

RE-FORMING THE IMAGE IN NORTHERN EUROPE



IN THE DUTCH GOLDEN AGE

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February 4-April 27, 2013

Godwin-Ternbach Museum, Queens College, CUNY

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RE-FORMING THE IMAGE IN NORTHERN EUROPE IN THE DUTCH GOLDEN AGE

This exhibition, curated by eleven Dutch art history seminar students and professor Christopher Atkins, includes paintings, prints, sculpture and historical artifacts from the 16th-18th century Netherlands, Germany, England, France and colonial Queens.

It shows how art pictured new attitudes about man and the natural world and reflected a rise in democracy and the middle classes. In sites impacted by the Protestant Reformation, religious, social, and scientific revolutions engendered a flowering of secular subject matter and naturalistic aesthetics that gave birth to modern art genres.

The exhibition examines how artworks provide a glimpse of history and evidence of the values and structure of societies, focusing on Dutch art and culture, well represented in the GTM. Themes addressed include: the emergence of capitalism, the market, the individual and the development of taste, looking at newly embraced subjects such as landscape, portraiture, still life, and genre scenes, in contrast to religious and dynastic subjects of the pre-modern era.

Curators: Anthony Biondolillo, Jenna Caputo, Lu Meng Chu, Lisa Finger, Hana Isoda, Thea Lanzisero, Nakyoung Lee, Kyrstin McCabe, Stacey Scheider, Heather Simon, Kaitlyn Tucek

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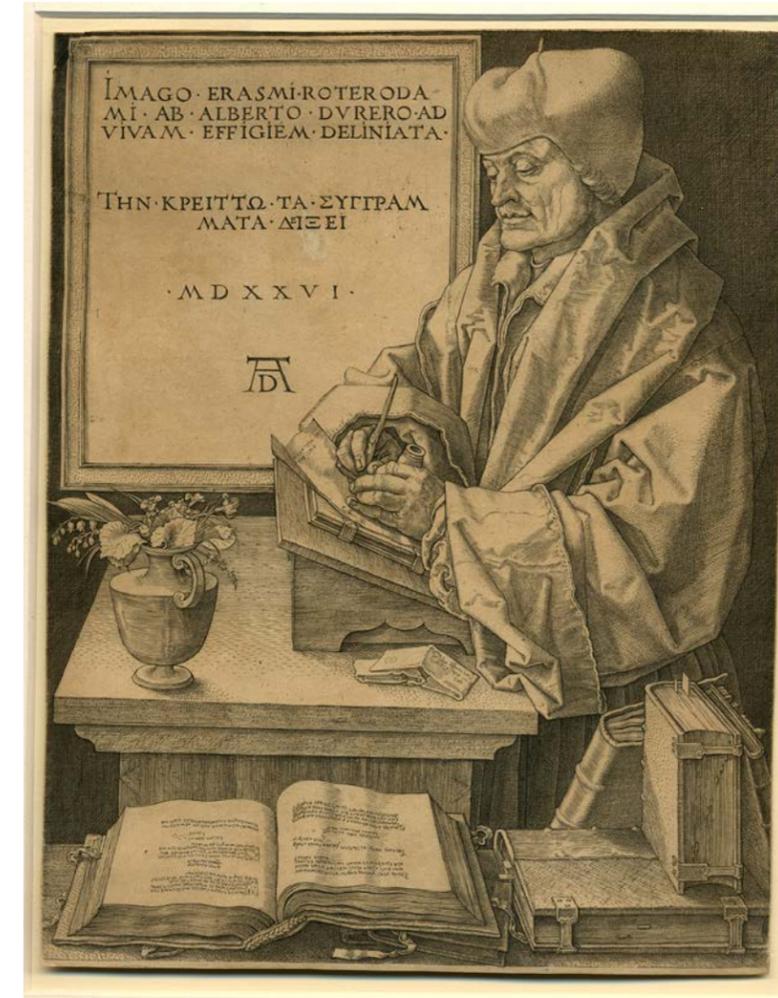
INTRODUCTION

The religious strife and revolution of the Reformation not only changed how the church was ordered, but it also altered the way in which images were approached. As the practices of the Catholic Church were questioned, so too was the role of images. Images slowly changed from objects of worship to representations that depicted scenes based on the real world. This exhibition explores how the Reformation challenged and changed images that were conceived in the 16th and 17th centuries in northern Europe.

The Reformation de-emphasized images in religious settings. As a result artists rarely received commissions from churches as had previously been common. Instead, they explored alternative sources of income—from portrait commissions to selling works indirectly through specialized dealers. Indeed, the art market as a secular, open institution developed at this time, probably as a direct result of the Reformation. Concurrently, the subjects and styles of visual representation also shifted. Clients increasingly favored secular subjects, spurring the development of the independent genres of landscape, still-life, and scenes of everyday life. In turn, the demand for secular subjects spurred naturalistic representation.

Active during the Reformation, Dürer introduced additional features to his art. Dürer's self-consciousness and confidence as an artist was unprecedented, although it stemmed from then-developing Renaissance notions of identity, which newly stressed the individual. In his portrait *Erasmus of Rotterdam*, the artist prominently placed his monogram for all to see and laid claim to the engraving with the inscription, "This image of Erasmus of Rotterdam was drawn from life by Albrecht Dürer." By viewing Erasmus at work we are reminded of the humanistic ideals that propelled this period of transformation and how the purpose of the portrait was reformed. Not only is this a record of Erasmus's physical form but a representation of his work and his mind.

The focus is not just on Erasmus; the print also celebrates the capabilities of the artist and marks the transition to the appreciation of images as works of art. Through study and observation, the artist can depict the known world and translate it in his own work. The artist announces these features and his own active role in creating the image—in part to achieve economic advantage in the emerging secular art markets, including those of printed images. (LF)



Albrecht Dürer (Germany, 1471-1528)
Portrait of Erasmus of Rotterdam, 1526
Engraving, 10 ½ x 8 ¼ inches
Gift of Mr. and Mrs. Joseph Ternbach, 63.37

Master of the graphic arts, Dürer had the task of portraying Erasmus of Rotterdam six years after seeing the humanist. Although the image did not please Erasmus, it remains one of the most exquisite examples of Renaissance portraiture.

Erasmus was an influential humanist who criticized the state of Catholicism during his time. As an ordained priest, Erasmus perceived hypocrisy in the church and, like Martin Luther, sought a more personal relationship with God that did not require mediation or submission to the Pope. In this portrait, Erasmus sits alone in deep contemplation. With few distractions, it is possible for Erasmus to explore his own relationship with God.

The framed inscription behind Erasmus identifies the sitter, artist and year of creation, in Latin. Accompanying the Latin is a Greek text which reads, "A better portrait his writings show," modestly suggesting that Erasmus' true nature is better understood through his works than through this image. (LF)

ICONIC FIGURES IN CATHOLICISM

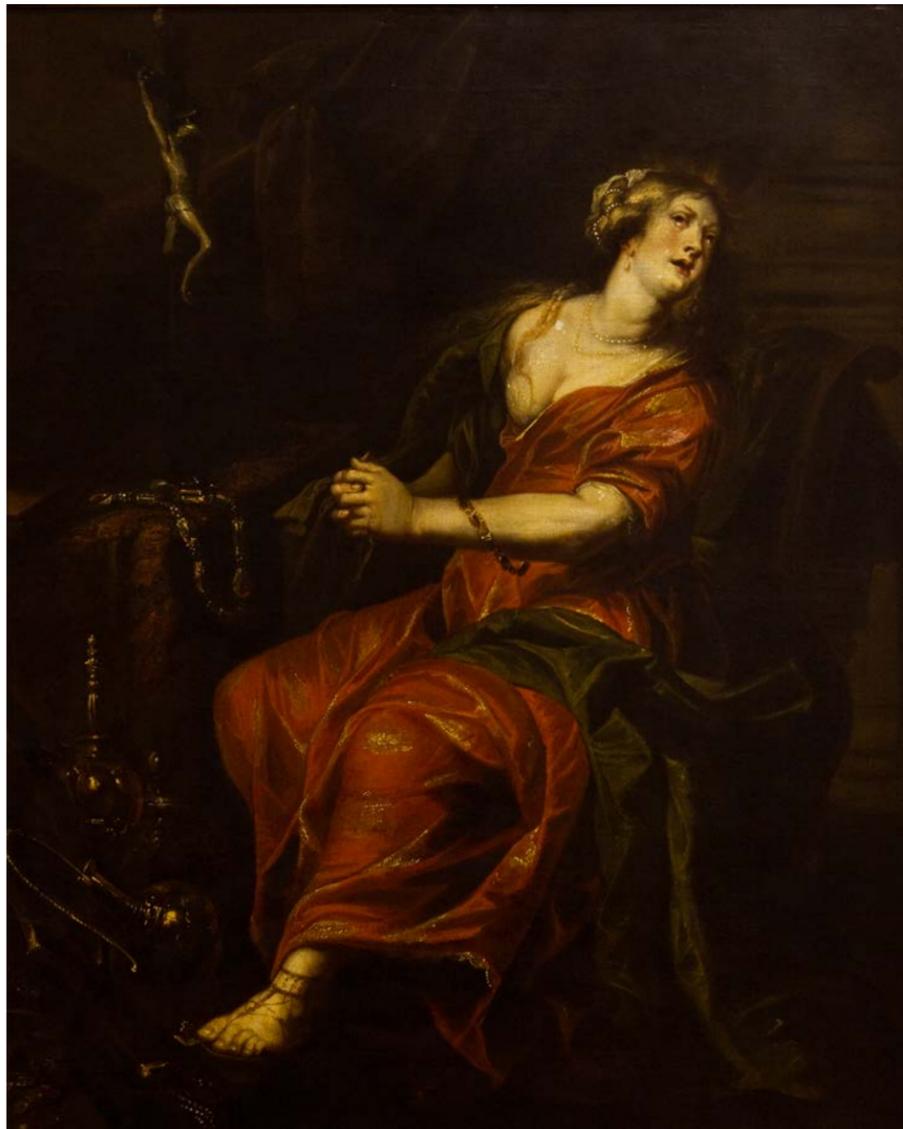
Many Catholic images stressed the individual figure. In contrast to much Protestant religious imagery that told a story, many works of art created for Catholic viewers expunged characters from narratives. Figures were rendered as solitary, engaged in minimal physical activity. Dürer's *Madonna by the Wall* seen nearby walks a fine line between an icon and a more modern representation. The placement of figures within a landscape changes their purely devotional context. It is not hard to imagine how this approach was rooted in iconic formulations. Catholic practice frequently imagined that images were surrogates for saints and Biblical figures. Thus, when praying for intervention to the Virgin Mary, for example, it was thought that praying to her representation would open a line of communication.

