

# Prints and Printmaking, 1700-1900

Rachel McGarry

FRANCE



19. *SCULPTURA IN ÆS.*  
*Sculptor noua arte, bractea in lamina Scalpit figuras, atque prelis imprimit.*



Burins

Hans Collaert (Flemish, 1571–1633)  
After Johannes Stradanus (Netherlandish, 1523–1605)  
*Engraving in Copper (Sculptura in Aes)*  
Engraving, late 16<sup>th</sup> century



Claude Mellan

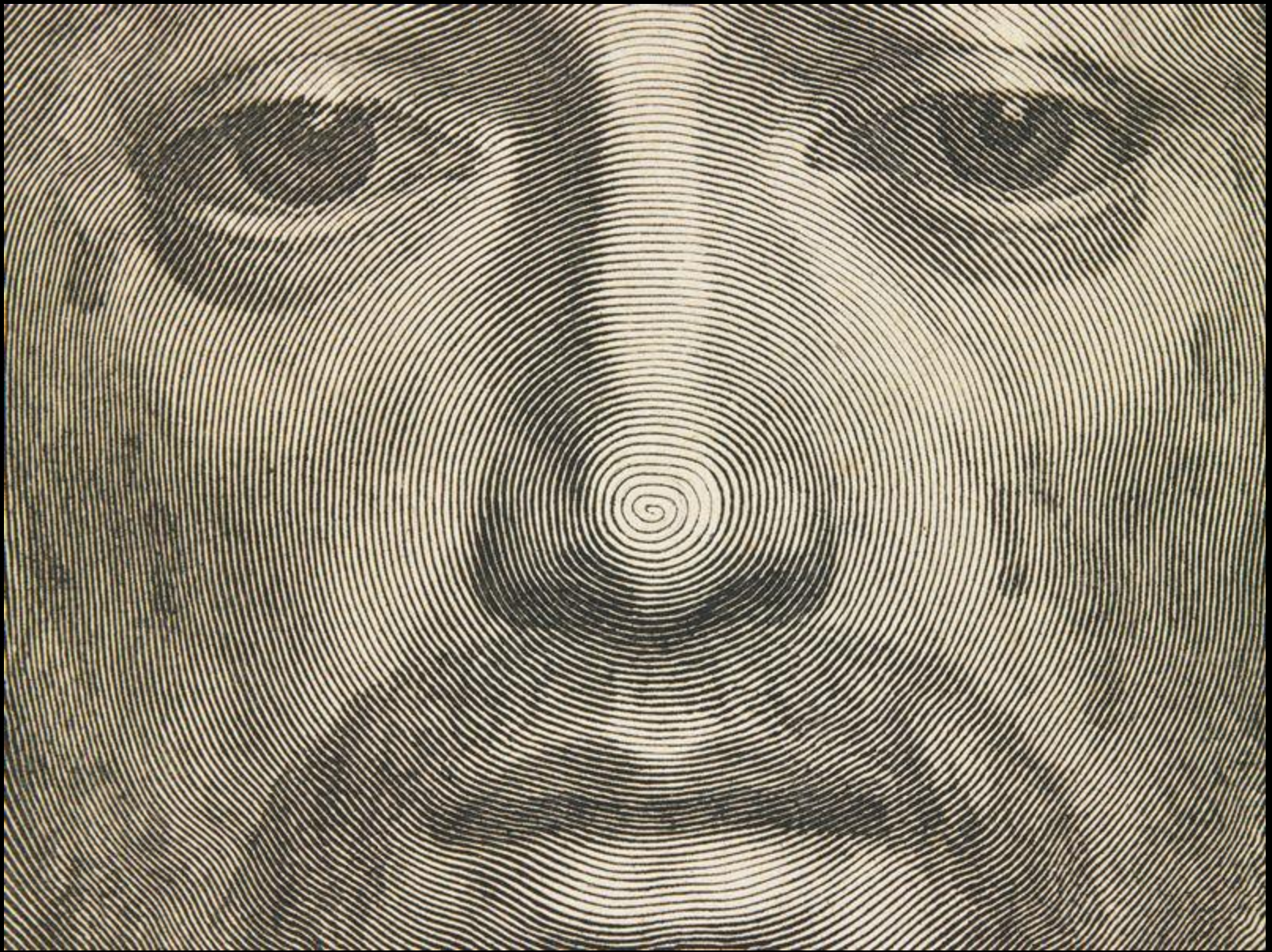
French, 1598-1688

*The Sudarium of St. Veronica*

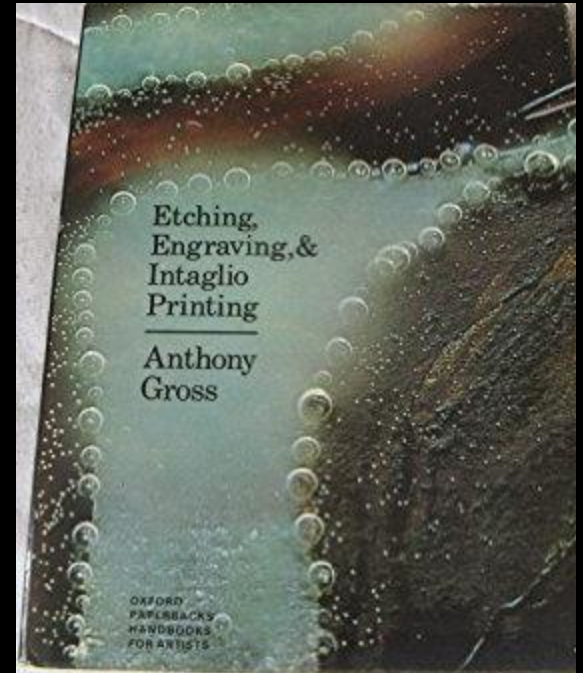
Engraving

16 7/8 x 12 3/8 in. (42.86 x 31.43 cm)

Gift of Herschel V. Jones, 1916 P.1,535



# Etching





Rembrandt, Three Trees, 1643  
Etching



Robert Nanteuil, French, 1623-1678



Anne of Austria, Queen of France, (after Mignard)  
1660, engraving, MIA P.1,552



Louis XIV, King of France, 1676  
Engraving, MIA P.14,506







Clavo ex Germanico Ferro Gellius Primitivi Castellus Castellus Chelavogebus bove tabellam longior...  
 Proucipi quom pa are celo, nupit ptem Castellus Aurelianus Castellus in septis Doctorum Poffis ad...  
 Si se fuit non jure per le mortal poison.  
 Que me se assalle l'infidelle d'Alancine  
 Et de Germanicus l'horreur pure se foraine  
 Par l'horrible attentat de barbare Poien.  
 Connuers de Cesar le sang et la Meuse  
 Des petits file d'Auguste, epouvez l'horreur  
 P'ages, etranges, ma courtois mes Agrippine  
 Et nous vous chose Avez tout en la raison.  
 C'est un prince de principat morte Germanicus Imperatoris a Nicolas Poussin Peintre expresser, dont  
 Aquitaine, par le Pallas Portes Consulatus Lictus Christianus. et. Et. N. 1663. 13. DE L'AN  
 C'est un fait, les vœux, une Epit vole une chose. Avez nous en parant venons de l'auverne.  
 Il ne prendre de place au rang des Princes de ce Prince. Agrippine entre mille hommes.  
 Avez parle en murant le Neveu de Tibere. Mais pour changer de mort, chose de l'horreur. (M. de...)  
 G. Chasteau, sculpsit et incidit cum Prælo per Christum, per le titre sur le Page. par...

Guillaume Chasteau after Nicolas Poussin, *Death of Germanicus*, engraving, 1663

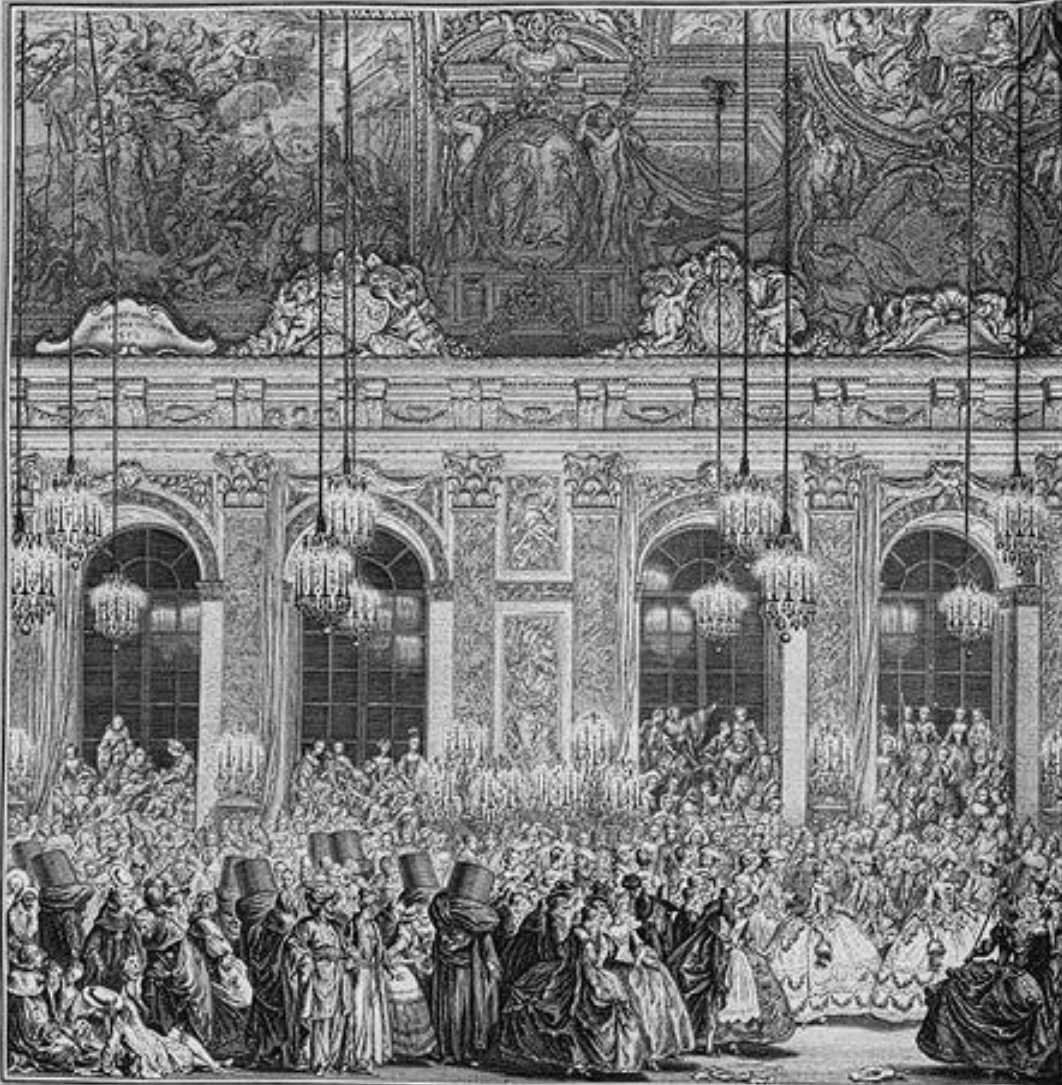


Charles-Nicolas Cochin II, French, 1715-1790

*Decoration for a Masked Ball Given by the King, 1746*

Etching and engraving, 18 7/8 x 30 1/2 in. (47.94 x 77.47 cm)

Gift of the funds from the Print and Drawing Council P.97.10



DECORATION DU BAL MASQUE.

