-1934. The following examples mentioned by Lehrs will be noted (L. #).

engraving. His chief contribution is his method of shading consisting of simple parallel vertical lines with little cross-hatching. The *Cyclamen Queen* by the Master of the Playing Cards illustrates his modelling technique together with a highly developed sense of proportion and form.

The work of the Master E. S. (active 1450-1467) owes a considerable debt to the Master of the Playing Cards, and he is thought to have been his pupil.⁴ "E. S. does not rank high as an artist, but on the technical side he was one of the greatest influences in the progress of the art of engraving."⁵ E. S. probably began his artistic career as a goldsmith and gradually developed his own style of engraving, which consists of a system of cross-hatching to emphasize his figure. The Master E. S. left a legacy of 317 different prints. His *Fantastic Alphabet* illustrates E. S.'s imagination and sense of humor. The letter "K" (B. 102) is typical of the E. S. alphabet. In it, three hairy wild men form the shape of the letter. The long feet and wavy curls on their bodies illustrate the amusing quality of the series. In his *Saint Peter*, circa 1450-1460 (B. 73), E. S.'s contribution to engraving (the system of

⁴Eichenburg, p. 171.

cross-hatching) is seen on the modelling of the saint's robe. E. S. discovered that by lengthening the short flicks of the burin that designated shadows in the works of his predecessors and organizing these strokes into regular systems of hatching, he could create a three-dimensionality in his engravings. "This disciplined use of modeling lines which follow and emphasize the contour, paved the way for the later accomplishment of Martin Schongauer."  

Another graphic artist who is remembered for his technical advances in graphic art is the Master of the Housebook. "Active toward the end of the fifteenth century [he] added the drypoint--'the cold needle'--to the engraved line, perhaps to escape from the more demanding and formal discipline of the burin." The Housebook Master must have printed very limited editions of his work because of the ninety-one drypoints that survive, thirty-one are found in two to five impressions, while sixty are unique." Two examples of his work are Wrestling Peasants (L. 64) and Death and the Young Man (L. 53). Each print displays a simplicity of design with little shading that is the trademark of the Housebook Master.

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6 Shestack, catalogue #44. 7 Eichenburg, p. 171. 8 Mayor, n. p., figures 128-129.
One of the first painters to become associated with printmaking is Martin Schongauer (b. Colmar about 1445-1450-d. Brisach 1491). Schongauer's work exhibits the greatest technical mastery of engraving up to the era preceding Dürer. "In his work the engraver's technique had lost its tenative, experimental quality, and reached a point where it was perfectly adequate to the demand put upon it." Schongauer built his style upon the cross-hatching method of E. S. and carried it further by combining his modelling lines into areas of shading that flow into each other. An illustration of Schongauer's technique is seen in The Virgin in a Courtyard (B. 32), in which the shading appears to flow from the Virgin's wavy hair down her body to the intricate patterns of the hem of her gown. Schongauer's technical virtuosity is demonstrated in his engraving of an incense censer. At one time, A Censer (B. 107) was thought to be a model for goldsmiths, but it was probably a study done in the nature of a still-life. This engraving is an exceedingly complicated depiction of an ornate subject which illustrates the enormous achievement of the intaglio process by the end of the fifteenth century. "In him we can trace

Ivins, p. 17.
the transition from an austere northern Gothic style to the exhuberance and richness of the southern Renaissance."\textsuperscript{10}

The most prolific fifteenth-century engraver is Israhel van Meckenem (b. circa 1445–d. Bocholt 1503 or after 1517).\textsuperscript{11} Although 620 prints by Van Meckenem are known, less than one-fourth of them are original compositions. Van Meckenem is described as "the most notorious copyist of his time."\textsuperscript{12} Among the artists that Van Meckenem copied are the Master E. S., Schongauer, the Housebook Master, Holbein the Elder, and Dürer. He also printed retouched versions by several masters such as the Master E. S. Although he is criticized for lack of originality in modern times, his double portrait with his wife Ida is the first engraved portrait of known personalities as well as the first engraved self-portrait. In the 1480's, Van Meckenem developed his own personal style, which is seen in his series of twelve engravings of genre subjects of men and women occupied in daily activities and entitled \textit{Scenes of Daily Life} (B. 171–179).

\textsuperscript{10}Eichenburg, p. 174.

\textsuperscript{11}The dates for Van Meckenem were taken from both Benezit and Shestack, catalogue #152–154.

\textsuperscript{12}Shestack, catalogue #152–154.
In his *Churchgoers* (B. 176) from the *Scenes of Daily Life*, Van Meckenem created the dark background by emphasizing the figures through the use of several parallel layers of cross-hatching. Many of the scenes take place in fifteenth-century interior, which are valuable records of the cultural history of late fifteenth-century northern Germany. The enormous output of Van Meckenem exemplifies the hunger for the printed image at the end of the fifteenth century. With Van Meckenem and Schongauer, the Gothic era in printmaking draws to a close.

**Italy**

The process of engraving in Italy developed independently of the North. "In Italy the art of engraving was concentrated in Florence, the center of the goldsmith's art." Hind writes that engraving in Italy "developed quite as a native plant, and was practically untouched in the influence of the Northern engraver until several decades after its inception." It evolved from the technique known as niello. The Italians were masters of this method in which

13Ibid., catalogue #233.
14Eichenburg, p. 174.  
15Ibid.
16Hind, *A History of Engraving and Etching*, p. 36.
engraving lines on gold or silver plates were filled with a black mixture of copper, silver, lead, and sulphur, a procedure very much like inking an intaglio plate, which may have led the artists to the pulling of proofs and using them ultimately as "prints." 17

Most scholars distinguish between two schools of engraving in Florence--the Fine Manner and the Broad Manner. Prints from the Fine Manner school resemble wash drawings because of the lightly engraved systems of fine cross-hatched lines that were used in the shading, while those from the Broad Manner resemble pen-and-ink drawings from the parallel lines of modelling. 18 Both schools of engraving were active between the years 1455 and 1480.

The Fine Manner is associated with the workshop of Maso Finiguerra (b. Florence 1426-d. Florence 1464). His series of seven engravings entitled The Planets is probably the finest creation of the Fine Manner. The Planet Mercury (B. 7) provides a delightful glimpse of the bustling commerce that was characteristic of the arts in Florence. The left portion of the print depicts a goldsmith's shop with many of the tools of the craft displayed together with the wares of a fifteenth-century goldsmith.

17Eichenburg, p. 174.

18Zigrosser, Prints and Their Creators, p. 28.
In Bologna, the Fine Manner was represented by Francesco Raibolini, or Francia (b. Bologna 1450-d. Bologna 1517), who aimed at a velvety tone, both in modelling and background, which was achieved by the closest cross-hatching in which the effect of single lines was lost.

The Broad Manner differs from the Fine Manner in the use of parallel modelling lines instead of delicate cross-hatching. This style originated from the workshop of Francisco Rosselli (b. 1451-d. unknown) in Florence. Roselli, a miniaturist and cartographer, began his career in the 1460's. His early engravings are very lightly incised with parallel lines of shading. He must have learned how quickly these lines wore thin, for in his later work, such as the Assumption of the Virgin, 1490-1495 (B. 4), he deeply engraved his lines.19 This print was based on a design by Sandro Botticelli (b. Florence 144-d. Florence 1510), who greatly influenced the Broad Manner style as seen in the undated engraving The Triumph of Bacchus and Ariadne by an anonymous Florentine engraver. The swirling drapery of the figures remind one of the lyrical movement in many of the paintings of Botticelli, such as Primavera of 1478.

Another Florentine artist of the Broad Manner group is the painter, sculptor, and goldsmith Antonio Pollaiuolo. Pollaiuolo's reputation as an engraver rests on a single print, the *Battle of the Nudes* (B. 2), 1470-1474. In the engraving, ten nude men are fighting in various contorted positions designed to illustrate Pollaiuolo's knowledge of anatomy.

'Antonio's treatment of the nude,' says Vasari, 'is more modern than that of any of the masters who preceded him, and he dissected many bodies to examine their anatomy, being the first to represent the proper action of the muscles.'

The engraving may have been a commemorative print for a great humanist such as Cosimo de Medici, who died in 1464, or his brother Guiliano, who was assassinated in 1478. Another theory is that it represents the artist's imaginary conjecture of a contest between Roman gladiators since the two central figures carry a heavy chain. The placement of the figures, especially the two central figures who are mirror images of each other, suggests an influence of ancient Roman sarcophagi. The theme of Death is emphasized by the straining muscle and the violent expressions on the faces of the combatants. Pollaioulo's

\[\text{20 Zigrosser, Six Centuries of Fine Prints, p. 2.}\]
technique is derived from the Broad Manner, which he modified by incising zig-zag lines of parallel modelling with a goldsmith' tool. "In the power of its design and the nervous grip of its drawing, it is one of the greatest achievements in the engraving of the fifteenth century."  

Perhaps the greatest of the Italian engravers was Andrea Mantegna (b. Vicenza 1431-d. Mantua 1506). Unlike Pollaioulo, who is famous for only one print, Mantegna based his reputation on twenty prints. Mantegna's "engraving, so seemingly dry and austere, are in truth loaded with emotion: every line is saturated with feeling."  

Among his prints are the **Virgin and Child** (B. 8), two **Entombments** (B. 2-3), and **The Risen Christ Between St. Andrew and Longinus** (B. 6). In the last example, the brevity of line and interest in perspective that are characteristic of the style of Mantegna are seen. His technique of deeply engraving the outlines and lightly engraving the lines of modelling was not a practical one. The modelling lines soon wore off, leaving only the

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23 Zigrosser, *Prints and Their Creator*, p. 28.
contours remaining on the plate; consequently, early editions of his prints are highly prized today.24

The Sixteenth Century

Italy

The most influential Italian engraver is Marcantonio Raimondi (b. near Bologna about 1480, d. Bologna after 1529-1534). Although Raimondi lacked the genius of some of his predecessors such as Mantegna, his sheer productivity is admirable. It was Raimondi who transformed the art of engraving into a professional system. Raphael employed Raimondi to illustrate his paintings. Vasari wrote this about the beginning of a profitable partnership between the two artists:

He made a beautiful copper engraving of a drawing of Raphael, representing Lucretia killing herself, executed with such beauty and diligence that, when it was shown to Raphael, the artist was disposed to issue some prints himself from his own designs.25

One of the most pleasing examples of Raimondi's interpretations of Raphael's work is Poetry (B. 382), taken from the fresco in the Stanza della Segnatura which is "unsurpassed for grace of design and delicacy of workmanship."26

24Ibid., p. 29.  
26Hind, A History of Engraving and Etching, pp. 95-96.
Raimondi's approach to engraving was eclectic. In Venice, he was introduced to the work of Dürer and Van Leyden. In his print, The Climbers (B. 487), he imitated Van Leyden in depicting the foliage and borrowed the figures from Michaelangelo. "Marc Antonio combined the German linear scheme for representation of textures and rotundity with the Italian feeling for volumes, and in so doing gave engraving its pictorial enfranchisement." In short, Raimondi served as a cross-pollenator between the art of the Northern and Southern Renaissance.

One of the greatest sixteenth-century Italian engravers is Giulio Campagnola (b. Padua 1481-1481 - active circa 1500). In his short life, Campagnola managed to become not only an engraver but a painter, poet, musician, scholar, and designer of type. About 1507, he moved to Venice where he may have had some contact with the painter Giorgione. In his prints, such as Christ and the Woman of Samaria, 1510 (B. 2), the inspiration of Giorgione is evident. "Campagnola's work is distinguished not for intensity or strength but for sensibility and grace." He devised a system of engraving in which burin flicks combine to create a soft chiaroscuro in order to emphasize

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24Ivins, p. 61.

25Zigrosser, Prints and Their Creators, p. 29.
his subject matter. This "dotted manner," which Campagnola developed, was probably developed in order to depict the sfumato of Giorgione.  

Germany

The greatest genius of sixteenth-century engraving is Albrecht Dürer. Hind refers to the great triumvirate of engraving as Albrecht Dürer, Lucas van Leyden, and Marcantonio Ramondi. "The first of these, Albrecht Dürer, can be pronounced almost without qualification as the greatest of all line-engravers--a man who had found in this phase of art a means of expression perfectly at one with his genius."  

After his return to Nuremberg following his journey to Italy in 1494-1495, Dürer began experimenting with engraving. The first engraving that Dürer signed with his monogram is The Madonna with the Dragonfly (B. 44), which sums up Dürer's debt to Schongauer, the Housebook Master, and the Italian Renaissance. In this example, which dates circa 1495, the exactness of Schongauer is seen in the tight lines of cross-hatched shading; the composition is based on several copies of prints by the Housebook Master;


and the formal balance of the design suggests the influence of the Italian Renaissance. The years between 1495 and 1500 were ones of intense productivity for Dürer. Among the engravings from this period are The Small Courier (B. 80), The Cook and His Wife (B. 84), The Oriental Family (B. 85), Rustic Couple (B. 83), Three Peasants in Conversation (B. 86), Lady on Horseback and Lansquenet (B. 82), Sol Justice (B. 79), and Saint Sebastian at the Column (B. 56). This list of engravings reveals the wide range of subject matter that interested the young Dürer.

About 1500, Dürer met the Italian artist, Jacopo de Barbari (b. Venice circa 1440-1450-d. Brussels circa 1515) in Nuremberg, who introduced him to a canon of proportions (a subject which preoccupied Dürer for the remainder of his life). Four years after he met Barbari, Dürer sought to create perfect models of the ideal proportioned male and female nudes in his engraving of Adam and Eve (B. 1). Zigrosser writes that "This print typifies the emancipation of the North from a Medieval contempt for the flesh, a sensuous interest and a freedom in the handling of the nude, characteristic of Renaissance artists."  

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31 Panofsky, p. 66.

32 Zigrosser, Prints and Their Creators, p. 29.
After about 1500, Dürer began to engrave subjects that were probably intended to be profitable at the marketplace. Moriz Thausing has suggested that Dürer engraved such images as the Man of Sorrows with Hands Raised (B. 20), The Virgin with the Infant Christ and Saint Anne (B. 29), and Saint George on Foot (B. 53), upon the suggestion of the artist's wife.33

Dürer continued to perfect his skill with the burin in two great prints of 1501-1502. They are the Saint Eustace (B. 57) of 1501 and the Nemesis (or the Large Fortune) (B. 77), 1501-1502. The largest of all Dürer's engravings, they are nevertheless executed with the meticulous workmanship characteristic of Dürer. The Saint Eustace is a panorama of detail. As the saint kneels toward his vision, the viewer is struck by the infinite variety of textures in nature. Various animals are represented from a flock of birds in the distance to the hunting dog in the foreground, which gave Dürer an opportunity to depict a myriad of textures. The engraving illustrates the stage of stylistic development between 1500 and 1503 that Panofsky labels the "minute style."

The major engravings of the period reveal twice or three times as many lines per square inch as

33Strauss, p. 89.
ones, a subtle veil of "double cross-hatchings" and infinitesimal strokes or points all but conceals the linear character of the basic pattern."

It is interesting to note that Dürer began to date his engravings consistently in the year 1503. It is not until 1500 that Dürer began to practice the theories of proportion and perspective that fascinated him, and by 1504 in engravings such as The Nativity (B. 2), it is clear that Dürer had mastered these theories; consequently, it appears that Dürer may not have regarded his prints before 1500 as worthy of a date until he felt skilled in the medium.

Another outbreak of the plague caused Dürer to leave Nuremberg in 1505-1506 to visit Italy where he remained until 1507. Consequently, there are very few engravings which date from this period.³⁵

It is not until 1513 that Dürer created his greatest masterpieces in engraving, which are the Knight, Death and the Devil (B. 98), Saint Jerome in His Study (B. 60), 1514, and Melancholia I (B. 74). In the Knight, Death and the Devil, Dürer sought to contrast ideal human and animal proportions with the evil of the unreal enemies of man.³⁶

³⁴Panofsky, p. 80. ³⁵Strauss, p. 133.
³⁶Panofsky, pp. 152-153.
In contrast to the worldly adventure of the knight, Saint Jerome represents a contemplative side of life. In this sheet, Dürer put to use his extensive knowledge of perspective which not only emphasizes the saint but adds to the perfect orderliness of the interior. Whereas, the Knight and the Devil and St. Jerome symbolize life devoted to the service of God, the Melancholia I represents what Panofsky describes as "life in competition with God—the peaceful bliss of divine wisdom to the tragic unrest of human creation." Panofsky has suggested that the Melancholia I

. . . typifies the artist of the Renaissance . . . who feels "inspired" by celestial influences and eternal idea, but suffers all the more from his human frailty and intellectual finiteness. But in doing all this it is in a sense of spiritual self-portrait of Albrecht Dürer. 38

Between 1520 and 1521, Dürer traveled to the Netherlands to renew an annuity that had been granted him by the former Emperor. Although he regained his annuity, the journey was unfortunate. While in the low countries, he developed a type of malaria fever after an unsuccessful

37 Ibid., p. 156.
38 Zigrosser, Prints and Their Creators, p.
expedition to sketch a beached whale.\textsuperscript{39} Despite his illness, Dürer continued his activities upon returning to Nuremberg in 1521.

During his last years before his death in 1528, Dürer did a number of remarkable portrait engravings, such as the portrait of his life-long friend Willibald Pirkheimer (B. 106) of 1524, the Erasmus of Rotterdam (B. 107), and the Philipp Melanchthon (B. 105), both of 1526. In the Melanchthon portrait, Dürer introduced the profile viewpoint which had been entirely omitted from Northern fifteenth-century art.\textsuperscript{40} In the Pirkheimer and Erasmus portraits, Dürer returned to the three-quarter view. Dürer was at his best when representing robust types such as Pirkheimer. The bulky mass of his friend is transformed into an almost visible energy, and the composition is illumined by the large eyes "which flare from their sockets like powerful searchlights."\textsuperscript{41} The Erasmus of Rotterdam was Dürer's final engraving. The artist "died in Nuremberg in 1528 after a life of unremitting application to his craft."\textsuperscript{42}

\textsuperscript{39} Strauss, p. 259. \textsuperscript{40} Panofsky, p. 237.
\textsuperscript{41} Ibid., p. 239.
\textsuperscript{42} Zigrosser, \textit{Prints and Their Creators}, p. 22.
Dürer's influence was far-reaching in his native Germany as well as in the Netherlands and Italy. His German followers, who are known as the Kleinmeister, or little masters, are Barthel Beham (b. Nuremberg 1502-d. in Italy 1540), his brother Hans Sebald Beham (b. Nuremberg 1500-d. Frankfort 1550), Georg Pencz (b. Nuremberg 1500-d. Leipzig c. 1550), Albrecht and Erhard Altdorfter (active 1512-1561) and Heinrich Aldegrever (b. Westphalia 1502-d. Soest circa 1558). The little masters derive their name from the small format of their work. They were interested in the decorative arts and engraved many designs for goldsmiths and other craftsmen, such as Aldegrever's Ornament with Lettering (B. 206). The Kleinmeister patterned their format after Italian nielli that Altdorfer brought back to Germany. They sought to combine the continuous tone of Dürer's later engraving with the tranquility of Ramondi's engravings.\(^4\) An example of the blend of Northern and Southern influences is illustrated in Barthel Beham's Virgin and Child by the Window (B. 8).

The greatest of the little masters was Albrecht Altdorfer, who was associated with the Danube school, which "showed fantastically fearful interpretations of the German

\(^4\) Mayor, figures 315-317.
landscape." Altdorfer is credited with creating the first pure landscape in his etching entitled Landscape, 1520, (B. 70). Another example of Altdorfer's work is the Virgin and Child in a Landscape, circa 1515, (B. 17). These engravings reflect the love of nature that is characteristic of the Danube School.

**The Netherlands**

A contemporary and friend of Dürer was Lucas van Leyden, who is mentioned earlier in connection with woodcut. Little is known about his life except that he was the son of a painter, Huygen Jacobz, and trained with another painter, Cornelis Engelbrechtsz. His first engraving, Mahomet and Sergius, 1508, (B. 126), was executed remarkably at the age of fourteen. This print was admired so much by Marcantonio Raimondi that the Italian artist borrowed the background for his engraving The Climbers in the Battle of Pisa, 1510, (B. 487), an engraving which was also based on Michaelangelo. Van Leyden engraved genre as well as religious subjects. One of his most successful scenes of everyday life is the Milkmaid, 1510, (B. 140), in which he mastered the medium

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of engraving with a delicate touch of his burin and carefully hatched line which built solid masses of form. Later in his career, he developed a system of modelling that subordinated cross-hatching to the use of parallel lines, a technique that he used extensively in his Christ and the Magdalene, 1519, (B. 77). One of Lucas' greatest strengths as an engraver was his ability to express human emotion as he did in David Playing before Saul, 1508-1509, (B. 27), as seen in the dreamy gaze of David and the intent look in Saul's eyes. Unfortunately, Van Leyden succumbed to the classical influence of the Italian Renaissance, as personified in Marcantonio's engravings, and abandoned the human aspect of his earlier style in favor of a more classical style. Zigrosser writes that "in his later work Lucas assimilated the technique of Marcantonio, and with it gave up Dutch raciness for a rather empty Renaissance allegorical style." The Adam and Eve, 1529 (B. 3), is an example of how Van Leyden's individuality suffered because of the classicism of the Italian Renaissance. Unlike the early Mahomet and Sergius, which is full of action and drama, the Adam and Eve is stilted and serene.

46 Ibid., p. 87.
47 Zigrosser, Prints and Their Creators, 23.
A Netherlandish printmaker, whose work belongs to the last half of the sixteenth century, is Hendrick Goltzius. Goltzius is responsible for establishing the Haarlem School of Engraving which included Cornelius Cort (b. Hoorn 1533-1536-d. Rome 1578) and Bartolomaus Spranger (b. Anvers 1546-d. Prague 1611). Goltzius' technique of engraving remains unsurpassed. He is known for his ability to render varied textures such as rich satins "the shimmer of silk, [and] the glister of steel . . . ." His technical virtuosity is best illustrated in his The Standard-Bearer (B. 125). Goltzius' contribution to engraving is in his technique of utilizing the burin in order to make a swelling line that is alternately thick and thin, thus rendering varied surface textures.

Flanders

During the sixteenth century, many artists collaborated with professional engravers to print impressions of their paintings. In Flanders, Pieter Bruegel the Elder created a partnership with the printseller, Jerome Cock in Antwerp. The biographical data on Bruegel is sparse. He may have been apprenticed to Pieter Coecke van Aelst. In 1550-1501, he was registered as a masterpainter in the artist's guild in Antwerp.

48 Hind, A History of Engraving and Etching, p. 120.
Bruegel traveled through southern Europe for several years between 1550 and 1555 when he returned to Antwerp. His association with Hieronymous Cock between 1555 and 1563 resulted in approximately forty drawings for Cock's engravers. Bruegel's early style is strongly reminiscent of Hieronymous Bosch in prints such as the series of The Capitol Sins of 1558 (Leebeer 18-24).\(^49\) In 1560, he developed a more personal style in his series on The Seven Virtues (LL. 31-37). Many of Bruegel's engravings illustrate his paintings such as the Land of Cockaigne or Luilekkerland of 1567 (LL. 63). That year marks the Spanish oppression of Flanders by the Duke of Alba. The Land of Cocaigne, which illustrates a Flemish fable of a place where food literally hangs from the trees and troubles are banished, may have been a protest, as if Bruegel were saying "'Look how our country would be without your inhumanities and cruelties and condemnations.'"\(^50\)

France

France did not produce any significant engravers until the second decade of the sixteenth century. Working in

\(^49\)Louis Leebeer, *Catalogue raisonne des estampes du Bruegel l'ancien*, Brussels, Bibliothèque royale de Belgique, 1969. The following examples which are mentioned by Leebeer will be noted (LL. #).

