

Images of Women
in the Albion College Print Collection



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Jason Martin
and Bille Wickre

Editors

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*This book is dedicated to our colleagues and students at
Albion College who make our work meaningful.*

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Edited by Anne McCauley, Jason Martin, and Bille Wickre
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The Virgin with the Long Thigh

Marcantonio Raimondi, Italy
16th Century
Engraving
15.75" x 10.50"
1955.039

The Virgin with the Long Thigh, by Marcantonio Raimondi (1480-1534), is a copy of a lost or destroyed Raphael painting. Raphael made no prints himself, but his collaboration with Raimondi, a master printer, produced a total of around fifty prints. According to the Childs Gallery in Boston, which also possesses a copy of Raimondi's *Virgin*, the "print is related to a group of paintings of the Madonna and the Holy Family considered to have been designed by Raphael c.1518-19, and executed by the two principal members of his workshop, Giulio Romano (1499-1596), and Giovanni Francesco Penni."¹ These paintings focused on the Holy Family, accompanied by John the Baptist and his mother, Saint Elizabeth, who is pictured against lush green northern European landscapes.² *The Virgin with the Long Thigh* is a clear, rich, and dazzling depiction. Raimondi suggested tone and shading with his typical crosshatching, so that the print would better, according to Innis Shoemaker, "echo the chiaroscuro of a painting."³ Raimondi's print, is an engraving on cream-colored laid paper with no watermark.⁴ An empty tablet in the lower left corner is the trademark of Raimondi's workshop.

Around 1510, Raimondi founded a school of engravers in Rome, who meticulously reproduced artworks. It became a flourishing business, catering to upper-middle-class customers who could not afford original paintings. Reproduction prints were also a way to communicate information about art to a broad audience and across wide geographic areas.⁵ Raphael commissioned Raimondi to translate his paintings into prints, and, by 1513, Raimondi was focused solely on engraving Raphael's works. Raphael's assistant, Baviero di Carrocci of Bologna, conducted



the actual printing and marketing of the prints. Some, like *The Virgin with the Long Thigh*, were copies of Raphael's paintings, but other preparatory drawings were made purely with the purpose of being turned into prints. After Raphael's death in 1520, Raimondi continued engraving works with help from Raphael's inner circle of colleagues, most notably Giulio Romano.

Raimondi was trained in the workshop of the famous goldsmith and painter of Bologna, Francesco Raibolini. Raimondi began his career-making engravings. His first dated engraving, from 1505, is *Piramus and Thisbe*. He began making prints of other artists' work around the same time. The most notable of these is the woodcut series, *The Life of the Virgin* by Albrecht Dürer, the famed German painter and printer. Raimondi's skills as a copyist were so acute, that he was able to set aside his Italian training and produce almost identical copies of Dürer's northern style. Linda Hulst states that his work demonstrates, "attentiveness to a model so obviously northern... [that they] must have required extraordinary self-effacement and concentration for one schooled in Italian tradition."⁶

As testament to Raimondi's reproduction skills, Dürer filed a complaint with the Venetian government about Raimondi copying and selling Dürer's original works. Dürer's action won his work some protection in Venetian territory. This early case is an example of what would eventually provoke the creation of modern copyright laws. As Lisa Pon notes, "The challenge of sixteenth-century imitation was to copy chosen models closely enough for their influence to be recognized, but to diverge enough so that the resulting work was a new one."⁷ Even in modern times, critical opinions about Raimondi's reproduction prints vary significantly. Colin Eisler describes Raimondi's reproductions as a "mechanical, soulless, heartless oeuvre..."⁸ Linda Hulst argues that Raimondi's reproductions are "a sincere form of flattery."⁹ She goes on to say, "...no comparison could better illustrate the difficulty of imitating a particular way of handling the burin."¹⁰

The Virgin with the Long Thigh depicts the Holy Family resting in an abandoned city while fleeing from Herod. The Virgin Mary, a young John the Baptist, infant Jesus, Joseph and an unidentified onlooker are placed before a city in ruins. All have halos, except for the unknown

voyeur. Clouds in a dark sky suggest an oncoming storm. A young and beautiful Mary gently embraces the naked, curly-haired Jesus, who is seated on a cloth-covered cradle. John the Baptist, Jesus' older cousin, is dressed in loose drapery bound by a rope. He presents a scroll to the younger child, who eagerly reaches for it. Joseph is depicted as a bearded man carrying a staff, dressed in flowing robes. He is sitting behind John. Staring at the scene from behind the ruined column to the right of Mary, is the unidentified onlooker. Part of his face is cast in shadow, as opposed to the other figures, who are bathed in light. His presence is unnoticed by any of the characters in the foreground, except for Joseph, who seems to concentrate on the onlooker. It is up to the viewer to conclude if he is a spy for King Herod, emphasizing the dangers to the Holy Family, or if his intentions are less malicious.

The crumbling, cracked, and dry foreground supports sparse foliage. The wall fragment behind Mary contains bricks partially covered with a crumbling veneer. The ancient city in the background could have been destroyed by a gigantic force, such as an earthquake, a major war, or the wrath of God. However, the Holy Family has deemed the ruins a safe place to rest. Bright natural light enters from the left. Mary and the children seem calm, despite the desolation of their surroundings. Joseph

Raimondi worked at a time when the clarity and rationality of Renaissance style was slowly giving way to a more emotional and distorted style called Mannerism.¹¹ Mannerist art mirrored the tensions between the Holy Roman Emperor and Pope Clement VII before and after the Sack of Rome in 1527. The works that Mannerism spawned were often unsettling and distorted. In *The Virgin with the Long Thigh*, Raimondi incorporated some Renaissance traits, notably attention to detail, symmetry in the grouping of the figures, the balance between the donkey and the onlooker, and a suggestion of classical architecture. However, the overall Renaissance harmony and balance in Raimondi's *Virgin* is disrupted by the Mannerist elongation of the Virgin's legs and the oddly compressed space of the ruins.

Kaitlyn Mitchell

Notes

1. "Holy Family with the Young St. John the Baptist or The Virgin with the Long Thigh [after Raphael Sanzio (1483-1520) or Giulio Romano (1499-1546)]," Childs Gallery, Web, <<http://www.childsgallery.com/work-direct.php?id=1316518009>> (accessed April 28, 2010).
2. "Canigiani Holy Family," Aiwaz, Web. < <http://www.aiwaz.net/panopticon/canigiani-holy-family/gi3477c489>> (accessed April 28, 2010).
3. Innis Shoemaker, quoted in Linda C. Hults, *The Print in the Western World*, (The University of Wisconsin Press, 1996), 165.
4. "Engraving," Encyclopædia Britannica, 2010, Encyclopædia Britannica Online, Web, <<http://www.britannica.com/EBchecked/topic/188341/engraving> > (accessed April 28, 2010).
5. "Engraving."
6. Hults, *The Print in the Western World*, 162.
7. Lisa Pon, *Raphael, Durer, and Marcantonio Raimondi: Copying and the Italian Renaissance Print*, (New Haven and London: Yale University Press, 2004), 22.
8. Colin Eisler quoted in Hults, *The Print in the Western World*, 163.
9. Hults, 163.
10. Hults, 163.
11. "Art History: Mannerism: (1520-1600)," World Wide Art Resources, Web, <<http://wwar.com/masters/movements/mannerism.html>> (accessed April 28, 2010).

Judith and Head of Holofernes

Hendrik Goltzius, Netherlands

c. 1590

Engraving

5.25" x 4.00"

1959.061

Hendrick Goltzius (1558-1617) is considered to be the consummate Netherlandish Mannerist printmaker. The undated *Judith and the Head of Holofernes* demonstrates his Mannerist style.¹ The Apocryphal subject and Italian influence, also typical of his early mature work, suggest a date of around 1590.