Even though much of northern Europe was Protestant, many regions were Catholic strongholds, especially the Spanish-controlled territory of Flanders (modern day Belgium). Here, concurrent with the more innovative approaches of their Dutch and German counterparts, Flemish artists like Rubens and Duquesnoy continued to picture figures like the Virgin Mary and the Christ Child outside of narrative constructs. (SS)



Workshop of Peter Paul Rubens (Flanders, 1577-1640)
Madonna and Child, 1615-1624
Oil on linen, 40 ½ x 29 inches
Gift of a friend of the museum, 57.1

Although this work depicts the Virgin Mother guiding her son as he takes his first steps, the narrative is merely an afterthought. Such a scene is not described in the Bible. Rather, the focus is on the characters. While the influence of contemporary painters like Caravaggio is clear in the muscular depiction of the Christ child, the painting reflects the method of portraying important figures with idealized bodies and long, graceful features that was common during the period. This elongation is particularly apparent in the depiction of the Virgin, when one compares her to the squat, hunched proportions of peasants depicted elsewhere in the exhibition. This image was reproduced by a member of Rubens's workshop after the left wing of an altarpiece called *Christ a la Paille* executed by Rubens himself. (AB)



Willem de Poorter (Netherlands, 1608-after 1648)
The Repentant Magdalene, 1630-1639
Oil on canvas, 49 ¼ x 39 ¼ inches
Gift of Dr. Joseph Schoneman, 60.40

Once believed to be a pupil of Rembrandt, De Poorter was active in Haarlem from 1631. Here, Mary Magdalene is shown in a sensuous light with delicate facial features and a soft, elongated body. Her hair is long, cascading over her shoulders even though proper etiquette of the time required that women hide their hair under headdresses to preserve modesty. She is shown staring up towards the sky with a remorseful expression on her face. The scattered objects on the floor suggest that she has given up the things that brought her pleasure to embrace a life of penitence and devotion as a disciple of Jesus. Shown out of narrative context, the image focuses on her sensuality and passion. (SS)



Attributed to
François Duquesnoy (Flanders, ca. 1594-1643)
Sleeping Christ Child, ca. 1618
Molded terracotta relief plaque, 2 ½; 8 ¼; 10 ¾ inches
Gift of Mr. Allan Gerday, 66.8

Duquesnoy studied in Rome under the master, Gian Lorenzo Bernini, assisting him on the famed Baldacchino in St Peter's Cathedral. Sweet naturalism and subtle modeling characterize Duquesnoy's style. A work of this kind is a *bozzetto* or preparatory sketch for a sculpture that would have been realized in a more durable material.

As a result of the Reformation, artists began to render religious motifs in more naturalistic and expressive modes. This terracotta depicts the infant Christ sleeping, juxtaposing the Child's innocence with His predestined sacrifice, which is suggested by the swirling background against which he rests. The figure is carved leaning on his right arm, grasping a book—probably the Bible—with his right hand while his right foot rests upon the “Cross of Triumph”—a small Latin cross depicting Christ's reign over all the earth. The halo around his head evokes both a crown and Christ's transcendence of his physical body. (TL)



Mary Magdalene at the Foot of the Cross
Carved walnut wood, 2 x 1 ¾ x 1 inches
Southern Netherlands, Brabant, 15th century
Bequest of Joseph Ternbach, 88.1.19

Representations of Mary Magdalene most often picture her as a prostitute and adulteress. With images of her long hair flowing down her shoulders, she stands for sin, warning viewers not to follow in her path. In this delicate wooden sculpture, however, Mary Magdalene has no such characteristics. Her headdress is carved with delicate patterned details and her clothing is captured with softness and grace. While she proffers her hands and head to signal her surrender of love for Jesus Christ, she is not depicted at any specific moment from the Gospel. The small size of the sculpture suggests that it served as a personal devotional object, probably for home worship. The use of wood for sculpture is typical in northern Europe where stone was not prevalent. (HI)

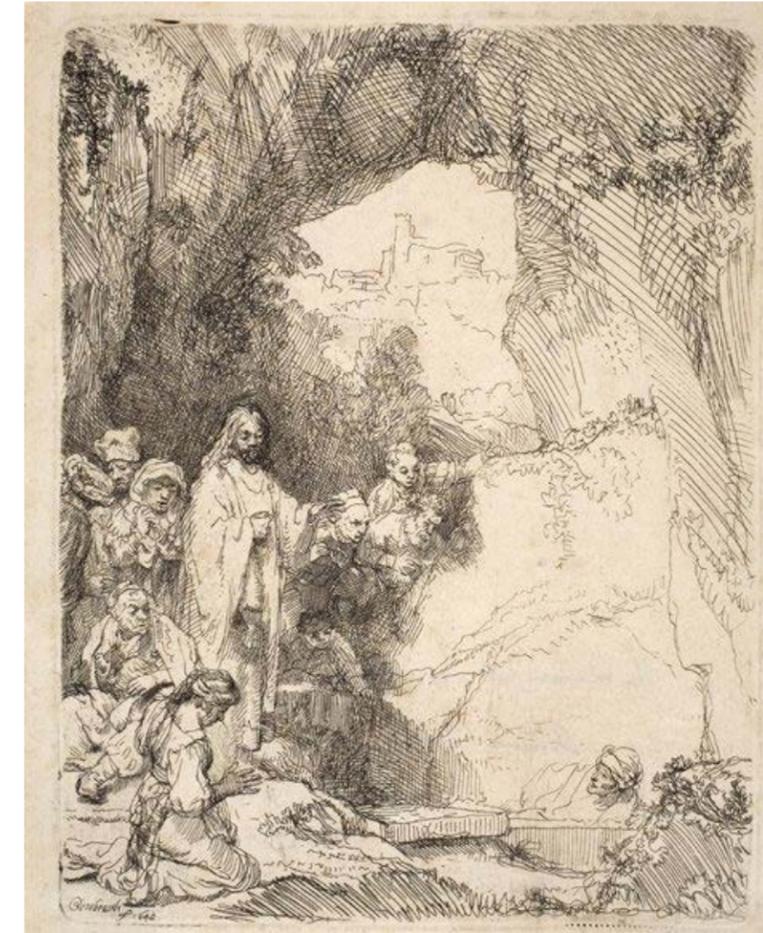
PRE- AND POST REFORMATION RELIGIOUS IMAGERY

The Reformation movement of the 16th century culminated in a separation in Christianity between the Catholics and the newly formed Protestants. Protestants placed less emphasis on the role of images as intermediaries in worship, as had been the custom, and began to focus their attention on more direct relationships between the individual and God. A core Protestant belief was that since God created man in his own image, human beings were perfect. This focus on the potential of human beings was a focus of the Renaissance all over Europe, but the Protestants began to center their art on the teachings and stories of the Bible, as opposed to iconic images of the divine. As images of saints and religious figures were more and more discouraged, Protestants began to destroy such art in iconoclastic revolts. Many Protestants believed that most religious imagery was blasphemous, as in the story of the Adoration of the Golden Calf visualized here by Frans Francken II. That said, the production of religious images did not entirely cease. Rather, the way artists depicted religious subjects changed. Consider *The Raising of Lazarus* by Rembrandt van Rijn and *The Flagellation* by Albrecht Dürer. Though both prints display Jesus, the images are concerned far more with the moment of action than in worship of an icon. The prints fall neatly in line with the Protestant belief of showing stories from the Bible. Interestingly, both artists tackled their respective subject matter numerous times—in etching and also in painting, but on each occasion the final products appear to be an illustration of a story. (AB)