Dijon Jean Duvet (b. Langres 1485–d. after 1561, circa 1570) began dating his engravings about 1520. As official Goldsmith to the King, he engraved about sixty prints, including a series on the Apocalypse (B. 12–35) and a History of the Unicorn (B. 39–42). Due to the fact that France did not have an engraving tradition, Duvet based his style upon Mantegna, Dürer, and Raimondi. Because of Duvet's early training as an engraver on silver by his father, he "stuffed in details as thick as on embossed metal." The Woman Clothed with the Sun (B. 24) from the series on the Apocalypse, 1546–1556, is crowded with an abundance of fantastic dragons, cheribims, and angels. Duvet was a mystic and many of his works, although somewhat clumsily engraved, have a haunting quality filled with an intense emotion as seen in the faces of the angels in the Winepress of the Wrath of God, 1546–1556 (B. 24), from the Apocalypse series. In his History of a Unicorn, Duvet created an allegory that alludes to the love King Henry II had for his mistress Diane de Poitiers.

Duvet is considered a precursor of the school of Fontainebleau, which dominated French art during the latter half of the sixteenth century. Largely composed of imported Italian artists such as Rosso Fiorentino, the

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51 Mayor, figures 356–357.  52 Ibid.
Mannerism, which is a style based on the art of Michaelangelo, but elegantly refined. Mannerism may be defined as a reaction against the Italian renaissance, characterized as an artificial style that relies on the intellect rather than observations of the artist. In it, human figures are attenuated and distorted in unnatural poses. Mannerist compositions are usually complicated, sensual, sometimes bizarre, and intended for a sophisticated audience.\(^5\) The Fountainebleau engravers copied frescoes, which were designed by Mannerist artists such as Francesco Primaticco as illustrated by *Sea Gods*, 1544, which are engraved by Antonio Fantuzzi (b. circa 1508-d. after 1550) to illustrate a Primaticcio design.

CHAPTER IV

ETCHING

During the sixteenth century, especially in Italy, the process of etching began to appeal to painters because of the similarities to the medium to drawing. The process may have been invented in the late fifteenth century but the earliest etching which bears a date is Girl Bathing Her Feet, 1513 (no B. number), by Urs Graf. Albrecht Dürer experimented in the medium in such prints as Man of Sorrows Seated (B. 22) and Agony in the Garden (B. 19). Both date 1515 and are executed in the style of sketchy pen drawings rather than detailed engravings.¹ Dürer's last etching, the Landscape with the Cannon, 1518 (B. 99), is a "masterpiece of panoramic breadth, perspective coherence, and clarity . . . ."² Because Dürer worked on iron (its rough surface does not lend itself to even lines), it is generally assumed that the precision that he required was more suited to engraving on copper; thus, he abandoned the medium after 1528.

Dürer's friend, Lucas van Leyden, made a great technical contribution to the process of etching. Van

¹Panofsky, p. 196. ²Ibid., p. 197.
Leyden was the first printmaker to engrave on copper rather than iron, as Dürer had done. In copying Dürer's posthumous woodcut of Emperor Maximilian, Van Leyden combined engraving with etching. In this print of 1520 (B. 172), Van Leyden first engraved the portrait of the emperor and added the background in etching. This mixed technique became the standard process for portraiture in the centuries to come, especially after 1700.3

In Italy, the chief exponent of etching was Francesco Mazzuoli, called Parmigianino (b. Parma 1503-d. Casal Maggiore 1514), who was the first Italian to practice the craft. Parmigianino began the tradition of the painterly etching. The loose free-style of his etchings may be seen in works such as The Entombment, circa 1530 (B. 5). His approach to etching was much like that of a quill drawing. The elegant style of mannerism, which was popular between 1520 and 1600 throughout Europe, was especially suited to the expressive qualities of etching as seen in the work of Parmigianino.

The Seventeenth Century

Etching became the dominant medium as the purpose of engraving changed, by-and-large, to mere reproduction during the seventeenth century. Peter Paul Rubens

3Mayor, p. 114.
(b. Siegen Westphalia 1577–d. Anvers 1640) employed a workshop of engravers to reproduce versions of his paintings and was one of the first artists to capitalize on the lucrative possibilities of reproductive engraving.

France

A late sixteenth- and early seventeenth-century French Mannerist artist is Jacques Bellange (b. circa 1575–d. Nancy 1616). Working as an etcher, Bellange created a "refined elegance and a powerful religious expressionism." His **Three Women at the Tomb** (Robert-Dumesnil 9) is an unorthodox depiction of the three Marys who discovered Christ's resurrection. The figures are attenuated by their long necks, but their bodies have a suggestion of volume, which is obtained by Bellange's strong shading. Bellange mastered the medium of etching early in his career and learned to create a rich **chiaroscuro** by the use of multiple bitings and the addition of engraving and drypoint.

The work of one man, Jacques Callot (b. Nancy 1592–d. Nancy 1635), brought France to the forefront in the field

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of etching. Born in Nancy in the province of Lorraine, Callot left home at the age of thirteen in an attempt to reach Rome. Along the way, the young Jacques joined a band of gypsies who were journeying to Florence. In Florence, he was recognized by French merchants from his hometown, who returned him to his parents. Back in Nancy, he soon ran away again and was brought back by his brother. Two years later, in 1608, Callot left home but this time with his parents' permission to study under Thomassin in Rome. In 1611, Callot began an eleven-year service to Cosimo II de' Medici in Florence. Finally in 1622, he returned to Lorraine where he spent his most creative years until his death in 1635. Callot's etchings reveal a man who was involved in the mainstream of life. He recorded all aspects of the world around him from travelling bands of gypsies to the atrocities of war. One of his greatest works is the Impruneta, 1620 (Lieure 478), or the Great Fair at Florence, which demonstrates the artist's technical advances in the field of etching. Callot was able to depict over a thousand figures in the Impruneta because of the tough durable etching ground that he invented.

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6 Zigrosser, Prints and Their Creators, p. 37.

7 Jules Lieure, Jacques Callot (New York: Collectors' Editions, 1969), VIII vols. The following examples mentioned by Lieure will be noted (Le. #).
His ground was made of mastic and linseed oil, which adhered to the plate well. As a result, there was less foul biting during the immersion of the plate in the acid bath. Another advantage of Callot's etching ground was that there was little flaking off of the ground during the drawing process on the copper. Callot drew on the plate with a tool which he developed himself called the echoppe, an oval-tipped metal instrument that he adeptly handled to create alternatively swelling and fine lines. Callot is also remembered for carrying the practice of repeated bitings of the plate in the acid, thereby achieving a wide range of linear and tonal variation to a high degree of perfection. After dipping the plate into the acid, he would often strengthen his lines with a graver (the engraver's tool); thus, the artist combined engraving with etching.

Another French artist who practiced etching is Claude Gellee or Lorrain (b. Chamagne 1600-d. Rome 1682). Like Callot, Claude was drawn to Italy early in his career, but unlike Callot, Claude remained in Italy with the exception of a brief visit to Lorraine between 1625 and 1627. It is

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possible that Claude received his inspiration in the art of etching from Callot during his visit to Lorraine. Claude's forty to fifty etchings reflect the light and atmosphere of his paintings.

**English Etching**

Another ex-patriot artist whose career, like that of Claude Gellée, was spent away from his homeland, is Wenzel Hollar (b. Prague 1607, d. London 1677). Driven from Prague during the Thirty Years' War, he studied art in Frankfurt and later migrated to Strassburg and Cologne. In 1636, Thomas Howard, the Earl of Arundel, an English art collector, became his patron and invited him to work for him in England. After travelling throughout Europe with Arundel's entourage, Hollar arrived in London in 1637. Aside from his duties for the earl, Hollar became the drawing teacher of the Prince of Wales, who later became King Charles II. Because of the artist's royal connections, he was forced to flee to the Low Countries during the British Civil War. However, sometime between 1650 and 1661, the artist returned to London only to be arrested for a short period of time. During the Restoration, Hollar was employed as the Scenographer Royal by King Charles II, but he was not awarded any financial
benefit. One of Hollar's duties under the King was to make a topographical record of the Great Fire of London, which he did with remarkable accuracy.\textsuperscript{10} Although Hollar is not considered to be a genius in the history of intaglio printmaking, his faithful records of everyday seventeenth-century life are valuable to the art historian. Working in miniature, Hollar's \textit{oeuvre} consists of approximately "three thousand plates of assorted subject matter, from views of the city and perceptive portraits for exquisitely etched small subjects such as muffs and seashells."\textsuperscript{11}

\textbf{Spain}

Until Jusepe de Ribera took up the etching needle in the 1620's, Spain did not play an important role in the history of graphic art. Ribera (b. Jativa, Spain 1588-d. Naples, Italy 1656), like Hollar, was an artist without a homeland. Although he signed his paintings Jusepe de Ribera español and remained a Spanish subject throughout his life, he spent the major portion of his artistic career


\textsuperscript{11}Eichenberg, p. 193.
in Italy.\textsuperscript{12} Ribera's entire graphic oeuvre consists of only sixteen prints, which attests to the fact that he was primarily a painter. Working in etching, Ribera confined his printmaking activity with the exception of two later commissions to the years between 1620 and 1628. It is not known why he did not continue to etch after the 1630's, but it is assumed that once he conquered the medium, he lost interest in it. One of his most successful etchings is his Drunken Silenus, 1628 (B. 13), which is a version of the painting of the same title of 1626 and is located in the Capodimonte Museum in Naples. The print demonstrates the artist's strengths as an etcher. Unlike the painting which is suffused with tenebrist light, the etching is more evenly lit. In it, Ribera's ability to render various textures and nuances of light are demonstrated.

**The Netherlands**

The greatest master of light in the medium of etching and perhaps the greatest etcher in the history of the printmaking, is Rembrandt van Rijn (b. Leiden 1606-d. Amsterdam 1667). Born to a middle-class family, Rembrandt was given his first artistic instruction from a local

artist, Jacob van Swanenburg from about 1621 to 1623. For six months in 1624, he studied with Pieter Lastman, a painter of Biblical, mythological, and literary subjects. In approximately 1625, Rembrandt returned to Leiden where he established an independent name for himself in a studio which he probably shared with his friend, Jan Lievens. By 1632, Rembrandt moved permanently to Amsterdam. Living in the house of Hendrick van Uylenburgh, an art dealer, Rembrandt met his host's niece, Saskia van Uylenburgh, a wealthy heiress, whom he married in 1634. In 1639, Rembrandt and Saskia bought a large house in Amsterdam in a fashionable neighborhood. In 1640, after Saskia had borne three children who died in infancy, their son, Titus, was born. Saskia died two years later after presumably a long illness. From 1649 until her death in 1662, Hendrickje Stoffels, the artist's housekeeper, lived with Rembrandt. Their child, Cornelia, was born in 1654. Rembrandt survived the death of his son in 1668 and died himself the following year.

Rembrandt produced approximately three hundred etchings and drypoints throughout his artistic career. One of the reasons that Rembrandt's graphic art is fascinating to the student of printmaking today is because of the experimental approach that he took to his work. Rembrandt varied the types of tools he used, the paper on which he printed, and even his method of wiping the plate from one impression to another.

It has been determined from examining the surviving plates of the master (which are housed in the North Carolina Museum of Art, Raleigh) that he used sheets of very thin copper which enabled him to cut away portions of the plate during the process of printing. At the beginning of his career, he tended to use either very large or very small plates. Later the size of his plates became less extreme and more uniform.

Rembrandt used the traditional tools of the printmaker such as the etching needle, burin, scraper, and burnisher, but early in his career, the artist sometimes used a broad, double-tipped point much like that of a pen. From about 1630, he turned to a finer line for complex cross-hatchings that could only be achieved through the use of an etching needle. Later, Rembrandt sometimes abandoned the process of etching altogether in favor of the drypoint method.
Rembrandt also varied the type of etching ground that he used. Early in his career, the artist used a soft-ground to cover his plate, but later on, he may have turned to a harder etching ground to assist him in achieving finer etched lines.\textsuperscript{15} Stopping out with a transparent varnish and rebiting the plate in the acid was an important aspect of Rembrandt's etching technique in the 1630's. By-and-large after 1640, Rembrandt dropped this complicated procedure in favor of adding further shading and details with the drypoint or burin after the initial immersion of the plate in the acid bath. Rembrandt became so adept at blending etching with drypoint and engraving that it is sometimes impossible to discern which method was used.

The different types of paper that Rembrandt employed are also intriguing. Early in his career, he used a fine thin paper, but in the late 1640's when Rembrandt became preoccupied with richer pictorial effects, he began to vary the kind of paper on which he printed. He sometimes printed on Japanese papers, which were available to Holland from the Dutch trading posts at Nagasaki via the port at Batavia in Java.\textsuperscript{16} The oriental papers, which were


\textsuperscript{16}White, p. 15.
yellow and shining in appearance, had the advantage of absorbing the burr of the drypoint better than white paper in which the drypoint line printed in dissonant blobs of ink. The artist even printed on vellum which gave the illusion of softer richer lines. In the late 1640's and early 1650's, Rembrandt also printed with a grey paper with small flecks in it known as cardoes, or oatmeal paper, in Holland.

A knowledge of the experimentry quality of Rembrandt's graphic oeuvre adds to the appreciation of his art. Although multiple impressions were made in each state, each impression should be regarded as unique as one of his paintings. As in his painted work, Rembrandt's graphic career falls into several stages of development. From 1626, the date of his first etching, until 1631, Rembrandt experimented with various approaches to the medium. The next period roughly dated from 1632 until the early 1640's. During this time period, Rembrandt experienced his greatest period of prosperity. His etched self-portraits, such as Self-Portrait with Saskia, 1634 (B. 19), take on more assurance as he learns to master the medium effectively. The prints from the early 1640's were marked by a calm and contemplative mood, which indicates the influence of the
Italian Renaissance upon the master. During the 1650's, Rembrandt combined drypoint, etching, and engraving interchangeably in order to achieve his desired results in such prints as his portrait of his friend Clement de Jonghe, 1651 (B. 272). Rembrandt painstakingly burnished out the burr of the drypoint in the shading of the face of de Jonghe so that it is almost impossible to tell whether etching, drypoint, or engraving was used.

In 1660, Rembrandt assimilated all that he had learned from his activity as printmaker to produce a drypoint of a difficult subject, Christ Crucified (B. 78, iv), that expresses the artist's own personal spirituality and inner vision. Christ Crucified is actually a reworked state from The Three Crosses (B. 78, i-iii) of 1653. Executed entirely in drypoint, it represents one of Rembrandt's most powerful compositions.

Rembrandt's early print, The Rest on the Flight into Egypt, circa 1626 (B. 59), illustrates the sketchy early style of the artist. In it, he used a "loosely scribbled stroke, with open hatching." In his early self-portraits, Rembrandt recorded a variety of facial expressions, such as astonishment (B. 320), or crying out as if in pain (B. 13). These examples show Rembrandt as a

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17 Ibid., p. 24.
student trying out various facial expressions in order to increase his skill as a draftsman.

Gradually Rembrandt learned to create rich chiaroscuro by the use of stopping out and rebiting the plate. The Raising of Lazarus, circa 1632 (B. 73, v), is the result of five bitings of the plate. The central event of Lazarus rising from the dead is lightly etched, while the repoussoir figures on the foreground were deeply bitten by the acid. When compared with the loosely drawn Rest on the Flight of 1626 (B. 59), it is remarkable how quickly Rembrandt mastered the medium.

In 1634, Rembrandt executed his earliest masterpiece in etching, The Angel Appearing to the Shepherds (B. 44). In this, one of Rembrandt's finest Baroque compositions, the artist carried chiaroscuro to the extreme. Over a preliminary etched outline, he worked up the landscape with an intricate system of cross-hatching totally disguising outlines into dark shadows. The plate was deeply bitten by the acid, thereby creating rich black areas. Later he created even darker shadows with the burin and drypoint needle in the second state.\(^{18}\)

In 1636, Rembrandt's etching style changed in a subtle way toward a more classical mood. In his Prodigal Son

\(^{18}\text{Ibid.}, \text{p. 38.}\)
(B. 91) of the same year, the composition becomes simpler and more stable. The classical approach to the format is seen in the rectilinear lines of the steps and the architecture. A new system of parallel hatching and cross-hatching also appears in this etching.19

It is interesting to observe the effect of classicism upon Rembrandt's etched work. A comparison between The Raising of Lazarus, 1642 (B. 72) and the work of the same title of 1632 (B. 73) mentioned earlier illustrates this point. In the Raising of Lazarus of 1642, the mood of the scene is more serene. Rembrandt's etching style is not as tight in the later work. Grigsby writes that "the figures were first freely drawn then modeled in a loose, open cross-hatched style."20

Simultaneous with the creation of The Raising of Lazarus of 1642, Rembrandt began to work outdoors. His entire etched work in landscape occurs between the years 1640 and 1655.

Rembrandt's etched landscapes were produced during two time periods, 1640-1645 and 1650-1655. During the interim between 1645 and 1650, he etched what many consider his greatest masterpiece, Christ Preaching, or "The Hundred Guilder Print," circa 1639-1649 (B. 74). In this work,

19 Ibid., pp. 40-41. 20 Grigsby, p. 73.
Rembrandt employed his considerable technical mastery over the medium of etching to impart his version of the spirituality of Christ. A group of figures are arranged in a pyramidal shape with Christ at its apex. The scene, which illustrates the entire nineteenth chapter of the Gospel of Saint Matthew, takes place in a dimly-lit interior. The light seems to emanate from the head of Christ, which was "drawn in light touches of fine drypoint without firm contours, giving his features a shimmering mobility and indefiniteness . . . ."21

Rembrandt depicted the characters in the scene in varying states of completion. For instance, the Pharisees on the left are drawn in scarcely more than outline, while the suffering figures on the right are drawn in a full range of values with concentrated shadows defining their contours.22 The print is said to stand at the "very center of the artist's career,"23 for in its lighting and dramatic power that is achieved by his considerable skill in arranging compositions, the artist anticipates the prints of the 1650's.

Rembrandt's most important graphic work of the 1650's is The Three Crosses, 1653 (B. 78), which he drastically transformed in 1660 to Christ Crucified in the fourth

21Ackley, p. 153. 22Ibid. 23Ibid., p. 103.
state. Working exclusively in drypoint, the artist created the complex scene in the former print to commemorate the scene immediately following Christ's death, but in the fourth state, Rembrandt endeavored to depict the scene just before Christ's death when Christ "cried with a loud voice saying . . . My God, my God! Why hast thou foresaken me?" from Matthew 27:46. In order to render the darkness that spread throughout the land in the book of Matthew, Rembrandt left a thin veil of ink over the plate, wiping clean only portions of the center of the composition; consequently, he gave a different "emotional impact for each impression." Working directly onto the plate with drypoint rather than employing the deliberate process of biting and stopping-out with etching, freed the artist to create his own personal vision; thus, much of Rembrandt's energy and fervor are retained in the impressions of Christ Crucified.

In the graphic work of the 1650's, Rembrandt's mood becomes more serene. The Descent from the Cross, 1654 (B. 83), is an example of Rembrandt's late phase. Grigsby writes that the artist in his later years, rarely depicted the grand and heroic climaxes like those of the 1630s. Instead, in his late works such as this, he chose to portray the quiet and more subdued moments the life of Christ.

24Ibid., p. 103. 25Grigsby, p. 82.
More than any other printmaker, Rembrandt realized the full expressive powers of the medium. The history of printmaking through the seventeenth century culminates in the oeuvre of this great master.
The Dallas Museum of Fine Arts enables the student of art history to study a wide variety of woodcuts, engravings, and etchings from the fifteenth through the seventeenth centuries with which to study. Included in the collection are mid-fifteenth century hand-colored woodcuts, woodcuts and engravings by Albrecht Dürer; etchings by Rembrandt van Rijn; and with numerous examples of minor masters scattered throughout the collection.\(^1\)

The print collection is a result of many contributions by private and corporate donors. The museum does not actively collect prints on their own, although they often advise a benefactor when he or she is undecided about what to buy for the museum. For example, Mrs. Alfred L. Bromberg recently donated some money to the museum for prints and Stephen Nash, chief curator of the museum, selected an etching by Jongkind for the collection. The museum does not have any plans to deaccession any of its prints.

\(^1\) The museum contains prints up to the twentieth century; however, the concentration of this research paper is up to the seventeenth century.
Considering the fact that the museum received all of its prints from donations, it has a surprisingly well-balanced collection in terms of major artistic periods and their artistic representatives. However, there are some major gaps in the collection. For example, although there are some good fifteenth-century woodcuts, there are no early engravings or drypoints by the Master E. S., the Housebook Master, or the Master of the Playing Cards. Engravings from the early master Martin Schongauer are also absent from the collection. There are some fine examples of Dürer's engravings, unfortunately his three greater masterpieces—*Melancholia I*, *The Knight, Death and the Devil* and *Saint Jerome in His Study*—are not included. Also, none of Dürer's late work is represented in the collection with the exception of the portrait of Albrecht of Brandenburg and *The Virgin and Child with a Pear*. The rarer prints by Dürer, such as his etchings and drypoints, are also not owned by the Dallas Museum.² Most of Dürer's are interesting as early prints by the master, but

²According to Ruth Magurn, former curator of the Fogg Art Museum and consultant to the Dallas Museum of Art, the engraving *Five Soldiers and a Turk on Horseback* by Durer at the museum is quite rare and in very good condition. It is considered to be the finest Durer engraving owned by the Museum (April 11, 1981).
the collection needs a broader scope that would encompass all of Dürer's career.

Also absent from the collection are examples of woodcuts and engravings from Italy. This omission is understandable since these prints are quite rare and are not often seen on the market. The Dallas Museum would do well, however, to acquire some engravings and etchings by the Italian Renaissance masters, such as Andrea Mantegna and the engravers from the school of Botticelli. It would also be advantageous for the museum to count in its collection some woodcuts by Titian.

In addition, there are no etchings by Jusepe de Ribera, who was a printmaker as well as a painter. In fact, there are no representatives of Spanish printmaking in the collection until Goya the eighteenth century.

One of the most prized possessions of the print collection at the Dallas Museum is the series, Les Misères et les Malheurs de la Guerre by Jacques Callot. These etchings are present in their entirety and are lively representatives of Callot's art. It is unfortunate that there are no beggars and figures from the Commedia dell'Arte by Callot in the collection.

Probably the most valuable works in the print collection are the Rembrandt etchings. The museum is
fortunate to own eighteen etchings by the master, which are all in very good condition. However, none of his major etchings, such as The Three Trees, the Three Crosses, The Hundred Guilder Print, or The Petit Tomb are a part of the museum's collection. The best preserved Rembrandt at the Dallas Museum is Christ Driving the Money Changers from the Temple. The Dallas Museum is fortunate to have acquired etchings of genre subjects, portraits, religious illustrations, and landscapes by the artist. As in the case with Dürer, most of the Rembrandt etchings happen to be from his early career with the exception of two landscapes and David at Prayer of 1652. Although the museum does not possess many prints from Rembrandt's late career, the early ones are fine examples of his work.

As mentioned earlier, the Dallas Museum's graphic collection is a result of donations largely from individuals. The major contributors of prints from 1400 to 1700 are Mr. and Mrs. Alfred L. Bromberg and Calvin J. Holmes. The Brombergs are responsible for donating the Callot's as well as several others. The Brombergs have long been associated with the museum and are strong patrons of the arts in Dallas. Calvin J. Holmes was a designer in Dallas, who was also an print collector. He donated a few prints to the Dallas Museum in 1961, and
upon his death in 1971, the Dallas Museum inherited the remainder of his collection.