Dans la grande Gallerie du Chateau de Versailles à l'occasion du Mariage de LOUIS DAUPHIN DE FRANCE  
Celle Fête Ordonnée par M. Le Duc De Richelieu Pr. de France en faveur de Monsieur le Premier Comte de la Chambre DU R. Y.

J. B. Van der Schueren delinavit.





*The Illustrated Bartsch* (Norwalk, Conn., Abaris Books, 1978 - ), presently 166 volumes (175 planned)  
Comprising over 50,000 images of prints (etchings, engravings, and woodcuts) from c. 1400 –c. 1850  
Catalogued by Adam von Bartsch (1757-1821), from Austrian Imperial Collection in *Le Peintre Graveur*  
(1803-1821), 21 volumes



Jean-Honoré Fragonard, French, 1732-1806

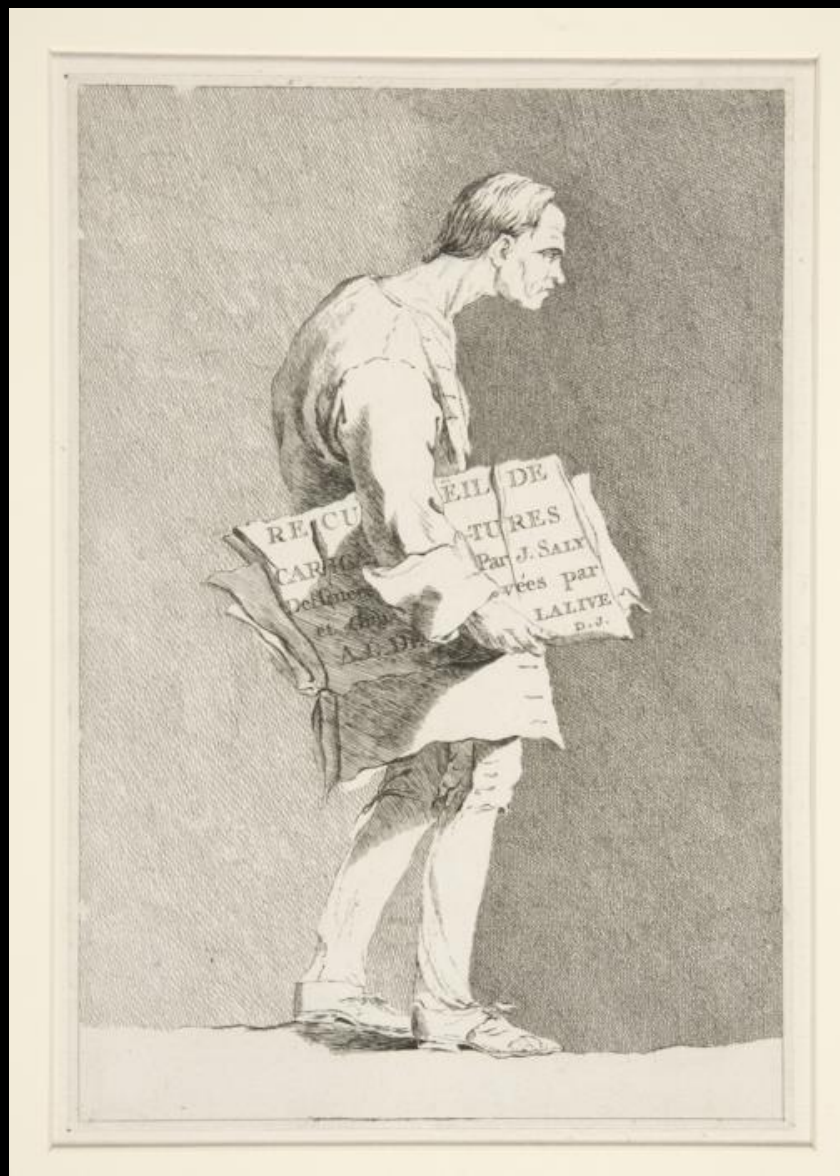
*A Nymph Supported by Two Satyrs*, etching

From *Bacchanales* series, 1763

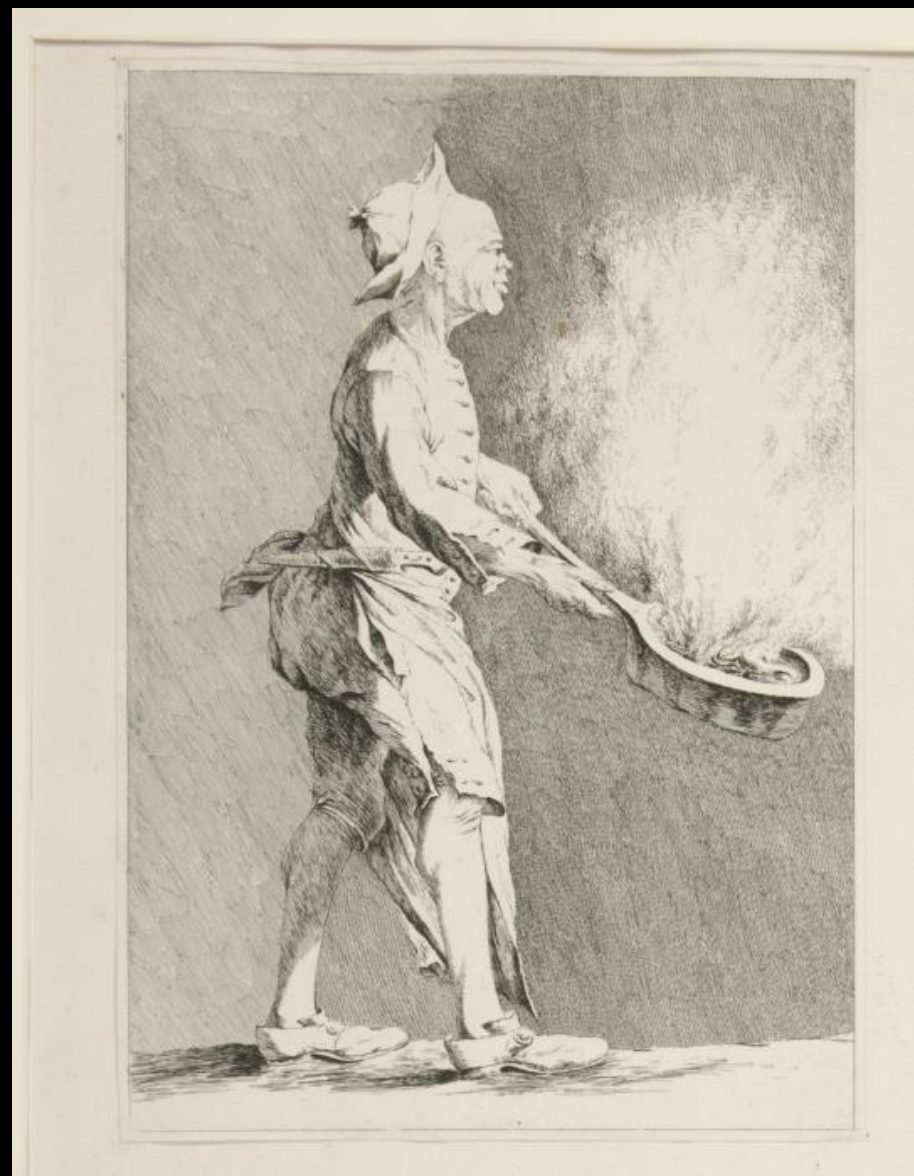
The Mrs. Charles S. Pillsbury Memorial Fund, 1962

Ange-Laurent de La Live de Jully, French, 1725 - 1779

After Jacques Francois Saly, *Recueil de caricaturesca*, c. 1754 etching, MIA 2005.15.1-36



*An artist at the French Academy in Rome (?), no. 1*



*Nicolas Bremont, cook at the French Academy in Rome, no. 14*

Antoine Watteau chalk drawings, ca. 1716-20



*Head of a Man, red and black chalk*  
Metropolitan Museum of Art



*Actor Standing with Head Turned to the Right,*  
Red chalk, MIA 69.88





Francois Boucher

French, 1703-c.1770

*Study of a Child's Head* after Antoine Watteau  
From *Figures de différents caractères*, 1726-28

Etching

British Museum

Watteaux

.48.