Frans Francken II (Flanders, 1581-1642)
Adoration of the Golden Calf, 1630-1635
Oil on canvas, 20 x 30 inches
Gift of Mr. and Mrs. Julius Cardile, 74.2.1

This painting depicts the Old Testament story of the worship of the Golden Calf as it appears in Exodus. According to the story, in Moses's absence a gold sculpture of a calf was erected with the intent of worshipping it instead of God. In the foreground, people bring the high priest Aaron the gold from which the idol will be made; in the distance, the completed calf is seen raised on a pedestal with maidens dancing around it. The story and Francken's visualization of it warn against the practice of idolatry. While the subject would have appealed to Protestants, Francken was Catholic and the painting was likely made for a Catholic client. (KM)



Rembrandt van Rijn (Netherlands, 1606-1669)
Raising of Lazarus, 1642
Etching, 15 ¼ x 11 ¾ inches
Gift of Dr. Joseph Brewer, 73.29

The Raising of Lazarus is one of Rembrandt's many biblical etchings. Typical of post-Reformation imagery, the print stresses Biblical narrative. Instead of an image of Christ as an icon capable of miracles, the work demonstrates a story from the Bible, wherein Jesus brings Lazarus, brother of Martha and Mary Magdalene, back to life four days after his death. As opposed to being displayed using the symbols and icons worshipped by the Catholics, this more Protestant take on the story focuses on an actual moment of action, conveying the teachings of the Bible rather than idol worship. (AB)



Albrecht Dürer (Germany, 1471-1528)
The Flagellation (B33), 1511
Woodcut, 5 x 3 ¾ inches
Gift of Ruth L. Cohen, Ph.D. Queens College B.A., 1949, 2003.14.2

This woodcut is a print from Dürer's series known as the "Small Passion," an illustrated narrative of the passion of Christ told in 36 prints. It depicts the moment where Christ is physically scourged. In this particular image, Christ appears to be reserved and tolerant of the brutality with which he is faced. This particular series was created prior to the Protestant Reformation, but many Reformation ideologies are already present here, especially the preference for religious storytelling

Dürer is rightly heralded for his remarkable representations of the human form. He studied live models, ancient sculptures, and masterpieces of the Italian Renaissance in an effort to perfect his representations. He recorded his thoughts and discoveries in dozens of manuscripts on proportion that were later published as *The Four Books of Human Proportion*. (JC)



Albrecht Dürer (Germany, 1471-1528)
Christ Nailed to the Cross (B39), 1511
Woodcut, 5 x 3 ¾ inches
Gift of Ruth L. Cohen, Ph.D. Queens College B.A., 1949, 2004.8.1

This signed print is one of 36 from the series known as the "Small Passion." Out of all of Dürer's series, the "Small Passion" is the largest and one of his most popular. Dürer began the series sometime in 1508 or 1509, completed it in 1510, and published it in 1511 with Latin verses by Benedictus Chelidonium facing each plate.

Between 1506 and 1512 Dürer devoted himself to the study of the human form. In tackling this problem, he drew upon the resources of arithmetic and geometry, reflecting the rigorous scientific observations of the day. In this complex composition, you can see the painstaking accuracy of realism through mathematics, proportion, and composition. Jesus is portrayed laid out on the cross while executioners are in the midst of securing his left hand. Their tools are sprayed around the foreground while a guard stands watch. The background seems to stretch with impossible space detailing mourners along rocky outcroppings. (TL)



Attributed to
Rembrandt van Rijn (Netherlands, 1606-1669)
Christ on Mount of Olives, ca. 1638-39
Ink and bistre on paper, 5 x 6 inches
Gift of Mr. and Mrs. Norbert Schimmel, 62.24

You could probably reconstruct Christ's entire life from all of Rembrandt's drawings, etchings and paintings combined. In this incomplete-looking drawing, Christ is praying and searching for God's help while his disciples are sleeping, unaware of the events that will unfold. Rembrandt faintly sketched the figures, yet the story is clear. Rembrandt crafted another drawing of the same subject. There, in the foreground, an angel holds Christ and the sleeping disciples are in the distance in the background, along with the soldiers led there by Judas. Taking these two drawings together suggests that Rembrandt was searching for *how* to tell the story. Should the focus be on the disciples who are sleeping? Or should it be on Christ who was desperate for help when betrayed by his sleeping disciples? (HI)



Ivory Cane
Ivory and gilt silver; length 37 ½ inches
Netherlands or North Germany, 17th century
Gift of Max and Regina Falk, 88.3.8

This exceptionally unusual cane is made up of 11 consecutive sections of ivory engraved with Biblical stories of Old or New Testament scenes: Creation, Temptation, the Flood, the Annunciation, Baptism of Christ, the Last Supper, Christ in the Garden of Gethsemane and the Arrest, the Crucifixion, the Harrowing of Hell, the Entombment of Christ, and a resurrection of Christ. The staff has a gilt pointed tip, and silver gilt rounded top.

The style of the engravings is North German-Netherlandish and dates into the 17th century. The object itself is of the rarest type and in excellent condition, considering the fragile nature of the material and its construction.

TURMOIL AND MORALITY

Much art in the western tradition concerns morality, and this is especially true for religious subjects. Depictions of characters or stories culled from religious texts are often meant to communicate to viewers some form of proper behavior. The Reformation did not end this stress on morality. Rather, moral themes were transferred from religious subjects to secular subjects. Here we see how material ranging from allegories to recent military battles could be couched in moral terms. The less-than perfect, already eaten foods on the table of this still life, for instance, are meant to convey a sense of life's bounty but impermanence. Note the similarity of the Roemer glass represented here to ours on display.

One of the questions that scholars have frequently posed is how far do the tentacles of moral exploration reach? Some have argued that morality is at the center of all manner of images, including landscapes with minimal figural intervention. Here, Ruisdael's violently tumultuous scene and darkened tree visually has much in common with the turmoil experienced by Schongauer's St. Anthony and those fighting on both sides of Callot's *Battle of Avigliano*. We ask you, does the turmoil of nature as expressed by Ruisdael have a moral message? (KM)



Peter Flötner (Germany, 1485-1546); printed by Hans Guldenmund (active 1490-1560)
The Poor Common Ass (Tyranny, Usury, and Hypocrisy), 1525
Woodcut, 7 x 15 ½ inches
Gift of Audrey McMahan, P195

This woodblock print is a critique of the indulgences of the immoral. It is a “broadside,” a large poster-sized print that reads left to right, usually intended for public notice or advertisement. The action in this piece is meant to move across the page from the donkey (the peasantry) to Hypocrisy (The Roman Catholic Church) to Tyranny and Usury locked in battle against Human Reason, Justice and Common Sense. Many prints that were mass-produced at this time were utilized as propaganda against the Catholic Church by means of scenes showing the negative outcome of behaviors that the Protestants thought were immoral or common. (HS)



Martin Schongauer (Germany, ca. 1430-1491)
Saint Anthony Tormented by Demons, 1470-75
(reproduction dating to
17th-18th century)
Etching, 12 ½ x 9 inches
Gift of Audrey McMahan, P156

This highly ambitious etching is also believed to be one of the artists' earliest. St. Anthony, the son of wealthy landowners who, upon following Jesus' word, sold all of his earthly possessions and lived as a hermit in Egypt. There, he was subjected to numerous trials by the devil, which he overcame with the power of prayer. The moral struggle is demonstrated in the unwaveringly calm expression St. Anthony wears as he is attacked. While the strain and urgency is apparent in the demons, all of whom are contorted and full of movement, St. Anthony is still, a clear example of how prayer and meditation can help one overcome the chaos with which they may be confronted. The etching illuminates Schongauer's study of animals in the highly naturalistic attention to details in the fur and scales of the demons. (AB)



Jacob van Ruisdael (Netherlands, ca. 1628-1682)
Two Farmers with Their Dog in the Woods, ca. 1650
Etching, 7 ¼ x 10 ½ inches
Gift of Audrey McMahan, P88

The composition is dominated by a group of huge tall trees. A single monumental heroic tree stands alone. One allegorical interpretation of the scene may be that the landscape is based upon the prideful assumption that mankind is the greatest of God's creatures. Dutch art frequently provides reminders about the transitory nature of life and the need for moderation. Through the interwoven trunks and branches, the landscape expresses the full of power of nature. The twisted broken branches of the trees spread out convulsively. In addition, the entwined broken tree is exaggerated as a symbol of transience amid the relentless cycle of growth and decay. It refers to the impermanence of humanity and the heroic power of untamed nature. (NL)



Roemer
Hand-blown glass, Netherlands, 17th century
8 x 3 ¾ inches
Gift of Dr. Eugen Grabscheid, 60.50