The print room is now busy preparing to move to larger facilities in the new downtown Museum of Art. Worksheets have been prepared by the registrar, Ginger Geyer, on all the prints in the collection with the help of Ms. Magurn, who has been authenticating and researching the prints at the museum. The information from the worksheets will soon be entered into a museum computer. The print room is the first department to go on the computer system. It is also the first department that will move into the new museum building downtown. The print room at the new downtown building will include not only the print room itself, but an adjoining classroom for college classes that are interested in the collection and a permanent gallery space which will be shared with the textiles department.

The print collection is a valuable asset to the Dallas Museum, and hopefully because of the new gallery space in the downtown building, it will become more accessible to the general public in the future.
ABBREVIATION KEY

B.  = Adam Bartsch
L.  = Max Lehrs
Le. = Jules Lieure
LL. = Louis Leebeer
R.  = David Rosand and Michael Muraro
RR. = Max Rooses
Fig. 1—Hercules Conquering Caucus by Albrecht Durer.
Artist: Albrecht Dürer
Title: Hercules Conquering Caucus, circa 1496
Dallas Museum of Fine Arts Accession Number: 1962.22
Medium: Woodcut
State: Only state
Dimensions: 15-5/16 x 11-1/8 inches, trimmed to edges of block; 437 x 284 millimeters
Specific Data: Signature: "AD" monogram
Watermarks: a shield with an S over an H
Collectors' Marks: none
Literature: Bartsch 127, Meder 238, Panofsky 347,
Northern Renaissance Prints 6
Provenance: Colonel Henry Van den Bergh, London
Calvin J. Holmes, Dallas

This woodcut, which was executed by Dürer immediately following his sojourn to Italy, displays the influence of Italian art on his work. The figure of Hercules is derivative of the musculature of Pollaiuolo, while the fighting woman is reminiscent of Mantegna's More specifically, the outline and contours of the head of Hercules are taken from the Rape of Women by Pollaiuolo, which Dürer copied in 1495. The style of the print is a
combination of Durer's northern love of detail, which may be seen in the cityscape in the background and the Italian influences of Pollaioulo and Mantegna.¹

According to H. Klaiber, the woodcut illustrates the story of Hercules fighting for the love of Sole. In the myth, Hercules, whose name is inscribed on a scroll as Ercules at the top of the print, was permitted to court Iole, the daughter of Eurytos, following his victory in an archery contest; however, Eurytos refused his permission and Hercules won Iole by killing her father.²

Another theory is that the print represents the combat between Hercules and Cacus. The engraving was probably based on a medieval compendium known as Mythographus III. Since this work refers to Hercules before his other labors, he is dressed in a deer skin rather than a lion skin. The defeated cacus is represented as a Siamese twin due to an erroneous misinterpretation of the word "duplex," which meant "deceitful." The girl is Caca, Cacus' sister, who has betrayed her brother to Hercules.

²Ibid.
The woodcut is in good condition. A vertical white line extending from the tree in the upper left to the bottom of the sheet was caused by a crack in the woodblock. The paper has yellowed with age, and there is a slight stain on the top and bottom of the impression. The cut has been chemically treated for purposes of conservation.
Fig. 2--Five Soldiers and A Turk on Horseback, 1495, or Five Lansquenets and An Oriental on Horseback by Albrecht Dürer.
Artist: Albrecht Dürer
Title: Five Soldiers and A Turk on Horseback, 1495, or Five Lansquenets and An Oriental on Horseback
Dallas Museum of Fine Arts Accession Number: 1961.111
Medium: Engraving
State: First
Dimensions: 5-1/8 x 5-5/8 inches, trimmed to the platemark; 132 x 147 millimeters
Specific Data: Signature: "A" monogram in lower center
Watermarks: none
Collectors' marks:
Literature: Bartsch 88, Meder 81a, Panofsky 195, Northern Renaissance Prints 9
Provenance: Colonel Henry Van den Bergh, London
Calvin J. Holmes, Dallas
Exhibitions: Northern Renaissance Prints, The Dallas Museum of Art, 1977

The engraving of Five Soldiers and A Turk on Horseback was probably based on Dürer's travel in Italy during his first visit to that country. The striding lancer is based upon Dürer's drawing after The Rape of
Another aspect of the engraving, which points to Italian influence, is the dress of the soldiers, particularly typical of Italian soldiers. This dress was not adopted in the North until the early sixteenth century.

The engraving is characteristic of Dürer's early engraving style in which he used primarily parallel diagonal lines of modelling instead of cross-hatching. The figures are grouped in a very shallow space. There is really not enough room for the turk's horse behind the other man. The confusing space also points to the fact that this is an early print by the Master. However amateurish the composition, Dürer has already demonstrated his dexterity in handling the burin, especially in depicting various textures, which can be seen in the foliage in the background and the exotic costumes of the soldiers.

The paper is somewhat dirty, but the overall condition of the print is good.

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1 Strauss, p. 32.

2 *Northern Renaissance Prints*, p. 3.
Fig. 3--The Promenade by Albrecht Dürer.
Artist: Albrecht Dürer
Title: The Promenade, circa 1496-1497
Dallas Museum of Fine Arts Accession Number: 1961.98
Medium: Engraving
Dimensions: 7-3/4 x 4-13/16 inches, trimmed to platemark; 120 x 195 millimeters
Specific Data: Signature: "\( \overline{D} \)" in lower center
Watermarks: none
Collectors' Marks: none
Literature: Bartsch 94, Meder 83c, Panofsky 20, Northern Renaissance Prints 15
Provenance: Colonel Henry Van den Bergh, London
Calvin J. Holmes, Dallas
Exhibitions: Northern Renaissance Prints, The Dallas Museum of Art, 1977

In this early engraving by Dürer, his virtuosity as a printmaker is already apparent. The plate is rich in textural details from the plants in the foreground to the plume in the young man's cap. The print may depict the young Dürer and his wife, Agnes Frey.¹ The design for the engraving is probably derived from a drawing by the

¹Strauss, p. 66.
artist entitled **Pleasures of the World**. As the young couple strolls through the countryside, a skeletal figure holding an hourglass emerges from behind a tree unbeknownst to them. The figure of Death represents a reminder that life on earth should not be devoted solely to pleasure and luxury. The subject of the engraving is related to the theme of the "Dance of Death," which was popular during the fifteenth century.

The print must have been very successful because it was copied by several artists, such as Marcantonio Raimondi, and Israel van Meckenem, to name only two.

The engraving is also valuable to the student of costume design. The plumed cap worn by the young man is a precursor of the beret which became popular in the sixteenth century. The man's shoes are less pointed than those depicted in earlier prints, such as The Ill-Assorted Couple, 1495 (B. 93) by Dürer.

The impression at the Dallas Museum is a good dark print. There are a few small scratches on the lower leaf of the plant in the foreground, on the base of the tree,

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and the hourglass, which may indicate that this impression was made posthumously, perhaps about 1580.  

4 Northern Renaissance Prints, p. 5.
Fig. 4--Lady on Horseback and Lansquenet by Albrecht Dürer.
The Lady with Lansquenet is a romantic subject; unlike The Promenade, it does not have sinister overtones. The overall composition is related to those by the Housebook Master, and it is also characteristic of the early engravings which reveal Dürrer's debt to Schongauer. The print relates the story of a lady who is in love with her squire, but it is also a protest against the vices of nobility.

Again, Dürrer's love for detail, as well as his virtuosity in depicting textures, is seen. In the
background is a castle nestled against a shoreline of a lake with even the smallest details included, such as the bricks in the castle walls. In the foreground, the lady wears a hat with an enormous plume in which almost every feather is drawn. The graceful lines of the plume are repeated in the curly mane and tail of the lady's horse. The details add to the enjoyment of the scene without detracting from the overall composition. It is an intriguing engraving which leaves the viewer wondering who were the figures in the scene and what became of their love?

The impression at the Dallas Museum is in good condition, although the paper is somewhat dirty.
Fig. 5—The Sea Monster, or Rape of Amymone by Albrecht Dürer.
The subject of this engraving has never been fully described by art historians. Tietze-Conrat suggested that it is the rescue of Perimele by the river-god, Achelous, as portrayed by Ovid in his Metamorphoses Book.
VIII. Panofsky believes that it is based on a folklore tale of the Italian Adriatic coast in which a half-human, half-piscine monster abducted children and young girls on the beach until it was killed by some washer-women.¹ The tortoise shell of the monster is probably based on an engraving of the School of Mantegna (B. 2), which is also found in Giovanni Belline's sketchbooks.² The castle is a depiction of the castle at Nuremberg before its renovation in 1500. The figure of the woman is a combination of Mantegna and Jacopo de Barbari, which was repeated by Dürer in the figure of Eve in the woodcut (B. 100) according to Panofsky.³

The engraving at the Dallas Museum is in excellent condition, although there is a crease running horizontally in the center of the impression. It has also been treated for the purposes of conservation, there are red-brown splotches throughout the impression on the paper.

¹Panofsky, p. 73. ²Strauss, p. 74. ³Ibid., p. 75.
Fig. 6--Saint Sebastian at the Column by Albrecht Dürer.
Artist: Albrecht Dürer

Title: Saint Sebastian at the Column, circa 1500-1503

Dallas Museum of Fine Arts Accession Number: 1971.81

Medium: Engraving

State: First

Dimensions: 3 x 4-1/4 inches trimmed to platemark; 101 x 71 millimeters

Specific Data: Signature: "\(\ddagger\)" in lower left

Watermarks: none

Collectors' Marks: none

Literature: Bartsch 56, Meder 61, Panofsky 163,
Northern Renaissance Prints 10

Provenance: Colonel Henry Van den Bergh, London
Calvin J. Holmes, Dallas

Exhibitions: Northern Renaissance Prints, The Dallas
Museum of Art, 1977

In this engraving, Dürer renders a moving portrayal of Saint Sebastian who was a bodyguard for the Roman Emperor Diocletian (245-313 A.D.). Because he would not denounce his Christian faith, he was executed with arrows.¹

¹Northern Renaissance Prints, p. 4.
Sebastian depicted in a classical contrapposto stance, which Dürer probably learned during his first visit to Italy between 1495 and 1496. The figure of the saint is derived from the Saint John of the Apocalypse (B. 61), especially in the large head.²

The impression at the Dallas Museum is in the first state, which unfortunately is considerably lighter than those of the second state. Darker lines of modelling were added by the artist in the second state which increased the power of the composition dramatically. The Dallas Museum's engraving is in fair condition. The paper is very dirty in places, and shows signs of water damage.

²Strauss, p. 84.
Fig. 7—Saint George on Foot by Albrecht Dürer
Artist: Albrecht Dürer

Title: Saint George on Foot, circa 1502

Dallas Museum of Fine Arts Accession Number: 1971.82

Medium: Engraving

State: First

Dimensions: 4-3/8 x 2-13/16 inches, trimmed to the platemark; 110 x 70 millimeters

Specific Data: Signature: in lower left

Watermarks: none

Collectors' Marks: none

Literature: Bartsch 53, Meder 55, Panofsky 16, Northern Renaissance Prints 11

Provenance: Colonel Henry Van den Bergh, London
Calvin J. Holmes, Dallas

Exhibitions: Northern Renaissance Prints, The Dallas Museum of Art, 1977

Saint George was a favorite saint of Dürer's Emperor Maximilian. A confraternity called the Order of Saint George was founded by his father. In the engraving, Saint George holds the banner of that order, which was a circle with a cross within it.¹

¹Strauss, p. 110.
As legend has it, Saint George, a Christian prince from Capadocia in Asia Minor, saved the town of Silene in Libya from a dragon. With this action, the saint represents the triumph of Christianity over the devil.2

This composition is arranged along two intersecting diagonals which are created by the saint's banner and his sword. The engraving is a study of textures from the scalely carcus of the slain dragon to the shining armour of the saint.

Strauss dates the engraving 1502 because Dürer did not date his prints after 1503.3

The Dallas Museum's engraving of Saint George on Foot is a very good impression printed on clean paper. Unfortunately, it has been trimmed into the platemark in places. There is also a slip of the burin which runs about 1-1/8 inch away from the upper edge about 1/16 inch from the platemark.

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2**Northern Renaissance Prints**, p. 4.

3**Strauss**, p. 110.
Fig. 8--The Satyr's Family by Albrecht Dürer
**Artist:** Albrecht Dürer  

**Title:** *The Satyr's Family*, 1505  

**Dallas Museum of Fine Arts Accession Number:** 1971.83  

**Medium:** Engraving  

**State:** First  

**Dimensions:** 4-9/16 x 2-13/16 inches, trimmed to the platemark; 115 x 70 millimeters  

**Specific Data:** Signature: "\(\text{\textregistered}\)" monogram on a tablet dated 1505 in upper right  

**Watermarks:** none  

**Collectors' Marks:**  

**Literature:** Bartsch 69, Meder 65, Panofsky 176,  

*Northern Renaissance Prints* 8  

**Provenance:** Colonel Henry Van den Bergh, London  

Calvin J. Holmes, Dallas  

**Exhibitions:** *Northern Renaissance Prints*, The Dallas Museum of Art, 1977  

The Satyr's Family is based on the drawing *Centaur Family*, which, in turn, was derived from the drawing *Centauroess Nursing Her Young* by the artist. In this work, and also an engraving of Apollo and Diana (B. 68)\(^1\), Dürer treats the nude within a classical subject for the  

\(^1\)Strauss, p. 134.
first time. Previously, the artist had only included the nude in moralizing subjects.\textsuperscript{2} The satyr is placing a reed instrument, which is connected to a bladder similar to a bagpipe called a \textit{platerspiel}.\textsuperscript{3}

The engraving is a charming combination of northern realism and Italian idealism, which is characteristic of Durer. The figures are classically proportioned and placed in a northern forest that abounds with textures from the bark on the trees to the hairy legs of the satyr.

The condition of the print is fair. There is some foxing in the lower right which may be observed on the reverse side of the impression. The paper has yellowed with age.

\textsuperscript{2}Northern Renaissance Prints, p. 3.

\textsuperscript{3}Strauss, p. 134.
Fig. 9--Man of Sorrows Standing by the Column by Albrecht Dürer.
Artist: Albrecht Dürer
Title: Man of Sorrows Standing by the Column, 1509
Dallas Museum of Fine Arts Accession Number: 1971.78
Medium: Engraving
State: First
Dimensions: 4-5/8 x 2-15/16 inches, trimmed inside the platemarks; 75 x 118 millimeters
Specific Data: Signature: 1509 in upper left
Watermarks: none
Collectors' Marks: none
Literature: Bartsch 34, Meder 3, Panofsky 110, Northern Renaissance Prints 16
Provenance: Colonel Henry Van den Bergh, London
Calvin J. Holmes, Dallas
Exhibitions: Northern Renaissance Prints, The Dallas Museum of Art, 1977

Man of Sorrows Standing by the Column was conceived by Dürer as the frontispiece for his Engraved Passion series, which consisted of sixteen engravings. Both the Engraved Passion and the woodcut Small Passion were published in 1513. The Engraved Passion, in contrast to the woodcut series, is characterized by an Italianate elegance.
In the scene, which occurs outside the Gospel story, Christ reappears to the Virgin and Saint John and displays the wounds of His crucifixion as blood spurts from his side. The composition may be derived from Schongauer's image of the same subject in which he pictured the Virgin and Saint John. Schongauer may have received his inspiration for the scene from the prologue of Passion plays.

Besides the pierced side, nail wounds, and crown of thorns, various references are made which point to Christ's passion, such as the calvary hill in the background. The blood, which flows from Christ's side, represents eternal life.¹

The Dallas Museum's engraving is a very good impression, although the paper is a bit dirty. In the upper corner, the edges of the paper are slightly frayed.

¹ *Northern Renaissance Prints*, p. 6.
Fig. 10—Christ Being Crowned with Thorns by Albrecht Dürer.
Artist: Albrecht Dürer

Title: Christ Being Crowned with Thorns (Small Passion), circa 1510

Dallas Museum of Fine Arts Accession Number: 1971.79

Medium: Woodcut

State: Only state

Dimensions: 5 x 3-13/16 inches, trimmed very closely to the woodblock; 127 x 96.8 millimeters

Specific Data: Signature: monogram in lower left

Watermarks: none

Collectors' Marks: none

Literature: Bartsch 34, Meder 143, Panofsky 254, Northern Renaissance Prints 17

Provenance: Colonel Henry Van den Bergh, London

Calvin J. Holmes, Dallas


In 1511, Durer published a series of thirty-seven woodcuts known as the Small Passion to which Christ Being Crowned with Thorns belongs. The Small Passion illustrated verses by a monk known as Chelidonius, whose work was on the back of each print. The book was executed with an intention for broad popular appeal to the
general public, unlike the Engraved Passion series which was meant for art collectors.

The woodcut illustrates the following passage from Matthew 27:28-29:

And they stripped him, and put on him a scarlet robe. And when they had platted a crown of thorns, they put it on his head, and a reed in his right hand; and they bowed the knee before him, and mocked him, saying, Hail, King of the Jews!

In the print, Christ is seated while a man to his left hands him his reed staff and two men above him are beating the crown of thorns into his head with a pitchfork and a rod. The print reveals Dürrer's interest in perspective for the scene which is placed within an architectural interior with even the lines of shading angled to the vanishing point. The sheet is a rich portrayal of the scene with a strong value pattern. The resigned face of Christ as he accepts his reed staff clearly reflects his pain.

The impression at the Dallas Museum is in excellent condition. It retains good dark black from the original inking. The extremely thin lines of shading are a good example of Dürrer's precise woodcutting technique. The paper has yellowed with age, but is still in good condition.
Fig. 11—Virgin and Child with a Pear by Albrecht Dürer.
Artist: Albrecht Dürer
Title: Virgin and Child with a Pear, 1511
Dallas Museum of Fine Arts Accession Number: 1971.84
Medium: Engraving
State: Second
Dimensions: 6-3/8 x 4-1/2 inches with margins 6-1/2 x 4-5/8 inches; 162 x 113 millimeters with margins 165 x 118 millimeters
Specific Data: Signature: \(D\) monogram on a tablet lying on the ground in lower left
Watermarks: none
Collectors' Marks: none
Literature: Bartsch 41, Meder 33, Panofsky 148, Northern Renaissance Prints 18
Provenance: Colonel Henry Van den Bergh, London Calvin J. Holmes, Dallas
Exhibitions: Northern Renaissance Prints, The Dallas Museum of Art, 1977

In this one of Dürer's most pleasing depictions of the Madonna, the figures are arranged in a pyramidal grouping. The Madonna is shown interrupting the Christ child's benediction as she offers him a pear. In Dürer's time, the pear symbolized the pacifier, unlike the apple, which represented discord or temptation. The pear
appears in at least five of Dürrer's works, and the use of it was perhaps inspired by Bellini.¹

The madonna and child are depicted in a landscape with the walls of a city in the background. The buildings in the background may be reminiscent of Northern Italy and may, perhaps, be based on Dürer's recollection of Porta Maggiore at Bologna or the palace at Ferrara.²

The composition is more lively than other Dürrer madonnas, for instance, The Madonnav on A Grassy Bank (B. 34). Dürrer blends northern realism with Italian idealism as seen in the monumental madonna, who is arranged in a pyraidal grouping and placed in a landscape with details ad infinitam.

There is a slight crease mark in the upper left of the impression; otherwise, the engraving is in good condition.

¹Strauss, p. 160. ²Ibid.
Fig. 12—Saint Paul by Albrecht Dürer.
Artist: Albrecht Dürer

Title: Saint Paul, 1514

Dallas Museum of Fine Arts Accession Number: 1937.13

Medium: Engraving

State: Second

Dimensions: 4-5/8 x 2-7/8 inches, trimmed to platemarks; 119 x 75 millimeters

Specific Data: Signature: "A" monogram in lower right with 1514 inscribed above

Watermarks: none

Collectors' Marks: none

Literature: Bartsch 50, Meder 47, Panofsky 157, Northern Renaissance Prints 20

Provenance: Dallas Museum of Fine Arts

Junior League Print Fund

Exhibitions: Northern Renaissance Prints, The Dallas Museum of Art, 1977

The engraving of Saint Paul belongs to a series on the apostles which Dürer began in 1514 but never completed. The inspiration for the series was Martin Schongauer's series of the Twelve Apostles, which were engraved about 1480. In the first state, Dürer employed the same information as Schongauer, i.e., the figure of the saint set in relief against a clear sky. However, in
the second state, Dürer added a wall angled into the distance and a minute landscape view of a seascape in order to achieve greater depth.

As depicted here, Saint Paul is traditionally seen as a tall, dignified man with a balding forehead and long pointed beard. In the engraving, he is represented holding an open Bible, which symbolizes his faith and the part he played in spreading the Gospel. The instrument of his martyrdom, the sword lies at his feet.¹

The engraving at the Dallas Museum is an excellent example of the impression in the second state.

¹Northern Renaissance Prints, p. 7.
Fig. 13--Cardinal Albrecht of Brandenberg by Albrecht Dürer.
Artist: Albrecht Dürer
Title: Cardinal Albrecht of Brandenberg, 1519
Dallas Museum of Fine Arts Accession Number: 1966.17
Medium: Engraving
Dimensions: 5-3/4 x 3-7/8 inches with margins 6-1/6 x 4-1/4 inches; 146 x 98 millimeters with margins 157 x 108 millimeters
Specific Data: Signature: \( /0 \) in center left
Watermarks: none
Collectors' Marks: none
Literature: Bartsch 102, Meder 100a, Panofsky 20, Northern Renaissance Prints 19
Provenance: Calvin J. Holmes, Dallas

Dürer excelled in creating portraits of robust type men, such as that of Frederick the Wise. In the posthumous portrait of Albrecht of Brandenberg, Dürer depicted him as he looked at age twenty-nine. In the inscription at the bottom of the engraving, the artist inscribed: "Thus were his eyes, his cheek, his features at the age of 29." Dürer engraved the portrait at the request of the Lord of Mayence, who rewarded him with two hundred gold guilders. The transaction is recorded in a
letter from Dürer to the lord, which is preserved in a manuscript at the University Library in Basel.¹

Cardinal Albrecht of Brandenberg became Archbishop of Magdeburg in 1513, Archbishop of Mayence in 1514, and Cardinal in 1518. The Pope authorized him to sell indulgences and Albrecht appointed the Dominican Tetzel to conduct the selling of indulgences, indirectly causing Martin Luther to nail his Ninety-Five Theses on the church doors in Wittenburg.

The inscription above his head reads: Albert by divine Mercy the most Holy Roman Church's Titular Presbyter Cardinal of St. Chrysogonus, Archbishop of Mayence and of Magdeburg, Prime Elector of the Empire, Administrator of Holberstadt, Margrave of Brandenburg.²

The coat of arms in the upper left represents the Archbishoprics of Magdeburg, Mayence, and Halberstadt. The engraving was intended as a verso of the fifth page of a book entitled Das/Helitum zu Sachsen of 1524.³

Although there is a sight slip of the burin, about 1/2 inch long on the plate, the print is in excellent condition.

¹Strauss, p. 248. ²Ibid., pp. 248-249. ³Ibid., p. 248.
Fig. 14—Saint Bartholomew by Lucas van Leyden.
Artist: Lucas van Leyden
Title: Saint Bartholomew, 1510
Dallas Museum of Fine Arts Accession Number: 1964.14
Medium: Engraving
State: Only state
Dimensions: 4-1/2 x 2-5/6 inches, trimmed to the platemark; 116 x 71 millimeters
Specific Data: Signature: L in lower left
Watermarks: none
Collectors' Marks: none
Literature: Bartsch 94, Northern Renaissance Prints 22
Provenance: Gift of Calvin J. Holmes, Dallas

In 1520, at the age of sixteen, Van Leyden engraved a series of fourteen impressions of Christ and the Apostles. In each, the Apostle holds the symbol of his martyrdom. Saint Bartholomew was skinned alive and crucified, thus he holds a knife in his right hand and a rosary in his left hand.¹

¹Northern Renaissance Prints, p. 8.
The influence of Dürer upon the young artist may be seen in the use of broad places of white, which contrast with dark cross-hatched areas.