The print depicts the story of Judith, a beautiful widow, and Holofernes, an Assyrian military leader. Judith was a citizen of the city of Bethulia, which was under attack from the Assyrian army led by Holofernes. Defeat was imminent, but Judith would not let the high priest, Ozais, surrender their city. Judith believed God would save the city. She prayed and formulated a plan to vanquish the enemy army. She dressed in her finest clothing and jewels and set off for the Assyrian camp.² When Judith arrived, she suggested she had knowledge of a secret path through the mountains.³ The guards were both intrigued by her secret and smitten by her beauty and took her to meet Holofernes. Judith offered him counsel on the battle and stayed for three days and three nights in the camp. In that time, she used the river to bathe and ate only the food she brought along as "ritual food."⁴ On the fourth day, Judith was invited by Holofernes to dine with him, so she donned her finest garments again and went to his tent. During the course of the meal, they drank wine, and eventually Holofernes fell asleep. While Holofernes slept, Judith used his scimitar to decapitate him. Judith took the head to her maidservant, who placed it in their food bag, and they set off for Bethulia. Judith showed the head to the other Bethulians, and they hung it on the city walls. When the Assyrians found out their leader had been killed, they lost all confidence,



and after an easy battle, the Bethulians were victorious.⁵

Goltzius has chosen to depict the event after the decapitation, unlike Caravaggio's *Judith Beheading Holofernes*, 1598-9, and Artemisia Gentileschi's *Judith Beheading Holofernes*, 1620, mid-decapitation paintings. Goltzius has also chosen to place both Judith and her maidservant outside, with the tent open behind them, in order to reveal the body of the recently slain Holofernes. Judith still clutches Holofernes' sword, and with her other hand she grips the severed head that she places in the bag held by her servant. The maidservant's face is full of fear as she looks at Judith, who is calm and proud of her actions.⁶ She is not afraid of being discovered, despite being out in the open. Behind the figures of Judith and her maidservant, the rest of the camp is completely unaware of what has transpired in their leader's tent. A few unsuspecting figures lurk in the background, but are otherwise occupied.

In the print *Judith and the Head of Holofernes*, Goltzius took the story of the Apocryphal heroine Judith, and used the exaggerations of Mannerism to dramatize it. The heavy lines used to create folds in the fabric, the look on the maidservant's face, and the night sky, all display Goltzius' extraordinary way of creating complex and enthralling prints.

Goltzius was born in Mühlbracht, in 1558. He was the son of Jan II Goltzius,⁷ a glass painter who gave Hendrik his first training.⁸ A few years later, he and his family moved to Duisberg in Cleves. In 1574, Goltzius was sent to Xanten to apprentice with Dirck Volkertszoon Coornhert.⁹ Under Coornhert, he learned how to translate the painted and drawn designs of others into print.¹⁰ In 1577, Coornhert and Goltzius moved to Haarlem to establish his studio. Within five years, Goltzius was established well enough to work on his own.¹¹

Goltzius married the widow Margaretha Jansdochter in 1579, and her son from her first marriage, Jacob Matham, became a student of Goltzius in 1581. In 1582, Goltzius began printing under his own name; he was successful and soon employed assistants.¹² Goltzius' print business broke up the monopoly on publishing prints, which had been controlled by publishers in Antwerp. Goltzius' designs and techniques were well known throughout Europe, and his printing house soon became one of the most influential print houses for the Mannerist style, and was

completely successful.¹³ In 1583, Goltzius' subject matter was changed by a visit to Haarlem by Karel van Mander. Van Mander brought all sorts of new ideas and techniques to Haarlem. After the visit, Goltzius began reflecting his interests in mythology and the religious art of Italy.¹⁴

From the middle of the sixteenth century to the beginning of the seventeenth century, Goltzius was the leading artistic personality of the Netherlands, especially appreciated for his handling of Netherlandish Mannerism. He was a pioneer in the rise of Dutch Realism and Classicism.¹⁵ Many of Goltzius' prints became indispensable parts of many private museums, and in private collections.

Hendrick Goltzius' style and techniques range from the extravagantly complex mythological scenes in prints, to sensitively observed studies from nature, to sumptuously colored oil paintings on canvas and copper. In Goltzius' early prints and portraits, he favored moralizing subjects drawn from antiquity and *The Bible*. However, he expressed the Mannerist love of artifice and exaggerations fully, and *Judith and the Head of Holofernes* exemplifies the Netherlandish Mannerist style for which he became famous.

Megan Poirier

Notes

1. Although we have attributed this print to Goltzius on the basis of style, technique, and the initials in the plate, it may be a reproduction after a Goltzius design done by P. Le Secuer. Albion College Print Archives.

2. Diane Apostolos-Cappadona, *Dictionary of Women in Religious Art*, (New York: Oxford University Press, 1998), 203.

3. Arnaldo Momigliano, "Biblical Studies and Classical Studies: Simple Reflections about Historical Method." *The Biblical Archaeologist* 45 (Autumn, 1982), 224-8.

4. Apostolos-Cappadona,, 203.

5. Apostolos-Cappadona, 203.

6. Mary D. Garrard, *Artemisia Gentileschi*, (Princeton, New Jersey: Princeton University Press, 1989), 20.

7. Frederik Den Broeder. *Hendrik Goltzius & The Printmakers of Haarlem*. (University of Connecticut. Museum of Art: Storrs, 1972).

8. "Hendrick Goltzius, Dutch Master (1558–1617): Drawings, Prints, and Paintings." The Metropolitan Museum of Art. Web, <http://www.metmuseum.org/special/goltzius/dutch_master_more.htm#1580s> (accessed August 8, 2011), 2.

9. Den Broeder.

10. "Hendrick Goltzius, Dutch Master", 2.

11. Den Broeder.

12. Den Broeder.

13. "Hendrick Goltzius, Dutch Master", 2.

14. "Hendrick Goltzius, Dutch Master", 2.

15. "Hendrick Goltzius, Dutch Master", 2.

A Sybil

Bartolommeo Coriolano, Italy
1630-1647
Woodcut
11.81" x 7.37"
1962.088

Bartolommeo Coriolano's print, *A Sibyl with a Tablet Supported by an Angel*, created sometime between 1630 and 1647, is a copy of a Guido Reni original, and one of numerous prints by Coriolano that depicts a Sibyl, or a prophetess from the ancient world. Born several years before the beginning of the seventeenth century, Coriolano was first instructed by his father at the Academy of the Incamminati in Bologna.¹ Coriolano worked in Bologna from 1630 to 1647, and, like his father and brother, became a skilled woodcut artist. He adopted a chiaroscuro style, and commonly used two separate blocks for his prints.²

In the ancient world, Sibyls had considerable prominence as seers and were later equated with Old Testament prophets. In the first century CE, the Roman scholar Varro reported that there were ten Sibyls. Later, two more were added. Sibyls were also symbols of feminine knowledge.³ Diane Apostolos-Cappadona describes Sibyls: "Famed for their powers to see the future in states of ecstasy or trance, the Sibyls were paralleled to the male prophets of the Old Testament in medieval and renaissance art. Each Sibyl was reported to have made at least one recorded prophecy that related to Jesus Christ..."⁴ Apostolos-Cappadona goes on to say, "In classical Greco-Roman, early Christian, medieval, and renaissance art, the Sibyls were portrayed as extremely old female mortals indentified by their attributes."⁵ When Christians assimilated the idea of the prophetic Sibyls, they depicted them as more attractive and idealized, and converted their powers as seers to abilities to prophesize, which was more acceptable to Christians. Although each Sibyl had an attribute and prophecy that identified her, Coriolano's Sibyl has none of the corresponding imag-



ery usually associated with any of the twelve canonized Sibyls.⁶ However, the depiction of Sibyls in contemporary sources suggest this Sibyl may be the Persian Sibyl.

The Chigi Chapel in Santa Maria della Pace, in Rome, features a fresco by Raphael, circa 1514, called *The Sibyls*.⁷ The Sibyl most interesting in relation to Coriolano's print is the Sibyl on the inner left arch, who is writing with a quill on a tablet that an angel holds for her. Her identity is likely to be the Persian Sibyl, because she is wearing a turban-like head covering. A closer correspondence is found between Coriolano's print and Guercino's 1647 painting, *Persian Sibyl*. The influence of Guercino's depictions on Coriolano is well-documented. Perhaps the most famous depiction of the Sibyls are the five Michelangelo included on the Sistine Chapel's ceiling. Included in Coriolano's print are books, inkpot, quill and tablets. Michelangelo's Sibyls also feature some of these elements and include putti,⁸ a prominent feature of Coriolano's print.