The roemer was a popular wine glass utilized throughout Germany and the Netherlands in the 17th century. The glass's stem was often studded with "prunts" (here resembling and referred to as "raspberry" prunts) in order to ensure a good grip. Although the greenish hue of the glass was a byproduct caused from impurities of iron and copper, its color was thought to compliment white wine well. This style of glass became a symbol of the excess and vices of man and was often incorporated in Dutch still life painting arrangements and genre scenes. An example of a roemer in a still life by Pieter Claesz can be seen in the text panel for the exhibition section on "Morality and Turmoil." (HS)



Attributed to
Salomon van Ruysdael (Netherlands, ca. 1602-1670)
Landscape, n.d.
Oil on wood panel, 29 ½ x 40 inches
Gift of Judge Irwin Untermyer, 58.74

Salomon van Ruysdael was one of the key pioneers of naturalistic landscapes in the Dutch Golden Age. His paintings are characterized by diagonal compositions of the river to the left and the roads at the right. The river continues its course into the distance. The great trees are anchored in the middle and a vast expanse of sky and clouds fill the background. As naturalistic as his paintings are, they nonetheless possess these conventions, typical of Ruysdael's works. Ruysdael's landscapes were highly influential, particularly for American artists in the nineteenth century. (NL)



Jacques Callot (France, 1592-1635)
Combat d'Avigliano (also called *Combat de Veillane* or *Marechal d'Effiat*)
Commissioned by the Marquis of Effiat after the battle in 1630
Engraving, 13 ½ x 21 inches
Gift in memory of George Parks, from his estate, 81.11

Callot was commissioned by the kings and princes of France and Italy to chronicle contemporary events. This particular print depicts the Battle of Avigliano. Named after a small town in southern Italy, the battle was part of the wars of religion that raged throughout Europe for almost two centuries. At Avigliano the French defeated the Spanish. In the center is a portrait of Antoine Coiffier, the Marquis d'Effiat and Marshall of France who was the leader of the French armies. On the right is San Ambrigio, a 4th-century Catholic bishop known for his works on moral argument. The French viewed their involvement in battles like these in strictly moral terms. (KM)

SPECIALIZATION

In the 17th century, specialization was a key feature of northern European art. Rare was the artist who worked in many genres. Most landscape artists made nothing other than landscapes, and artists who made scenes of everyday life rarely undertook any other type of subject. More so, landscapists specialized in sub-genres by depicting only local scenes or foreign locales.

Specialization is most often understood in economic terms. As more artists entered the workforce, they had to compete with each other for sales. One means of coping with the circumstance was to distinguish one's art and create a market niche by making products that differed from those of all competitors.

Specialization also registers the preference for unique artistic personalities. Art came to be understood as the product of a single individual's creative actions. In turn, it became paramount for each artist's work to appear different. Likewise, self-consciously differentiating one's art from that of others could be a means for articulating art as a personal expression. In this way, the market and its structures were intertwined with shifting definitions of art. (LMC)



Philips Wouwerman (Netherlands, 1619-1668)
Riding at the Cat: A Dutch Horseman's Game, ca. 1650-1668
Oil on canvas, 31 ½ x 38 ½ inches
Gift of Dr. Joseph Schoneman, 67.134

This painting is a genre scene, or scene of familiar, every-day life. Both the activity illustrated and the figures clothed in current fashions would have been well known to contemporary viewers in Holland. Genre paintings such as this were in great demand in the 17th century. Wouwerman was one of many artists to specialize in depicting scenes of everyday life. More so, he was particularly well known for including horses in his scenes. He variously created landscapes with hunting parties and cavalry battle scenes. As is evident in this particular painting, he often included a white horse in the foreground to produce a noticeable highlight that illuminates an otherwise dark, dreary scene. Wouwerman was a prolific artist creating over a thousand paintings in his lifetime. (JC)



Jan Both (Netherlands, ca. 1618-1652)
Landscape with Loaded Mules (also called *The Hinny Drover, via Appia*), ca. 1637-1641
Etching, 7 ¾ x 11 inches
Gift of Audrey McMahon, P50

Jan Both was known primarily for his landscape paintings of the Italian countryside. Over the course of his career he created but fifteen prints. In paintings and prints, Both started with the Italian environs, but removed typical features like Ancient Roman ruins and high mountains. Both's Netherlandish tendencies can be seen in his attention to naturalistic detail like the subtle rendering of atmosphere and light and the smoke floating from the cottage in the background, as well as the caricatured figures in the foreground. Both specialized not only in landscapes but also in this synthetic style of landscape that combines Italian and Netherlandish traditions. (LF)



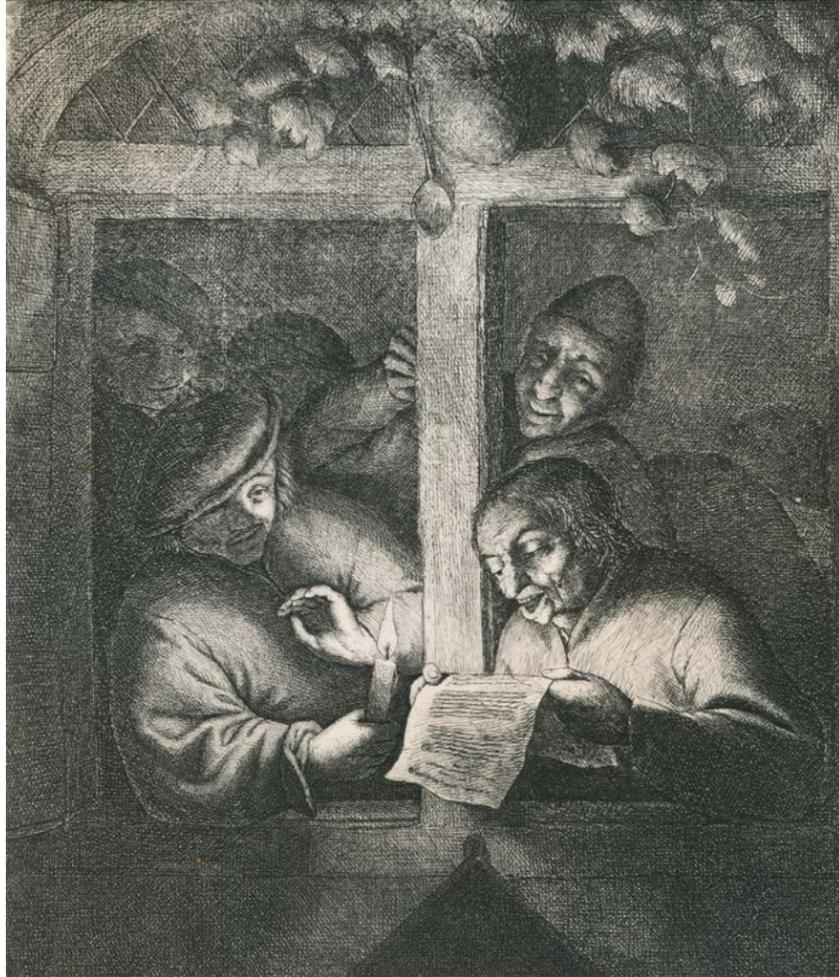
Karel Dujardin (Netherlands, 1626-1678)
Mule with bells, 1673
Etching, 8 x 6 ½ inches
Gift of Anonymous donor, P43

Dujardin is best known for his paintings and etchings of the Italian landscape, peasants, shepherds, and their animals. It is not clear whether or not this particular etching was made in Italy, as the exact dates of his time south of the Alps remain unknown. The matter is further complicated because even when he returned to Holland he continued to picture the Italian countryside. As in most of his work, Dujardin produced an image of peaceful isolation in the wild. (KM)



Paulus Potter (Netherlands, 1625-1654)
Cows, c. 1649
Etching, 7 ½ x 8 inches
Gift of Audrey McMahon, P89

Paulus Potter specialized in the use of cows as the primary focus of a rural landscape. Here, he depicts a pastoral landscape scene featuring a young boy tending his cows. Potter tended to render cows as silhouetted forms against the distant landscape. There are still-visible adjustments in the hind leg, feet and shoulder of the cow descending the path on the right. Cows were very popular subjects in the cultural and political iconography of Dutch Baroque art, especially by Potter. These images of cattle corresponded to 17th-century literary trends in Holland, which associated the farmer's close contact with nature as emblematic of wealth, peace, and freedom. (LMC)



Adriaen van Ostade (Netherlands, 1610-1685)
Singers at a Window, ca. 1667
Etching, 8 ½ x 7 ¼ inches
Gift of Audrey McMahan, P87

One of the most delightful aspects of 17th-century Dutch art is that it conveys a vivid sense of daily life. Adriaen van Ostade was one of the popular Dutch artists, specializing from the start in genre painting of peasant life. Van Ostade particularly favored the theme of peasants before a cottage or an inn. In this etching, three peasants in a window are singing from a sheet of music lit by a candle. As the candle casts dramatic light and shadows, the scene illustrates the emotional tenor of peasant life. The faces of the peasants convey delight and joy. (NL)

OBSERVATION AND NATURALISM

The naturalism that permeated so much northern European art in the wake of the Reformation was grounded in scientific observation of the natural world. Contemporary scientists stressed observable phenomenon and tested theories by witnessing the results of experiments. Artists contributed to the production of scientific knowledge, especially in areas such as botanical illustration. Artists closely observed nature, like flowers, and recorded what they saw. For them, knowing and making were intimately bound up with one another. To picture something was to gain knowledge of it. In turn, the pictures crafted from careful observation could communicate that knowledge to others. And the process of dissemination was made repeatable and reproducible through the development of printmaking.