Van Leyden demonstrates a masterful skill at rendering textures. His use of long flowing lines help to create life-likeness not seen before in his work.

The engraving at the Dallas Museum is in good condition, although, the paper has yellowed with age.
Fig. 15—Agony in the Garden by Lucas van Leyden.
Artist: Lucas van Leyden
Title: Agony in the Garden, from the Round Passion Series
Dallas Museum of Fine Arts Accession Number: 1938.21
Medium: Engraving
State: Only state
Dimensions: 8-15-16 inches, trimmed to platemark; 228 millimeters in diameter
Specific Data: Signature: monogram on plaque center foreground
Watermarks: yes
Collectors' Marks: none
Literature: Bartsch 57, Volbehr 54, Northern Renaissance Prints 27
Provenance: Gift of the Junior League Print Fund
Exhibitions: Northern Renaissance Prints, The Dallas Museum of Art, 1977

This engraving is taken from the series entitled The Round Passion, which was remarkably engraved by the artist at age fifteen. In the series, Van Leyden engraved a separate plate that printed only a decorative border.

In the engraving, Christ is depicted in the middle of the composition kneeling before a chalice. In the foreground is Peter, who is sleeping with a sword in his right hand next to James and John. Judas is seen leading
a crowd into the garden in order to take Christ as their prisoner.

Lucas was influenced by the Gothic style, which is apparent in the angular folds of the robes of the figures. The artist shows an amazing amount of skill as an engraver at this early age.

The impression at the Dallas Museum is in good condition, although it is a very light print. There is some foxing at the top center and to the right of the church in the background. A horizontal crease across the center of the print may be observed on the reverse side of the impression.

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1 Northern Renaissance Prints. p. 11.
Fig. 16--Christ and the Scribes of the Temple by Albrecht Altdorfer.
<table>
<thead>
<tr>
<th>Artist:</th>
<th>Albrecht Altdorfer</th>
</tr>
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<tbody>
<tr>
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</tr>
<tr>
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<td>1937.4</td>
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<tr>
<td>Medium:</td>
<td>Woodcut</td>
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<td>State:</td>
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<tr>
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<td>Specific Data:</td>
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<td></td>
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<td>Literature:</td>
<td>Bartsch 14, Winzinger 39, Northern Renaissance Print 23</td>
</tr>
<tr>
<td>Provenance:</td>
<td>Gift of the Dallas Print Society</td>
</tr>
</tbody>
</table>

This woodcut belongs to a series that Altdorfer executed illustrating the Fall and Redemption of Man. The print reflects the religious fervor which characterizes the series brought about by the political anarchy in Altdorfer's home of Regensburg between 1512 and 1514. Discontent between the townspeople and their ruler, Emperor Maximillian I, resulted in severe hardships, murders, and persecutions on both sides.
These events served to heighten the religious nature of Altdorfer's work during this time.¹

Altdorfer is known as one of the "Little Masters"—so-called for the small size of their works, which is illustrated by the small size of this woodcut. The artist manages to achieve remarkable detail in a clear crisp manner. The "Little Masters" were influenced by Italian nielli, which account for the minute size of their works. Altdorfer has managed to create a good sense of space by leaving most of the upper half of the print without details, while the figures only occupy the lower half of the sheet. The vaulted architecture helps to anchor the scene. The artist achieves a deep chiaroscuro through the use of dark cross-hatching in the background, which also serves to emphasize the figures. The artist's monogram is inscribed in the architecture in the upper left.

The impression at the Dallas Museum is in good condition. It has, unfortunately, been glued to another sheet of paper, which has the seal of the city of Nuremberg on it.

¹Northern Renaissance Prints, p. 9.
Fig. 17--Mary Searching for Jesus in the Temple by Albrecht Altdorfer.
**Artist:** Albrecht Altdorfer  
**Title:** Mary Searching for Jesus in the Temple, circa 1519-1520  
**Dallas Museum of Fine Arts Accession Number:** 1962.43  
**Medium:** Engraving  
**State:** Third  
**Dimensions:** 2-3/8 x 1-3/4 inches, trimmed to the platemark; 62 x 42 millimeters  
**Specific Data:** Signature: A monogram in lower right  
Watermarks: none  
Collectors' Marks: none  
**Literature:** Bartsch 24, Winzinger 139, *Northern Renaissance Prints* 24  
**Provenance:** Gift of Mr. and Mrs. Alfred L. Bromberg  
**Exhibitions:** *Northern Renaissance Prints*, The Dallas Museum of Art, 1977

In this engraving, Altdorfer transmits the feeling of desperation that Mary must have felt when searching for Jesus in the synagogue. She is placed leaning between two columns as she looks for her son. Under the figure of Mary, Altdorfer has engraved his monogram in the form of a plaque, which has been set into the monument. Behind Mary, two figures emerge from the doorway, while a man with his head leaning on one hand gazes at the Madonna.
If one looks closely, a star may be observed on Mary's shawl, which is covering her head. The star represents her title as the "Star of the Sea," which was derived from the Jewish form of her name, Miriam.¹

The engraving at the Dallas Museum is in good condition. It is printed from the plate in the third state. In the third state, darker cross-hatching was added to the shading in the last archway on the right. There is also a tiny line indicating a slight slip of the burin in the cover of the fountain.

¹Northern Renaissance Prints, p. 9.
Fig. 18—Saint Thomas by Hans Baldung Grien
Artist: Hans Baldung Grien
Title: Saint Thomas, circa 1519
Dallas Museum of Fine Arts Accession Number: 1962.44
Medium: Woodcut
State: Only state
Dimensions: 8-5/16 x 5 inches trimmed to the plate; 210 x 124 millimeters
Specific Data: Signature: "JBG" monogram in lower left
Watermarks: none
Collectors' Marks: none
Literature: Bartsch 14, Curjel 67, Mende 53, Northern Renaissance Prints 21
Provenance: Gift of Mr. and Mrs. Alfred L. Bromberg
Exhibitions: Northern Renaissance Prints, The Dallas Museum of Art, 1977

This woodcut belongs to a series executed by Baldung Grien entitled Christ and the Twelve Apostles. In the series, the artist depicts the Savior, Saint Peter, Saint Andrew, Saint James Major, Saint John, Saint Philip, Saint Bartholomew, Saint Matthew, Saint Thomas, Saint James Mirror, Saint Simon, Saint Judas Thaddeus, and Saint Paul. Each saint is treated a little differently in the series, which leads James Morrow and Alan Shestack to date the
Saint Thomas somewhat earlier than 1519. The finer linear technique with the more subtle and complex light and dark contrasts points to an origin between 1512 and 1516 following Baldung Grien's completion of the Freiburg Altarpiece. The expressive impact of the Saint Thomas is due partly to the influence of Gruenwald upon the artist and partly due to Baldung's "highly inventive and somewhat idiosyncratic use of clusters of energized line to convey a sense of tauntingly charged atmosphere."²

The apostle series reflects the desire of sixteenth-century German printmakers to create figures with a greater monumentality than their predecessors, such as Martin Schongauer.

The sheet is executed in a precise style with the cross-hatched marks almost uniformly spaced throughout. The artist achieves a sense of spirituality in his depiction of the halo above the saint's head.

The impression at the Dallas Museum is in good condition although it is very light. There is some evidence of foxing on the reverse side of the sheet.

¹Shestack, Hans Baldung Grien, Prints and Drawings, p. 230.
²Ibid., p. 199.
Fig. 19--Job Covered with Boils by Anonymous.
This sheet illustrated the trials and tribulations of Job. Job is seated in the lower right and is covered with sores. While Job talks to three men and a woman, his house is burning in the background and his children are trapped under a pile of wooden beams.

The sheet is believed to be from one of Martin Luther's Bibles, which was published in approximately 1525. The style of the woodcut is reminiscent of the work of Lucas Cranach, who illustrated many of Luther's Bibles.
The figures and events are depicted very closely to the foreground, which gives an overall decorative effect.¹

The sheet at the Dallas Museum is in good condition, although the paper is very wrinkled and worn. The paper has also discolored to a brownish tint with age.

¹Northern Renaissance Prints, p. 1.
Fig. 20—Mars by Heinrich Aldegrever
Artist: Heinrich Altdgrever

Title: Mars, from the series The Gods Who Preside Over the Seven Planets, 1533

Dallas Museum of Fine Arts Accession Number: 1938.6

Medium: Engraving

State: Only state

Dimensions: 3-7/8 x 2-5/8 trimmed to the platemark, 65 x 98 millimeters

Specific Data: Signature: "H" in upper right

Watermarks: none

Collectors' Marks: none

Literature: Bartsch 76, Hollstein 76, Northern Renaissance Prints 25

Provenance: Purchased by the Junior League

Exhibitions: Northern Renaissance Prints, The Dallas Museum of Art, 1977

This engraving is taken from the series The Gods Who Preside Over the Seven Planets by Altdgrever. At that time, there were only seven planets known to man. The other gods who ruled the planets were Apollo, Diane, Mercury, Jupiter, Venus, and Saturn. In this sheet, Mars is represented as the war-like god that he was thought to be. Altdgrever's early training as a goldsmith is apparent in the ornate armour that Mars wears. The influence of Mannerism on the artist may be observed in
the structure of the composition in which all of the figures are pushed very closely to the foreground. Mars carries a flaming torch in one hand and two cows, which represent the spoils of war. The extensive use of cross-hatching employed by the artist reveals his debt to Durer, who was his contemporary.¹

The impression at the Dallas Museum is strong and clear, and in excellent condition. The paper is slightly yellowed with age, and there is gummed paper tape on the reverse side of the sheet. These minor flaws do not detract from the overall enjoyment of the engraving.

¹Northern Renaissance Prints, p. 10.
Fig. 21--Alexander the Great Leading Bucephalus by Hans Sebald Beham.
| **Artist:** | Hans Sebald Beham |
| **Title:** | Alexander the Great Leading Bucephalus |
| **Dallas Museum of Fine Arts Accession Number:** | 1937.7 |
| **Medium:** | Engraving |
| **State:** | Only state |
| **Dimensions:** | 1-13/16 x 2-15/16 inches, trimmed to the platemark |
| **Specific Data:** | Signature: "JSB" |
| | Watermarks: none |
| | Collectors' Marks: none |
| **Literature:** | Bartsch 67, Pauli 71, Hollstein 71 |
| **Provenance:** | Gift of the Junior League Print Fund |
| **Exhibitions:** | None |

This engraving depicts Alexander the Great leading his favorite horse, Bucephalus. Bucephalus may have died as a result of wounds received in the battle on the Hydraspes in 326 B.C. Alexander was so fond of the horse that he built a city called Bucephala in his horse's memory.

The engraving is arranged to look like a Greek frieze with the horse and Alexander placed very closely to the picture plane. It is easy to understand why Beham was known as a "Little Master" from the small format of his work since this print is so small. The influence of
Italian nielli is also seen in the rich dark shadows that are built up with cross-hatching in the modelling of the figures and the background.

The engraving at the Dallas Museum is in fair condition. There is a tear in the lower left corner, and some repair may be observed on the reverse side of the plate over the tear. The paper has also discolored to a brownish tint.
Fig. 22—Trajan's Justice by Hans Sebald Beham
Artist: Hans Sebald Beham

Title: Trajan's Justice, 1537

Dallas Museum of Fine Arts Accession Number: 1964.23

Medium: Engraving

State: Third

Dimensions: 4-7/16 x 3-3/16 inches, trimmed to the platemark, 78 x 110 millimeters

Specific Data: Signature: "JSB" in upper center

Watermarks: none

Collectors' Marks: none

Literature: Bartsch 82, Hollstein 86, Northern Renaissance Prints 26

Provenance: Gift of the Dallas Art Association

Exhibitions: Northern Renaissance Prints, The Dallas Museum of Art, 1977

The inscription above the scene explains the engraving as follows:

Emperor Trajanus Caesar-Augustus: most observant of the law, when his own son, about to leave the city for war, had trampled with his horse the son of a poor woman, and he was demanding at law compensation in kind for her lost son, awarded to the woman his own living son with great obligations.¹

According to Roman law, Trajan's son was required to look after the woman as if he were her own son.

¹ Northern Renaissance Prints, p. 10.
Typical of Mannerist compositions, the figures in the scene are crowded in the foreground. The attention to detail is also a Mannerist characteristic. The woman is seen on her knees beseeching the emperor, who is mounted on a horse above her. Directly above the woman is Trajan's son, who clasps his hands as if to plead with his father not to do this. Below the woman is the body of the little boy who lies pitifully on the ground. The composition is very ornate. Every square inch is crowded with soldiers. Helmets and swords fill the background space, leaving no doubt of their destination.

The impression at the Dallas Museum is in good condition although the paper has yellowed with age. It is identified as the third state because of the monogram and the date on the plaque as well as the cross-hatching on the soldier's boot in the lower left.
Fig. 23--Peasant's Festival or The Country Wedding by Hans Sebald Beham.
Artist: Hans Sebald Beham
Title: Peasant's Festival or The Country Wedding, 1546
Dallas Museum of Fine Arts Accession Number: 1940.53
Medium: Engraving
State: Only state
Dimensions: 2 x 2-15/16 inches, trimmed to the platemark, 51 x 75 millimeters
Specific Data: Signature: "[Signature]
Watermarks: none
Collectors' Marks: none
Literature: Bartsch 161, Pauli 184, Hollstein 184
Provenance: Gift of Carnegie, Inc.
Exhibitions: None

The Peasant's Festival by Beham is part of a series of ten engravings devoted to the lives of peasants. In it several peasants are grouped around a table drinking and eating. Behind them is a bower of grape leaves. The composition is drawn rather awkwardly. The figures of the peasants are rather stocky and stiffly drawn. The modelling is built up with a careful system of diagonal hatchmarks and a fine mesh of cross-hatching. The composition is placed very close to the picture plane and the perspective is very unconvincing. Although the
composition is drawn somewhat amateurishly, it is a rather decorative picture which is heightened by the patterns of the grape tendrils on the trellis in the background.

The engraving at the Dallas Museum is in fairly good condition, although it has been trimmed past the platemarks in places.
Fig. 24--The **Penitent Magdalene** by after Pieter Bruegel, the Elder.
Artist: after Pieter Bruegel, the Elder
Title: The Penitent Magdalene, from the series of The Twelve Large Landscapes, 1553-1557
Dallas Museum of Fine Arts Accession Number: 1940.2
Medium: Etching and Engraving
State: Second
Dimensions: 11-15/16 x 16-15/16 inches, trimmed to the platemark; 300 x 427 millimeters
Specific Data: Signature: "brueghel inven." and "h. cock excud." in lower left
Watermarks: yes
Collectors' Marks: none
Literature: Bastelaer 8, Hollstein 8, Northern Renaissance Prints 29
Provenance: Gift of the Junior League
Exhibitions: Northern Renaissance Prints, The Dallas Museum of Art, 1977

The engraving is one from a series that Pieter Bruegel designed for his publisher, Hieronymus Cock, called The Twelve Large Landscapes. Although printed from the original plate by Bruegel, the impression was printed on paper, which was manufactured in the
nineteenth-century. This particular impression was probably printed by Pieter Van Heyden.¹

Bruegel's trip through the Alps probably inspired him to engrave this series. The theme of the series seems to be the vastness of nature compared with the insignificance of man. For example, two tiny men may be observed in the left middle ground as they sow a field; a minute cross is found on the horizon on the right, and to the left of it is a small gallow. The Magdelene seems to be almost an after-thought for she is depicted in the extreme lower right of the engraving under a lean-to. The figure of Mary is even smaller. She occupies the space to the right of the cross and is surrounded by a mandorla and five minute angels.

The impression at the Dallas Museum is in excellent condition. The smallest strokes of the burin are still seen in the background of the engraving, which is sharp and clearly printed. The print is in the second state because of the parallel diagonal lines of modelling, which may be seen on the head, breast, and left arm of Mary Magdelene.

¹Northern Renaissance Prints, p. 12.
Fig. 25—Hope by after Pieter Bruegel, the Elder.
| **Artist:** | after Pieter Bruegel, the Elder |
| **Title:** | Hope, from the series *The Seven Cardinal Virtues*, 1559-1560 |
| Dallas Museum of Fine Arts Accession Number: | 1062/62 |
| **Medium:** | Engraving |
| **State:** | Only state |
| **Dimensions:** | 8-6/8 x 11-1/2 inches, with margins |
| | 9-3/16 x 11-6/8 inches; 222 x 292 millimeters, with margins 233 x 298 millimeters |
| **Specific Data:** | Signature: "Brvgel Inv." in lower left and "H. Cock excud." in lower right |
| | Watermarks: none |
| | Collectors' Marks: none |
| **Literature:** | Bastelaer 133, Muntz 145, *Northern Renaissance Prints* 28 |
| **Provenance:** | Gift of Mr. and Mrs. Alfred L. Bromberg |
| **Exhibitions:** | *Northern Renaissance Prints*, The Dallas Museum of Art, 1977 |

The engraving depicts the personification of Hope or Spes surrounded by the perils of men. In her left hand, she holds a spade, while in her right she carries a scythe. These are tools of men whose livelihood depends upon hope.
The Latin inscription below the illustration reads as follows:

Most delightful is a conviction of hope, and especially necessary for life among so many almost unbearable hardships.

Indeed the figure of hope is depicted amidst the hardships of men, such as shipwrecked sailors who are about to be fed to the fishes, men who are futilely trying to extinguish a fire, and prisoners in a dungeon. All these men are in great need of one of the seven virtues--hope.

The engraving at the Dallas Museum is in good condition. Here are good margin on all sides of the platemark. Unfortunately, there is a tear approximately 1/2 inch long about 4-1/2 inches from the upper left edge of the paper. There are also some brown marks on the paper, which appear to be made from crayons.

1Northern Renaissance Prints, p. 12.
Fig. 26--Page from Historia de Gentibus Septentrionaliis liber XI by anonymous.
Artist: Anonymous
Title: Page from Historia de Gentibus Septentrionaliliius liber XI, by Olaus Magnus, 1555
Dallas Museum of Fine Arts Accession Number: 1960.193
Medium: Woodcut with printed text
State: Only state
Dimensions: 2-3/8 x 3-5/8 inches, with margins
10-1/2 x 7-3/4 inches; 60 x 922 millimeters, with margins 266 x 197 millimeters
Specific Data: Signature: none
Watermarks: unable to observe
Collectors' Marks: unable to observe
Literature: None
Provenance: Gift of Mrs. A. E. Zonne
Exhibitions: None

Olaus Magnus (or Olaf Mansson) was an ecclesiastic and author of Scandinavian history who was born in Linkoping, Sweden in 1490. As a Catholic priest, he went to Rome in 1523, during the Reformation in Sweden, and lived from then on in Danzig, Germany and later in Rome until his death in 1557.
Magnus published the first map of Sweden, Carta marina, in 1539, which was not particularly accurate. But his foremost work was the Historia de gentibus septentrionalibus, which is a history of the northern people and was inspired by humanism and patriotism.¹

The sheet from the Dallas Museum is a page from the work by Magnus. The text was published by Johannes Maria de Viottes in Rome in 1555. The woodcut is, therefore, a page from the original edition in Rome of the Historia gentibus septentrionalibus. The image is from a chapter about Finland, and the illustration depicts a castle in the mountains which is drawn in a very amateurish style. There is little shading, and the size of the figures, a man diving into the moat and another man playing some sort of instrument with a bow resembling a bass violin in the background, are not in proportion with the rest of the scene. The work is an interesting example of how early manuscript printing emulated manuscripts done by hand before the invention of the printing press.

The sheet at the Dallas Museum is in excellent condition considering its age. The paper is worn in places and yellowed with age, but, otherwise, it is remarkably preserved.

Fig. 27--Page 271 from Plutarch's Lives of the Noble Grecians and Romanes, Paulus Amemylus by anonymous.
Artist: Anonymous
Title: Page 271 from Plutarch's Lives of the Noble Grecians and Romanes, Paulus Amemylius

Dallas Museum of Fine Arts Accession Number: 1960.195
Medium: Woodcut with printed text
State: Only state
Dimensions: 12-1/4 x 8-3/8 inches; 311 x 213 millimeters
Specific Data: Signature: none
Watermarks: mounted on cardboard, unable to observe back of paper
Collectors' Marks:

Literature: None
Provenance: Mrs. A. E. Zonne
Exhibitions: None

This text was translated from the French version by Bishop Amyot, by Sir Thomas North into English. Thomas Vantrollier published the edition in London in 1579. The sheet from the Dallas Museum is taken from the first edition. It is considered to be one of the best publications from the Elizabethan age, and it was this edition from which Shakespeare drew for his historical dramas.
Plutarch's *Lives* is organized as parallel biographies of Romans and Greeks. Each book contains a biography of one Roman and one Greek. This image is from the biography of Paulus Aemylius, a Roman. The text is a work of great scholarship and must have taken Plutarch many years to compile. Although Plutarch was a great historian, the accuracy of the *Lives* is somewhat questionable. The sheet is only of interest to scholars of early Renaissance literature since there is no illustration to accompany the text.

The woodcut at the Dallas Museum is in excellent condition. The paper has yellowed with age, but there are no signs of foxing or staining.
Fig. 28--Crucifixion by anonymous
Artist: Anonymous
Title: Crucifixion, late 15th century
Dallas Museum of Fine Arts Accession Number: 1942.65
Medium: Woodcut
State: Only state
Dimensions: 3-1/2 x 2-7/8 inches, with margins 3-5/8 x 3 inches; 89 x 73 millimeters, 92 x 76 millimeters
Specific Data: Signature: none
Watermarks: none
Collectors' Marks: none
Literature: None
Provenance: Gift of Mrs. A. E. Zonne
Exhibitions: None

Although the illustration and type of this sheet bear some similarity to the Anton Koberger and Quentel Bible, it is not from one of these early publications, according to Ruth S. Magurn, former curator of the Fogg Art Museum. According to Ms. Magurn, the lettering above the crucifix refers to some sort of date, but she was unable to discern the meaning of the characters. The Gothic lettering unlike the text was cut directly into the woodblock. Although the printing press had been in use since 1450, this particular image lacks the stylistic
achievements that woodcutters had made by the late fifteenth century. The strokes of modelling are executed in short parallel hatch marks, and the figures are drawn very crudely. The drapery is handled with an angularity that is characteristic of the first and second phases of woodcut.
Fig. 29—David and the Ark of the Covenant by anonymous.
Artist: Anonymous
Title: David and the Ark of the Covenant, late 15th century

Dallas Museum of Fine Arts Accession Number: 1937.18

Medium: Woodcut, hand colored; with text on verso
State: Only state
Dimensions: 4-3/4 x 7-1/4 inches, with margins 14-3/8 x 9-3/8; 120 x 184 millimeters, with margins 365 x 238 millimeters

Specific Data: Signature: none
Watermarks: none
Collectors' Marks: none

Literature: Northern Renaissance Prints 1

Provenance: Gift of the Dallas Print Society

Exhibitions: Northern Renaissance Prints, The Dallas Museum of Art, 1977

The similarity between this sheet and those from the Anton Koberger Bible has led the Dallas Museum to believe that this image was taken from the Koberger Bible. However, this is not the case according to Ms. Magurn, who has had opportunity to examine images from the Koberger Bible first-hand.
Koberger's Bible was organized with an illustration, which was surrounded by Gothic script, as is the case in this sheet. Therefore, it is understandable that the Koberger attribution was made. In the scene, King David is bringing the ark of the covenant to his recently conquered capitol of Jerusalem. Because the ark of the covenant was thought to hold the presence of God, himself, the arrival of the ark was greeted with much pomp and ceremony.¹

The image is one of the most charming in the collection of fifteenth-century woodcuts at the Dallas Museum. It was carefully hand colored by its owner in yellows, reds, and greens. The paper has yellowed somewhat and there are stains in the upper right, but the sheet is in very good condition.