A Sibyl with a Tablet Supported by an Angel shows an unidentified Sibyl accompanied by an angel, who assists the Sibyl in her scholarly work. The print was made from two carved wooden blocks on laid cream paper. To define three-dimensional objects, and further enhance the lights and darks, Coriolano used hatching, which consists of filling areas with parallel lines using varying length and thickness, and cross-hatching, involving perpendicular lines. Many thin lines of hatching are apparent in the print, and cause the white areas of the Sibyl's dress to stand out against the wood grain. By using two separate blocks, both 11.5" by 7.25", the artist was able to print a gray-colored ink, followed by a thick, black ink.

In *A Sibyl with a Tablet Supported by an Angel*, the Sibyl's right hand gently holds a quill, while her left hand supports the propped-up, blank tablet, as she begins to write. She has placed her left foot on a small stack of books, near a small inkpot, while her other foot rests beneath her. Her head is covered with a turban-like cloth, which is featured more prominently than her facial features, as her head is turned to look above the putto. She is presumably receiving a divine vision of the future.

The only other figure in the print, besides the Sibyl, is the putto. The curly-haired cherub helps her hold the large stone on which she will write her prophesies. There are multiple volumes

of old books present, some of which the putto uses as a step ladder, in order to help give the Sibyl support to write. These books, as well as the inkpot and quill, are iconographic symbols of the Sibyl's education and knowledge.

The putto and Sibyl hold the tablet and appear to be conversing with one another. The putto points to her while she looks at the blank slate in front of her. The stacks of thick books indicate her wisdom, as well as the fact that she is an educated writer. Behind the two figures, a thick stone pillar highlights the head of the Sibyl, while the putto blends with the textured walls. The woman is the focus of the piece, her triangular shape dominates the background and the putto.

Coriolano's Sibyl may forever remain anonymous. However, the print, *A Sibyl with a Tablet Supported by an Angel*, represents the intelligence of a prophetess, and does so without invoking physical beauty as a needed attribute for a woman to be portrayed in a favorable light.

Katie Petchell and Jason Martin

Notes

1. "Bartolommeo Coriolano," Museum of Learning, 2010, Web, <http://www.museumstuff.com/learn/topics/Bartolommeo_Coriolano> (accessed April 21, 2010).
2. "Bartolommeo Coriolano."
3. Diane Apostolos-Cappadona, *Directory of Women in Religious Art*, (New York: Oxford University Press, 1998), 339.
4. Apostolos-Cappadona, 339.
5. Apostolos-Cappadona, 339.
6. Many artists distinguished the Persian by a lantern, Libyan by a lighted torch, Erythean with a rose, Cumaean by a bowl, Samian with a cradle, European with a sword, Tuburtian using a hand, Egyptian by a long-handled whip, Delphian with Christ's Crown of Thorns, Hellespontine by the Cross of Calvary, and Phrygian using a cross staff with a pendant. All of these symbols contain an allusion to the particular prophecy of Christ's life with which the Sibyl has been credited. "The Twelve Sibyl Enamel Plates by Leonard Limousin," The British Museum Web, <http://www.britishmuseum.org/explore/highlights/highlight_objects/po_mla/the_twelve_sibyls_enamel_plaqu.aspx> (accessed June 30, 2010).
7. Emil Kren and Daniel Marx, "The Sibyls," Web Gallery of Art, <<http://www.wga.hu/frames-e.html?html/r/raphael/5roma/2/05sibyl.html>> (accessed July 1, 2010).
8. Pierluigi de Vecchi, *The Sistine Chapel: A Glorious Restoration*, (New York: Harry N. Abrams Inc., 1994), 125-6, 137-9, 141-2.

The Flight into Egypt

Benedetto Castiglione, Italy
1648
Etching
11.75” x 8.06”
1955.109

In *The Flight into Egypt*, 1648, Giovanni Benedetto Castiglione (1610-1665) combines lighting, poses, and symbolism to allude to the infant Christ’s true identity as the Lamb of God and his future as the savior of mankind. Castiglione, also known as Il Grechetto, made an estimated sixty-seven to seventy-two etchings, all characterized by “lively handling and highly personal content.”¹ Castiglione is known for prints and paintings that combine “the high drama and emotion of baroque art with elements of Venetian colorism and Flemish naturalism.”²

The Holy Family’s flight into Egypt is a familiar subject that has been interpreted through a variety of artistic mediums, including prints. Castiglione’s print depicts the Holy Family making their clandestine journey to Egypt to avoid the rage of the Roman-puppet ruler of the region, King Herod. This wrathful demonstration of power, now called “The Massacre of the Innocents,” is described in the gospel of Matthew:

Then Herod, when he saw that he was deceived by the wise men, was exceedingly angry; and he sent forth and put to death all the male children who were in Bethlehem and in all its districts, from two years old and under, according to the time which he had determined from the wise men.³

According to *The Bible*, an angel “appeared to Joseph in a dream, saying ‘Arise, take the young child and His mother, flee to Egypt, and stay there until I bring you word; for Herod will seek the young Child to destroy Him,’” and so warned the Holy Family of Herod’s horrific edict.⁴ Castiglione situates the Holy Family on the arduous journey following these warnings, placing an emphasis on the earthly challenges facing them, rather than divine intercession, making the family



seem more human and accessible.

Castiglione depicts the Holy Family, with Joseph on foot and Mary and the infant Christ seated on a donkey. Christ appears to be looking back at the watchful shepherds and their flock of sheep. The lines of the etching are fine and precise, typical of Castiglione's technique of print-making. The use of hatching and crosshatching to create a variety of values is visible throughout the composition.

Beyond the technical complexity of the print, Castiglione uses symbols and imagery relating to *The Bible* and contemporary historical events to provide an additional, implied meaning. The historical context in which Castiglione worked is essential to understanding his motivation in creating *The Flight into Egypt*. One event that significantly influenced the politics and society of seventeenth-century Europe was the Thirty Years' War. Beginning in 1618, the war was initially concerned with religious conflicts between Catholics and Protestants within the Holy Roman Empire.⁵ As fighting continued, the predominantly-religious conflict expanded and evolved into one more concerned with the drive for continental pre-eminence and the balance of power within Europe. By the time Castiglione's *Flight* was made in 1648, the highly divisive Thirty Years' War, between thirteen kingdoms and empires of the continent, had finally come to an end with the Peace of Westphalia.⁶ The development of new nation-states, with definite boundaries and the fracturing of larger empires resulting from the treaty, led to a new understanding of identity and nationality within Europe. In this way, the Holy Family's flight into Egypt demonstrates the past uncertainty of national boundaries and explores the conception of nationality, as the family becomes refugees forced into hiding in a foreign land.

Another event that may have influenced Castiglione's print was the Great Plague of Milan, which occurred in 1630, in the midst of the devastating Thirty Years' War. As hundreds of people died during this epidemic, images of Christ the Savior became extremely popular. The sick sought out a figure of redemption during their final days, and the healthy sought protection from illness. In this way, the image of the infant Christ, among the rest of his family, in Castiglione's print could have offered comfort to the ill and fearful.

Castiglione also incorporates symbols that reveal the print's deeper meaning. The herd of sheep alludes to the vulnerable infant Christ, called the Lamb of God, who is fleeing in the midst of the flock in his mother's arms. The shepherds following close behind the Holy Family symbolize both the average human, and Christ's role as the good shepherd. The shepherds are darkly and heavily crosshatched so as to appear in shadow. This could be an allusion to the shepherds' ignorance as to the true identity of the Child. The sheep, however, seem to be bowing, perhaps knowing a good deal more about the child in their presence than the ignorant shepherds. The cherubs watching over the Holy Family from the palm tree represent the innocence and purity of the infant and his Virgin mother, while the palm tree, the traditional Roman symbol for victory, represents Christ's ultimate triumph over death.⁷ Finally, the donkey signifies the ignorance of mankind as to what the infant will become and what he will sacrifice for humanity's salvation.⁸ These symbols are part of a language understood throughout the Christian world, and incorporated by Castiglione in order to convey a deeper meaning to the viewing public.