The Netherlandish genres of illusionistic still life and perspective painting, which flourished in the courts of Europe as well as in the cities of Holland, depended on the joint technologies of the most sophisticated oil painting, careful optical observation, and complex perspective drawing. These are but some ways in which realist pictorial strategies were grounded in studies of natural history and optics. (TL)



Otto Marseus van Schrieck (Netherlands, ca.1620-1678)
Roses and Tulips in a Vase, ca. 1660
Oil on canvas, 25 x 18 ¼ inches
Gift of Mr. and Mrs. Jack Linsky, 65.8

Otto Marseus van Schriek was a court painter to Ferdinand 2nd de' Medici, Grand Duke of Tuscany. He was a passionate naturalist whose scientific study of botany and entomology went well beyond that of a painter. Although his work was extremely detailed and scientifically accurate, he often painted idealized scenes that included combinations of flora and fauna that did not commonly occur in nature. His still life paintings frequently featured foreboding scenes of the forest floor with hints of looming danger such as mushrooms or snakes in the background. His paintings are darkly lit, often cloaking vegetal arrangements that are on the verge of decay. (HS)



Attributed to Jean-Baptiste Monnoyer (France, 1636-1699)
Flowers in a Vase, ca. 1680
Oil on canvas, 34 ½ x 25 ¾ inches
Gift of Mr. and Mrs. Jack Linsky, 59.174

Working for the French king Louis XIV at Versailles and elsewhere, Jean-Baptiste Monnoyer specialized in painting flowers. He also designed flowers and fruits to ornament the borders of tapestries woven at the Gobelins and Beauvais manufactories. His drawings were believed to be engraved by his pupil Vanquer for the portfolio *Le Livre de toutes sortes de fleurs d'après nature (Book of All Kinds of Flowers from Nature)*, with their botanically accurate images arranged in beautiful displays, which were widely copied. Although the style and execution bear similarities to other paintings, recent examinations have revealed some questions of authenticity due to added sections of canvas, one of which seems to contain a signature. As he was not known to sign any of his paintings, and when he did sign his engravings he used "J Baptiste," there is some question as to whether this was painted by his son, Antoine or son-in-law, Blain de Fontenoy, both of whom were known to widely copy his style. (TL)



M. Beyer (Ausburg, Germany, mid 16th- mid 17th century)
Figurine of a Peasant Man with Cane and Basket
Wood with silver inlay, 18 ½ x 7 inches
Gift of Mr. and Mrs. Jack Linsky, 59.178



M. Beyer (Ausburg, Germany, mid 16th- mid 17th century)
Figurine of a Peasant Woman with Basket
Wood with silver inlay, 17 ¾ x 7 inches
Gift of Mr. and Mrs. Jack Linsky, 59.177

Scenes of the peasantry and low-income workers appeared in numerous Netherlandish prints and paintings since they were introduced as subjects in the 16th century. In the later 17th and early 18th centuries they became popular subjects for sculpture in German-speaking territories. Sculptures, like these, were most often luxury objects created for the home of an aristocrat, or possibly a wealthy merchant. As with the burgeoning interest in goods from Asia, these figures likely appeared exotic to those who did not practice manual labor. The taste for the exotic partially explains how a lower-class subject could be forged into a finely crafted object of high art. Signs of nature, associated with the peasantry, like tiny castings of flies, spiders, frogs, and lizards, appear on the base of the sculpture, and in the hair of the female figure. It is possible that these are meant to symbolize dark forces and decay, such as in still lifes by van Schrieck on view to the left. (CA)

PEASANTS

In slowly moving away from religious imagery, artists often turned to subjects culled from their daily experiences. In their drive to explore daily life they drew their subject matter from all elements of society, including the peasantry. Artists on view here like Adriaen Brouwer in Antwerp and Adriaen van Ostade in Haarlem specialized in the painting of peasant life. In so doing they exerted penetrating powers of observation. Their scenes vividly portrayed peasants talking, laughing, and singing. They play musical instruments or drink. In all their activities, their facial expressions seem to come alive.

Though peasants were often subjects of art, they were not consumers. It was wealthy merchants and other citizens who purchased scenes of the peasantry. Thus, there was a distance between subject and viewer. As a result, peasants could become vehicles for exploring actions and emotions that would not have been considered appropriate for the upper classes. In other instances, peasants could serve as models of hard, physical work of the type no longer practiced by the economic elite. (NL)



Adriaen van Ostade (Netherlands, 1610-1685)
Peasant Scene, 1642
Oil on wood panel, 6 $\frac{3}{4}$ x 8 $\frac{1}{2}$ inches
Gift of Mr. and Mrs. Jack Linsky, 64.15

A stereotypical scene of peasants gathered inside a tavern to enjoy a drink has been dramatically transformed into chaos. A spotlight is cast down on the man standing on the ladder; he throws something down from the cabinet while others underneath pick them up from the floor. With his distinct style of exaggerating light and caricaturing his subjects, Van Ostade distinguished himself from his contemporaries like Adriaen Brouwer and Frans Hals. While genre scenes such as this are often described today as scenes of everyday life, Van Ostade crafted a stylized, comedic fiction. In addition to the overly squat proportions of their bodies, peasants in a real life brawl could hardly look this merry. (HI)



Adriaen van Ostade (Netherlands, 1610-1685)
The Dance at the Inn, 1652
Etching, 10 $\frac{1}{2}$ x 12 $\frac{3}{4}$ inches
Gift of Ernest Erikson, 58.51

The artist created this genre scene through his talents of observation. The scene takes place in a tattered, crowded room, which was common among low-income households. The interior of the cottage is crafted in minute detail to convey a seemingly accurate vision of a setting of this type. Hanging on the wall are the peasants' minimal possessions such as pieces of meat, a pot, several baskets, two pieces of cloth, and a ceiling lamp. The distinct lighting casts the figures as the focal point of the etching. Engaging in merriment, they outwardly appear happy and content with their lives. (JC)



In the style of Adriaen van Ostade (Netherlands, 1610-1685)
The Knife Grinder, n.d.
Etching, 3 ¼ x 3 ¼ inches
Gift of Audrey McMahon, P90

This print provides us with insight into the daily life of low-income laborers. Many artists took as their subject men engaged in skilled labor such as cobblers, blacksmiths, or in this particular image, a knife grinder. The cobbler in the image trades with the knife grinder. The knife grinder is dressed in rough clothing and a slouched hat falls over his face. His costume, labor, and modest setting mark his socio-economic station. (JC)



Abel Grimmer (Flanders, ca. 1570-ca.1619)
Autumn Scene, ca. 1607
Oil on copper, 9 x 12 inches
Gift of Mr. and Mrs. Arthur Ross, 57.4



Abel Grimmer (Flanders, ca. 1570-ca.1619)
Winter Scene, ca. 1607
Oil on copper, 9 x 12 inches
Gift of Mr. and Mrs. Arthur Ross, 57.5

With identical measurements and similar styles, these two panels must have been part of a set. They are likely members of a group of four works depicting the seasons, a common project for 16th-century artists. Grimmer's paintings take the form of country landscapes with groups of figures performing appropriate seasonal activities. For example, cultivating crops appears in *Autumn* while figures on the ice appear in *Winter*. In Grimmer's paintings, the figures are extremely small and rendered with quick and sketchy brush strokes. Despite their small size, the figures are endowed with energy and move about the scene in a naturalistic manner. (NL)

PORTRAITURE

The Reformation helped inspire changes in the purpose and role of portraiture. Before the Renaissance, portraits were largely reserved for the nobility. Artists focused on the outward appearance of these elite sitters. These portraits stressed the high social status and bloodlines of their subjects, since rank was hereditary. In many cases, the body connected the noble's lineage to God. The artist's creative role also was not of the greatest importance.

The Reformation complemented the previous focus on the body with attention to the individual's intellect and capacity for thought. Many, including the French philosopher René Descartes, who wrote in the 1600s while in Holland "I think, therefore I am," conceptualized this new interpretation of the mind. Portraiture often reflected this transformational view of the self by highlighting the workings of the mind and the products of thought.