¹Northern Renaissance Prints, p. 1.
Fig. 30--The Standard Bearer by Hendrick Goltzius.
Artist: Hendrick Goltzius
Title: The Standard Bearer, or Officier de Guerre, 1585
Dallas Museum of Fine Arts Accession Number: 1937.14
Medium: Engraving
State: Second
Dimensions: 7-15/16 x 6 inches, with margins 8-1/8 x 6-1/16 inches; 201 x 152 millimeters, with margins 106 x 154 millimeters
Specific Data: Signature: "Goltzius fecit"
Watermarks: none
Collectors' Marks: none
Literature: Bartsch 218, Hollstein 252, Northern Renaissance Prints 30
Provenance: Gift of the Junior League Print Fund
Exhibitions: Northern Renaissance Prints, The Dallas Museum of Art, 1977

Walter Strauss writes that according to some scholars, this print is a portrait of Gerrit Pieterszoon Ruychaver, although there is no evidence to support this theory. The engraving is dated two years before Goltzius' series of warriers and is the only engraving by the artist
for the year 1585. The engraving is in the second state since the background was white in the first state.¹

The Standard-Bearer was executed during the artist's Mannerist period (circa 1583-1590) and represents the elegant and decorative style of the period. The pose of the standard-bearer is exaggerated and artificial with a somewhat elongated body, which is typical of the Haarlem Mannerists.² The dramatic swag of drapery behind the figure foreshadows the Baroque style which was to follow.

²Northern Renaissance Prints, p. 12
Artist: Jacques Callot
Title: Christ Being Stoned from the Temple
Dallas Museum of Fine Arts Accession Number: 1975.64
Medium: Etching
State: Second
Dimensions: 2-3/4 x 3-7/16 inches, trimmed to the platemark; 70 x 80 millimeters
Specific Data: Signature: "Callot" in lower right
Watermarks: none
Collectors' Marks: none
Literature: Lieure 1423
Provenance: Gift of Dr. and Mrs. William de G. Hayden
Exhibitions: None

In Callot's life-time, he executed six hundred religious etchings, of which this is one. Christ Being Stoned from the Temple is one of a series of eight scenes from the New Testament that was published posthumously in 1635. The series was not completed before the artist's death, and he intended to etch more works in the series. Other plates from the series include Jesus among the Doctors (Lieure 1418), Jesus Preaching by the Sea (Le. 1419), Jesus and the Pharisees (Le. 1420), The Sermon on the Mount (Le. 1421), Jesus and the Adulteress (Le. 1422), Resurrection of Lazarus (Le. 1424), The Entry
into Jerusalem (Le. 1425), Jesus Speaks to the Pharisees (Le. 1426), and The Conversion of Paul (Le. 1427).

This etching represents Callot's mature style. As in his series Les Miseres et les Malheurs de la Guerre, the artist employs a repoussoir element in the foreground with the two figures in the lower left and the columns on either side of the plate, which help to frame the composition and establish a sense of depth. The activity in the lower half of the etching is intensified by the peaceful calm of the monumental architecture above. The etching is executed in a very controlled, almost classical style. The shadows are indicated with very precise lines of cross-hatching and parallel strokes of modelling.

The Dallas Museum's impression is in excellent condition and is a vivid and strong example of Callot's work.
Fig. 32--L'arbre de Saint Francois by Jacques Callot.
The Tree of Saint Francis depicts the vision of Saint Francis. Above the saint and the other monks, who are kneeling on the ground, is a vision of the Holy Ghost. Interestingly the composition is arranged in groups of three, which symbolizes the Holy Trinity. The tree has six branches, three on each side, and the figures are arranged in groups of three. The tree is also symbolical of the cross and reminds the viewer of another Callot etching in which the cross is alluded to,
The Hanging from *Les Misères et les Malheurs de la Guerre*. The tree also represents the tree of life and the tree of redemption. In this case, the tree probably represents the tree of life because it is a fruit-bearing pear tree.

The style of the etching is very precise. The shadows are carefully executed with detailed cross-hatching. Callot has convincingly represented the heavenly vision of Saint Francis by etching it in very light lines, which contrast with the dark foliage of the tree.

The impression is in good condition. The paper has slightly yellowed with age. There are some smudges in the lower center and some insect accretions in the upper left.
Fig. 33—Title Plate by Jacques Callot
Artist: Jacques Callot

Title: Title Plate from the series Les Misères et les Malheurs de Guerre, 1633

Dallas Museum of Fine Arts Accession Number: 1963.159.1.F.A.

Medium: Etching

State: Third

Dimensions: 3-1/2 x 7-7/16 inches, with margins 5-1/8 x 9 inches; 88.9 x 188.9 millimeters, with margins 130 x 228.6 millimeters

Specific Data: Signature: none

Watermarks: yes

Collectors' Marks: none

Literature: Lieure 1339

Provenance: Mr. and Mrs. Alfred L. Bromberg

Exhibitions: none
The frontispiece for Callot's *Les Miseres et les Malheurs de Guerre* looks more like an introduction to an elaborate stage play than a series on war. G. Clark has written that there were two major reactions to war in the seventeenth century. The predominant reaction to war was the ideal of grandeur and gratification of the dramatic events and heroic episodes of war. The other seventeenth century concept of war was termed "misere" by Clark, which means "compassion and indignation in response to war."

The aspect of grandeur is what Callot depicted in the title page while he emphasized the "misere" in the rest of the series.

It is surprising that Callot even executed the series at all because his biographer reported that when Callot was asked to illustrate the overthrow of his native duchy of Lorraine to King Louis XIII, Callot protested that he would rather cut off his thumb than to do dishonor to his duke.

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The frontispiece contains a depiction of all the accoutrements of war, such as cannon, shields, drums, lances, gunpowder, etc. The French inscription in the center reads: "The Miseries and Misfortunes of War, Represented by Jacques Callot, Noble of Lorraine, and printed by Israel his friend in Paris, 1633 with favor from the king." ³

The plate is executed in Callot's firm and precise style that rivaled that of engraving. Rich tonal contrasts are achieved by the use of extensive cross-hatching in the background and repeated immersions in the acid bath.

The impression at the Dallas Museum is in good condition although the paper is somewhat dirty. There is no evidence of foxing, and the platemark is visible.

³This is my own translation.
Artist: Jacques Callot

Title: The Recruitment of Troops from Les Miseres de les Malheurs de Guerre, 1663

Dallas Museum of Fine Arts Accession Number: 1963.159.2.F.A.

Medium: Etching

State: Second

Dimensions: 3-1/4 x 7-5/16 inches, with margins 5-1/8 x 9-1/8 inches; 83 x 186 millimeters with margins, 130 x 232 millimeters

Specific Data: Signature: none

Watermarks: none

Collectors' Marks: none

Literature: Lieure 1340

Provenance: Gift of Mr. and Mrs. Alfred L. Bromberg

Exhibitions: None

In this etching, Callot depicts the recruitment of troops as if he were choreographing a great ballet. The troops are arranged in five companies of men who stand at attention until they await their orders. Their long lances are held exactly parallel to each other above their heads. The costumes are illustrated with such exactness
that it would not be impossible for a twentieth-century costume designer to duplicate them. In the background are the exotic places that the soldiers will visit such as castles and camp sites with elaborate tents. Callot emphasizes that the soldiers work for money in the emphasis that he gives the men at the table in the lower right portion of the etching. Men are seen counting out and collecting their coins as they line up for their pay.

This and all other inscription at the bottom of the plate were written by the Abbe de Marolles who was a great collector of prints and an unfortunate poet. The inscriptions were either dictated by Callot, himself, or inspired by the illustrations and composed by Marolles. The translation for the inscription for the Recruitment of Troops in the series is as follows:

That metal which Pluto enclosed within his veins, which at the same time causes peace and war, draws the soldier, without fear of danger, from the place of his birth to foreign lands, where having embarked to follow the military, he must arm himself with virtue to combat vice. The condition of the Dallas Museum's etching is fair.

Although the paper is a little dirty, there are no

1Henry Zerner, p. 74.

of foxing. There is a crease mark through the center of the print as if it has been folded at one time.
<table>
<thead>
<tr>
<th>Artist:</th>
<th>Jacques Callot</th>
</tr>
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<tr>
<td>Title:</td>
<td>The Battle from <em>Les Miseres de les Malheurs de Guerre</em>, 1663</td>
</tr>
<tr>
<td>Dallas Museum of Fine Arts Accession Number:</td>
<td>1963.159.3.F.A.</td>
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<tr>
<td>Medium:</td>
<td>Etching</td>
</tr>
<tr>
<td>State:</td>
<td>Second</td>
</tr>
<tr>
<td>Dimensions:</td>
<td>3-1/4 x 7-1/4 inches, with margins 5-1/8 x 9-1/8 inches; 82.5 x 184 millimeters, 130 x 231 millimeters</td>
</tr>
<tr>
<td>Specific Data:</td>
<td>Signature: none</td>
</tr>
<tr>
<td></td>
<td>Watermarks: none</td>
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<tr>
<td></td>
<td>Collectors' Marks: none</td>
</tr>
<tr>
<td>Literature:</td>
<td>Lieure 1341</td>
</tr>
<tr>
<td>Provenance:</td>
<td>Gift of Mr. and Mrs. Alfred L. Bromberg</td>
</tr>
<tr>
<td>Exhibitions:</td>
<td>none</td>
</tr>
</tbody>
</table>

This plate illustrates a battle scene with literally thousands of figures depicted. The scene is of a battle with the calvaries of two armies. Dead men and horses litter the ground while soldiers fight with spears and muskets over their dead bodies. Masses of swirling clouds fill the sky, and in the background on either side are some tents and castles. Callot has created a very convincing scene of bloodshed in black and white. One is
struck by the contrast of the beauty of the horses compared with the destruction of war. The horses are drawn in a style which is reminiscent of Leonard's Battle of Anghiari. One wonders whether or not Callot had the opportunity to study copies of the painting while he was in Italy. Again, the crisp clear lines of Callot's etched work are apparent. Every line is very carefully planned and executed.

The inscription at the bottom reads:

However rough may be the assaults of Mars and the blows that his arm strikes everywhere, that does not daunt the invincible courage of those whose valor can combat the storm, and who, in order to win the name of warrior, water their laurels with the blood of their enemy.

The etching is unfortunately in very poor condition. The paper is very dirty, and there are signs of insect accretions on the reverse side. Portions along the upper third of the paper are yellowed with age, and there are two center folds on the paper. There is an especially dark smudge in the lower right underneath the inscription on the paper.

1Howard Daniel, catalogue number 267.
Fig. 36--The Raid by Jacques Callot.
**Artist:** Jacques Callot  
**Title:** The Raid from *Les Misères de les Malheur de la Guerre*  
**Dallas Museum of Fine Arts Accession Number:** 1963.159.4.F.A.  
**Medium:** Etching  
**State:** Second  
**Dimensions:** 3-1/8 x 701/4 inches with margins 5-1/4 x 9-1/16 inches; 794 x 184 millimeters, with margins 133 x 230 millimeters  
**Specific Data:**  
- **Signature:** none  
- **Watermarks:** a large foliage design approximately 2 inches across  
- **Collectors' Marks:** none  
**Literature:** Lieure 1342  
**Provenance:** Gift of Mr. and Mrs. Alfred L. Bromberg  
**Exhibitions:** none

In this scene, Callot portrays soldiers in a very uncomplimentary light as they raid and pillage a country inn. Callot achieves a sense of depth through the use of a repoussoir figure in the lower left. The scene on the left is framed with the motif of a dark tree that acts as a stage wing that is characteristic of late sixteenth-century art. Further recession is achieved by repeated
stopping out and re-immersion in the acid bath of the plate. The soldiers are seen in various poses of robbing and looting an inn in a small village. They cart off loads of goods as the proprietress runs after them in protest. The brutal act is contrasted by the beauty of the countryside in which the scene takes place.

These brutal characters cloak their thefts at hotel raid with the fair name of booty. Enemies of repose, they purposely pick quarrels to avoid paying the hotel, and seize even the mugs. Thus, they take a fancy to other people's property when they have been made drunk and served as they desired.

The condition of the print is poor. The paper is yellow, and there is a brownish-orange stain in the lower left center. There is also a yellow stain in the right center. An old centerfold may be observed on the reverse side of the etching.

¹Daniel, catalogue number 268.
Artist: Jacques Callot
Title: Pillage of Farm from Les Miseres et les Malheurs de la Guerre, 1633

Dallas Museum of Fine Arts Accession Number: 1963.159.5.F.A.

Medium: Etching
State: Second
Dimensions: 3-1/4 x 7-1/4 inches, with margins 5-1/4 x 9-1/16 inches; 816 x 184 millimeters, margins 133 x 230 millimeter

Specific Data: Signature: none
Watermarks: yes

Collectors' Marks: none

Literature: Lieure 1343
Provenance: Gift of Mr. and Mrs. Alfred L. Bromberg
Exhibitions: none

In this etching, Callot exposes the baser side of a seventeenth-century soldier's life. In this interior
scene, a cozy kitchen is transformed into a horror chamber. Men are stealing silver and china from a chest in the lower right. In front of the fire, a man is being bound as other men prepare to stab him. In the large fireplace, a man is hanging upside down by his feet with his head in the fire. To the left of the fire, a woman in her bed is fighting off the advances of two men. Another man is bound and begs his captors not to kill him on the left, while other men guzzle beer from large kegs in the anti-room. In the lower left, a woman is being caught by a lecherous man, while another man is being stabbed to death.

The inscription below the scene reads:

Here are the fine exploits of these inhuman hearts. They ravage everywhere. Nothing escapes their hands. One invents torture to gain gold, another instigates his accomplices to perform a thousand misdeeds, and all with one accord spitefully commit theft, kidnapping, murder, or rape.

The etching is in fair condition. There is a smudged area that is possibly a graphite smear on the reverse side. There are also fold lines that may be observed on the reverse side of the print.

1Daniel, catalogue number 269.
Fig. 38--Devastation of a Monastery by Jacques Callot.
Artist: Jacques Callot
Title: Devastation of a Monastery, from Les Miseres et les Malheurs de la Guerre, 1663
Dallas Museum of Fine Arts Accession Number:
1963.159.6.F.A.
Medium: Etching
State: Second
Dimensions: 3-2/4 x 7-1/4 inches with margins 5-1/4 x 9-1/16 inches; 82.6 x 184 millimeters, with margins 133 x 120 millimeters
Specific Data: Signature: none
Watermarks: none
Collectors' Marks: none
Literature: Lieure 1344
Provenance: Gift of Mr. and Mrs. Alfred L. Bromberg
Exhibitions: none

In this etching, Callot portrays soldier committing the most heinous of all crimes, looting a monastery. Relics and ornaments of the church are being carried out of the church as nuns plead with the soldiers to stop. In the center of the composition, the church is being burned to the ground. In the lower center, various relics of the church are displayed, such as a crucifix and candlesticks.
Behind the vessels of the church, the soldiers are loading a wagon filled with stolen articles from the church. The soldiers have literally taken over the village that they have plundered and havoc reigns everywhere as the supreme desecration of the church takes place.

The inscription below the etching reads:

Here, in a sacreligious and barbarious action, these maddened, avaricious demons pillage and burn everything, ruin the altars, laugh at the respect due to the immortals, and drag from the holyplaces the desolate virgins, whom they carry off to be violated.

The etching is in fair condition. The paper has yellowed across the upper third of the paper. There are graphite and ink smudges on the reverse. An old center fold may be observed from the reverse side of the print.

¹Daniel, catalogue number 270.
Artist: Jacques Callot
Title: Plundering of a Village from Les Miseres et les Malheurs de la Guerre, 1633
Dallas Museum of Fine Arts Accession Number: 1963.159.7.F.A.
Medium: Etching
State: Second
Dimensions: 3-1/4 x 7-1/4 inches, with margins 5-1/4 x 9-1/8 inches; 82.6 x 184 millimeters, with margins 133 x 232 millimeters
Specific Data: Signature: none
Watermarks: none
Collectors' Marks: none
Literature: Lieure 1345
Provenance: Gift of Mr. and Mrs. Alfred L. Bromberg
Exhibitions: none

In the etching, soldiers are seen plundering, burning, and looting a village. Callot achieves a sense of depth by using a repoussoir image in the lower right of a corner of a house and some livestock that also serves to frame the composition. In the scene, two houses and a church are burning as the soldiers cart off all the town's valuables. Men and women are being tied up and taken prisoners if they are lucky. Others are being killed.
Amidst all the chaos, a simple cross stands out against a patch of clear sky as a foil to the destruction of the soldiers.

The poem below the etching reads:

Those whom Mars nourishes with his evil deeds, treat in this manner the poor country people. They take their prisoner, burn their villages, and even wreak havoc on their livestock. Neither fear nor law, nor sense of duty, nor tears and cries can move them.

The etching at the Dallas Museum is in fair condition. The paper is very dirty, and there is a yellowed area across the upper half of the paper. A diagonal fold line may be observed on the front and reserve sides.

\[1\text{Daniel, catalogue number 271.}\]
Artist: Jacques Callot
Title: Attack on a Coach from Les Mieres et Les Malheurs de la Guerre, 1633
Dallas Museum of Fine Arts Accesssion Number: 1969.159.8.F.A.
Medium: Etching
State: Second
Dimensions: 3-1/4 x 7-1/4 inches, with margin 5-1/4 x 9 inches; 82.6 x 184 millimeters with margins 133 x 118.6 millimeters
Specific Data: Signature: none
Watermarks: none
Collectors' Marks: none
Literature: Lieure 1346
Provenance: Gift of Mr. and Mrs. Alfred L. Bromberg
Exhibitions: none

In this scene, the soldiers have disturbed a quiet country road by attacking a stage coach. Once again, the artist employs the use of a repoussoir figure, in this case, a man in the lower right with a musket standing by a tree in order to frame the composition and to create a feeling of depth. In the center portion of the impression, the soldiers can be seen holding the occupants of the coach at gunpoint presumably to rob them. To their
right a horse runs off as his master is about to be stabbed. To the left of the coach, the men are holding the drivers at gunpoint and shooting a man as he tries to escape. In the foreground lies a dead man by his suitcase with its contents spilled to the ground.

The inscription at the bottom of the print reads:

In the seclusion of forests and deserted places, quite far from military drill and discipline, these ignoble thieves lead the life of assassins, and their bloody arm deals only in robbery, so possessed are they with the cruel desire to take travelers' property and life.

The impression at the Dallas Museum is in poor condition. The paper is very yellow and dirty. There are smudge marks on the plate as well as in the margins. Portions of the inscription, especially in the center have been worn away also.

Daniel, catalogue number 272.
**Artist:** Jacques Callot  
**Title:** Capture of Marauders from *Les Misères et les Malheurs de la Guerre*, 1663  
**Dallas Museum of Fine Arts Accession Number:** 1963.159.9.F.A.  
**Medium:** Etching  
**State:** Second  
**Dimensions:** 3-1/4 x 7-5/16 inches, with margin 5-3/16 x 9-1/8 inches; 82.6 x 180.9 millimeters, with margins 128.8 x 229.9 millimeters  
**Specific Data:**  
- **Signature:** none  
- **Watermarks:** none  
- **Collectors' Marks:** none  
**Literature:** Lieure 1347  
**Provenance:** Gift of Mr. and Mrs. Alfred L. Bromberg  
**Exhibitions:** none

In this etching, the guilty soldiers are seen as they are captured by their authorities. They are lined up and marched back to camp by their superior officers. Some of the men have alluded their captors by hiding in the bushes on the left and right portions of the plate. The foliage on the trees is beautifully depicted by the artist in fluffy masses. The clouds are drawn in swirling parallel lines with an almost geometric precession. Again
Callot uses a dark mass as a frame to the scene to create a sense of depth as in the mass of trees in the right portion of the print.

The inscription below the etching reads:

After the commission of several low crimes by these good-for-nothing enemies of glory, they are sought everywhere with great diligence, and the camp provost marshall brings them back to quarters to receive, as they deserve, a punishment commensurate with their temerity.¹

The paper is in poor condition. The paper is very dirty and yellowed, especially across the upper third. It is very smudged on the left. There are several brown and black spots on the reverse side and a vertical fold shows on both front and reverse sides of the etching.

¹Daniel, catalogue number 273.
In the etching entitled The Strappado, the viewer is invited to observe an old instrument of torture in which the victim was hoisted up by a rope and then let
fall the length of the rope. In the print, a man has been raised up to the heighth of the scaffold and is about to be dropped to the ground. In the lower right-hand corner, another prisoner is being led to the scaffold by a soldier, which is a frame for the composition. On the left, several prisoners are seated with their hands behind their backs on a wooden horse awaiting their punishment. A large crowd of soldiers has been assembled to witness the torture as if this were some kind of sporting event.

The inscription below the etching reads:

It is not without cause that great captains have well-advisedly invented the punishments for idlers, blasphemers, traitors to duty, quarrelers and liars, whose actions, blinded by vice, make those of others slack and irregular.

The etching at the Dallas Museum is in fair condition. The paper is dirty but not as dirty as the preceding etchings in the series. There is a light yellow oval stain in the right top portion of the etching. There is also a smudge in the upper left and insect accretion stains in the upper right on the reverse side of the print, and some graphite smudges appear on the reverse side of the impression.

1Daniel, catalogue number 274.
Fig. 43—The Hanging by Jacques Callot
**Artist:** Jacques Callot

**Title:** The Hanging, from *Les Misères et les Malheurs de la Guerre*, 1663

**Dallas Museum of Fine Arts Accession Number:** 1963.159.11.F.A.

**Medium:** Etching

**State:** Second

**Dimensions:** 3-3/16 x 7-1/4 inches, with margins 5-1/8 x 9-1/8 inches, 809 x 184 millimeters, with margins 130 x 232 millimeters

**Specific Data:**
- **Signature:** none
- **Watermarks:** yes
- **Collectors; Marks:** none

**Literature:** Lieure 1349

**Provenance:** Gift of Mr. and Mrs. Alfred L. Bromberg

**Exhibitions:** none
The Hanging etching from Les Miseres et les Malheur de la Guerre is the most well-known of all the works in the series. The men who have presumably committed the most heinous crimes are being executed before crowds of their fellow soldiers. In the right-hand portion of the print, a priest administers last rites to a prisoner who is about to die, which helps to create an illusion of space.

The scene has been compared by scholars as apocalyptical. The tree itself is arranged to form an image of the cross. Other aspects of the comparison of the crucifixion scene are the group of soldiers who are casting dice at the foot of the tree and a still-life of guments in the foreground. The ladder also symbolizes the Deposition.\(^1\)

It is interesting to note that the avenging of the soldiers in this etching is almost as horrible as the atrocities that the soldiers have committed.\(^2\)

The inscription below the etching reads:

Finally these ignoble and abandoned thieves, hanging from this tree like ominous fruit, show that crime (a horrible and

\(^{1}\)Zerner, pp. 74-75. \(^{2}\)Ibid., p. 75.
black pawn) is itself the instrument of shame and vengenance, and that it is the fate of vice-ridden men to experience the justice of Heaven sooner or later.  

The etching at the Dallas Museum is in fair condition. There is a yellow stain across the upper third of the paper, and there are some smudges in the upper left and left portions of the impression. There is also a diagonal fold across the reverse side of the print.

\[3\] Daniel, catalogue number 275.
Fig. 44--The Firing Squad by Jacques Callot
Artist: Jacques Callot
Title: The Firing Squad, from Les Miseres et les Malheurs de la Guerre, 1663

Dallas Museum of Fine Arts Accession Number:
1963.159.12.F.A.