The Flight into Egypt may have been used as a didactic tool. According to art historian Rona Goffen, "Renaissance parents were advised to display sacred images in their homes so that their children might be inspired by these examples of virtue. Surely paintings of the Madonna and Child were also viewed in part as illustrations of exemplary maternal behavior – what a mother should do, what her child might hope for."⁹ In this respect, the intimate and tender way in which Mary holds the infant Christ in Castiglione's print could motivate women, particularly mothers, to follow this exemplary behavior. Women were invited to emulate the Virgin Mother in her response to her child. Goffen also comments on the ease with which many individuals connect with images of Mary:

Only one man was crucified for the salvation of humankind... whereas every man and every woman has a mother, and so the ways in which images of the Madonna and child were conceived and the ways in which we view them are determined as much by human experience as by theology.¹⁰

Castiglione's choice of this moment within the story, in light of contemporary historical events, amplified his commentary about nationalism and salvation. The print's use as a didactic

tool in respect to good motherhood also made the print important to the time period. Castiglione's use of symbols, context, and education, demonstrates the key role that prints often played in shaping and influencing seventeenth-century Italian society.

Chelsea Denault

Notes

1. Amica Library, "Giovanni Benedetto Castiglione," Web, <<http://www.davidrumsey.com/amica/amico5104312-99798.html>> (accessed August 5, 2010).
2. Amica Library.
3. *Scofield Study Bible*, Matthew 2:13-19, (New York: Oxford University Press, 1982), 1302.
4. *Scofield Study Bible*, 1302.
5. "Thirty Years' War," *Encyclopedia Britannica*, Web, <<http://www.britannica.com/EBchecked/topic/592619/Thirty-Years-War#>> (accessed April 1, 2010).
6. "Thirty Years' War."
7. Carl G. Liungman, *Dictionary of Symbols*, (Ann Arbor: University of Michigan Press, 1991), 301.
8. Liungman, 115.
9. Rona Goffen, "Mary's Motherhood According to Leonardo and Michelangelo," *Artibus et Historiae*, Vol. 20, No. 40 (1999), 35.
10. Goffen, 36.

Beauty Unfurling Scroll

Kikugawa Hitsu Eizan, Japan
19th Century
Woodcut
15.31" x 10.37"
1981.041

Kikugawa Eizan's (1787-1867) *Beauty Unfurling Scroll* is a Japanese woodblock print that is part of the Ukiyo-e tradition.¹ Ukiyo-e began in Japan in the seventeenth century and flourished until the mid to late nineteenth century, during the *Tokogawa* or *Edo* period (1615-1868). The term *ukiyo-e* means "images of the floating world" and can be applied to both paintings and woodblock prints. It derives from the Buddhist world view alluding to the brevity and transitory nature of human life. "Floating world" came to represent a hedonistic preoccupation with the present moment: the latest fashions, the pleasurable occupations of human life, that which quickly passes away. Common subjects include festivals, tea houses, sights around the city, kabuki theater, actors, beautiful women, and popular landscape settings. All of them have the effect of recalling the pleasures of the senses (visual, auditory, olfactory, tactile, taste). Scholars estimate that millions of *ukiyo-e* prints were produced between 1658 and 1858.

Seventeenth-century Japanese society was highly stratified as nobility, soldiers, peasants and farmers, traditionally, but during the early *Tokogawa* period a thriving merchant middle class grew up in the urban centers. The middle class had disposable income and a fair amount of leisure time, but the upper classes exercised a great deal of control over them, determining how they could spend their time and money. One of the things they were allowed to spend freely on was entertainment in the form of eating and drinking, theatre, music, touring the city and countryside, and prostitution. In most cities, there were segregated "pleasure districts" where men went to indulge in these pursuits. They could also spend their money on the prints that reflected these pastimes.



Although the emperor and his court lived in Kyoto, the *shogun* (military leader) established the military capital at Edo. Edo was a thriving city which was made more populous and powerful by the location there of the shogun and his lords. In 1657, a fire destroyed much of the city. The resulting rebuilding was a deliberate transformation of Edo to a modern city. The people of Edo developed a new urban culture that was different from the stolid culture of the imperial city of Kyoto.

The changing social circumstances in Edo created a demand for inexpensive art objects catering to the urban tastes of the townspeople, who wanted an art that reflected their lives. Artists responded with black and white paintings of scenes of the city, book illustrations that could be detached from the books they accompanied, and, finally, by individual woodblock prints. Cheaply produced paintings, illustrated books and prints became the art of the people of Edo, although woodblock prints became the most common form of art because they could be mass produced and sold cheaply. Despite the fact that the prints were so cheap and widely circulated, the artists and printers who designed and worked on them were exquisite artists and crafts people who created a vibrant, exciting and technically perfect form of art.

Artists worked for print publishers who determined the subject matter of the prints in consultation with the artists, and arranged for the dissemination and sale of the prints. Most artists who created the original images did not actually make the prints. This was entrusted to carvers who carved the many blocks needed to create each print and master printers who did the actual printing. In the very early days, the prints were printed using one block of black that defined the shapes and the colors were applied by hand. Later, the artist Okumura Masanobu developed the process of printing two colors and black with three carved woodblocks. By 1765, multi-colored *brocade prints* were developed. Each separate color was applied using a different block, so sometimes the print may reflect the use of twelve or more blocks. *Beauty Unfurling Scroll* was printed using at least seven blocks, each of which was perfectly aligned with the others.

There is a strong tradition of depicting courtesans as beautiful women engaged in daily activities, in the eighteenth-and-nineteenth-century Japanese prints. Such “beautiful women” prints were the cultural equivalent of today’s posters of stars and models. Evidence that Eizan’s

Beauty Unfurling Scrolls is this type of print is found in the iconography of the print, artistic and cultural practices and traditions, and the artist’s association with a school known for courtesan prints. Kitagawa Utamaro, was one of the artists most associated with “beautiful women” or courtesan prints. Although he never studied with Utamaro,² Eizan is considered a prime example of the followers of Utamaro’s school, which was not only a particular artistic style, but also a focus on a particular subject matter. Utamaro was considered one of the best artists at capturing the feminine form, and he focused on courtesans as the prime example of feminine beauty.³ Eizan studied painting, before starting his own school. He, like Utamaro, primarily represented the female form, making it his main source of inspiration.

Beauty Unfurling Scroll depicts three women in a relatively undefined interior space. On the right, a kneeling woman opens a scroll while her standing companion holds the case in which it was presented. Between them, a reclining “beauty” gazes dreamily downward. Three diagonal lines brilliantly define the space they occupy by suggesting a board demarcating floor and wall. The print exemplifies many of the traditional qualities of Japanese prints: flat, decorative colors, elegant and expressive lines, intricate patterns, tilted up ground planes, expressive gestures, and an abandonment of shading as a way to create three-dimensional effects in favor of other means of creating roundness.

In *Beauty*, each individual directs her attention away from the others, one to her scroll, the second to something to her right, and the third to an internal reverie. Unity is brought to the composition by the repetition of color and elements of fabric patterns, and by the overlapping of the figures. The women are exquisitely coiffed and dressed in colorful silk robes. Elegant lines delineate the edges of shapes and create a sense of volume without shading. Their beauty is underscored by the adornments in their hair and delicate patterns in their garments. The image of a blooming cherry tree in the lower left alludes to the transitory nature of their beauty. The print contains text in the upper right and three insignias in the lower center, probably indicating the artist, printer and publisher.

Robyn Haywood and Bille Wickre

Notes

1. The print is of an unknown provenance, and was given to the College by Peter Guilder.
2. Dan McKee, "Kikugawa Eizan - 1787-1867," artelino GmbH, (May 2004) (updated May 2009, Dieter Wanczura) Web, <<http://www.artelino.com/articles/kikugawa-eizan.asp>> (accessed August 4, 2010).
3. Dieter Wanczura, "Utamaro Kitagawa - 1750-1806," artelino GmbH, (May 2001) (updated April 2009). Web. <<http://www.artelino.com/articles/utamaro.asp>> (accessed August 4, 2010).