Portraiture also greatly expanded after the Reformation. As wealth was more widely distributed, more types of people had portraits made of themselves. Many new types of portraits also emerged, such as those of civic groups, intellectuals, and sitters who were anonymous. These last types can best be thought of as character studies wherein the unique thoughts and feelings of the subject, rather than his or her identity, were paramount. In the process, the act of capturing the mental and spiritual state or psyche of the individual was prized. Concurrently, audiences valued the artist's ability to conceive and execute a picture that accomplished these goals, marking an important transition from craftsman to fine artist. (KT)



Reliquary Bust
Carved painted wood
Netherlands, early 16th century, 15 inches high
Gift of Mr. and Mrs. Jack Linsky, 64.22

Initially, the physical remains of deceased saints were objects of veneration. Over time, people built elaborate shrines and sculptures to house these remains. Reliquaries housed skulls or skull fragments of important figures and would be placed on altars. From shrines shaped as heads artists returned to the idea of the bust. This concept was further developed as artists were commissioned to create portraits of people to show reverence and admiration, much like the concept of a reliquary. (SS)



In the style of Antonio Moro
(Anthonis Mor van Dashorst, Netherlands, ca. 1519-ca. 1576)
Charles V of Spain, ca. 1559-1561
Oil on wood panel, 36 ½ x 28 inches
Gift of Mr. and Mrs. Jack Linsky, 58.23

The earliest known portraits date to antiquity, but the subject was revived in the 15th century as a popular way to display one's status. Often thought to be a surrogate for the sitter, political leaders frequently sent their portraits abroad to remind their allies of their influence and power. This portrait, which depicts the Holy Roman Emperor Charles V towards the end of the ruler's life, probably served this function.

The artist's depiction of Charles seems more subdued than most courtly portraits of the time. The costume is somber and does not reflect the vast wealth of the Spanish ruler. It is perhaps a conscious decision on the part of the Holy Roman Emperor to show himself less frivolous in order to appease complaints about excesses that arose in the wake of the Protestant Reformation.
(LF)



Albrecht Dürer (Germany, 1471-1528)
Philipp Melanchthon, 1526
Engraving (facsimile reproduction), 6 ¼ x 5 inches
Gift of Audrey McMahon, P06

Philip Melanchthon was an education reformer who followed the humanist ideals of Martin Luther and Erasmus. A professor at Wittenberg University, Melanchthon was the force behind curriculum change at schools throughout Europe. He helped to accommodate humanist ideals, a purpose that Dürer found to be of great importance. Due to his open collar and clean appearance, we gather that he is strong, trustworthy, and hard working—desirable humanist character traits. Perhaps most importantly, an inscription at the bottom reads, “1526. Dürer was able to draw the features of Philip from life, but his expert hand could not capture his spirit.” Both Dürer and Melanchthon are credited for being exceptional in character, but the inscription humbles Dürer. The purpose of this portrait is to honor the work of Melanchthon, and God, reminding us that the visual representation is always secondary. In total, the portrait attempts to convey both the likeness and character of the sitter. (KT)



Jan Lievensz (Netherlands, 1607-1674)
Copy after Rembrandt van Rijn (1606-1669)
Bust of an Old Man, ca. 1631
Etching, 6 ½ x 5 ½ inches
Gift of Audrey McMahan, P44

Jan Lievens may have shared a studio with the young Rembrandt in the late 1620s in Leiden. Many of his portrait studies were of anonymous subjects, like the old man above. There is a definite focus on capturing the inner emotions of his subject. We are unaware of who this man is, what he does, and where he is from. Yet, the quick, light strokes are indicative of observation of this man in real life. The treatment is honest and careful. The subject seems to also be a vehicle for the exercise in the expressive line so apparent in Lievens's work. Perhaps, if Rembrandt had not provided such competition, Lievens would have been the artist credited with such incredible technical skill in painting light, expression and emotion. (KT)

PRINTS - ORIGINALS, REPRODUCTIONS, COPIES

Original fine art prints are multiple impressions of the same image created in limited editions with the direct involvement of the artist. An original print must include a master image created, printed, approved and signed by an artist or someone under the artist's supervision. The smaller the edition, the more rare and valuable the print.

A print can also be described in terms of when it was produced in the printing cycle. The most prized works are designed, cut, engraved, etched and printed by the artist himself, as was the case with Dürer and Rembrandt, who were both artists and artisans in one. Prints made in collaboration between an artist and artisan (woodcutter, engraver, etcher) are also considered "original."

The task of determining whether a print is an original or a reproduction is a difficult one, which requires a great deal of expertise, encompassing historical and archival knowledge, a highly trained eye and keen observation of physical properties of the artwork. Knowledge and recognition of an artist's "hand" (signature style of drawing or painting) and oeuvre are essential. Some engravers signed or monogrammed their work to distinguish themselves from the artist. Paper and its watermarks are also key evidence of where and when an image was produced. Even the impression made by the plate on the paper is revealing, because the more times a plate is used, the flatter the metal becomes. Sharp, clean impressions indicate the print was pulled when the plate was new; a worn edge leaves a blurred impression, but these can be simulated or faked.

There are many different classifications of "reproductions," literally re-productions, including those made in the period in which the artist was working; those made with the artists' authorization to use their imagery as in "reproductive engravings"; and those made from artists' original plates often called "re-strikes."

Still another layer of the problem of “reproduction” is the question of whether a print is a “copy,” either made by hand, mechanically, photographically or, in our times, digitally. There are different classes of copies, depending on their closeness to the original. Since printmakers often preserved their used plates, more prints could be made from them after the first edition was produced. These “re-strikes”—some authorized, some not—are attributed to the artist but produced in different historical periods. Each carries a different degree of aesthetic, historical, and monetary value.

Next are images that are re-engraved—where a later printmaker redraws (copies) the artist’s image onto a new plate. Engravers often made small changes to their work to avoid accusations of forgery. A forgery is an exact replica made by a later artist but misleadingly presented as the work of the original creator. However facsimiles—copies or replicas in differing degrees of quality (e.g. posters of famous artworks)—have become ubiquitous in the modern world since the invention of photography and various means of mass industrial and digital production.

PRINT CULTURE

Gutenberg’s invention of the printing press in the mid-15th century revolutionized not only how books were created and disseminated, but also images. Indeed, images were printed in the new presses almost as soon as printing became possible. Despite the ability to mass-produce text, literacy rates did not change drastically. An image is a powerful thing in a time of mass illiteracy. Images could communicate information and ideas about religion, politics, or both. Of course, printed images could also operate as art, such as is seen in the facsimile of a page from the Nuremberg Chronicle on view here, showing the image of the *Ascension of Mary Magdalen*.

Through various techniques and innovations, woodcutters and engravers were able to create large quantities of work quicker and more cheaply than ever before. An artist could develop a single design and print many impressions of the image, thanks to the press. The result was an inexpensive mechanism for creating multiple works of art, which could be distributed and circulated.

The printed image became a commodity, one that could be bought, sold, traded, and collected by enthusiasts of myriad ranks and stations. Printmaking created accessibility to the visual image and, as a result, stimulated a vastly increased appetite with a wider range of collectors. Works of art were no longer reserved for only the highest members of society such as the ultra wealthy and the leaders of the Catholic Church.

This section highlights the work of the three greatest printmakers in the northern tradition—Lucas van Leyden, Albrecht Dürer, and Rembrandt. Their enduring fame and status have much to do with the fact that they made prints that circulated their talent, achievements, and names. Indeed, each of the objects in this section is clearly signed. (HS)

PRINTMAKING TECHNIQUES

The two general types of prints created during the Dutch Golden Age, and on display here, are relief and intaglio.

Woodcut is a relief process of printmaking, achieved by carving into the surface of a block of wood. The areas left uncut are inked and make the impression while the cuts define the white or non-printed areas. Tools include knives, chisels, and gouges.

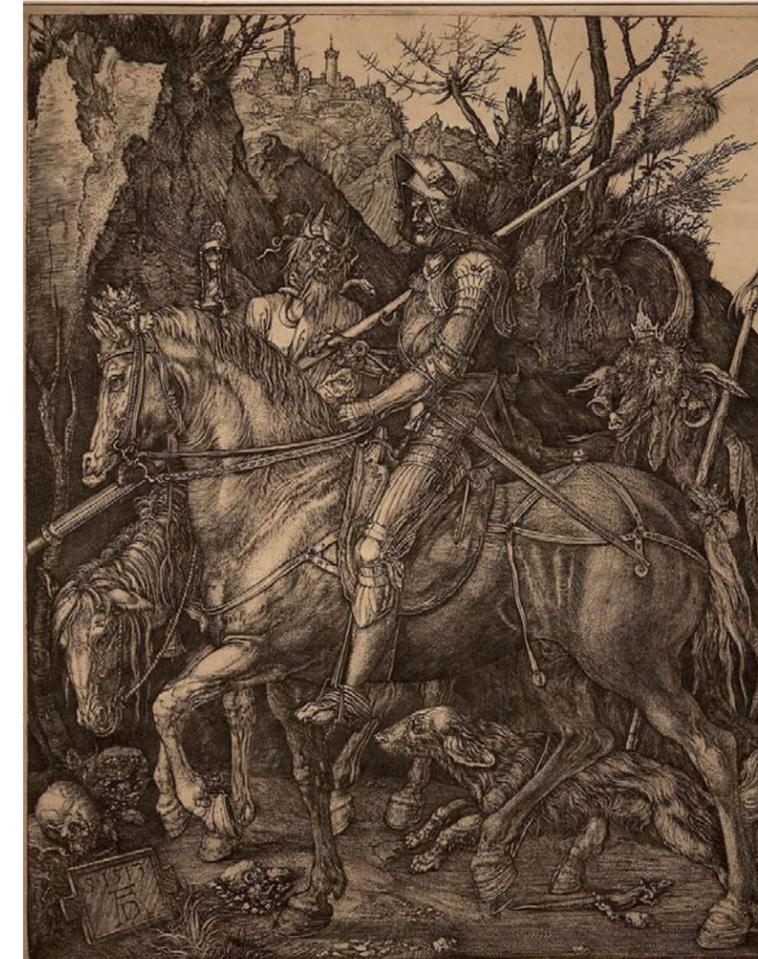
Engravings are intaglio prints made with a very sharp tool called a burin. The burin is held in the palm of the hand and pushed through the copper engraving plate. As the burin moves through the plate, it removes a small amount of copper that twists away like the peeling of an apple. Ink is rubbed down into these lines, then paper is put onto the plate, which is run through a printing press to make the impression.