Medium: Etching
State: Second

Dimensions: 3-3/16 x 7-5/16 inches, with margins,
5-1/4 x 9-1/8 inches; 809 x 186 millimeters, with margins 133 x 232 millimeters

Specific Data: Signature: none
Watermarks: yes

Collectors' Marks: none

Literature: Lieure 1350

Provenance: Gift of Mr. and Mrs. Alfred L. Bromberg

Exhibitions: none
In this etching, the observer witnesses an execution by a firing squad of one of the soldiers who is guilty of crimes against innocent people in the name of war. On the left, soldiers are lined up to observe the event while other prisoners await their fate on the right. The group of figures are etched darker than the others to act as a frame for the rest of the composition. The background is etched very lightly in order to create an aerial perspective.

The inscription below the impression reads:

Those who, in obedience to their evil genius, fall in their duty, use tyranny, desire only evil and violate reason, and whose treason-filled actions produce a thousand bloody uproars in the camp, are thus chastised and executed.

The impression at the Dallas Museum is in fair condition. The upper half of the paper is yellow, and there are some brown stains in the upper right portion of the print.

1Daniel, catalogue number 276.
Artist: Jacques Callot
Title: Burning at the Stake, from Les Misère et les Malheurs de la Guerre, 1633
Dallas Museum of Fine Arts Accession Number: 1963.159.13.F.A.
Medium: Etching
State: Second
Dimensions: 3-1/4 x 7-3/8 inches, with margins 5-3/16 x 9-1/8 inches; 83 x 187 millimeters, with margins 132 x 232 millimeters
Specific Data: Signature: none
Watermarks: none
Collectors' Marks: none
Literature: Lieure [35]
Provenance: Gift of Mr. and Mrs. Alfred L. Bromberg
Exhibitions: None

In this etching, the punishment almost exceeds the crimes of the guilty. In it, a soldier is tied to the stake and awaits his eminent death. Again, the troops are lined up to witness the execution and several more men who are condemned to die await their fate. A frequent motif in this etching is the use of large figures
in the lower right foreground, which gives the scene a feeling of depth. Callot also etched the background very lightly to give the illusion of aerial perspective. The entire scene is crowded with hundreds of figures and organized in an orderly fashion, which only Callot could make look uncluttered.

The inscription below the impression reads:

Those enemies of Heaven, who a thousand times sin against the holy decrees and divine laws, glory in spitefully pillaging and destroying the temples of the true God with idolatrous hand, but as punishment for burning them, are themselves finally sacrificed to the flames.¹

This etching at the Dallas Museum is in fairl condition. The paper is yellow across the upper third of the print. Two tears have been mended with tape, and the paper is very smudged in places.

¹Daniel, catalogue number 277.
Fig. 46—The Wheel by Jacques Callot
<table>
<thead>
<tr>
<th><strong>Artist:</strong></th>
<th>Jacques Callot</th>
</tr>
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<tr>
<td><strong>Title:</strong></td>
<td>The Wheel, from <em>Les Miseres et les Malheurs de la Guerre</em></td>
</tr>
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<td><strong>Dallas Museum of Fine Arts Accession Number:</strong></td>
<td>1963.159.14.F.A.</td>
</tr>
<tr>
<td><strong>Medium:</strong></td>
<td>Etching</td>
</tr>
<tr>
<td><strong>State:</strong></td>
<td>Second</td>
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<tr>
<td><strong>Dimensions:</strong></td>
<td>3-3/16 x 7-3/16 inches, with margins 5-1/8 x 9-1/16 inches; 81 x 182.5 millimeters, with margins 130 x 230 millimeters</td>
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<tr>
<td><strong>Specific Data:</strong></td>
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<tr>
<td></td>
<td>Watermarks: none</td>
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<td>Collectors' Marks: none</td>
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<td><strong>Literature:</strong></td>
<td>Lieure 1352</td>
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<td><strong>Provenance:</strong></td>
<td>Gift of Mr. and Mrs. Alfred L. Bromberg</td>
</tr>
<tr>
<td><strong>Exhibitions:</strong></td>
<td>None</td>
</tr>
</tbody>
</table>

In this etching, a crowd of hundreds of spectators are witnessing the execution and torture of a guilty soldier. The execution takes place on an elevated scaffold with the executioner, prisoner, and a priest enacting the scene above the crowd. The prisoner is placed on a large wagon wheel and listens to the priest, who administers last rites. The executioner stands with
his sword poised above his head as if he is waiting for the wheel to move the prisoner's head over to his side. The scene takes place outside the walls of a city. Banners, bayonets, and muskets fill the air, and if it were not for the execution scene in the center, one might mistake the composition for a fair or festival.

The inscription at the bottom reads as follows:

The ever-watchful eye of divine Astraea [Justice] completely banishes mourning from a region when, holding the sword and scales in her hands, she judges and punishes the inhuman thief who awaits passerbys in ambush, wounds them and toys with them, then becomes himself the plaything of a wheel.

The print at the Dallas Museum is in fair condition. The upper half of the paper is yellowed, and there are some brown stains in the upper left with some smaller ones scattered throughout the impression.

1 Daniel, catalogue number 278.
The Hospital is quite different than the second etching in the series, The Recruitment of Troops. The glory of war is now over and all that remains is pain and suffering. The wounded men hobble into the hospital, some of them on one leg; others have stumps on two legs. Some men have lost both their legs, and must drag
themselves across the square. The men who were once dressed in fine fancy uniforms are now reduced to wearing tattered rags. The scene takes place in the square of a city. The soldiers once again take over a town, but this time not with violence but with pain. Men on the right are lined up for soup. Callot seems to suggest that ironically once the soldiers showed no mercy on villagers and now mercy is being shown towards them by villagers.

The inscription below the etching reads:

See how the world goes, and how many misfortunes constantly pursue the children of the god Mars. Some, crippled, drag themselves along the ground. Others, more fortunate, receive promotion in war. Some die on a gallows by a fatal blow, and others go from camp to the hospital.¹

The impression at the Dallas Museum is in poor condition. There is a light yellowed area in the upper fourth of the paper, and there are smudges and some insect accretions in the lower right of the impression. There are also some graphite smudges on the reverse side, and an old fold runs down the center of the etching.

¹Daniel, catalogue number 279.
Artist: Jacques Callot
Title: The Dying by the Roadside, from Les Miseres et les Malheurs de la Guerre, 1663

Dallas Museum of Fine Arts Accession Number:
1963.159.16.F.A.

Medium: Etching
State: Second

Dimensions: 3-1/8 x 7-1/4 inches, with margins 5-1/8 x 9-1/8 inches; 794 x 184 millimeters, with margins 130 x 232 millimeters

Specific data: Signature: none
Watermark: yes; same as 1963.159.12.F.A.
Collectors' Marks: none

Literature: Lieure 1354

Provenance: Gift of Mr. and Mrs. Alfred L. Bromberg

Exhibitions: None

In this etching, the soldiers have been reduced to begging along the roadside. On the lower right, one man is dying as a priest administers the last rites. Everywhere men are hobbling or dragging themselves across the road. A large till serves as a frame for the composition in the lower right.
The inscription below the etching reads:

How lamentable is the lot of the poor soldier! When the war is over, his misfortune starts again. Then he is compelled to go begging, and his poverty arouses the laughter of the peasant, who curses him when he asks for alms and considers it an insult to see before him the object of the sufferings he endures.

The etching at the Dallas Museum is in fair condition. There is a light yellow area in the upper right margin. An old diagonal crease shows on both sides of the impression, and there are dark stains and graphite smudges on the reverse side of the print.

1Daniel, catalogue number 280.
Fig. 49—The Revenge of the Peasants by Jacques Callot
Artist: Jacques Callot

Title: The Revenge of the Peasants, from Les Miseres et les Malheurs de la Guerre, 1663

Dallas Museum of Fine Arts Accession Number: 1963.159.17.F.A.

Medium: Etching

State: Second

Dimensions: 3-3/16 x 7-1/4 inches, with margins 5-1/8 x 9-1/8 inches; 81 x 184 millimeters, with margins 130 x 232 millimeters

Specific Data: Signature: none

Watermarks: none

Collectors' Marks: none

Literature: Lieure 1355

Provenance: Gift of Mr. and Mrs. Alfred L. Bromberg

Exhibitions: None

This etching more than any of the others in the series seems to illustrate best man's inhumanity to man, which seems to be the theme of Les Miseres et les Malheurs de la Guerre. The peasants are shown brutally killing the soldiers who looted, pillaged, and burned their villages. Every square inch of the etching is filled with carnage and destruction. One man hangs by
the neck from the treetops while others are gored by swords, shot with muskets, and clubbed to death. A sense of depth is achieved by very lightly etching the figures in the background and etching in darkly the action in the foreground. Two large trees frame the composition on either side of the etching.

The inscription below the impression reads as follows:

After the soldiers have caused considerable destruction, finally the peasants, whom they have treated as enemies, await them in ambush in a secluded place, surprise them, kill them and strip them to their shirts, thus avenging themselves on these unfortunate men for the loss of their property, due solely to them.

The impression at the Dallas Museum is in good condition. There is a light yellowing of the paper in the upper margin. There are some graphite smudges and a few dark brown spots on the reverse side of the print; otherwise, the impression is in good condition.

1Daniel, catalogue number 281.
In this scene, the court of the king is illustrated. Dominating the scene is the king who sits on his throne and hears the reports from his generals. The palace is elegant, and everyone is dressed fashionably in contrast to the poor soldiers who are now begging in the streets in rags. Everyone seems to be congratulating each other on their splendid victories. The whole idea of war is
glossed over and seems totally remote from this courtly scene.

The inscription below the etching reads:

This example of a grateful leader who punishes the evil and rewards the good, should prick soldiers with the good of honor, since all their happiness depends on virtue and they ordinarily receive vice from shame, score and the most infamous punishment.

The condition of the Dallas Museum impression is good although there is a very light yellowed area in the upper margin. There are some smudges in the lower right and some ink rubs on the reverse side of the print. There is a diagonal crease mark across the middle of the etching.

\footnote{Daniel, catalogue number 282.}
Fig. 51--The Sense of Sight by Abraham Bosse
Abraham Bosse is known for his etching of the intimate life of Parisians. A disciple of Callot's, he published the formula for Callot's hard etching ground in his manual for etchers. Bosse believed that the chief purpose of etching was to imitate engraving. ¹

¹Mayor, illustration number 461.
Therefore, Bosse reduced the role of etching to a mere reproductive one.

This etching is part of a series on the Five Senses that Bosse executed about 1635. The series was published by F. L. D. Chartres. In the lower left portion of the plate is etched Bosse in et fe., F. L. D. Chartres excu.

Bosse's scenes are valuable because they give intimate glimpses of everyday Parisien life. The scene depicts a woman in her dressing room admiring herself in a mirror as her maid fastens a necklace. The artist must have intended to point out that vanity is often the result of sight for the lady obviously is enjoying her reflection in the mirror. To the right of the figures is a boy who is looking through a telescope, which points to one of the wonders of sight.

The etching is done in a very tight style as if it were an engraving. A very decorative border surrounds the work imitating an elaborate frame.

The impression is in fair condition. It is somewhat dirty, and there are several old mends in the upper right, lower right, and lower left corners. There is also a 1/2 inch tear on the lower edge approximately 5 inches from the left. There is also some evidence of foxing on the paper.
Fig. 52--Rembrandt in a Cap Laughing: Bust by Rembrandt van Rijn.
Artist: Rembrandt van Rijn
Title: Rembrandt in a Cap Laughing: Bust
Dallas Museum of Fine Arts Accession Number: 1971.74
Medium: Etching
State: Fourth
Dimensions: 1-15/16 x 1-5/8 inches;
48 x 43 millimeters, trimmed to the platemark
Specific data: Signature--"RHL 1630"
Watermarks--none
Collectors' Marks--none
Literature: Bartch 316, Hind 34 I, Grigsby 1
Provenance: Colonel Henry Van den Bergh, London
Calvin J. Holmes, Dallas
Exhibitions: Rembrandt: Master Etcher, Selections from Texas Collections, The Art Museum, The University of Texas at Austin, 1979

This early etched self-portrait is part of a series that the young artist executed using his most convenient model, himself. The etching is part of an exercise as a means of exploring various facial expressions, such as anger, hatred, surprise, and, in this case, laughter. In the series, Rembrandt seems primarily concerned with the face; therefore, little emphasis is given to the torso of
the body. In the self-portraits, such as Self-Portrait Bareheaded, 1630 (B. 10), or Self-Portrait Open Mouthed As If Shouting of the same year (B. 13), the arms are merely suggested. The etchings such as these were later incorporated into other compositions such as The Raising of Lazarus (B. 73) in which a number of facial expressions were needed. This etching parallels an early painted self-portrait (Bredius 5), which is located in the Rijksmuseum.

The impression at the Dallas Museum is an excellent example of Rembrandt's early etching style before he left his hometown of Leiden. The bust is drawn in a loose open style that is both spontaneous and direct. The Dallas Museum sheet is a very rare example of the fourth state of the print. The etching is in excellent condition and has been treated by a paper conservator. The paper has been trimmed to the platemark, and in places, it is trimmed slightly inside the platemark.

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1 White, p. 108.
Fig. 53--Bearded Man in Furred Oriental Cap and Robe: The Artist's Father by Rembrandt van Rijn
In this etched portrait of his father, Rembrandt is concerned with accurately portraying the textures of the costume rather than the figure. The portrait is a
study of textures from the stubbly beard of the father to the soft fur of his cap.

The etching is interesting in that it is thought to be a posthumous portrait of his father, because it is very similar to a posthumous painting of the artist's father which was executed in the same year 1631, (Bredius 78).¹

As in many of the portraits of the Leiden period, the light emanates from the upper right. The light is intensified by the heavy shading in the lower left, which the artist strengthened with the use of the burin. This is one of the earliest examples of this technique which was to play an important role in Rembrandt's etching technique in the years to come.

Unfortunately, the impression at the Dallas Museum has been trimmed at the top of the impression approximately 1-5/8 inches or 1.3 centimeter, which alters the viewpoint of the portrait. In the versions that are the original size of the plate, the figure seems lost in thought and the mood is more introspective. In the Dallas Museum print, the gaze of the model seems less distant. The etching has been cleaned by a paper conservator, which has

¹Grigsby, p. 22.
had the effect of reducing its intensity. The paper has been cut very close to the platemark, and it is only visible along the lower edge of the impression.
Fig. 54--Old Man with Beard, Fur Cap and Velvet Cloak by Rembrandt van Rijn.
Artist: Rembrandt van Rijn

Title: Old Man with Beard, Fur Cap and Velvet Cloak

Dallas Museum of Fine Arts Accession Number: 1942.2

Medium: Etching

State: Second

Dimensions: 5-7/8 x 5-1/8 inches, with margins
6-1/6 x 5-5/16 inches;
149 x 130 millimeters, with margins
155 x 136 millimeters

Specific Data: Signature--"RHL fe"
Watermarks--none
Collectors' Marks--none

Literature: Bartsch 262, Hind 92, Grigsby 5

Provenance: Purchased by the Junior League of Dallas

Exhibition: Rembrandt: Master Etcher, Selections from Texas Collections, The Art Museum, The University of Texas at Austin, 1979

In this etching of 1632, which is probably a portrait of the artist's father, Rembrandt seems primarily concerned with creating an accurate rendition of the expensive clothing that the model is wearing. The textures are convincingly built up without the aid of the drypoint needle. Rembrandt must have been fond of depicting his
father in elaborate costume as exemplified by the number of etchings in which his father is dressed in expensive clothes, such as *Man (Rembrandt's Father?) Wearing a Close Cap* (B. 304) dated 1630, and *Rembrandt's Father(?) Wearing a High Cap* (B. 321).

The impression may be compared with another etching entitled *Rembrandt's Mother, in Oriental Headdress* (B. 348), which is dated 1631. Although the mother is drawn in profile and the father's pose is frontal, it appears that they are both wearing the identical velvet robe. Rembrandt may have worn the same cloak in his self-portrait entitled *Rembrandt Wearing a Soft Hat, Cocked* of 1631 (B. 7). In the portrait of his father, Rembrandt's draughtsmanship seems awkward especially in the drawing of his father's right hand as it gathers the robe around him.

The sheet at the Dallas Museum survives in the second state in good condition. In the first state, the right eye is somewhat smaller that it appears in the second state. In the second state, the fine hairs of the beard have been retouched. Rembrandt also used the drypoint on the left side of the face in the second state.¹ The

Dallas Museum's impression is one that has a good rich inking. The paper has been worn along the center of the right-hand edge of the print, but it has good 1/8-inch margins all around the platemark. There are two margin tears along the left side of the impression, which were repaired when the etching was chemically treated by a paper conservator.
Fig. 55--The Rat Killer or The Rat Catcher by Rembrandt van Rijn.
Artist: Rembrandt van Rijn

Title: The Rat Killer or The Rat Catcher, 1632

Dallas Museum of Fine Arts Accession Number: 1971.29

Medium: Etching

State: Second

Dimensions: 5-1/2 x 4-15/16 inches trimmed to platemark; 140 x 125 millimeters

Specific Data: Signature--"Rt" (last two figures reversed in plate)

Watermarks--none

Collectors' Marks--none

Literature: Bartsch 121, Hind 97, Grigsby 7


Calvin J. Holmes, Dallas


In The Rat Killer, Rembrandt first incorporated the beggar figures that he had etched earlier, such as Beggar with a Wooden Leg (B. 179) and Beggar Leaning on a Stick (B. 163), into a full-scale genre composition. The scene takes place during a transaction between a rat poison peddler, his young assistant, and an old man. The old man angrily pushes the poison aside that the peddler is trying
to sell him as his assistants looks at him almost beseechingly. The scene is a humorous one in that the rat poison peddler has come to resemble a rat himself in his dirty disheveled appearance.

Rembrandt executed the print with great care. He deeply bit the plate in the foreground and lightly etched the background. "Placing the action underneath an archway brought attention to the group of figures. A broken-down barrel and a gnarled tree trunk act as a frame to the center of interest and further illustrate the theme of death and decay. The rat catcher also carries a basket on a pole from which dead rats hang and live rats cling to further emphasize the theme of death.

Rembrandt's interest in texture is seen here in the old wooden barrel, the rat-like stole of the peddler and the foliage on the trees in the background. Rembrandt executed the plate with fluid strokes that described texture without sacrificing form. In the second state, he added diagonal lines of shading to the foliage above the peddler's head, which further emphasized the form of the central figure.

The etching was an immediate success because no fewer than eleven copies were made of it shortly after it was executed during the seventeenth century.
The etching is in good condition, although the lines are very light due to cleaning by a paper conservator. There is a line running from approximately 1/4 inch below the young assistant's feet to about 1/8 inch beyond the peddler's sword, which may be a slip of the etcher's needle or a later ink mark.
Fig. 56--St. Jerome Praying: Arched Print by Rembrandt van Rijn.
<table>
<thead>
<tr>
<th><strong>Artist:</strong></th>
<th>Rembrandt van Rijn</th>
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<tr>
<td><strong>Title:</strong></td>
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<td><strong>Dallas Museum of Fine Arts Accession Number:</strong></td>
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<td><strong>Medium:</strong></td>
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<td></td>
<td>Collectors' Marks: none</td>
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<tr>
<td><strong>Literature:</strong></td>
<td>Bartsch 101, Hind 941, Grigsby 8</td>
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<td><strong>Provenance:</strong></td>
<td>Colonel Henry van den Bergh, London</td>
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<td></td>
<td>Gift of Calvin J. Holmes</td>
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<tr>
<td><strong>Exhibitions:</strong></td>
<td>Rembrandt: Master Etcher, Selections from Texas Collections, The Art Museum, The University of Texas at Austin, 1977</td>
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</table>

The depiction of Saint Jerome appears in various stages of Rembrandt's prolific career as an etcher. In this early example of Rembrandt's Amsterdam period (1632-1639), the artist portrays Saint Jerome as the hermit saint in the wilderness. Rembrandt's predecessors traditionally portrayed the scholarly saint in his study, as seen in Albrecht Durer's Saint Jerome in Penitence,
1497; however, there is a rich tradition of the hermit saint in the wilderness in northern art.¹

The Dallas Museum has acquired the first and third states of this rare etching. The third state represents two reworkings of the original copper plate. The difference between the two states is that the arched line which frames the composition is not continuous in the first state. In the third state, which will be discussed in detail in the next catalogue entry, the background is more firmly etched, resulting in darker and richer shadows behind the lion.

The iconographic attributes, such as the open Bible and the lion at the feet of the saint, clearly indicate the identity of the saint as Jerome.² The saint appears as if transfixed during a divine inspiration which emanates from the open page of the Bible.

This particular print is trimmed very close to the platemarks, and the inking is heavy in places. The condition of the print can only be described as fair; however, it is valuable in that it reveals Rembrandt's


²For further information on the attributes of Saint Jerome, see Saints and Their Emblems, Maurice and Wilfred Drake, p. 66.
early style of etching. This print does not represent the hallmark of Rembrandt's mature graphic style, which is known by the velvety shadows and dramatic lights, but rather, the beginning of an artist's exploration of the media. Due to problems with the acid overbiting heavily etched lines, after 1633, Rembrandt began to use repeated bitings of the copper plate to achieve subtle gradation of tone.  

Fig. 57--St. Jerome Praying: Arched Print by Rembrandt van Rijn.
Artist: Rembrandt van Rijn
Title: St. Jerome Praying: Arched Print
Dallas Museum of Fine Arts Accession Number: 1971.76
Medium: Etching with burin
State: Third
Dimensions: 4-1/4 x 3-1/8 inches with margins
4-7/16 x 3-1/4 inches; 109 x 81 millimeters with margins 115 x 84 millimeters
Specific Data: Signature--"Rembrandt ft 1632"
Watermarks--none
Collectors' marks--none
Literature: Bartsch 101, Hind 94, Grigsby 9
Provenance: Colonel Henry Van den Bergh, London
Calvin J. Holmes, Dallas
Exhibitions: Rembrandt: Master Etcher, Selections from Texas Collections, The Art Museum, The University of Texas at Austin, 1979

In the second state of the etching, the line of the archway was made continuous; while in the third state, the shadows were darkened and the lion and the cave were reworked with the burin. The impression at the Dallas Museum was printed from a fairly-worn plate which results in a paler tonality than the example of the etching in the
first state. One may observe areas of wear on the plate, especially in the shadows. The print is in fair condition and has been treated by a paper conservator.
Fig. 58--The Angel Appearing to the Shepherds by Rembrandt van Rijn.
The Angel Appearing to the Shepherds is the most Baroque of all Rembrandt's etchings. The artist depicted the scene at the most dramatic moment from the story in Luke 2:9-10 as follows:

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the
were sore afraid. And the angel said unto them, Fear not: for, behold, I bring you tidings of great joy, which shall be to all people.

Rembrandt invented a new technique when he etched this plate. In contrast to earlier works in which he drew the entire composition at the beginning and later stopped out and rebit areas to build tones, in this plate he worked from dark to light. At the beginning, he deeply bit the entire plate and later burnished out the lighter areas so that there are no outlines, instead only dark shadows define the figures. Additional shading was added with the burin and drypoint needle in the next two states.¹

The idea for the etching was probably inspired by Adam Elsheimer's nocturnal landscapes, which Rembrandt may have known through Hendrick Goudt's engravings of Elsheimer's paintings, or from the original paintings of the artist. The landscape is particularly reminiscent of Elsheimer with its figures grouped around a fire and a city's lights twinkling in the distance. Another source of inspiration to the etching may have been the Leyden printmaker, Jan Joris van Vliet, who executed prints such as Saint Jerome Kneeling in Prayer (B. 13) with an unsystematic mesh of lines in order to emulate the rich

¹White, pp. 37-38.
chiaroscuro of Rembrandt's paintings. It is interesting to note that the angel of the Lord in Rembrandt's etching bears a striking resemblance to the artist's wife, Saskia, dressed in a fancy costume.