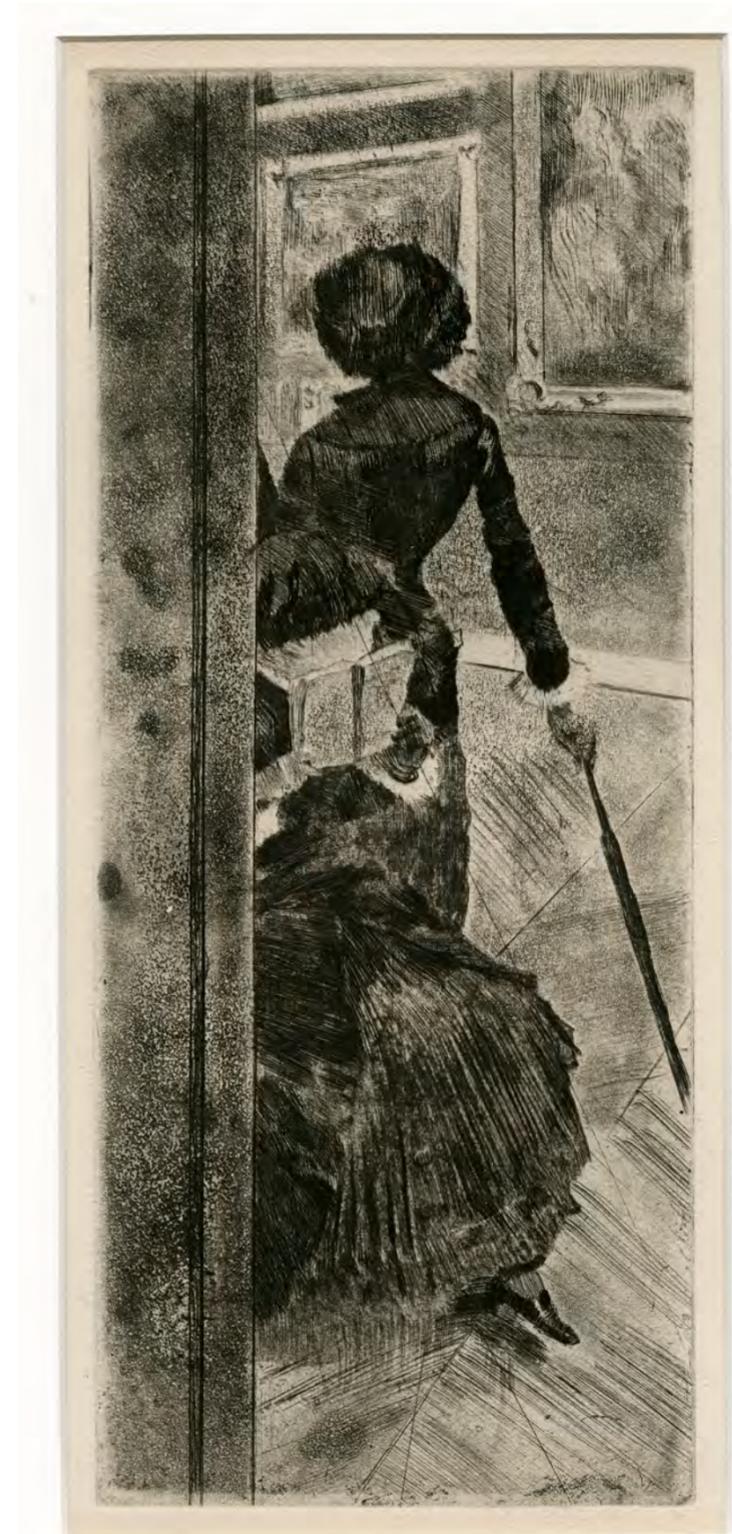
Mary Cassatt at the Louvre: The Paintings Gallery

Edgar Degas, France
1879-80
Etching
12.00" x 5.00"
1954.023

Edgar Degas (1834-1917), known as one of the greatest painters of the nineteenth century, was also an accomplished sculptor, draughtsman, and printmaker. He produced sixty-six etchings, lithographs, and monoprints, in his lifetime.¹ Printmaking was an important form of expression to him, and according to his personal letters, he was substantially more interested in etching than this number suggests. Writing in 1889, Degas said: "I think of nothing but etching, and yet I do none,"² and in 1892, he wrote, "At last I shall be able to devote myself to black and white, which is my passion."³

Hilaire-Germain-Edgar de Gas was born on July 19, 1834, in Paris, to a middle-class family with aspirations to higher social status. For years the family spelled their name "de Gas," with the deliberate inclusion of the preposition "de" signifying landownership, although they owned no property. As an adult, Degas reverted to the original spelling. Although the family was musically inclined, Degas's father, who was also an art enthusiast, encouraged his drawing, and, in 1855, the young Degas entered the prestigious *École des Beaux-Arts* in Paris.⁴

Degas started making etchings in 1856, at the age of twenty-two. His etchings date sporadically from this early age until the last part of his artistic career in the 1890s. Degas made his first etched portrait in 1857, during a three-year study in Italy. It was followed by self-portraits and more portraits of friends and family. Degas' portrait style was indebted to Rembrandt, whose work exemplified etching for many nineteenth-century artists.⁵ During this time, Degas even made a reverse copy of a Rembrandt portrait. Degas later said, "If Rembrandt had known about



lithography, God knows what he would have achieved with it.”⁶

Degas’ printmaking over the next decade can be divided into phases defined by stylistic influences, artistic association, and subjects. Degas returned to Paris in 1859, and for the next four years he occasionally made prints. These prints are highly reminiscent of Jean Auguste Dominique Ingres, the early-nineteenth-century artist known for his linear drawing style. In 1890, George Moore wrote, “Degas was a pupil of Ingres, and any mention of this always pleases him, for he looks upon Ingres as the first star in the firmament of French art.”⁷ Degas studied with a follower of Ingres, Louis Lamonde, for a year, and owned some original drawings by Ingres as part of his impressive personal collection.⁸ In 1864-65, Degas began making portraits of his friend the painter, Eduard Manet. In their first meeting, Manet reportedly came upon Degas in the galleries of the Louvre, where Degas was working on a copper-plate reproduction of Diego Velasquez’s *Infanta Margarita*. Manet had done his own copy of the painting previously, and recognized Degas’ shared appreciation for the painting and artist.⁹ The two remained friends until Manet died in 1883. The next phase of Degas’ print production, from 1876-80, was the most productive in his entire *oeuvre* of printmaking. His friend, and fellow printmaker, Marcellin Desboutsin, referred to this period as Degas’ “metallurgical phase.”¹⁰

Degas was a proponent of writers who dealt with themes of women in society, such as Emile Zola, Gustav Flaubert, and the Goucourt Brothers, and his art of the time often expresses this theme. Degas’ images of women fall into two categories. The first is made up of working-class women earning their living, such as dancers at the Opera, singers at cafés, actresses, women doing laundry, and, the most controversial subject, prostitutes. The second is upper-class women visiting places of elite culture, such as women enjoying the theatre, or looking at pictures in a museum. More scholarly attention has been paid to the first category, but the second provides an interesting field for study.¹²

Degas’ interest in women in museums is just a singular instance of a theme embraced by a number of artists, both contemporary artists and a few afterwards who chose to depict the same subject. The Louvre was one of the most popular settings for such images.¹³ *Mary Cassatt at the*

Louvre: The Paintings Gallery, is one of two etchings Degas created in late 1879 to early 1880 that show American expatriate and fellow artist Mary Cassatt visiting the Louvre. The larger, and slightly more famous of the two, *Mary Cassatt at the Louvre: The Etruscan Gallery*, was intended as Degas’ contribution to the journal *Le Jour et la Nuit*, which was supposed to include work by Cassatt as well, but was never produced.

The two prints are similar in their depiction of Cassatt and her sister Lydia in front of a short wall with a view into the gallery. The women are posed in a similar way in both prints, but in the Albion College print, the women are in a more confined space. Degas abstracted the scene to the extent that Cassatt’s identity would not have been known, except that in a 1918 letter to Louisine Havemeyer, Cassatt wrote, “I posed for the woman in the Louvre leaning on an umbrella.”¹⁴

The fascination the scene held for Degas is demonstrated by the fact that he created over twenty separate states of the etching. This number represents the second largest of any of his prints.¹⁵ Sue Welsh Reed and Barbara Stern Shapiro, in *Edgar Degas: The Painter as Printmaker*, explain the nature of the variations: “The composition of the print was firmly established in the first state. As the plate progressed, Degas focused on and further developed various elements of the figures and setting.”¹⁶

The composition’s striking verticality, which has been described as echoing the “shoe-string” layout of the gallery itself,¹⁷ was likely inspired by the Japanese compositions that Degas admired.¹⁸ Although writing about the Etruscan print, Theodore Reff’s description of the body positions and their importance in the picture can also be applied to the *Paintings Gallery* image:

For if this apparently simple scene of visitors in the Grande Galerie is in fact a rather sophisticated portrait of Degas’ friend and pupil Mary Cassatt and her sister Lydia, its effectiveness in describing them depends neither on the nature of the pictures behind them nor on their facial expressions, which are likewise hidden or ambiguous, but rather on the expressiveness of their postures and the silhouettes that these produce against the strikingly bare surfaces of the parquet floor and marble dado of the gallery.¹⁹

Degas and Cassatt's friendship was a long-lasting one. Degas saw Cassatt's paintings around 1877, and was so impressed by her work that he invited her to participate in the 1878 exhibition of impressionist artists' works. She did not end up exhibiting with the group until 1879, but during that time Cassatt and Degas dined together, visited galleries, and came to know each other's families.²⁰

Degas's last significant period of printmaking, 1891-92, included a series of lithographs of bathers drying themselves. These prints parallel his more famous pastels and drawings of the same subject, which he had started sometime in the 1880s. Degas said of this subject matter that he depicted his observation of the models as if they were unaware of his presence, as if through a keyhole.²¹

Degas began his artistic career doing studies of the people he knew best: family and friends. As he progressed in both skill and experience, he increasingly chose to focus on the unfamiliar. He did this in his selection of models,²² but also in his stylistic emphasis on less-individualized depictions. He began paying close attention to accurate representation and emotion, and gradually refocused his attention on the motions, characteristics, and beauty of the human form itself, regardless of familiarity. Degas' lifelong artistic journey encompassed both the interior and exterior of humanity. His tendency to make multiples of artworks shows the endless variety a theme or image can ultimately take. The etching medium, with its range of tonal values, offered Degas the ability to rework and create multiple variations, in order to achieve the effect he desired.²³

Jason Martin

Notes

1. Sue Welsh Reed and Barbara Stern Shapiro, eds., *Edgar Degas: The Painter as Printmaker*, (Boston, Massachusetts: Museum of Fine Arts, 1984), vii.
2. Degas quoted in Jean Adhemar and Francoise Cachin, *Degas: The Complete Etchings, Lithographs, and Monographs*, (London: Thames and Hudson, Ltd., 1973), 16.
3. Degas quoted in Clifford S. Ackley, "Edgar Degas: The Painter as Printmaker," xiv.
4. "Edgar Degas Biography," Biography, Web, <<http://www.biography.com/articles/Edgar-Degas-9269770>> (accessed July 8, 2011).
5. Ackley, ix.
6. Adhemar and Cachin, 14.
7. George Moore quoted in Theodore Reff, *Degas: The Artist's Mind*, Exhibition catalog, The Metropolitan Museum of Art, (New York: Harper & Rowe, Publishers, 1976), 53.
8. Ackley, x.
9. Ackley, x.
10. Ackley, x.
11. Ackley, x.
12. Ackley, x.
13. Jennifer Gross, ed., *Edgar Degas: Defining the Modernist Edge*, (New Haven and London: Yale University Press, 2003), 34.
14. Cassatt's letter to Lousine Havemeyer, quoted in Gross, 32.
15. Havemeyer, quoted in Gross, 32.
16. Reed and Shapiro, eds., 185.
17. Gross, 32.
18. Theodore Reff, "The Pictures within Degas's Pictures," in *Metropolitan Museum Journal*, Vol. 1 (1986), 156.
19. Reff, "Pictures," 156.
20. Gross, 32.
21. Ackley, xii.
22. Ackley, xii.
23. Ackley, xiii.

Elin

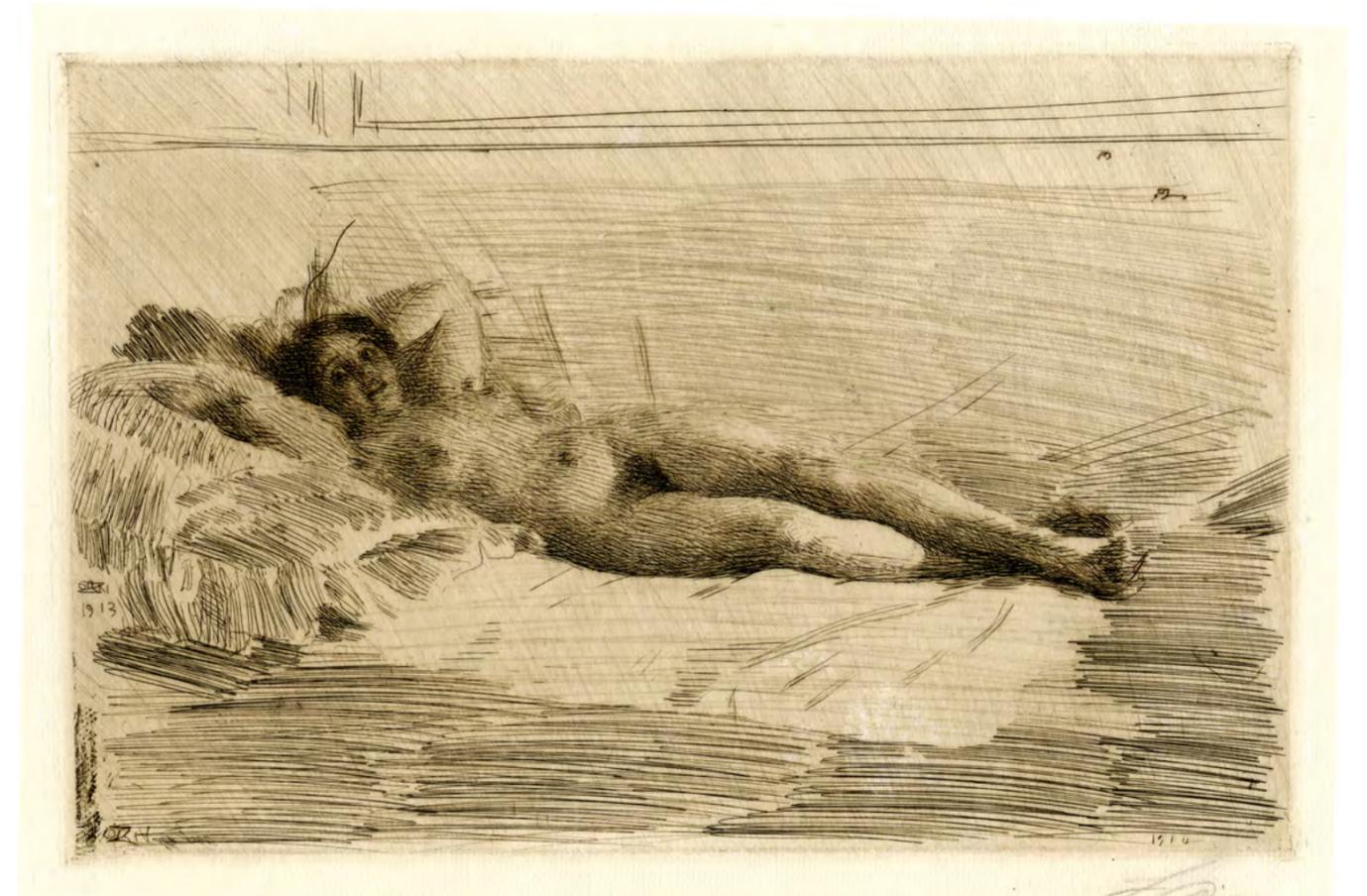
Anders Zorn, Sweden
1914
Etching
7.62” x 11.50”
1980.009

Anders Zorn (1860-1920) created approximately 288 etchings in his life. Among them are the famous portraits of Auguste Rodin and August Strindberg, created in 1892 and 1910, respectively. The use of a wide range of values and indistinct lines is indicative of his personal style. His attention to details and excellence in quality made Zorn one of the most admired and collected printmakers of the twentieth century.