B



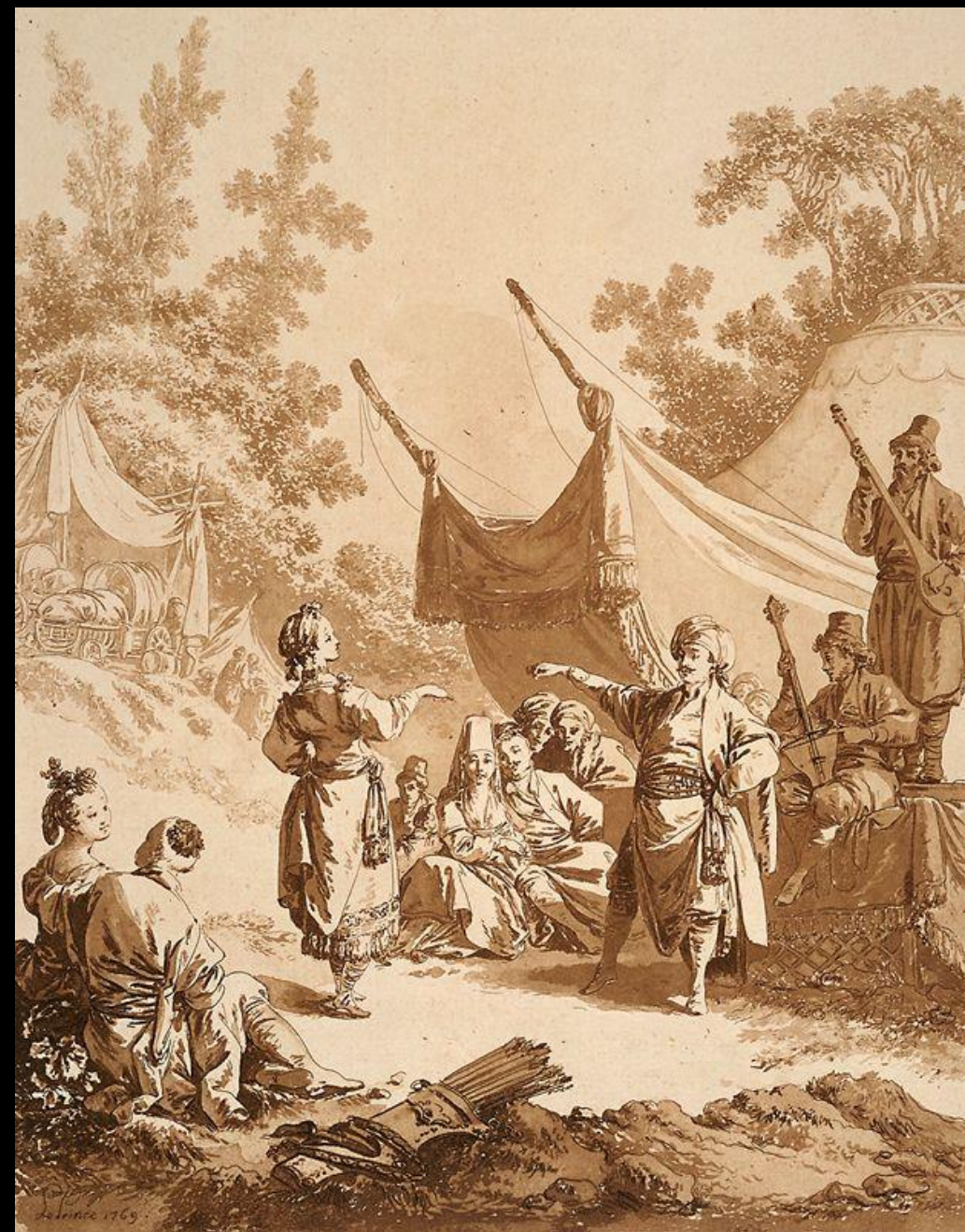
LE ROI A MONSEIGNEUR DE SARTINE, CHEVALIER, CONSEILLER DU ROI  
HÔTELLER GÉNÉRAL, INTENDANT GÉNÉRAL DE POLICE DE

EN SES CONSEILS MAÎTRE DES REQUÊTES ORDINAIRE DE SON  
LA VILLE, PROVÔTE ET VICOMTE DE PARIS



Gilles Demarteau, French, 1722 - 1776 after François Boucher  
*Nereids and Tritons*, after 1761, chalk-manner etching and engraving in sanguine  
284 x 530 mm, Gift of Marion and John Andrus P.92.28.2

Jean-Baptiste Le Prince (French, 1734-1781)



*The Russian Conversation*, also called *The Wagon Driver and the Milkmaid*, 1768, etching  
Gift of Herschel V. Jones P.1,376

*La Danse Russe* (The Russian Dance), 1769  
Etching and aquatint printed in brown ink  
The Ethel Morrison Van Derlip Fund  
P.81.28



Aquatint



Etching



*Le Charrier et la Laitière*

Mia's Le Prince album  
Gift of Herschel V. Jones,  
by exchange P.85.35.1-137



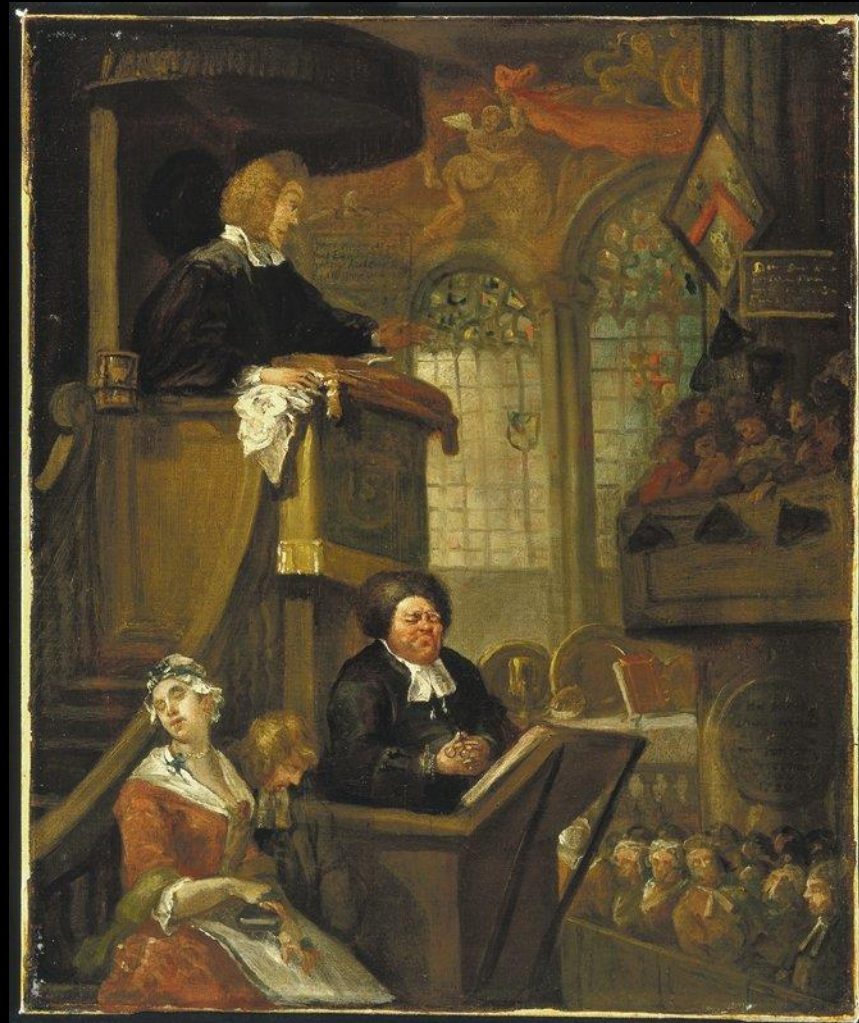
Philibert-Louis Debucourt (French, 1755-1832), *The Public Promenade*, 1792  
Etching and engraving, and aquatint printed in color  
Printed by Pierre Blin, Publisher: Chez Depeuille, Paris  
The William Hood Dunwoody Fund P.85.32

England

The Print as Social and Political Critique:  
William Hogarth



Invented, Engraved & Published October 26, 1736 by W. Hogarth Pursuant to an Act of Parliament. Price One Shilling.



William Hogarth (English, 1697-1764)

*The Sleeping Congregation*

Oil on canvas, 1728

Gift of Mrs. Lyndon M. King 58.10

Etching and engraving, 1736

The Misc. Works of Art Purchase Fund 1958





Invented, Printed & Published by W. Hogarth.

*Marriage A-la-Mode, (Plate II)*

Engraved by B. Baron  
According to Act of Parliament, April 7, 1745

Bernard Baron after William Hogarth, *The Breakfast Scene*, engraving and etching Plate 2 from *Marriage a la Mode*, 1745

GIN LANE.



*With sacred Plead with Fury fraught,  
 Make human Pitt a Prey,  
 It enters by a deadly Draught,  
 And steals our Fall away.*

*Virtue and Truth, driv'n to Despair,  
 To Pity compels to fly,  
 But, overcome with selfish Care,  
 Well, Murder, Perjury.*

*Damned Cup! that on the World's prey,  
 Thy liquid Fire contains,  
 Which, Mad as to the Hell's convey,  
 And rolls it thro' the Veins.*

Hogarth, *Gin Lane*, 1751  
 Etching and engraving

BEER STREET.



*Beer, happy Progeny of our Soil,  
 Can never Strength impair,  
 And assuage with Fatigue and Toil  
 Can cheer each manly Heart.*

*Labour and Art upheld by Thee  
 Innumerably advance,  
 We quaff Thee, for thy Juice with Ale  
 And Water leave to France.*

*Source of Health, thy grateful Taste  
 Rewards the Cup of Joy,  
 And warmest proof English generous Drink  
 With Liberty and Love.*

Hogarth, *Beer Street*, 1751  
 Etching and engraving

St. James's Street.