The composition is arranged in two sections, heaven and earth, which are divided by dense nocturnal shadows stretching from the lower left to the upper right portion of the plate. The two divisions are contrasted by the serene heavenly vision of the upper left and the earthly chaos that is created by the stampeding animals in the lower right. The landscape in the etching is not merely a backdrop to the scene, but rather, from the funnel of light from which the cherubims tumble from the heavens to the rocky landscape below, it is an active participant in the miraculous event. This etching is a masterpiece in Rembrandt's early career, because it took the pictorial possibilities of etching as far as it could go.

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4 Grigsby, p. 36. 5 White, p. 36.
Fig. 59--Christ at Emmaus: The Smaller Plate by Rembrandt van Rijn.
Artist: Rembrandt van Rijn
Title: Christ at Emmaus: The Smaller Plate
Dallas Museum of Fine Arts Accession Number: 1971.28
Medium: Etching with drypoint
State: Only state
Dimensions: 4 x 2-7/8 inches with margins 20 x 15-1/2 inches; 102 x 73 millimeters, with margins 104 x 75 millimeters
Specific Data: Signature--"Rembrand f. 1634"
Watermarks--none
Collectors' marks--an illegible ink stamp, verso
Literature: Bartsch 88, Hind 121, Grigsby 15
Provenance: Colonel Henry Van den Bergh, London
Calvin J. Holmes, Dallas
Exhibitions: Rembrandt: Master Etcher, Selections from Texas Collections, the Art Museum, The University of Texas at Austin, 1979.

Once again, Rembrandt has chosen to illustrate a Biblical scene at the height of the emotional impact, Luke 24:13-31; in this case, at the first instant when the two disciples recognize Jesus as he breaks bread. The scene is illuminated with a heavenly light that emanates from Christ' head.
Rembrandt originally etched a fourth person in the scene which he later burnished out before printing. A vague outline may be discerned in the shadows between the two disciples on the left. Evidence of false biting of the plate may be observed in the lower left. This was caused when the acid resistant ground failed to stop out the acid and allowed it to leak through.

The impression at the Dallas Museum is in excellent condition. It has been cleaned by a paper conservator, but it is still a good, rich print.
Fig. 60--Christ and the Woman of Samaria: Among the Ruins by Rembrandt van Rijn.
<table>
<thead>
<tr>
<th><strong>Artist:</strong></th>
<th>Rembrandt van Rijn</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong></td>
<td>Christ and the Woman of Samaria: Among the Ruins</td>
</tr>
<tr>
<td><strong>Dallas Museum of Fine Arts Accession Number:</strong></td>
<td>1971.86</td>
</tr>
<tr>
<td><strong>Medium:</strong></td>
<td>Etching and drypoint</td>
</tr>
<tr>
<td><strong>State:</strong></td>
<td>Second</td>
</tr>
</tbody>
</table>
| **Dimensions:** | 4-13/16 x 4-3/16 inches with margins  
|              | 5-3/16 x 4-3/8 inches; 123 x 106  
|              | millimeters or 131 x 114 millimeters with margins |
| **Specific Data:** | Signature--"Rembrandt f 1634"  
|              | Watermarks--none  
|              | Collectors' marks--none |
| **Literature:** | Bartsch 71, Hind 12211, Grigsby 17 |
| **Provenance:** | Colonel Henry Van den Bergh, London  
|              | Calvin J. Holmes, Dallas |
| **Exhibitions:** | Rembrandt: Master Etcher, Selections from Texas Collections, The Art Museum, The University of Texas at Austin, 1979 |

A favorite New Testament scene of Rembrandt's was Christ and the Woman of Samaria from the Biblical text of John 4, specifically the passage John 4:25-26 as follows:
The woman saith unto him, I know that the
Messiah cometh, which is called Christ; when he
is come, he will tell us all things.
Jesus saith unto her, I that speak unto
thee am he.

It is known that Rembrandt owned several of
fifteenth- and sixteenth-century Italian prints and
paintings of the subject himself.1 From the artist's 1656
inventory, we know that he owned a Woman of Samaria by
Giorgione. Although "a number of sixteenth-century
Italian paintings and prints of this subject have certain
features in common with the etching"2 none of them can be
considered to have directly inspired Rembrandt to execute
this particular print. The illusion to Italian
architecture and countryside are examples of Rembrandt's
debt to Venetian art.3

Although the print has been cleaned for the purposes
of conservation, it is very clear. It is printed on paper
with good margins as well.

1Grigsby, p. 42.

2J. P. Filedt Kok, "Rembrandt Etchings and Drawings
in the Rembrandt House," (published by the Rembrandt
House, 1977), p. 64.

3Grigsby, p. 42.
Fig. 61—Christ Driving the Money Changers from the Temple by Rembrandt van Rijn.
In the New Testament scene of Christ's expulsion of the money changers from the temple, Rembrandt chose to illustrate the story at the most dramatic moment. The artist accurately depicted the following verse from John 2:15:
And when he had made a scourge of small cords, he drove them all out of the temple, and the sheep, and the oxen; and poured out the changers money and overthrew the tables.

Christ is shown at the height of his wrath at seeing His father's house used for commercialism. The entire scene is organized around the gesture of Christ's upraised hand as he is about to strike a money changer who greedily clutches his money bag. To add to the Baroque drama, animals run behind the figure of Christ as they are set free. To further emphasize the action, a halo of light surrounds not Christ's head, but rather His hand holding the whip which in the instance was the instrument of God.

The etching is made exciting by the contrasts in the scene. The violent action in the foreground is contrasted with the almost indifferent poses of the High Priests in the upper right. The stately columns, which define the interior of the temple, are a marked foil against the nervous figures and animals below. In order to heighten the center of interest, i.e., Christ in his fury, the artist used rich chiaroscuro to shade the figures around Christ.

The composition is not entirely Rembrandt's own invention. The figure of Christ is a direct derivative
from the woodcut of the same title by Dürer (B. 23)\textsuperscript{1} The poses of Rembrandt's and Dürer's Christs are almost identical. Both have long shoulder-length wavy hair, wear robes with full sleeves, and carry a whip of braided cords just above their heads. In fact, Rembrandt's Christ is Dürer's Christ in reverse.

Julius Held points out that Rembrandt's Christ appears to be left-handed, as are many of the central figures of the artist's etched work. Because Rembrandt worked directly on the plate and was unwilling to make preparatory reverse drawings, this occurred often in his etchings; for example, Christ raises his left hand in Rembrandt's The Raising of Lazarus (B. 73).\textsuperscript{2}

Although Rembrandt borrowed the figure of Christ from Dürer, it does not detract from the power of the etching. The impression at the Dallas Museum is in excellent condition with the exception of a slight tear approximately 1/4 inch from the lower left of the plate.


\textsuperscript{2}Julius Held, "Was Abraham Left-Handed?" Print Collectors' Newsletter, November/December 1980, p. 161.
Fig. 62--The "Great Jewish Bride" or Girl with Hair Falling Down Her Shoulders by Rembrandt van Rijn.
Artist: Rembrandt van Rijn
Title: The 'Great Jewish Bride' or Girl with Hair Falling Down Her Shoulders
Dallas Museum of Fine Arts Accession Number: 1964.11
Medium: Etching and drypoint
State: Fourth
Dimensions: 8-5/8 x 6-1/2 inches, trimmed to the platemark; 219 x 168 millimeters
Specific Data: Signature--"RHL 1635" in reverse
Watermarks--Arms of Amsterdam
Collectors' marks-- an ink stamp, verso

Literature: Bartsch 340, Hind 127, Grigsby 21
Provenance: Colonel Henry Van den Bergh, London
Calvin J. Holmes, Dallas

Exhibitions: Rembrandt: Master Etcher, Selections from Texas Collections, The Art Museum, The University of Texas at Austin, 1979

The exact title remains a mystery to Rembrandt scholars today. The Dutch eighteenth-century collector, Valerius Rover, gave the etching its title, believing that it represented the daughter of Ephraim Bonus, a Jewish doctor, who posed for Rembrandt in etched and painted portraits in later years. However, this theory seems
unlikely since the doctor was only thirty-six years old when the etching was made. The resemblance of the model to Rembrandt's wife, Saskia, leads Christopher White to assume that he represents Saint Catherine, Minerva, or a Sibyl.¹ Madelyn Kahr has proposed that Saskia probably posed as Queen Esther as she waits for King Ahasuerus.² Thus, the scroll in her hands represents the decree ordering the slaying of the Jews in Persia.³ The story of Esther's intervention for the Jews may be found in Esther 4:15-17.

The composition is based on a preliminary drawing of the same title, which is found in the Nationalmuseum in Stockholm. The loosely-drawn sketch was executed with a brush and a pen in brown ink. In the drawing, the hair of the girl is much shorter as it was drawn in the first state of the etching.

¹White, pp. 114-115.


Fig. 63--The Pancake Woman by Rembrandt van Rijn
Artist: Rembrandt van Rijn
Title: The Pancake Woman
Dallas Museum of Fine Arts Accession Number: 1971.77
Medium: Etching
State: Second
Dimensions: 4-38 x 3-1/8 inches, trimmed to the platemark; 109 x 77 millimeters
Specific Data: Signature--"Rembrandt f 1635"
Watermarks--none
Collectors' marks--none
Literature: Bartsch 124, Hind 141II, Grigsby 24
Provenance: Colonel Henry Van den Bergh, London
Calvin J. Holme, Dallas
Exhibitions: Rembrandt: Master Etcher, Selections from Texas Collections, The Art Museum, The University of Texas at Austin, 1979

The pancake woman surrounded by her customers is one of Rembrandt's most delightful genre prints. It is also a charming glimpse of seventeenth-century Holland. The freedom of execution gives the viewer the feeling that the copperplate was etched on the spot in the streets of Amsterdam; however, it is by-and-large based on some preliminary drawings by the artist. In a drawing by Rembrandt, which dates from the mid-1630's and is located
in the Szepmuveszeti Museum in Budapest (Benesch 411), a similar scene of a child who is frightened by a dog is seen, which corresponds with the child who greedily clutches his pancake away from a dog in the etching. Another similarity between the etching and the drawing in Budapest is found in the grotesque sculpted head in the drawing which grins down at the scene and is paralleled in the half-human scary face that stares out from the upper-right portion of the etching. The face in the etching is partially obscured by whirling background lines, but the right eye, nose, jaw, and grimacing mouth are visible just above the boy who is eating his pancake. The face is thought to be an expression of the fears of little children. Another preliminary drawing for the etching is a drawing in the Rijkmuseum (Benesch 409) which illustrates a pancake woman.

Rembrandt's source of inspiration for the etching was probably Adriaen Brouwer. One of the paintings by Brouwer that Rembrandt owned, which was listed in his inventory


2Ibid.

3J. P. Filedt Kok, p. 100.
of 1656 lists "'a study by Adriaen Brower, being a pastry baker.'"\textsuperscript{4}

The Pancake Woman is a study of various psychological expressions of children. The boy to the right of the old woman relishes his pancake as if he were a food connoisseur, while the child to his left, who obviously does not have any money for pancakes, leans on his hand dejectedly. Three children in the background wait anxiously for their treat as a mother bounces her child on her lap. Oblivious to all this activity is the pancake woman, who dominates the center of the scene intent on frying her three pancakes.

The figure of the old woman is darkly shaded with a mesh of loosely scribbled lines. Her dark fur cap was rebitten in the second state in order to bring attention to her face. The entire print is drawn with a loosely scribbled line that is characteristic of Rembrandt's drawing from the mid-1630's.

The impression at the Dallas Museum has been chemically treated by a paper conservator, and as a result, it is a very light print. Unfortunately, there is some foxing on the cheek of the old woman. The etching was printed on light tan paper and is slightly worn on the left portion of the print.

\textsuperscript{4}Filedt Kok, p. 100.
Fig. 64—Rembrandt and His Wife Saskia: Busts by Rembrandt van Rijn.
Rembrandt painted and etched two self-portraits with his wife Saskia in the year 1636, two years after their marriage. The etched double portrait has a very different mood than that of the painted self-portrait, which is in the Dresden Gallery. The painted version is very festive. In it the young wife sits on her husband's knee as he raises a glass to the viewer. In the etched double portrait, the couple is caught in a more tranquil scene. Rembrandt looks out at the viewer as if he were
drawing his portrait while Saskia looks out as if she has just laid down her sewing.

Rembrandt placed most of the emphasis on himself by biting his portion of the plate deeper. Saskia appears in the distance due to the lightly etched lines that define her. The figure of Rembrandt is awkwardly drawn due to the fact that his left arm appears too short for the rest of his body. There is a small hair-like line on the forehead of Saskia, which indicates a slip of the etcher's needle by the artist.

The etching at the Dallas Museum is in good condition. Because it has been treated by a paper conservator, it is a very light impression.
Fig. 65--Self-Portrait with Saskia by Rembrandt van Rijn.
| Artist:       | Rembrandt van Rijn                                      |
| Title:       | Self-Portrait with Saskia                               |
| Dallas Museum of Fine Arts Accession Number: | 1967.1.b                                                |
| Medium:      | Etching                                                 |
| State:       | Second                                                  |
| Dimensions:  | 4-1/8 x 3-1/16 inches with no margins;                  |
|              | 104 x 95 millimeters with margins 106 x 95 millimeters |
| Specific Data: | Signature—"Rembrandt f. 1636"                          |
|              | Watermarks—none                                         |
|              | Collectors' marks—none                                  |
| Literature:  | Bartsch 19, Hind 144, Grigsby 26                        |
| Provenance:  | Calvin J. Holmes, Dallas                                |
| Exhibitions: | Rembrandt: Master Etcher, Selections                    |
|              | from Texas Collections, The Art Museum, The University  |
|              | of Texas at Austin, 1979                                |

In the second state of the etching, Rembrandt has burnished out the hair-like line on Saskia's brow. He has added more shading on the right side of his face underneath his hat. More shading has also been added to the shadow on the artist's left arm.

The overall print is darker in the second state than in the first, although it has been chemically cleaned for conservation purposes. The paper is worn in places along
the upper left and along the upper center. Otherwise, the print is in good condition.
Fig. 66--Self-Portrait with Saskia by Rembrandt van Rijn.
| **Artist:** | Rembrandt van Rijn |
| **Title:** | Self-Portrait with Saskia |
| **Dallas Museum of Fine Arts Accession Number:** | 1967.1.c |
| **Medium:** | Etching |
| **State:** | Third |
| **Dimensions:** | 4-1/8 x 3-11/16 inches; 104 x 95 millimeters trimmed to platemarks |
| **Specific Data:** | Signature--"Rembrandt f 1636" |
| | Watermarks--none |
| | Collectors' marks--none |
| **Literature:** | Bartsch 19II, Hind 144, Grigsby 27 |
| **Provenance:** | Calvin J. Holmes, Dallas |
| **Exhibitions:** | Rembrandt: Master Etcher, Selections from Texas Collections, The Art Museum, The University of Texas at Austin, 1979 |

In the third state, Rembrandt strengthened the figure of Saskia considerably. Her hair and face has been darkened as have the lines in her bodice. Rembrandt also corrected some false-biting in the area to the right of his face underneath his hat. The shadow on the figure of Rembrandt has also been re-etched.

The impression at the Dallas Museum has been chemically treated for conservation, but it is still an excellent impression.
Fig. 67--Self-Portrait with the Artist's Mother by Rembrandt van Rijn.
**Artist:** Rembrandt van Rijn

**Title:** Self-Portrait with the Artist's Mother

Dallas Museum of Fine Arts Accession Number: 167.1.d

**Medium:** Etching

**State:** Fourth, reworked posthumously

**Dimensions:** 4-1/8 x 33/4 inches with margins; 104 x 95 millimeters with margins, 105 x 96 millimeters

**Specific Data:** Signature—"Rembrandt f 1636"

Watermarks—none

Collectors' marks— a violet ink stamp

**Literature:** Bartsch 19, Hind 144, Grigsby 28

**Provenance:** Calvin J. Holmes, Dallas

**Exhibitions:** Rembrandt: Master Etcher, Selections from Texas Collections, The Art Museum, The University of Texas at Austin, 1979

This etching has undergone an interesting history. Following the artist's death in 1669, his copper plates were auctioned to the public. The copper plate for this etching was sold in the mid-eighteenth century to an amateur print collector and etcher, Claude Henri Watelet. It is generally presumed that Watelet reworked the figure of Saskia into that of the artist's mother by burnishing out the figure of Saskia. The bust of Rembrandt's mother
was based on a Rembrandt etching entitled *Rembrandt's Mother with Hands on Chest* (B. 349).¹

The forgery is easily detectible for several reasons. The image of the artist's mother is etched in a tighter style than the rest of the plate. The figure of the mother was inexplicably cut short of the platemark as if the forger could not continue where the original etching left off. Although the forgery was clumsily executed, it must have been intended to trick the public for Watelet did not sign it as artists usually did when they reworked other artists' plate.

¹Grigsby, p. 58.
Fig. 68--Three Heads of Women, One Asleep by Rembrandt van Rijn.
During the late 1630's, Rembrandt often etched studies of his wife, Saskia. Another example of this type of etching is Three Heads of Women (B. 367). The style of these etchings are more closely related to sketches such as a sheet of four studies of Saskia's face, which is in Rotterdam (Benesch 360). In etchings such as this,
Rembrandt drew on the copperplate much as he would on a sketchpad.

The impression at the Dallas Museum is thought to have been printed by the eighteenth-century print collector Pierre-Francois Basan. The later date of the paper and the wide margins indicate a later date for the print. Basan did not tamper with the plate; therefore, the print retains the mark of the master's hand. The etching at the Dallas Museum is in excellent condition. It has been chemically treated by a conservator for purposes of conservation.
Fig. 69--The Hog by Rembrandt van Rijn
**Artist:** Rembrandt van Rijn  
**Title:** The Hog  
**Dallas Museum of Fine Arts Accession Number:** 1966.18  
**Medium:** Etching and drypoint  
**State:** First  
**Dimensions:** 5-11/16 x 7-3/16, trimmed to the platemark; 145 x 184 millimeters  
**Specific Data:** Signature--"Rembrandt f 1643"  
Watermarks--none  
Collectors' marks--none  
**Literature:** Bartsch 157, Hind 204, Grigsby 37-38  
**Provenance:** Calvin J. Holmes, Dallas  
**Exhibitions:** Rembrandt: Master Etcher, Selections from Texas Collections, The Art Museum, The University of Texas at Austin, 1979

The Hog is a study of textures of a bristly old sow who has been bound and is patiently waiting slaughter in a butcher's yard. Behind the bound animal are several figures: a mother smiles as she watches her child who is fascinated with the animal, a man shops for meat behind her, and a boy with a mischievous look on his face plays with a bladder that has probably been filled with water. In contrast to the hog, the figures are lightly etched and the scene is overpowered by the immense figure of the hog.
in the center of the composition. The sow has been deeply bitten and further darkened by the addition of drypoint on the outline of the belly and legs of the animal in the first state.¹

The etching was probably based on a pose of a hog in a drawing which is in the Louvre of two hogs (Benesch 777). The etching may be compared with another animal study entitled The Sleeping Puppy, circa 1640 (B. 159). Both represent the artist's interest in textures and are examples of his observations outdoors. They were executed during the period when Rembrandt first began to etch landscapes.

An interesting aspect of the etching lies in the symbolism of the child holding the inflated pig's bladder as if he is about to puncture it with a straw or a pin. This motif, which is similar to that of a child blowing soap bubbles, was a seventeenth-century emblem of mortality.² Thus, the print is not merely a commentary on the fate of the hog but rather it alludes to the brevity of human life as well.

The etching at the Dallas Museum is in excellent condition. This particular impression was printed with a thin film of ink left on the plate, which gives the print

¹White, p. 166. ²Ackley, catalog #105.
the effect of a pen-and-ink wash drawing. Another interesting observation is the thumbprint which is visible in the lower left underneath the sow's belly. There is also a pinkish stain on the paper, which is trimmed very closely to the platemark. Although the etching has been chemically treated by a paper conservator, it still retains a rich black inking.
Fig. 70—Cottage and Farm Buildings with a Man Sketching by Rembrandt van Rijn.
In this etching, Rembrandt drew in a very free style that is also found in his drawings from the 1640's. Rembrandt's landscape etchings were usually composed of a wide vista of sky and focused on one singular motif, as in this case a group of farm buildings. Rembrandt often drew similar motifs, which can be seen in drawings such as
Thatched Cottage (Benesch 794) and Farm Buildings Beside a Road (Benesch 836).

The impression which was executed in the decade before 1650 is entirely etched without the addition of drypoint, unlike the etched landscapes of the 1650's in which etching and drypoint were sometimes indistinguishable. Like other landscapes from the 1640's, the etching is drenched in sunlight. Rembrandt delighted in small details such as the man sketching in the foreground and the tiny wagon to the right of the thatched building.

The buildings stand out powerfully against the flat countryside that seems to stretch out into infinity, due to the fact that the farm buildings were etched deeply while the background was very lightly suggested.

The condition of the Dallas Museum's impression is fairly good, although it has been slightly tinted in order to cover up certain areas of foxing. The paper is also very worn along the right center edge.
Fig. 71—Cottages Beside A Canal: A View of Diemen, or Cottages Beside A Canal with Church and Sailing Boat by Rembrandt van Rijn.
Artist: Rembrandt van Rijn
Title: Cottages Beside a Canal: A View of Diemen, or Cottages Beside a Canal with Church and Sailing Boat, circa 1645

Dallas Museum of Fine Arts Accession Number: 1971.27

Medium: Etching and drypoint
State: Second
Dimensions: 5-1/2 x 8-1/4 inches, trimmed on three sides to the platemark; 141 x 107 millimeters

Specific Data: Signature--"none
Watermarks--none
Collectors' marks--ink stamp

Literature: Bartsch 228, Hind 212, Grigsby 40

Provenance: Colonel Henry van den Bergh, London
Calvin J. Holmes, Dallas


In the etching, Rembrandt showed ore skill in arranging his composition in order to create depth than in previous etchings, such as Landscape with a Cottage and A Large Tree (B. 226). In the latter etching, the cottage is positioned horizontally, but in Cottage Beside a Canal:
A View of Dieman, the farm buildings are arranged along a diagonal slant, which pulls the viewer's eyes back into the distance. Another feature that helps to achieve depth is the winding road which goes toward the horizon. Rembrandt created perspective by etching the objects in the foreground very deeply while leaving the background lines very lightly etched. This he accomplished by biting the plate a second time and topping-out areas of the background. The print is unusual in that the horizon is placed very low, leaving a wide spanse of sky. This motif gives the viewer a definite feeling for the wide flat Dutch countryside.

The church in the distance has been identified by Frits Lugt as the Ouderkerk aan de Amstel.\(^1\) Rembrandt must have sketched this scene on one of his many sketching trips outside Amsterdam in the 1640's. Diemen is a city which is located east of Amsterdam.

Another unusual aspect of the etching is that an overall tone has been created by a grainy texture in the plate, which may have been done intentionally or it may be the result of previous burnishing of the plate.\(^2\) Whatever the cause of the texture, it creates an illusion of a

light grey tinting of the paper which adds to the overall tone of the work.