Anders Leonard Zorn was born to Anna and Leonard Zorn, on February 18, 1860, in the small town of Mora, in the Swedish province of Dalarna.¹ His father was a master brewer from Bavaria, and his mother a Swede. From a young age he showed artistic promise, and his ability to draw attracted the attention of a professor at Stockholm’s Academy of Art, where Zorn was admitted in 1877.² When he exhibited a watercolor portrait of a young girl in 1880, he received significant acclaim. This success allowed him to launch his independent art career. He began taking commissions, which brought him fame throughout Sweden, but caused him to neglect his work for the Academy. After three disciplinary warnings, Zorn left the school.³

After leaving the academy, Zorn traveled to London, Paris, and Spain, where he painted a great number of watercolors.⁴ While living in London, Zorn learned how to create etchings from a fellow Swede, Axel Herman Haig. Zorn quickly surpassed his teacher in skill, and likened his own talent to Rembrandt, in relation to his ability with an etching needle.⁵

In 1882, watercolors he had painted in Spain were exhibited to international acclaim. Shortly after, he moved back to London. In October of 1885, Zorn married Emma Lam, and honeymooned in Constantinople. While on his honeymoon, Zorn contracted typhoid fever, and



nearly died. Near the end of 1887, the couple moved to Cornwall, England. In Cornwall, Zorn moved from his favored medium of watercolor to oil paint. This change is less surprising, when one takes into consideration oil's historically-superior status.⁶

Between 1888 and 1896 the couple lived in France. During this time, Zorn made frequent trips to Spain and England, where he met fellow portrait artists, Joaquin Sorolla and John Singer Sargent.⁷ In 1893, Zorn made his first trip to America, traveling through New York City to Chicago, to be a part of an exhibition of Swedish artists at the Chicago World's Fair. 1893 also marked his first solo American exhibition, held at the Frederick Keppel Gallery in New York City, after which Zorn's popularity soared in America.⁸ Zorn moved to the United States in 1896.

In Zorn's etching, *Elin*, c. 1914, a nude young woman reclines on a sofa or bed. The woman's head is propped up on a pile of pillows, and her arms are folded behind her head. Her curly hair is pulled back. The suggestion of windows or panels near the top of the image reinforce the horizontal lines of her body. Zorn has chosen to use value, instead of relying on outlines, to define the figure and her surroundings. The dense lines of the figure, also establish a visual hierarchy for the viewer's attention. Around the figure, the lines are longer and more gesturally applied. The background lines are suggestions of space, rather than objects. A few diagonal lines suggest the couch, and smaller areas of crosshatching make cast shadows around, and on, the figure. The figure itself is the only portion of the print that is rendered in detail. There is little space in the composition that is left untouched by either hatching or crosshatching.

The female reclining nude has been a traditional subject in the history of art since the sixteenth century Italian Renaissance.⁹ Zorn's reclining nude follows the example set by his predecessors, with the woman reclining on her back in an outstretched pose, her arms positioned in such a way as to allow the viewer full access to her body. The subject is clearly conscious of the fact that she is being observed. Typical of Zorn, *Elin* is created entirely in hatching and crosshatching rather than outlines, which softens the edges of the forms. The plate is signed in pencil by Zorn on the lower left hand corner, and is signed in the plate, and is dated twice: once as 1914 in the lower right, and 1913 at middle left.

In Sweden, Zorn and his wife became known as expatriots after living abroad for so long, and in 1896, they moved back to Sweden. Subsequently, Zorn spent a little more than the last decade of his life in the town of his birth. Zorn died in 1920, but the legacy left behind in his art, lived on. Zorn's prints became some of the most actively sought after of the early twentieth century.¹⁰

Genevieve Kukurugya-Rabaut and Jason Martin

Notes

1. Bob Bahr, "Sweden's sergeant: we went in search of Anders Zorn (1860-1920) in his homeland and discovered a personality large enough to encompass numerous contradictions--and a natural ability to paint in both oils and watercolor. (Biography)," *American Artist* (April, 2006), 20.

2. Erik Wettgren, "The Art of Anders Zorn," *Fine Arts Journal*, Vol. 30, No. 3 (March, 1914), 133.

3. Bahr, 21.

4. Bahr, 22.

5. Bahr, 23.

6. It should be noted, though, that their friendship was likely not as close as some historians have described it, years after the fact. Bahr, 24.

7. Bahr, 25.

8. "Zorn, Anders. Swedish (1860-1920)," Bond Baiano LLC/ Childs Gallery, Web, 2010. <http://www.childsgallery.com/artist_bio.php?artist_id=7> (accessed on Dec. 15, 2010), 1.

9. Mina Curtiss, "Manet Caricatures: Olympia," in *The Massachusetts Review*. Vol. 7, No. 4 (Autumn, 1966), The Massachusetts Review, Inc, 727.

10. Curtiss, 727.

Tête (Head)

André Derain, France
c. 1928
Lithograph
12.75" x 9.87"
1952.048

André Derain (1880-1954), a member of the Fauves in the early twentieth century, continued to be an important and influential artist between the world wars. In the 1920s, Derain was important enough to be invited to exhibit in many of Europe's most progressive art shows.¹ Richard Shone stated Derain's importance directly after the period of large exhibitions in the 1920s and 1930s:

By the 1930s Derain had become a touch-stone of authority whose every pronouncement was dissected and digested as much by his admirers as by painters of quite different complexions and by critics antipathetic to his work. Derainism was rife. Every *Salon d'Automne*, every London Group show had its followers of Derain. The authority and apparent simplicity of his work, its restrained colour and appeal to tradition, proved highly seductive.²

Despite his recognition in Europe after the First World War, his later work has often been neglected in the study of modernism.

André Derain was born in Chatou, Yvelines, Île-de-France, near Paris, in 1880. As a school boy he received an award for excellence in drawing, which provoked his father to send Derain to study painting with a friend of the father's.³ In 1898 Derain was admitted to the Academy Camillo to study engineering, but he also enrolled in painting classes with Eugene Carriere. While at the Carriere *atelier* he became friends with Henri Matisse and, in 1890, with Maurice de Vlaminck. Derain and Vlaminck rented a vacant restaurant in Chatou as a shared studio space, and Derain continued his studies in art, often going to the Louvre to copy paintings, and visiting



exhibitions of contemporary art. Derain later introduced his friends Vlaminck and Matisse to one another at a Van Gogh retrospective at the Bernheim-Jeune Gallery.⁴

Derain was drafted into military service in 1901, returning to Paris in 1904 to continue his study of art at the Academy Julian.⁵ By this time the artist had persuaded his parents to allow him to give up the study of engineering for art. Derain spent the summer of 1905 painting with Matisse in the small fishing port of Collioure in the south of France. The artists encouraged each other toward experimentation with both form and color.⁶ That same year, the art of Derain, Matisse, Vlaminck, and others, was hung together as a group at the *Salon d'Automne* in Paris. Critic Louis Vauxcelles in an article in *Gil Bas* famously described their work as “Donatello among the wild beasts,” and the group became known as “wild beasts” or “*fauves*.”⁷

In 1907, the art dealer Amboise Vollard, whom Derain knew through Matisse, bought the entire contents of Derain’s and Vlaminck’s studios, giving each the financial security to pursue their growing interests in the art of their immediate predecessors (Gauguin and Cezanne) and their contemporaries. In 1908, Derain spent several months with Picasso in Avignon, where he was influenced by Cubism. 1912 marked the beginning of his ten-year “*période gothique*,” or Gothic Period, which has been called his “most original,”⁸ although influence from early Renaissance art is evident.⁹ During this time, Derain created works that were displayed in the now famous, and infamous, “Armory Show” of 1913, held in New York.¹⁰ After a return to the military during World War I, Derain again returned to Paris and then moved south. For most of the 1920s, Derain stayed in the south of France, where he studied the works of the “old masters” and the contemporary work of Picasso and Matisse, and developed a more classical style of his own. Many of his images were of harlequins and dancers, perhaps a reflection of his attention to Picasso’s work of the time. In 1928, he was awarded the Carnegie Prize in London, which included a large exhibition. From 1928-30, Derain had a number of important exhibitions in Berlin, Brussels, Paris, and New York.¹¹ In 1935 the *Kunsthalle Bern* in Switzerland organized a major retrospective of his work. The 1930s also saw Derain receive further recognition in the form of numerous commissions by the Paris opera to design costumes and decorations. He continued, pe-

riodically, through the 1950s to design for various theatres.¹² In the 1940s and 1950s, Derain also produced illustrations for various texts and publishers, and tried his hand at sculptural work.