HUMPHREY

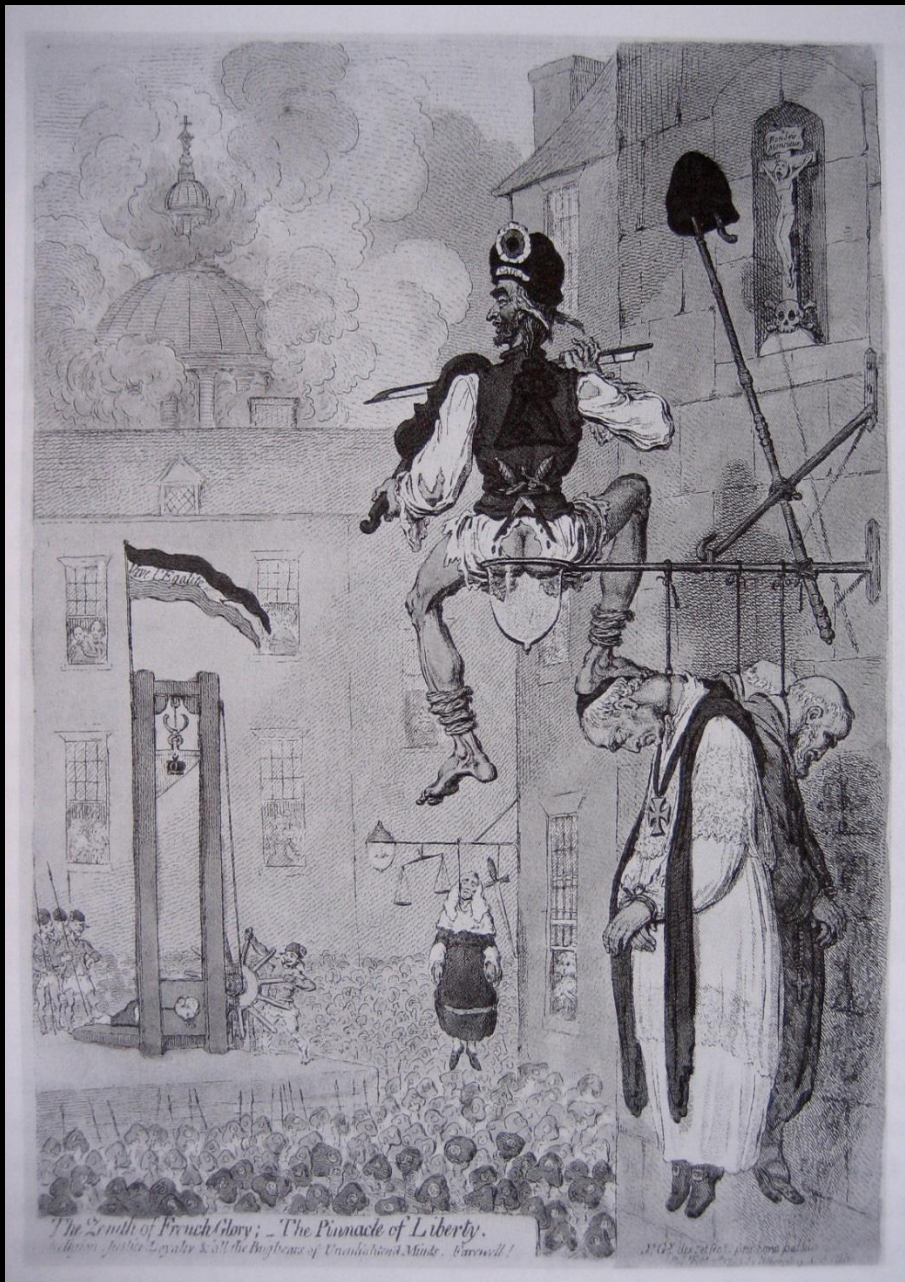


James Gillray  
English (1756-1815)  
*Very Slippy Weather*, 1808  
Hand-colored etching

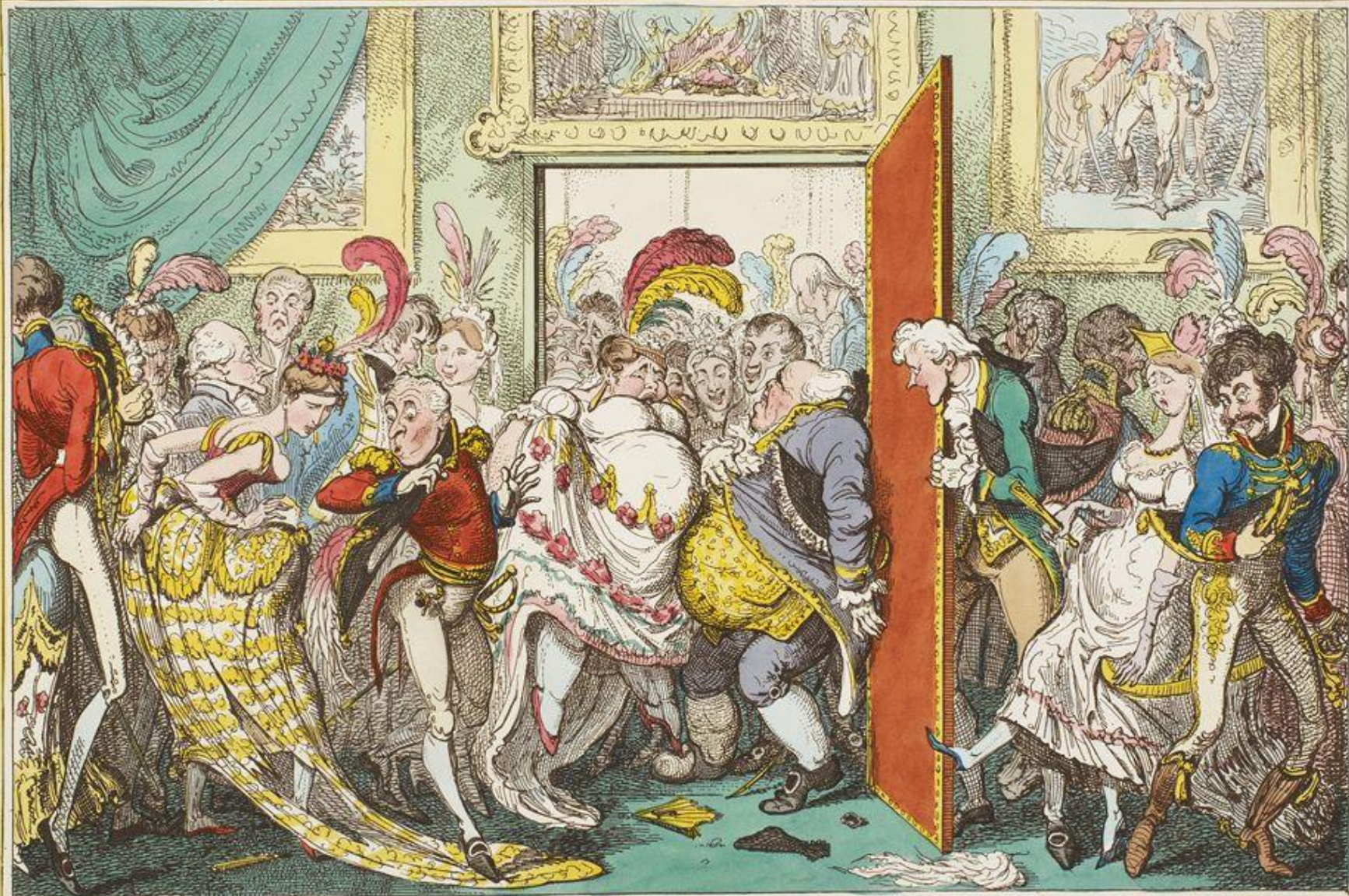
London, Published February 20<sup>th</sup> 1808, by H. Humphrey, No 27, St. James's Street.

VERY SLIPPY-WEATHER.

Engr'd by J. Gillray.



James GILLRAY:  
The Zenith of French Glory,  
The Pinnacle of Liberty, 1793  
Hand-colored etching



*Inconveniences of a Crowded Drawing Room*

*Publ. May 6<sup>th</sup> 1846 by B. H. Humphrey 27, St. James's St.*



*S<sup>t</sup> Quintins Castle near Cowbridge in Glamorgan Shire*

*Published Sept. 1775 by John Boydell in Cheapside*

Paul Sandby (British, Nottingham 1725–1809 London), *Saint Quintins Castle near Cowbridge in Glamorgan Shire*  
Etching and aquatint, 1775

Plate from *Twelve Views in Aquatinta from Drawings Taken on the Spot in South Wales*

(Published by John Boydell, London, 1775)

The Ethel Morrison Van Derlip Fund P.92.14



Valentine Green (British, 1734-1797) After Joseph Wright of Derby (Publisher, John Boydell)

*A Philosopher Shewing an Experiment on the Air Pump, 1769, Mezzotint*

THE WILLIAM M. LADD COLLECTION GIFT OF HERSCHEL V. JONES, 1916 P.3,391

Vericht wie die Schwartze Kunst in Kupffer zu machen ist



Mezzotint tools



Andreas Glorez, 1699





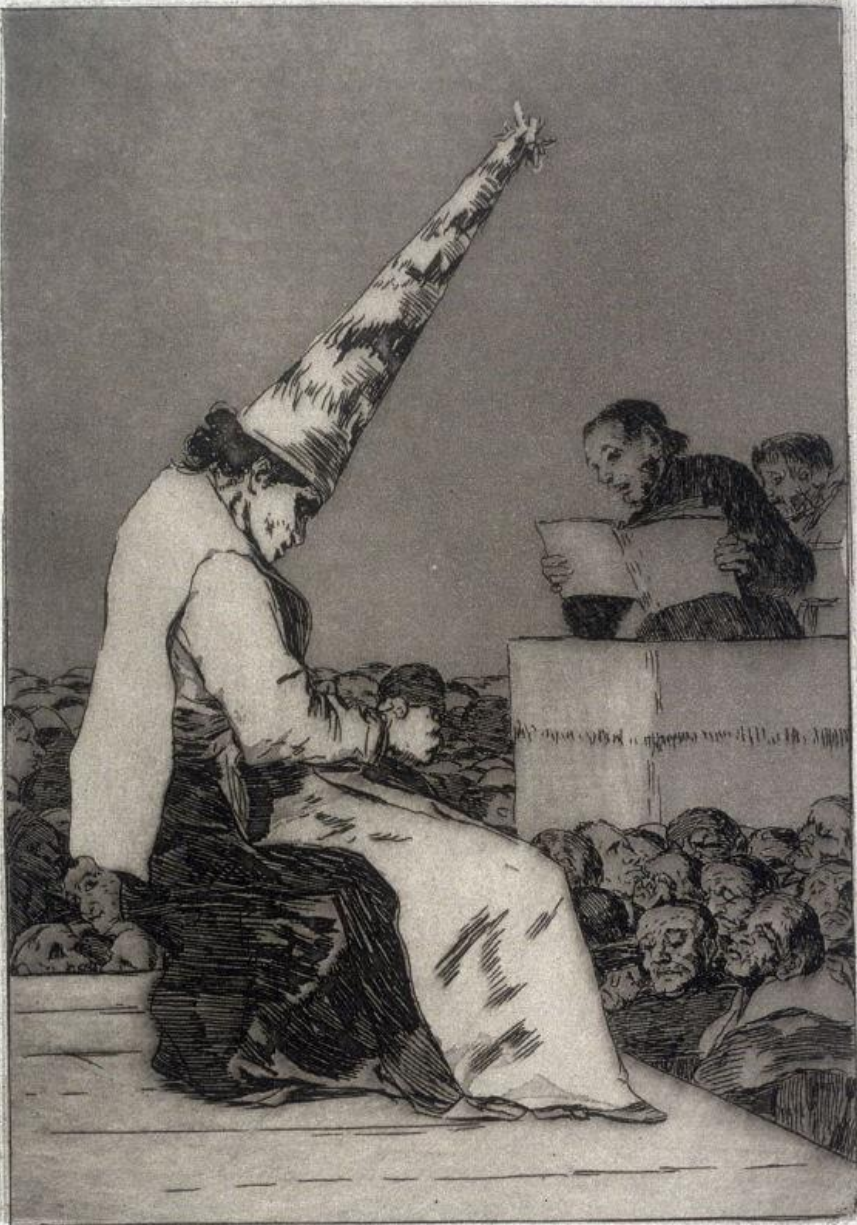
Richard Earlom's *Liber Veritatis* (Published by John Boydell in 1777 and 1819)  
Three volumes of etchings with mezzotints after drawings by Claude Lorrain  
The William M. Ladd Collection, Gift of Herschel V. Jones, 1916

Spain: *The Genius of Francisco Jose de Goya y Lucientes*



Francisco de Goya  
(Spanish, 1746-1828)  
*Self-Portrait*, 1799,  
Plate 1 of *Los Caprichos*  
Etching and aquatint

Fran.<sup>co</sup> Goya y Lucientes  
Pintor.