The impression at the Dallas Museum is a particularly fine example of this etching. The etching has been chemically washed and tinted for reasons of conservation.
Fig. 72—David at Prayer by Rembrandt van Rijn.
**Artist:** Rembrandt van Rijn  
**Title:** David at Prayer  
**Dallas Museum of Fine Arts Accession Number:** 1975.63  
**Medium:** Etching and drypoint  
**State:** Third  
**Dimensions:** 5-5/8 x 3-5/8 inches with margins  
5-3/4 x 3-7/8 inches;  
243 x 93 millimeters with margins 148  
x 98 millimeters  
**Specific Data:** Signature--"Rembrandt f 1652"  
Watermarks--none  
Collectors' Marks--none  
**Literature:** Bartsch 41, Hind 258, Grigsby 41  
**Provenance:** Dr. and Mrs. William de G. Hayden  
**Exhibitions:** Rembrandt: Master Etcher, Selections  
from Texas Collections, The Art Museum,  
The University of Texas at Austin, 1979  

The identity of the man praying in the etching is  
considered to be David because of his attribute, the harp,  
which is lying beside the bed. Rembrandt may have  
received his inspiration for the scene from Lucas van  
Leyden's engraving of the repentant David (B. 28).\(^1\) The  
subject is taken from II Samuel 12: 15-16:  

\(^1\)J. P. Filedt Kok, p. 49.
And the Lord struck the child that Uriah's wife bore unto David and it was very sick. David therefore sought God for the child.

The style of the etching is simple and direct. Rich areas of light and dark are built up with a careful mesh of cross-hatching in the background. David is placed in a bedroom that dates more from the seventeenth century than Biblical times. The mood of the print is quiet and contemplative. All the attention is focused on the figure of David who kneels at his bedside lost in prayer. The etching is a combination of etching and drypoint.

The impression at the Dallas Museum is strong and vivid. Although the paper has yellowed with time, it is clearly printed and in good condition.
Fig. 73--*The Circumcision in the Stable* by Rembrandt van Rijn
Artist: Rembrandt van Rijn
Title: The Circumcision in the Stable, 1654
Dallas Museum of Fine Arts Accession Number: 1981.181
Medium: Etching
State: Third
Dimensions: 3-3/4 x 4-3/4 inches with margins 4-1/4 x 6-1/4 inches; 95 x 120 millimeters, with margins 108 x 219 millimeters
Specific Data: Signature--"Rembrandt f 1654"
   Watermarks--none
   Collectors' marks--none
Literature: Bartsch 47, Hind 274
Provenance: Dr. and Mrs. Robert Webb
Exhibitions: None

In 1654, Rembrandt etched two series which were devoted to the life of Christ; one was concerned with Christ's Passion, while the other depicted events in the infancy of Christ. The Circumcision in the Stable belongs to the latter series. Included in the prints from the infancy of Christ are The Adoration of the Shepherds (B. 45), The Flight into Egypt (B. 55), Christ Disputing the Doctors (B. 64), and Christ between His Parents Returning from the Temple (B. 60). The style of these
etchings is more direct and simpler than earlier etchings, such as The Circumcision of 1626 (Gersaint 48).

The two circumcision etchings are very dissimilar in style and subject matter. The earlier one depicts the scene in the temple. Because Jewish law forbade the mother to enter the temple for forty days after childbirth, Mary was absent from the earlier circumcision etching; but in the circumcision of 1654, Mary is present. The mood of the later print is much more intimate than the earlier one. The etching, which was executed a decade after Rembrandt's work outdoors, is an example of the effect that this experience had on his work, especially in the depiction of light. One can almost feel the presence of the Holy Ghost due to the slashing diagonal rays of light much like those used to indicate rain in the etching of the three trees. The light serves to emphasize the Christ child who sits in Joseph's lap.

The setting of the scene makes possible an interesting detail, a wooden beam support with a ladder leaning up against it. The wooden beam and ladder included in the scene of Christ's first pain foreshadow his final pain.²

¹J. P. Filedt Kok, p. 53. ²Robinson, p. 166.
The etching in the Dallas Museum is in fair condition. The paper has darkened somewhat with age, but the lines are clear and dark.
Fig. 74--Courtyard of Arundel House Looking South by Wenceslaus Hollar.
**Artist:** Wenceslaus Hollar  
**Title:** Courtyard of Arundel House Looking South  
**Dallas Museum of Fine Arts Accession Number:** 1957.35.a  
**Medium:** Etching  
**State:** Only state  
**Dimensions:** 3-1/8 x 7-1/2 inches, with margins  
3-5/16 x 7-13/16 inches; 79 x 190 millimeters, with margins, 84 x 198 millimeters  
**Specific Data:**  
Signature: "W. Hollar fecit 1646"  
Watermarks: yes  
Collectors' Marks: none  
**Literature:** Parthey 1935, Hind 82  
**Provenance:** Lord Selsey Collection  
Gift of Mr. and Mrs. Alfred L. Bromberg  
**Exhibitions:** None  

This etching, like many of Hollar's works, was designed by another artist. In this case, the print was designed by Adam A. Bierling. The inscription in the lower right reads "Adam A. Bierling delin" (or delineated it). It is interesting to note that this and the following etching of Arundel House are the only two views of London that Hollar executed after another artist's
designs. The etchings were made during Hollar's stay in Antwerp.

Arundel House was owned by the Earl of Arundel, who was Hollar's patron. The house was originally owned by the Bishop of Bath, and during the reign of Edward VI, it was owned by Lord Thomas Seymour, who was beheaded during Cromwell's reign. After Seymour's death, the house was bought by Arundel.¹

The etching is interesting because it also depicts Hollar's studio. Part of the building on the east side with the large window is where the artist worked. The church tower that is just visible above the buildings is the Church of Saint Clement Danes.²

The impression at the Dallas Museum is in good condition, although the paper is somewhat yellowed.


²Ibid.
Fig. 75—Courtyard of Arundel House, Looking North by Wenceslaus Hollar.
Artist: Wenceslaus Hollar
Title: Courtyard of Arundel House, Looking North
Dallas Museum of Fine Arts Accession Number: 1957.35.b
Medium: Etching
State: Only state
Dimensions: 3-1/8 x 7-9/16 inches, with margins
3-3/8 x 7-3/4 inches; 79 x 192 millimeters, with margins 86 x 197 millimeters
Specific Data: Signature: "W. Hollar fecit, 1646"
Watermarks: none
Collectors' Marks: none
Literature: Hind 83, Parthey 1034
Provenance: Lord Sesley Collection, 1872
Gift of Mr. and Mrs. Alfred L. Bromberg
Exhibitions: None

This, like Courtyard of Arundel House Looking South was designed by Adam A. Bierling. The inscription in the lower left reads "Adam A. Bierling delin."

This illustration, which was drawn in Hollar's precise and exacting manner, depicts the north side of Arundel's courtyard. The courtyard is bustling with activity. Several men on horseback are preparing to depart on a hunting expedition while a stagecoach stands
in readiness on the right-hand side. Three men stand conversing in the foreground with a dog sitting beside them. Every detail is very carefully drawn with the utmost accuracy, which is characteristic of Hollar.

The etching at the Dallas Museum is in good condition. There is some foxing in the upper left, but otherwise, the impression is well preserved.
Fig. 76--A Regular Order of Canon Premonstratum by Wenceslaus Hollar.
Artist: Wenceslaus Hollar
Title: A Regular Order of Canon Premonstratum, 1663
Dallas Museum of Fine Arts Accession Number: 1958.17
Medium: Etching
State: Only state
Dimensions: 2-1/4 x 3-5/8 inches, with margins 2-3/8 x 3-7/8 inches; 57 x 92 millimeters, with margins 60 x 98 millimeters
Specific Data: Signature: "w. Hollar delineavit et sculp it 166'
Watermarks: yes, in the shape of a dog with a crown above his head
Collectors' Marks: none
Literature: Parthey 1036
Provenance: Unknown
Exhibitions: None

This impression probably was part of the series which Hollar executed on the costumes of men and women from various countries. The composition is very similar to that of the etching entitled, Marchant's' Wife of Holland. The costume is executed in Hollar's precise style. The stole that the figure carries over his arms is beautifully depicted in short flicks of the etcher's needle,
which give the illusion of fur. The artist created dark
tones of modelling through the use of carefully planned
cross-hatchings.

The impression at the Dallas Museum is in very good
condition, although the paper is slightly browned with age.
Fig. 77--Toward Antwerp by Wenceslaus Hollar
Artist: Wenceslaus Hollar

Title: Toward Antwerp, circa 1640-1646

Dallas Museum of Fine Arts Accession Number: 1942.61

Medium: Etching

State: Only state

Dimensions: 5-1/2 x 8-1/2 inches, with margins 5-7/8 x 8-11/16 inches; 140 x 216 millimeters, with margins 200 x 220 millimeters

Specific Data: Signature: "W. Hollar fecit"

Watermarks: none

Collectors' Marks: none

Literature: Parthey 1041

Provenance: Mrs. A. E. Zonne

Exhibitions: None

The exact date of Toward Antwerp is not known; however, it was probably executed during Hollar's exile during the reign of Cromwell in England. The Earl of Arundel, Hollar's patron, was living in Antwerp during the 1640's and his presence in Antwerp must have attracted the artist to that city. Hollar remained in that city until the Earl of Aurendel departed for Padua, Italy, for reasons of his health.
Interestingly, the etching was designed by Sebastian Vranx, rather than Hollar. In the lower left of the plate is inscribed "Sebastian Vranx inv," or invented it. It seems that Hollar's role in the creation of the work was to etch the plate while J. Meyssens printed it. In the lower right, "Joannes Meyssens excudit" is written.

The style of the plate is extremely detailed. Practically every leaf on the trees are drawn in. The scene is very peaceful and quiet. The precision that is characteristic of Hollar's work is clearly evident in this etching, which resembles an engraving rather than an etching because of its attention to detail and clear crisp lines.

The print at the Dallas Museum is in fair condition. There is some evidence of foxing, and there is a brown stain in the lower left. The paper is slightly browned all over the impression, and it is very dry and brittle.
Fig. 78--Marchant's Wife of Holland by Wenceslaus Hollar.


**Artist:** Wenceslaus Hollar  
**Title:** Marchant's Wife of Holland 1644 Dallas  
**Museum of Fine Arts Accession Number:** 1958.16  
**Medium:** Etching  
**State:** Only state  
**Dimensions:** 3-11/16 x 2-1/4 inches, with margins  
3-3/4 x 2-3/8 inches; 94 x 57 millimeters with margins 95 x 60 millimeters  
**Specific Data:** Signature: "W. Hollar fecit 1644"  
Watermarks: none  
Collectors' Marks: none  
**Literature:** Parthey 1037  
**Provenance:** Unknown  
**Exhibitions:** None  

During the 1640's, Hollar's work was filled with drawings of women. In these works, the face is less important than the faithful depiction of fashionable and generally ornate dress. The direct influence of Hollar's wife, or perhaps the coming and going of women in his household, may have contributed to the depiction of women.¹

This etching is part of a series that Hollar executed concerning the fashions of women. He was interested in depicting women in their native costumes as seen in this work. Typically of Hollar, every detail is precisely delineated. Even the print of the material on the sleeves is discernable. The series of women's fashions is valuable today for costume designers who are interested in the seventeenth-century for Hollar left a wealth of detail, such as this in the series.

The etching at the Dallas Museum is in good condition, although the paper has turned a greenish-grey with age and has some splotchy dirt marks in places.
Fig. 79--The Hunter by Wenceslaus Hollar
**Artist:** Wenceslaus Hollar  
**Title:** The Hunter, 1651  
**Dallas Museum of Fine Arts Accession Number:** 1938.13  
**Medium:** Etching  
**State:** Only state  
**Dimensions:** 5-9/16 xx 8-5/8 inches, with margins  
5-3/4 x 8-5/8 inches; 141 x 219 millimeters, with margins 146 x 219 millimeters  
**Specific Data:**  
**Signature:** "W. Hollar fecit, 1651"  
**Watermarks:** none  
**Collectors' Marks:** none  
**Literature:** Parthey 1224  
**Provenance:** Gift of the Junior League Print Fund  
**Exhibitions:** None  

**The Hunter** is another example of Hollar etching someone else's design. The plate was actually designed by Lodewyk de Vadder, and it was printed by Johavnes Meyssens. This information is derived from the inscriptions in the lower portion of the plate, which reads: "Louis de Vadder inv." in the lower left and "J. Meyssens Excudit." in the lower right.
The work is executed in the same style as in Hollar's *Toward Antwerp* etching. However, in this etching, the lines appear to be even more refined and delicate. The print seems to be almost reminiscent of Pieter Bruegel, the Elder in the relationship of man to nature. In Hollar's work as in Bruegel's engravings, such as *The Penitent Magdelene*, man seems very insignificant to the vastness of nature. In Hollar's etching, a man is seen leaning on his rifle with his dog close by. The hunter seems to be admiring the view just as we are. In the distance are two men running behind a man on horseback. Although the title of the etching is *The Hunter*, it is primarily a landscape.

The impression at the Dallas Museum is in good condition.
Fig. 80--Woman in an Oval by Ferdinand Bol
**Artist:** Ferdinand Bol

**Title:** Woman in an Oval, 1644

Dallas Museum of Fine Arts Accession Number: 1942.85

**Medium:** Etching

**State:** Only state

**Dimensions:** 4 x 3-1/16 inches, with margins 4-1/16 x 3-1/8 inches; 102 x 78 millimeters, with margins 103 x 79 millimeters

**Specific Data:**
- **Signature:** "f. Bol f" 1644
- **Watermarks:** none
- **Collectors' Marks:** none

**Literature:** Bartsch 17

**Provenance:** Gift of Mrs. A. E. Zonne

**Exhibitions:** None

Ferdinand Bol was born in Dordrecht in 1616, the son of a surgeon. At age two or three, his family moved to Amsterdam. About 1632, shortly after Rembrandt moved to Amsterdam, Bol became one of the master's pupils. His association with the artist lasted at least until 1640. His earliest paintings and etching, such as this one, are not dated until 1642. Later Bol devoted his career to portrait painting, working in a style which was more fashionable to that of Rembrandt's. After 1660, he painted less, and in 1669, he married a
wealthy widow and became a merchant. From about 1670 until his death in 1680, his artistic activity virtually ceased.

The etching is a very charming one of a woman in a large brimmed hat with a string of pearls around her neck. The style of the etching is similar to that of Rembrandt's etched portraits of his wife, Saskia. Bol achieves a rich chiaroscuro through the use of a dense mesh of cross-hatchings in the lower portion of the woman's bodice. The style of the work is very loose and free with sketching lines grouped together to achieve contours.

The Dallas Museum's impression is in very good condition, with good margins.
Fig. 81--The Nativity with God the Father and the Dove of the Holy Spirit and Angelo Adoring the Christ Child by Giovanni Benedetto Castiglione
**Artist:** Giovanni Benedetto Castiglione  
**Title:** The Nativity with God the Father and the Dove of the Holy Spirit and Angelo Adoring the Christ Child, circa 1645  
**Dallas Museum of Fine Arts Accession Number:** 1942.75  
**Medium:** Etching  
**State:** Only state  
**Dimensions:** 210-3/8 x 8-1/16 trimmed to platemark; 86 x 205 millimeters  
**Specific Data:**  
- Signature: none  
- Watermarks: yes, 
- Collectors' Marks: yes, Wagner Museum Wurzburg Dubl.  
**Literature:** Bartsch 11  
**Provenance:** Gift of Mr. and Mrs. A. E. Zonne, acquired from the Wagner Museum, Wurzburg  
**Exhibitions:** None  

This etching was probably executed between 1645 and 1647 before the artist's work reflected the *chiaroscuro* of Rembrandt. Castiglione has created a beautiful rendition of the nativity and the Holy Father with a series of light stippled lines. The technique of etching was especially suited to the artist, who treated it as if he were sketching with pen-and-ink. The design is tighter
and more controlled than his earlier works. There are many free, scribbly lines of shading on the plants and urn, which is a style that is unique to Castiglione. The work approaches the manner of shading, which is characteristic of his dark Rembrandtesque prints.¹ The etching bears a strong resemblance to the work of Peter Paul Rubens, whose impact upon Genoese painting (where Castiglione lived at the time) was widespread. Castiglione was greatly influenced by Rubens as seen in this etching.²

The impression at the Dallas Museum is in very good condition. There are a few worn places on the reverse side of the paper where it was probably glued at one time.

¹Marcus S. Sopher, Seventeenth Century Italian Prints (Stanford, Ca.: Stanford Art Gallery, 1978), p. 84
²Ibid.
Fig. 82--By the Cottage Door, or The Spinner by Adriaen van Ostade
Artist: Adriaen van Ostade
Title: By the Cottage Door, or The Spinner, 1652
Dallas Museum of Fine Arts Accession Number: 1964.12
Medium: etching
State: Only state
Dimensions: 5-1/4 x 6-3/4 inches, with margins 5-1/2 x 6-7/8 inches; 133 x 171 millimeters, 140 x 175 millimeters
Specific Data: Signature: "A. Ostade 1652"
Watermarks: unable to observe
Collectors' Marks: none
Literature: Bartsch 31
Provenance: Gift of Calvin J. Holmes, Dallas
Exhibitions: None

Adriaen van Ostade was born in 1610 in Haarlem, where he spent his entire life until his death 1684. Along with Adriaen Brouwer, he was a pupil of Frans Hals. His work, however, was stylistically closer to Brouwer than Hals. Both Brower and Ostade were fond of depicting peasants going about their everyday life. During the nineteenth and early twentieth centuries, Ostade was probably the most admired seventeenth-century Dutch etcher.
next to Rembrandt. Ostade executed some fifty etchings, which all date from 1647 to 1679.¹

The etching at the Dallas Museum is typical of Ostade's early etching style, which dealt less with line than with painterly textures, subdued value patterns, and atmospheric effects. The later etchings are characterized by strong contour drawing and simple but firm tonal contrasts. *By the Cottage Door* is one of the artist's most charming etchings. It depicts a peasant family in the late afternoon relaxing by the front door of their home. The stocky figures are reminiscent of those found in the work of Brower. Texture plays an important role in the composition from the bristly hair of the hogs in the lower left to the straw tray in the lower right. The artist created subtle tonal effects by overlapping sketchy lines in the shadows to create an overall soft atmospheric effect. Although his *chiaroscuro* is not as strong as Rembrandt's, it is possible that the master exerted some influence over Ostade.²

The impression at the Dallas Museum is in very good condition. It is printed on very thin paper, which has

¹Ackley, p. 157. ²Ibid.
yellowed with age, especially in the upper left-hand corner. A paper hinge at the bottom of the print prevented the researcher from observing the back of the impression.
Fig. 83--The Flight into Egypt by Jan van de Velde
Jan van de Velde was born in 1593 in Rotterdam and died in Enkhuyzen in 1641. He was a painter and printmaker of landscapes and genre scenes. He also executed etchings and engravings after other artists. His early graphic work suggests the influence of his cousin, Esais van e Velde (1591-1630).

Jan was also greatly influenced by the work of Hendrik Goudt (1580-85-1648). Goudt is remembered for introducing the work of Adam Elsheimer to the Netherlands. Goudt reproduced six of Elsheimer's nocturnal scenes which
inspired northern artists to create dark tonalities in their work. Goudt's reproductions of Elsheimer's nocturnal scenes had a profound effect on Jan van de Velde's engravings.¹

Goudt, in fact, reproduced Elsheimer's The Flight into Egypt of 1613, which surely Van de Velde was familiar with when he executed this engraving. Van de Velde created his dark chiaroscuro by systematically laying down a mesh of engraved lines much as if he were drawing a grid or the texture of a fine mesh screen. Like Elsheimer's work, the figures are grouped around the light source and are surrounded by darkness. The subject of the image is debatable. Ms. Magurn doubts that this is a flight into Egypt scene, but is unsure what type of subject it is. It looks as if there are two men in the scene rather than the figure of Mary and Joseph. Also, most flight into Egypt subjects include a donkey, which is replaced by a cow in this case. The work is not described in the catalog raisonne for Van de Velde; therefore, the name of the subject remains unanswered.²

¹Ackley, p. xxv.
²See Daniel Franken and Johann Philip van der Kellen: L'Oeuvre de Jan van de Velde, graveur hollandais 1593-1641 (Amsterdam, 1968).
Fig. 84--River Crossing, or Le Ruisseau by Nicholaes Berchem.
Artist: Nicholaes Pieterszoon Berchem, or Claes Berghem

Title: River Crossing, or Le Ruisseau

Dallas Museum of Fine Arts Accession Number: 1942.73

Medium: Etching

State: Unknown

Dimensions: 11-3/8 x 9-3/16 inches with margins, 11-1/2 x 9-1/4 inches, 289 x 233 millimeters, with margins 292 x 235 millimeters

Specific Data: Signature: "Berghem f" on paper held in the man's hands

Watermarks: Arms of Amsterdam in a shield

Collectors' Marks: Neure Kunst Acad. Kabinet Bonn. and Doublette stamped on reverse side

Literature: Bartsch 12

Provenance: Gift of Mrs. A. E. Zonne

Exhibitions: None

Claes Berchem, the son of the Haarlem still-life painter Pieter Claesz, was born in Haarlem in 1620 and died in Amsterdam in 1683. He began his career as a
student of Jan van Goyen, who is thought to have nicknamed him, Berchem, hence the difference between his and his father's names.¹

Berchem is known for his paintings and etchings of landscapes with charming scenery, which were usually enriched with architectural ruins and delightful groups of figures and cattle,² such as the print at the Dallas Museum. Berchem may have journeyed to Italy, but it is not known. The light in his landscapes suggests the influence of Italian Venetian painters. The etching is unusual for a Netherlandish artist in that it depicts mountainous background scenery. The figures play a prominent role in the scene and are drawn with almost Italianate proportions, especially that of the woman whose form is rather monumental. This is a charming scene typical of Berchem's oeuvre.

The sheet at the Dallas Museum is in fairly good condition. There is a brown stain in the lower center and a little foxing in the upper portion of the image.

¹Bryan's Dictionary of Painters and Engravers, I, p. 120.
²Ibid.
Artist: Germain Audran
Title: La Vertu Plaist Quoy que Vaincue, 1678
Dallas Museum of Fine Arts Accession Number:
Medium: Engraving
Dimensions: in four plates
   Plate #1: 28-1/4 x 13-1/8 inches;
             718 x 333 millimeters
   Plate #2: 28-1/4 x 19 inches:
             718 x 483 millimeters
   Plate #3: 28-1/4 x 19 inches;
             718 x 1483 millimeters
   Plate #4: 28-1/4 x 11-5/8 inches;
             718 x 295 millimeters
Specific Data: Signature: "Grave par Gir. Audran"
Watermarks: Chalcographie de Louvre embossed on paper
Collectors' Marks: none
Literature: None
Provenance: Unknown
Exhibitions: None

Germain Audran was born in Lyons, France in 1631 and was instructed by his uncle, Charles Audran, in the art of engraving in his studio in Paris. He died in Lyons in 1710. His skill as an engraver was considerable,
although inferior to other members of his family. He engraved a variety of subjects such as portraits, ornamental engravings, and ceiling decorations. He is known for his engravings such as this one after the famous Charles Le Brun. In his life-time, Audran executed thirty-one designs after Le Brun.¹

The engravings are quite large and divided into four sections. The title of the work is **Courage Is Pleasing Even Though It Is Conquered.** The engraving is one of a series that Audran engraved depicting the life of Alexander the Great. This particular illustration refers to the mercy of Alexander upon his enemies following a great battle.

The work is merely a reproduction that Audran engraved after the painting of the same title from the series on the life of Alexander the Great that were painted by the painter to the king Charles Le Brun. Because each plate is so large, it is difficult for the museum to photograph, and, therefore, it was impossible to include a photograph of the engraving in the Catalogue.

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