Etching is an intaglio process where lines are created by drawing with a sharp tool, generally an etching needle, on a metal plate covered with a thin layer of acid-resistant ground. To deepen or darken the lines the plate is put into an acid bath, which bites into the ground removed by the needle. After inking the plate is wiped clean, then put through a press where the paper picks up the ink from the lines to make the print.

Drypoint is a method of intaglio printmaking in which the artist scratches directly into the metal plate with a sharp instrument such as an etching needle. The technique differs from etching in that it is entirely manual and does not involve the use of acid to cut the plate. It differs from engraving in that the tool scratches the design on the plate, displacing the metal rather than removing it.

Mezzotint is an intaglio method in which the artist begins with a heavily textured plate that prints a solid black. The plate is then selectively scraped and burnished to create smoother areas that will not hold ink, allowing the artist to work progressively from dark to light. For this reason the technique lends itself to images demanding rich black or extensive tonal passages.

Woodcuts were frequently used for early book illustrations until the late 16th century. The printing blocks could be made at the same height as the moveable type, which was also relief-printed. In books of the period, some woodcuts were used more than once in the same book, with the text labels merely changed. The illustrations seen in the Nuremberg Chronicle folio nearby are fairly crude examples. Dürer's woodcuts from the "Small Passion," are examples of the level of detail he was capable of creating.



Albrecht Dürer (Germany, 1471-1528)
Knight, Death and the Devil, 1513–14
Engraving (facsimile reproduction), 9 ½ x 7 ¼ inches
Gift of Audrey McMahan, P147

Engraving lines display several idiosyncrasies that help distinguish them from etched or drypoint lines. The lines are almost inevitably elegant, gently arcing strokes that start as a point, swell to a larger width, and taper off again. The width of the line can be modulated by pressure or by repeated engraving. The burin also lends itself to little flicks and stabs that have a characteristic triangular shape. Dürer developed a sophisticated system of engraved lines, like the lines of a topological map, to illustrate forms. As can be seen in *Knight, Death, and the Devil*, the different passages contain a staggering array of textures and surfaces. Compare the hair of the dog, the surface of the armor, and the leather of the knight's boot.



Ascension of Mary Magdalen
 Folio CVIII by Hartmann Schedel (1440-1514)
 Page from the *Nuremberg Chronicle*, 1493
 Printed on both sides on a Gutenberg Press with inserted woodcuts
 15 x 9 inches
 Gift of Audrey McMahan, P75



Lucas van Leyden (Netherlands, ca. 1494-1533)
Adam and Eve, The Fall, 1529
 Engraving, 6 ½ x 4 ½ inches
 Gift of Audrey McMahan, P42

A Netherlandish painter and engraver from Leiden, Lucas van Leyden shared rank with Albrecht Dürer in the marketplace and was equally praised for his abilities. He used the Frankfurt trading market (Frankfurter Messe), to sell and distribute his work, which provided the platform for international recognition during and after his lifetime. This print was part of a series of six entitled *The History of Adam and Eve*. The image is so peaceful that one may not immediately notice the fateful act of Eve committing the first sin. The landscape in the background is an oasis, drawn in perfect perspective. Both the human forms and the landscape are created with technical mastery. (KT)



Rembrandt van Rijn (Netherlands, 1606-1669)
Jews in a Synagogue, 1648
Etching with drypoint, 3 ¼ x 5 ¼ inches
Gift of Audrey McMahon, P91

During the 17th century the Dutch Republic was a haven for Jewish people, many of them having emigrated from Portugal to escape persecution. Places such as Amsterdam, where Rembrandt lived, had large Jewish communities filled with well-to-do businessmen and tradesmen able to afford images of their own. This scene of ten Jewish men occupying a synagogue may reflect the tastes of these newcomers who were searching for an identity in a foreign city while maintaining their religious heritage.

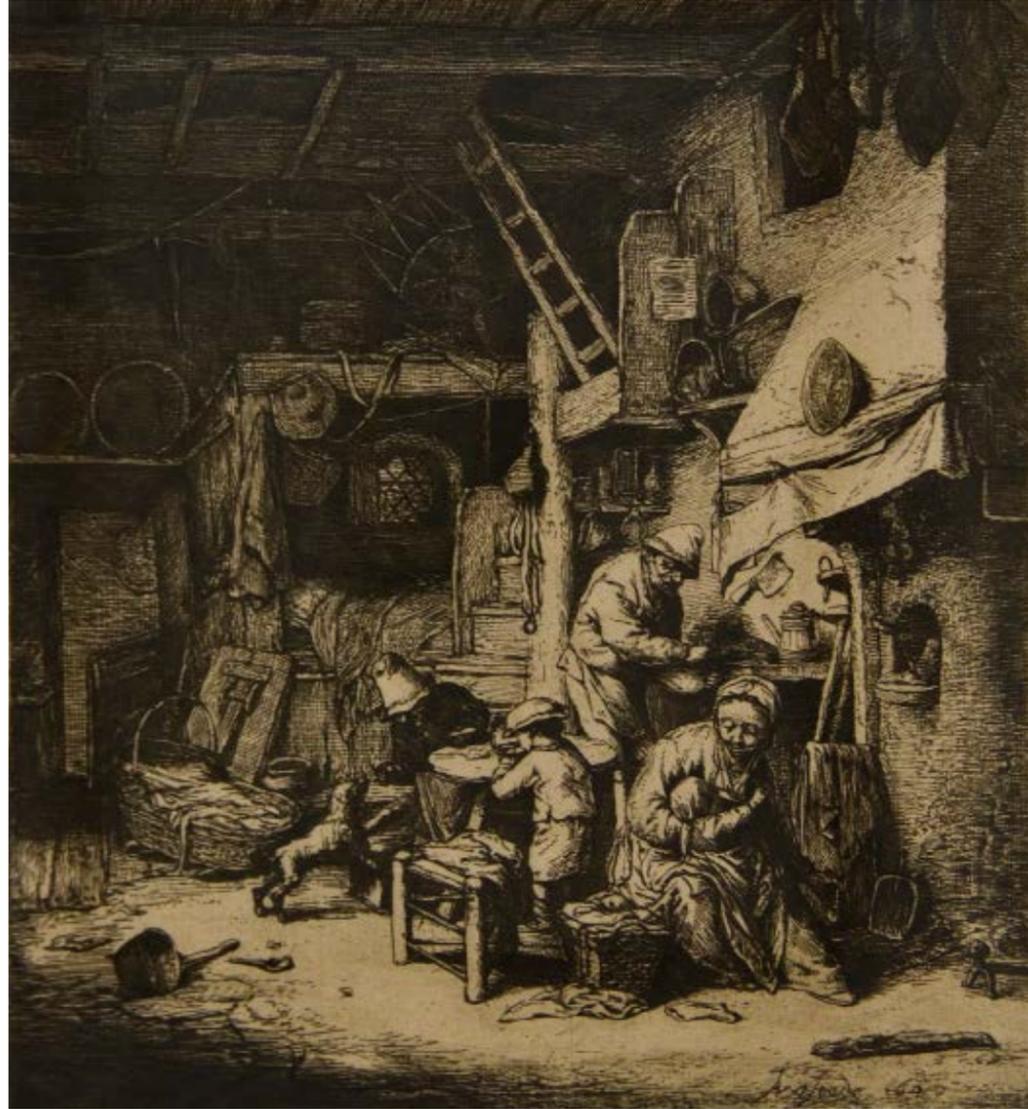
Rembrandt does not stray from his typical use of dramatic light and sketchy line, which he used as a means of identifying his prints. By creating this stylistic character in his prints he distinguished himself from other artists and carved out a niche for himself in the market. Prints were seen as commodities, and Rembrandt was able to meet the desires of the market with his unique take on Biblical scenes. Although the scene may not derive from the Bible, it was Rembrandt's reputation as an accomplished graphic artist that allowed him to explore subjects outside of the norm. People may have been eager to purchase a print by Rembrandt for the sake of owning a work of art by the famed master, regardless of the subject. (LF)



Copy after Albrecht Dürer (Germany, 1471-1528)
The Three Genii, ca. 1505
Engraving, 5 x 3 inches
Gift of Mr. and Mrs. Joseph Ternbach, 63.36

This print was long thought to be by Dürer as it seems to be in the master's style and depicts a subject that he treated. Research for this exhibition has proven, however, that the work is an early imitation of Dürer's art. The print differs in orientation from that of the original and does not include Dürer's monogram. Unauthorized copies and imitations circulated widely in Dürer's lifetime. This led Dürer to seek and receive legal privilege to publish his prints from the Holy Roman Empire, an early form of copyright protection.