Francisco Goya (Spanish, 1746-1828)  
*These Specks of Dust*, 1799  
Etching and aquatint  
Plate 23 of *Los Caprichos*

*Aquellos polvos.*



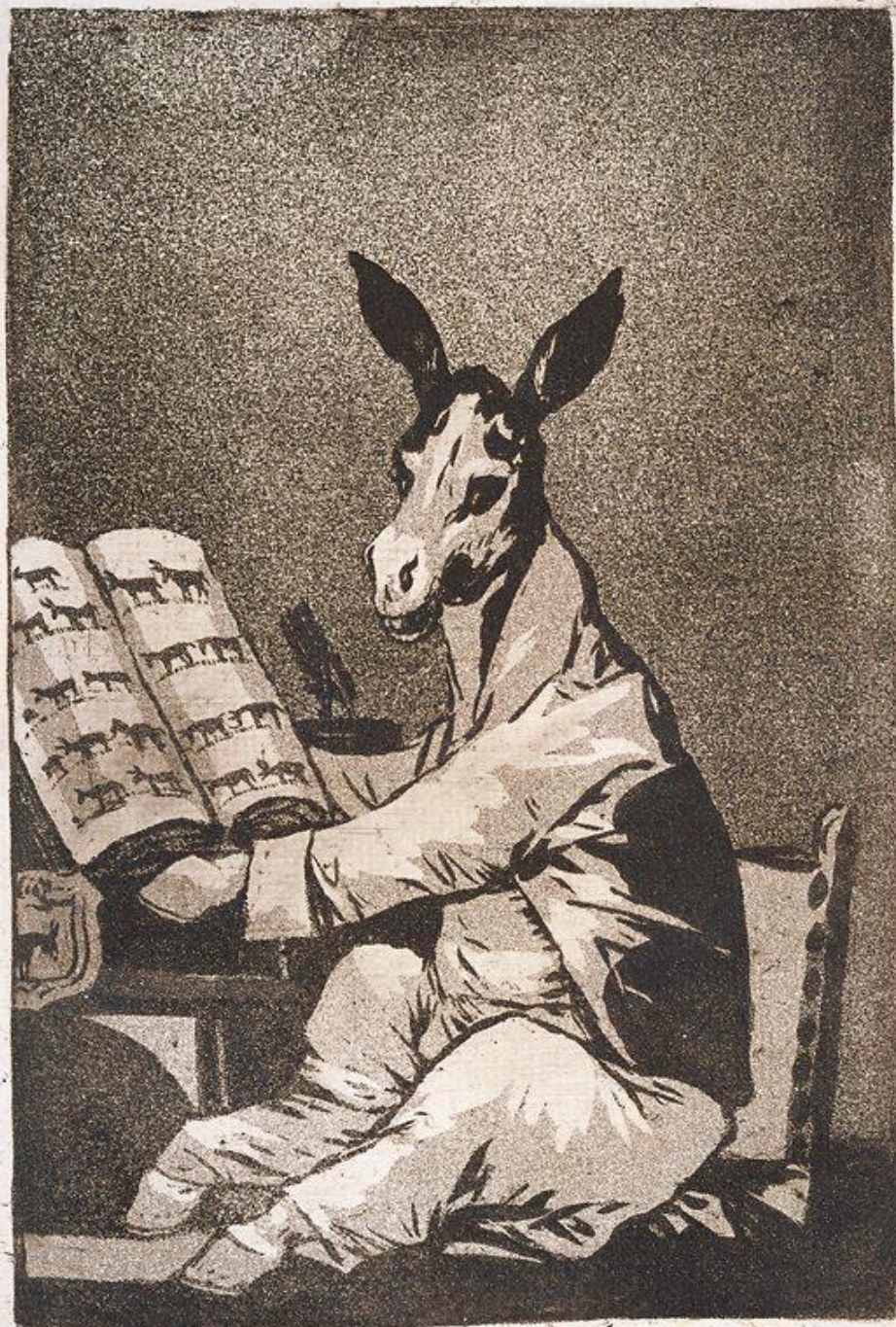
Goya,  
*All will fall*, 1799  
Etching and aquatint  
Plate 19 of *Los Caprichos*

*Todos Caerán.*



*¡Quial la descañoman!*

Goya,  
*How they pluck her*, 1799  
etching and aquatint  
Plate 21 of *Los Caprichos*



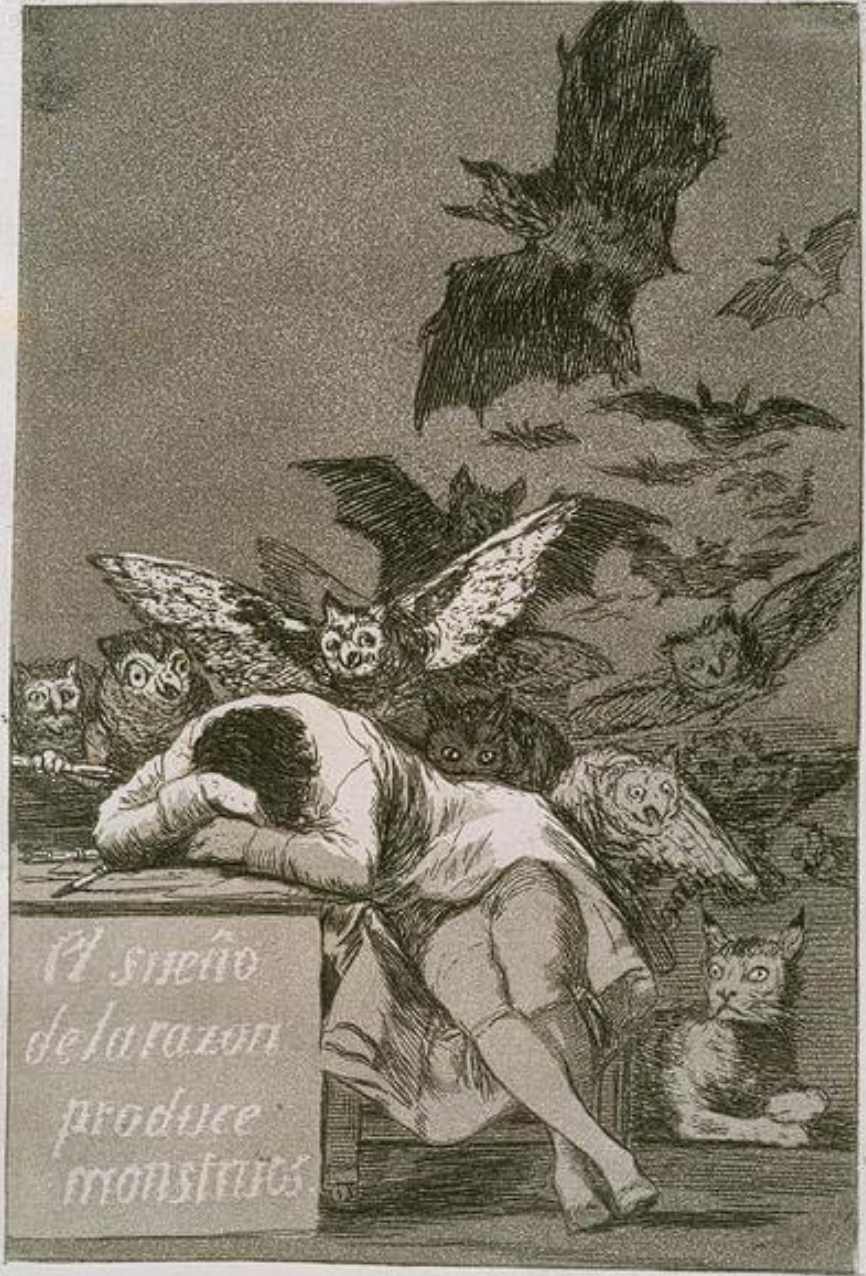
*Asta su Abuelo.*

Goya

*As Far Back as his Grandfather*, 1799

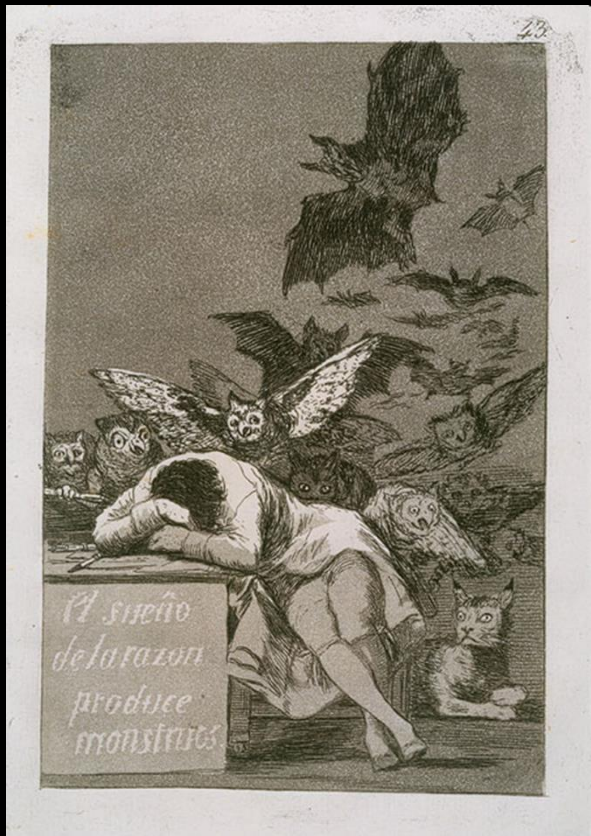
Etching and aquatint

Plate 39 of *Los Caprichos*



Goya  
*The Sleep of Reason Produces Monsters*  
1799, etching and aquatint  
Plate 43 of *Los Caprichos*





Yinka Shonibare (British, b. 1963), *The Sleep of Reason Produces Monsters*, 2008, MIA



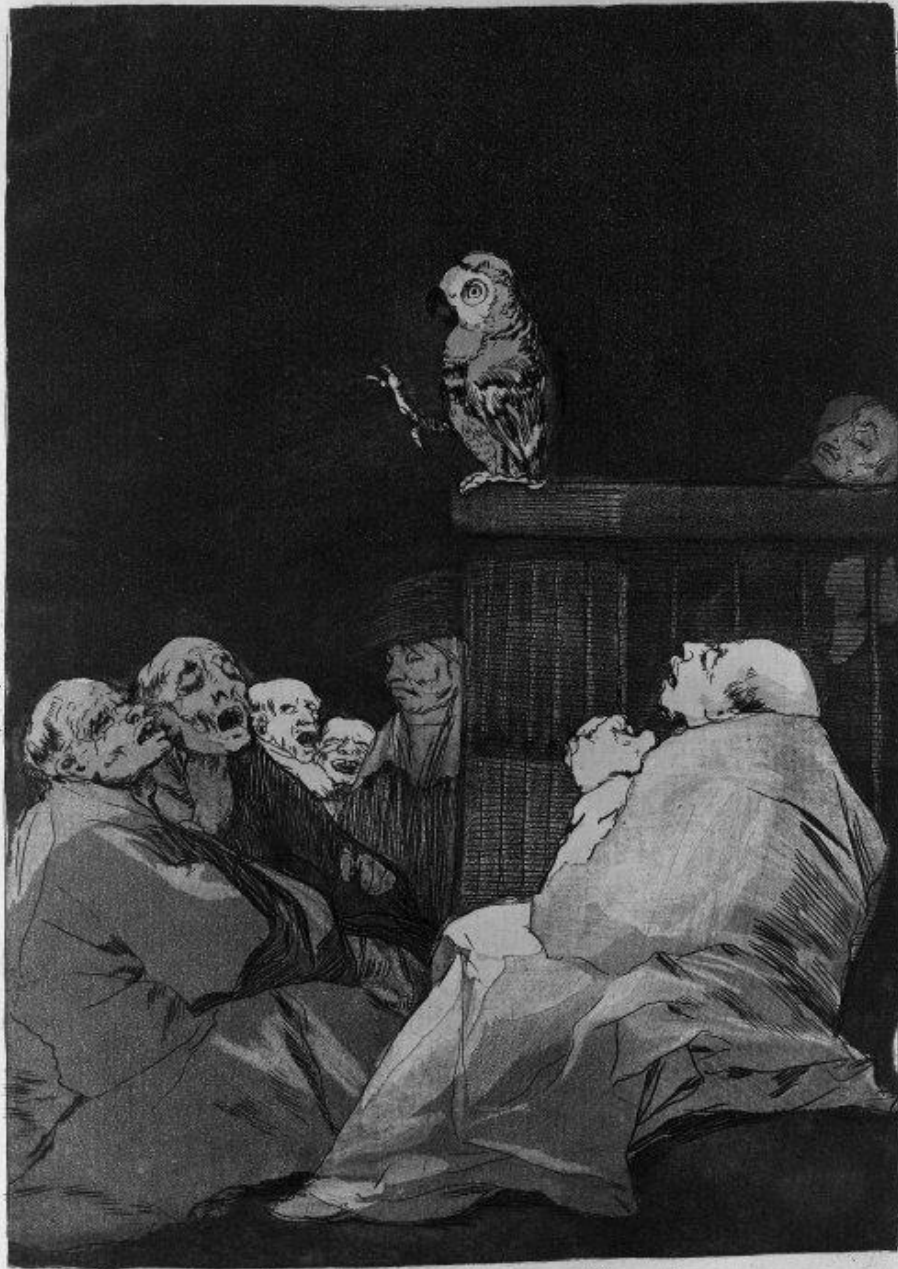
*Lo que puede un Sastre!*

Goya

*What Can a Tailor Do!*

1799, etching and aquatint

Plate 52 of *Los Caprichos*



*Que pico de Oro!*

Goya  
*What a Golden Beak*, 1799  
Etching and aquatint  
Plate 53 of *Los Caprichos*

THE DISASTERS OF WAR, 1810-1823  
(Los Desastres de la Guerra)  
82 etchings



Goya, *I saw this*, Plate 44 of *Los Desastres de la Guerra*, 1810-20, etching and lavis (aquatint)



Goya, *And they are like Wild Beasts*, Plate 5 of *Los Desastres de la Guerra*, 1810-23,  
Etching, drypoint, aquatint, burin

32



*Por que?*

Goya, *Why?* Plate 32 of *Los Desastres de la Guerra*, 1810-23,  
Etching and lavis



GOYA, The Disasters of War: no.33, *What more can one do?*





GOYA: The Disasters of War: no. 37, *This is Worse*

60



31

*No hay quien los socorra.*

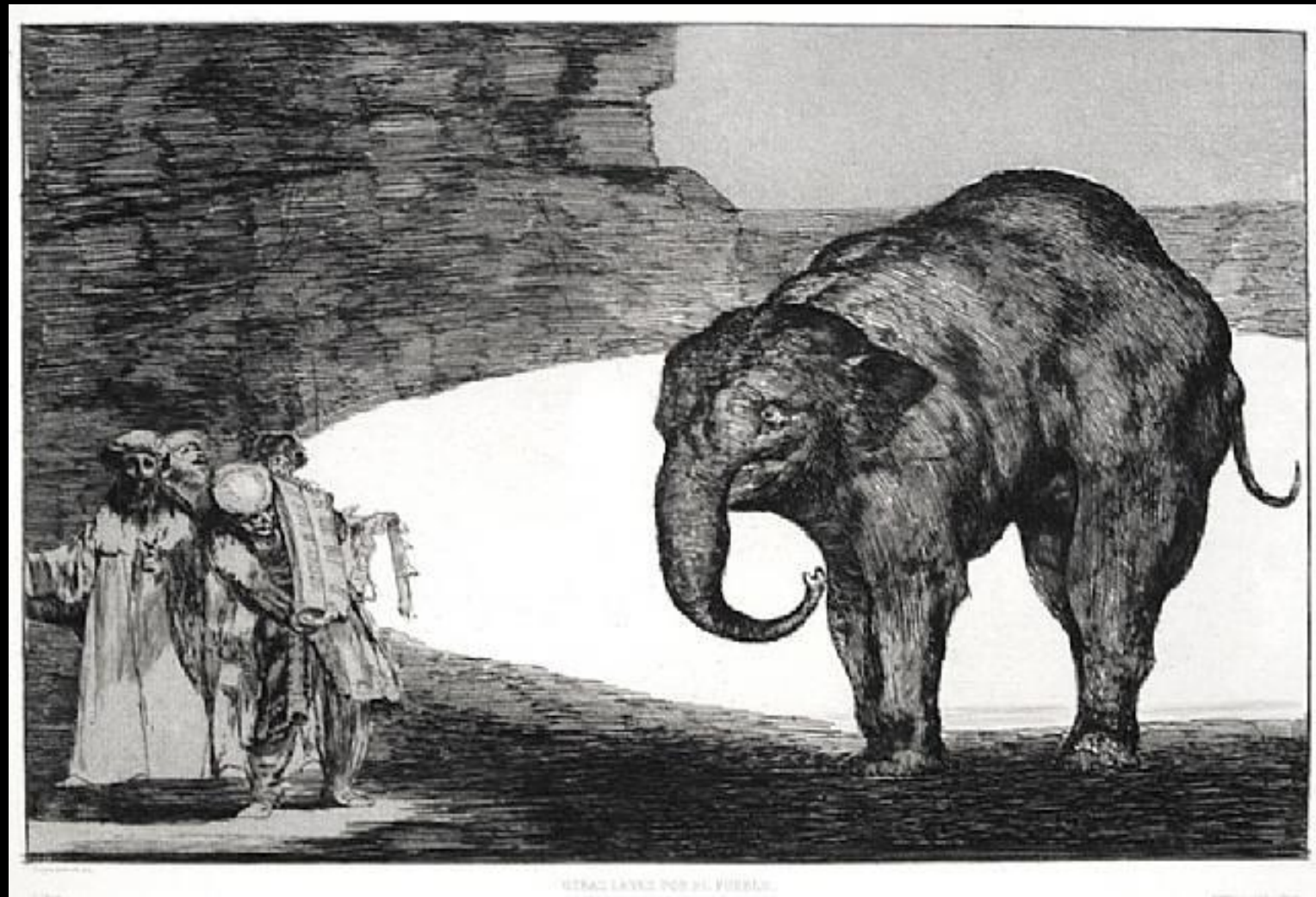
GOYA: The Disasters of War: no. 60, *Nobody could help them*

DISPARATES, ca. 1816-1819, published posthumously  
22 etchings



Goya, *Bobalicon* (Simpleton), 1816-19, etching, aquatint, burnishing, drypoint  
Plate 10 from *Disparates*, also known as *Los Proverbios* (The Proverbs) (Madrid, 1864, 1<sup>st</sup> edition)





Goya, *Animal Folly* from *Disparates*, 1816-19, etching, aquatint, and burnishing



Goya, *Disparate alegre* (Merry folly), from *Disparates*, 1816-19,  
Etching, aquatint, burnishing, and drypoint





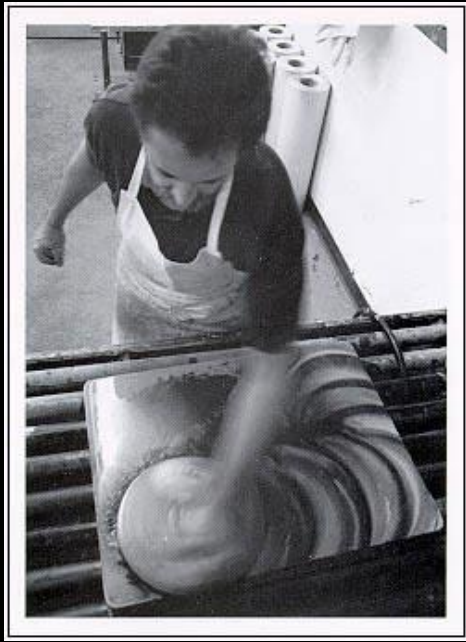
# Lithography



Francisco Goya, *The Renowned American Mariano Cebellos*, from the *Bulls of Bordeaux* series, 1825, lithograph, MIA



Edvard Munch, *The Sick Child II*, 1896, lithograph



Graining the stone



Jasper Johns drawing on a lithographic stone



Inking the stone after it has been flooded  
With water

Stabilizing the drawing



1-2. Dust with rosin and brush off the excess.