The term *Genii*, or *Genii Cucullati*, has roots in the Roman-Celtic regions. It refers to a deity that tends to be found in triple form. Ancient Roman religion states that a genius was a general divine nature that was present in every person, place or thing. In this engraving, the genii are depicted as *Putti*, a concept that was revived by Donatello in the 1420s. During this revival, *Putti* were given a distinct character infused with new Christian meanings by pairing the figures with objects such as musical instruments. The ideal body types represent a style that draws influence from Dürer's extended stay in Italy where he encountered the art of Donatello, Raphael and others. (HS)



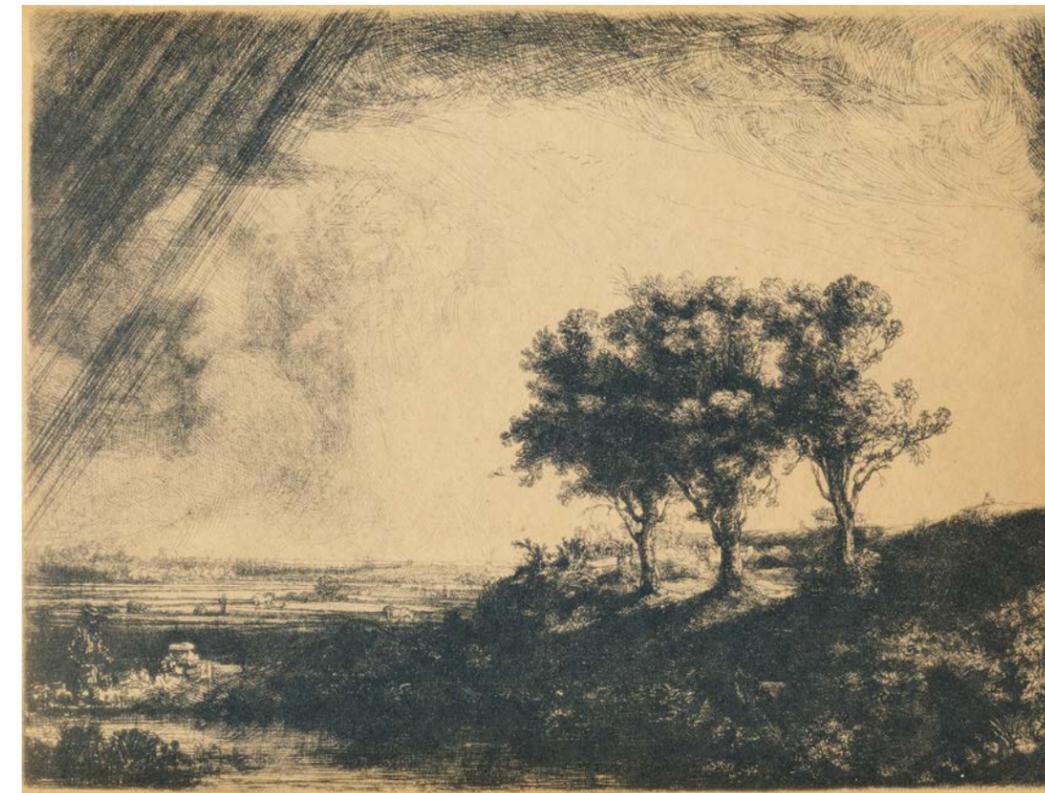
Adriaen van Ostade (Netherlands, 1610 -1685)
The Family, 1647
Etching, 6 $\frac{3}{4}$ x 6 inches
Gift of Audrey McMahon, P186



Lucas van Leyden (Netherlands, ca. 1494-1533)
Abigail Before David, ca. 1507
Engraving, 10 $\frac{1}{2}$ x 7 $\frac{1}{2}$ inches
Gift of Audrey McMahon, P188



Albrecht Altdorfer (Germany, ca. 1480-1538)
Fig Tree in a Mountainous Landscape, ca. 1520-23
Colored facsimile etching, 4 ¼ x 6 ¼ inches
Gift of Audrey McMahan, P143



Rembrandt van Rijn (Netherlands, 1606-1669)
The Three Trees, 1643
Etching with drypoint and engraving, 8 ½ x 11 inches
Gift of Audrey McMahan, P169

Etching

Marks made by the etching needle can convey delicate motions made by the light touch of a fingertip, unlike engraving, which requires considerable force to move the burin through the metal plate and tends to be drawn from the motions of the arm more than with the fingers. Also unlike engraved lines, etched lines tend to have a uniform thickness and do not typically swell gradually from narrow to thick. An example of uniform etched lines is visible in the hatched sky (criss-crossing lines) of Rembrandt's *The Three Trees*. The wispy clouds on the right of the image have little wiggles and bumps showing the light gestures of the artist's hand. You will also notice that the foliage has been drawn with loops and squiggles almost like handwriting; these gestural marks are much more readily accomplished in etching than in engraving.



Lucas Vorsterman (Flanders, 1595–1675)
 After Peter Paul Rubens (Flanders, 1577–1640)
Suzanna and the Elders, 1620
 Engraving, 15 $\frac{3}{4}$ x 11 $\frac{1}{2}$ inches
 Gift of Audrey McMahan, P163

Rubens hired skilled printmakers like Lucas Vorsterman to reproduce his paintings in print. Printed reproductions circulated artists' abilities and pictorial innovations. And, they offered additional revenue streams through which to profit from their creative capital as both the prints and the painting were sold independently for money. To protect his ability to generate revenue from his creations Rubens applied for and received the "privilege" to be the only person legally authorized to reproduce his art in printed form. Privileges are the forerunner of the modern copyright. Ruben's privilege (cum privilegijs) is stated in the last line of the text that appears in the margin below the image.

Reproductive Engraving

Printmaking has a long tradition of reproducing works of art from other media such as drawing and painting. By the end of the 16th century, many engravers had built on Dürer's innovations to find the best formulas for reproducing paintings. Reproductive engraving became a highly specialized industry, utilizing systems of web-like lines, dots, and lozenge shapes. This highly codified form of engraving is similar to that used to engrave paper money. At close range many forms appear to be clothed in an elegant fabric of lines, as if they were in a bodystocking. Cross-contour dots and dashes can be seen on the figures in Lucas Vorsterman's print *Suzanna and the Elders*.



Wallerant Vaillant (Netherlands, 1623 -1677)
 After Frans Hals (Netherlands, ca. 1581-1666)
The Lute Player, 1660-1675
 Mezzotint, 10 $\frac{3}{4}$ x 8 $\frac{1}{2}$ inches
 Gift of Audrey McMahan, P162



Léopold Flameng, (French, 1831-1911)
After Rembrandt van Rijn (Netherlands, 1606-1669)
Herman Doomer (ca. 1595- 1650), ca. 1863
Reproductive etching, 8 ½ x 6 ½ inches
Gift of Audrey McMahan, P0315



Rembrandt van Rijn (Netherlands, 1606-1669)
The Small Lion Hunt, With Two Lions, ca. 1632
Etching, 6 x 4 inches
Gift of Peter Neumann, 65.32f

This is a restrike etching from a suite of eight restrike prints by Edouard Manet (France, 1832-1883) and Rembrandt van Rijn published by Jsrael Ber Nuemann (1887-1961), a dealer, publisher, and enthusiastic spokesman for modern art, in 1922.

Drypoint

Under magnification, a drypoint line might resemble a ragged trench rather than the neatly incised line of an engraving. The most characteristic feature of drypoint is the rich, feathery aspect of the lines. This feathering is apparent in the upper right side of Rembrandt's *The Small Lion Hunt with Two Lions*. When the drypoint line is scratched into the metal plate, the tool creates a ragged burr on either side of the line. This burr, as well as the incised line itself, holds a great deal of ink and is responsible for the feathery nature of the lines. The burr quickly wears down under the pressure of the press, and for this reason drypoints withstand much smaller editions than etching or engraving. Both etching and drypoint modernize the image by allowing the artist to work directly, revealing his signature style, and faster, to create more quickly for the market.



Albrecht Dürer (Germany, 1471-1528)
Virgin and Child with a Monkey, 1498
Engraving (facsimile reproduction), 7 ¼ x 4 ¼ inches
Gift of Audrey McMahon, P149