3. Buff in talc.

First etch



1. Pour on gum arabic.



2. Spot etch.



3. Remove the excess.



4. Buff tight.



5. Leave to rest.

**Good Practice**  
 Save any leftover etch in an "excess gum" bottle. This acidified gum arabic can be used to define borders on subsequent matrices.

Washout/roll up



1-2. Replace acidified gum stencil with fresh gum and buff tight.



3. Wash out the drawing.



4. Put in the asphaltum.



5. Wash off the gum stencil.



6. Sponge to dampen the stone.



7-8. Alternate the rolling of the ink and sponging until the image is full, then fan dry.



9. Dust in rosin and talc.

Grabowski and Fick 2009



Lorenz Quaglio  
Portrait of Aloys Senefelder, 1818  
Lithograph

*Pye*



*Eugène Isabey 1830*

Château de Pont-Gibaud.  
Auvergne

*Lith. de Goussier*

Eugène Isabey, *Chateau de Pont-Gibaud, Auvergne*, from “Voyages pittoresques et romantiques dans l'ancienne France” (Paris 1820-78), (Auvergne, 1833), lithograph



Francisco Goya, *The Renowned American Mariano Cebellos*, from the *Bulls of Bordeaux* series, 1825, lithograph, Mia, The William Dunwoody Fund 1941





Francisco Goya, *Picador Caught by a Bull* from the *Bulls of Bordeaux* series, 1825  
Lithograph

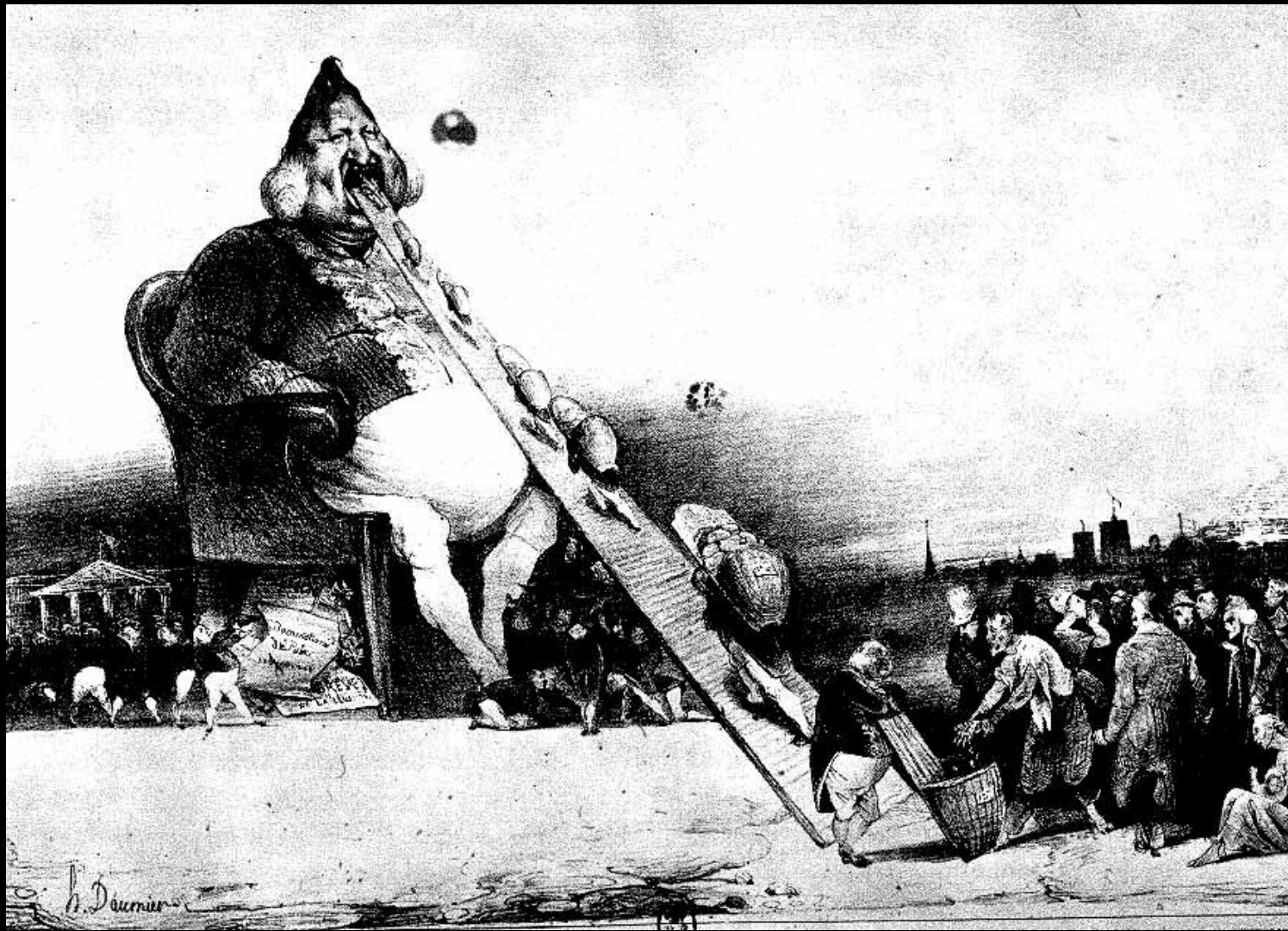


Aubureau chez Aubert, pass. Viro. Doctat

Lith. Delaunoy, r. du Boulay, 19

*Baisser le rideau, la farce est jouée.*

HONORÉ DAUMIER (French, 1808-1879), "Bring Down the Curtain: The Farce is over", 1834, (for l' Association Mensuelle), Lithograph



HONORÉ DAUMIER, *Gargantua*, 1831  
Lithograph



HONORÉ DAUMIER, *Rue Transnonain*, April 15, 1834, 1834,  
(for l'Association Mensuelle), Lithograph



Edouard Manet, *Civil War*, 1871, lithograph, published in 1874

Italia



Giovanni Battista Piranesi, Italian, 1720-1778, *View of the Basilica and Piazza of St. Peters*  
From *Views of Rome*, 1772, etching and engraving



Piranesi, *View of Septimus Severus*, 1772, etching and engraving  
from *Views of Rome*





1. Cappella Medicea 2. Chiesa del S. Spirito  
3. Palazzo pubblico Palazzo Vero Palazzo di Braccio  
4. S. Pietro in Vincoli

Veduta della Basilica di S. Giovanni Laterano  
Architettura di Raffaello Sanzio

5. Chiesa di S. Giovanni in Laterano  
6. Chiesa di S. Maria in Via

7. Chiesa di S. Maria in Via

Piranesi, *S. Giovanni in Laterano*, 1772, etching and engraving  
from *Views of Rome*

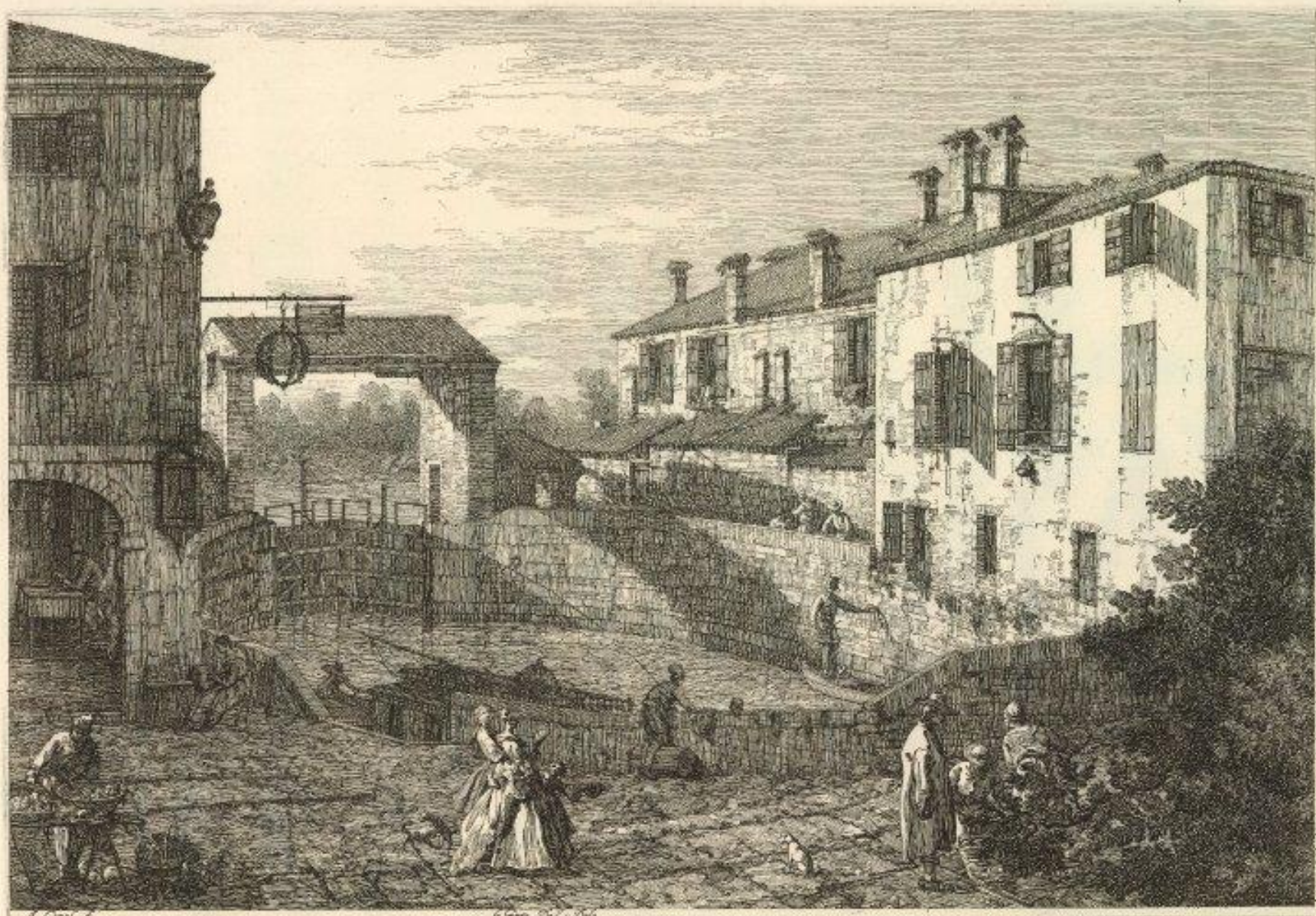


Early state, 1749



Later state, 1761

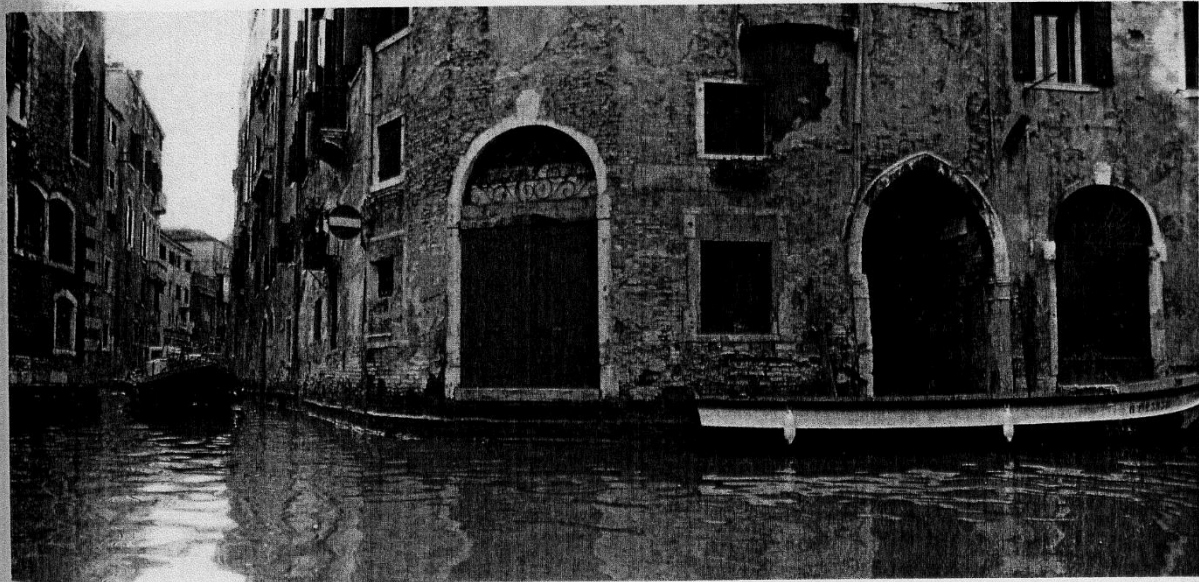
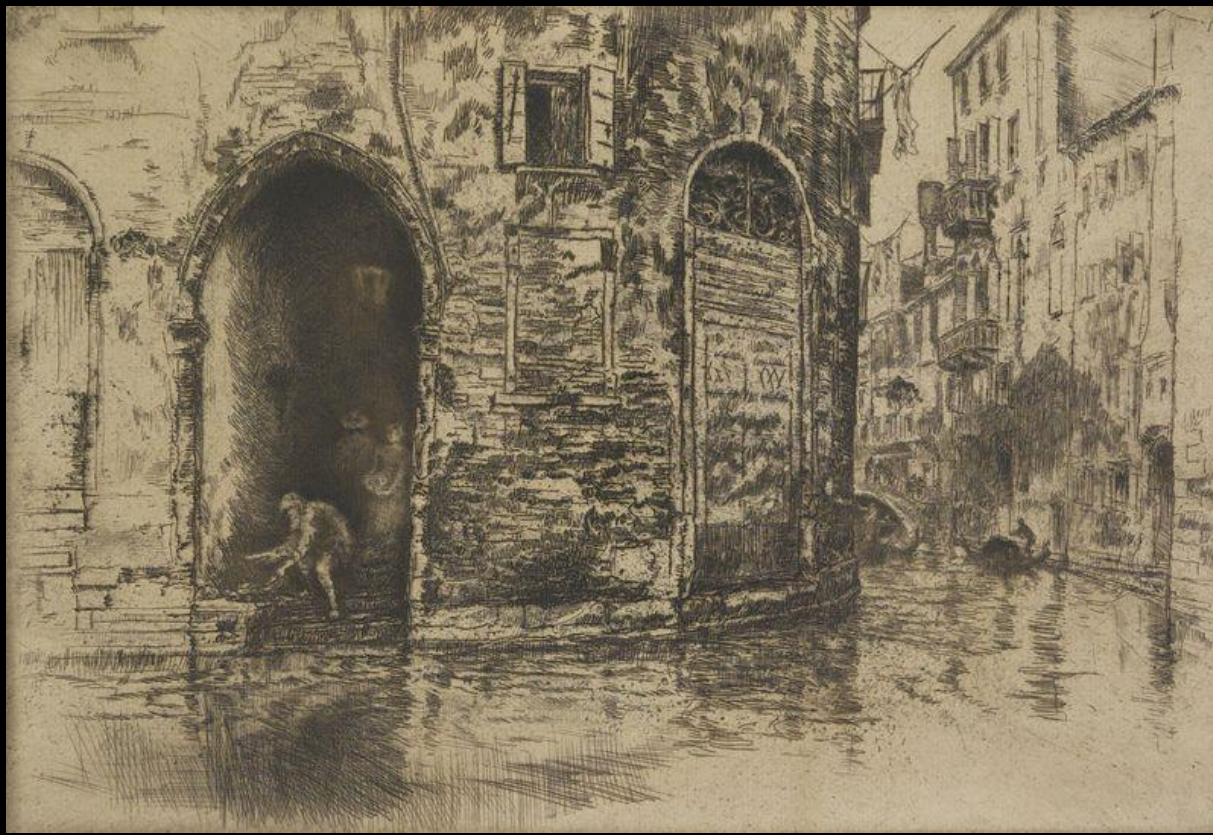
Piranesi, *Perspective of Arches, with a Smoking Fire*, from *Carceri d'Invenzione*, etching with engraving

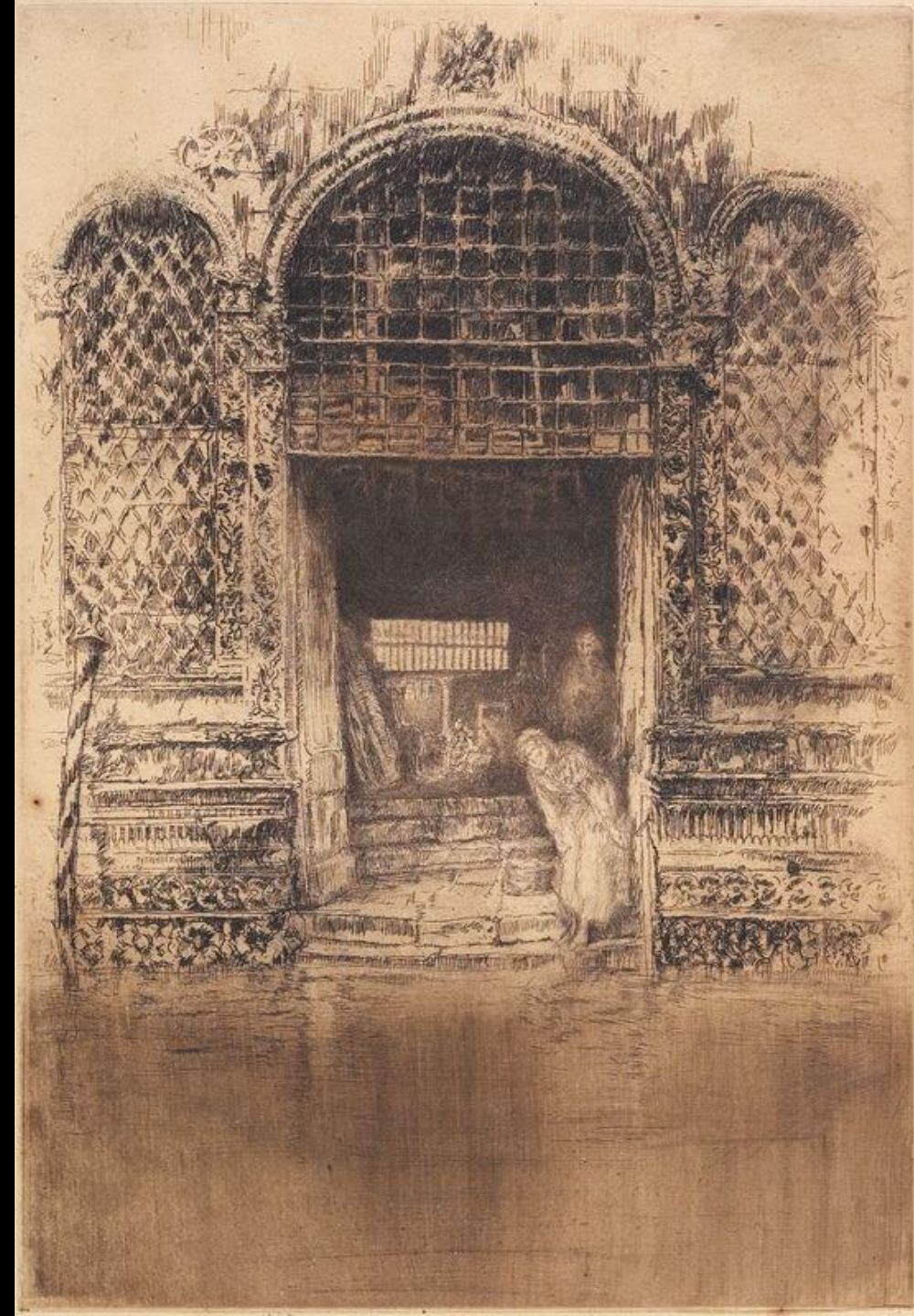


Canaletto, Italian (Venice), 1697 – 1768, *Le porte del Dolo*, 1735/46, etching



JAMES McNEILL WHISTLER, *Two Doorways*, 1879-1880, etching with plate tone





JAMES McNEILL WHISTLER:  
*The Doorway*, 1879-80, etching and drypoint  
From "The First Venice Set"



389

Palazzo Gussoni, Venice, ca. 1875







JAMES McNEILL WHISTLER:  
*Nocturne: Palaces*, 1880, etching and drypoint  
From “The Second Venice Set”