At the height of his popularity, Derain created a large number of drawings and prints that demonstrate his considerable skill in drawing, which is often overshadowed by his brilliant colorist work. One such work is *Tête (Head)*, a lithograph created around 1927. The picture depicts a nude female, turned so her back and shoulder face the viewer. Derain’s lines suggest an image created in a short period of time. However, the descriptive lines that have been included speak to the delicate touch of an artist who knows to draw only what is needed, and nothing more. Derain uses heavy outlines to suggest the body’s form, eschewing shading for line. The hair has a messy, unfinished quality. These areas serve only as a frame for the main focus: the woman’s face. Stark shadows divide her face dramatically. Shadows segment her nose, lip, and chin. The woman’s eyes gaze straight ahead at the viewer, and are heavily shadowed. The edge of her mouth, accented by a slight dimple, suggests a nascent smile.

Throughout his life, André Derain created a diverse artistic output, one that transcends easy definition. Richard Shone suggests the large variety of styles and subjects in Derain’s artistic output, saying:

...there is something ungiving, harsh and recalcitrant in Derain’s temper (which, paradoxically, produced the pretty portrait heads and saccharine nudes, as well as the Fauvist landscapes); it sometimes veils the very qualities that would secure for him a wider audience...¹³

Jane Lee also attempts to hint at the range of Derain, but suggests that he was not alone in this: “Derain’s ideas were not esoteric or odd but resembled those of many of his contemporaries, crossed boundaries between cubism and surrealism and united poets as diverse as Cocteau and Desnos.”¹⁴ Although Derain may be known for his fantastic colors in typical Fauvist style, the masterful control of line evident in prints such as *Tête (Head)* remind the viewer that he, like so many artists, should not be pigeonholed into one category.

Jason Martin

Notes

1. Jane Lee, "Derain's 'The Painter and His Family,'" *The Burlington Magazine*, Vol. 130, No. 1021, Special issue on Twentieth-Century Art, (April, 1988), 287.
2. Richard Shone, "Review: André Derain. Oxford, Museum of Modern Art," *The Burlington Magazine*, Vol. 133, No. 1055, (February, 1991), 134.
3. Shone, 134.
4. Shone, 134.
5. "André Derain," Art Directory. Web, <<http://www.andre-derain.com/index.shtml>> (accessed July 7, 2011).
6. Steve Edwards and Paul Wood, eds, *Art of the Avant Gardes*, (New Haven and London: Yale University Press, 2004), 40.
7. Edwards and Wood, 39.
8. "André Derain," Art Directory.
9. "André Derain," National Gallery of Australia: Ballets Russes – The Art of Costume, Web, <<http://www.nga.gov.au/Exhibition/balletsrusses/Default.cfm?MnuID=4&GALID=12005&viewID=3>> (accessed July 9, 2011)
10. "André Derain," Art Directory.
11. "André Derain," Art Directory.
12. "André Derain," Art Directory.
13. Shone, 136.
14. Lee, 289.

Girl on the Tight Rope

Yasuo Kuniyoshi, Japan/United States

1930

Lithograph

9.25" x 9.25"

1952.032

Yasuo Kuniyoshi's *Girl on the Tight Rope*, 1930, illustrates the importance of cultural context for the artist. Although born in Japan, American influences were prominent in his work. Kuniyoshi (1893-1953)¹ immigrated to America in 1906, and returned to his homeland only once.² He became a prominent American printmaker of the twentieth century,³ and American popular culture and entertainments became central themes in his work. He is well known for his prints of female entertainers, including circus performers, of which his lithograph *Girl on the Tight Rope* is an excellent example.⁴

Born in Okayama, the only child of a businessman, he had little exposure to art as a boy.⁵ At this time Okayama did not have a museum, and the few pictures Kuniyoshi saw were in the traditional Japanese style. The only exposure he had to western art as a youth was a battle panorama that briefly came to Okayama when Kuniyoshi was six or seven years old. Kuniyoshi later described this exhibition as "real" and "life-like," causing a "great stirring" in his mind.⁶ This minimal experience with the western world pushed the young, aspiring artist to travel to America. His early exposure to western art also inspired his own style of realism. Kuniyoshi said that, "it may not be that the memory of this picture was responsible for my becoming an artist but it remained as a symbol of my aims; to combine the rich traditions of the East with my accumulative experiences and viewpoint of the West."⁷

After winning over his relatively-conservative father, he immigrated to the United States.⁸ Kuniyoshi later stated, "America or military school was the course I had set my heart on when a boy of thirteen... Father (sic) thought I was too young to live alone far from home...he finally



gave his consent.”⁹ Kuniyoshi planned on staying in America only a few years, and then returning home. He wanted to learn English fluently so that he would be able to translate English into Japanese, and, then, be able to return to his homeland “polished.”¹⁰ As a newcomer to the US, Kuniyoshi experienced financial difficulties, and he worked at a variety of jobs to earn a living before he could afford to enter a school to learn English. These jobs were often hard labor, and Kuniyoshi quickly became disillusioned with the idealized America he had thought he would encounter. Rather than return home, Kuniyoshi found an easier job scrubbing floors in an office, which he did while attending mission school. Eventually he saved enough money to move to Los Angeles.¹¹

In California, a public school teacher encouraged Kuniyoshi to enter art school and begin his career in art. He eventually moved to New York, where he fully adopted American styles and inspirations. At the same time he studied works from the history of art. Kuniyoshi later recalled being introduced to Daumier’s drawings and trying to “grasp their full meaning and significance.”¹²

Kuniyoshi’s early attempts at American subjects were often misinterpreted. As a result of this miscommunication, he began to change his subjects in order to meld into his new country. His new imagery often depicted scenes of popular entertainments, including circuses, burlesque shows and outdoor carnivals. Perhaps Kuniyoshi, himself, enjoyed these forms of amusement. They are reminiscent of the time period in which he was adapting to the culture and society of America.

Kuniyoshi did become, in his point of view, “Americanized” by the end of his career. When he returned to Japan, due to his father’s death, he remarked that while he enjoyed being in his home country, it was difficult to adjust. He felt out of place and as if he no longer belonged in Japan. Some American critics were bothered by his Asian origins, and debated his status as a “true” American. Kuniyoshi resented the debate and considered himself as American as anyone else in the country. He was “firmly convinced that [his] adopted home was [his] home.”¹³ This desire for successful acculturation into America can be seen in his life, as well as his artistic

style.

Girl on the Tight Rope is an example of Kuniyoshi’s American-inspired prints. It portrays an American woman, in a subject matter typical of the times in which it was printed. In the 1930s, the artist focused on three main classes of subjects: women, still-lives, and landscapes. Women were his most frequent subjects. His females are voluptuous, with expressionless faces and dark, heavy-lashed eyes. They are shown sitting in various stages of undress, often smoking, always displayed alone, and have an air of waiting, silence, and pensiveness. Their sexual magnetism was often combined with an expression of weariness.

Kuniyoshi may have used his art to comment on the impact of work on American women as well. The figure in *Girl on the Tight Rope* appears to be weary, tired of her profession. Her appearance suggests that she succeeded in this occupation because of her physical attributes, especially her full figure and alluring eyes. Circus performers had to be physically appealing to the audience and therefore had to conform to certain ideals of beauty. However, the acrobat’s thoughtful expression causes her to appear disconnected from the active background in which she is presented. Perhaps she has unrecognized aspirations beyond the limited professions society was able to offer women. Perhaps the circus was a temporary way to save for her own American Dream.

Girl on the Tight Rope comments on Kuniyoshi’s fascination with American society and customs, and showcases his personal view of his new home.

Johanna Dart

Notes

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6. Goodrich. *Yasuo Kuniyoshi*, 5.
7. Yasuo Kuniyoshi. *Yasuo Kuniyoshi*, New York: American Artists Group, 1945, 2-3.
8. Gail Levin, "Between Two Worlds," 2-17.
9. Kuniyoshi. *Yasuo Kuniyoshi*, 1-9.
10. Kuniyoshi, 1.
11. Kuniyoshi, 2.
12. Kuniyoshi, 4.
13. Kuniyoshi, 9.

Jeunesse Doree

Gerald Brockhurst, England
1942
Etching
10.62" x 8.62"
1992.002

Gerald Brockhurst (1890-1978), England's and America's most celebrated portrait artist of the 1930s and 1940s, painted over 600 oil portraits, but he is best known today for his technically brilliant etchings.¹ Brockhurst is celebrated for his idealized images of beautiful women, including Marlene Dietrich and the Duchess of Windsor. One such rendering is the 1942 *Jeunesse Doree*, a portrait of Kathleen Woodward, who became Brockhurst's second wife in 1947. His earlier nude depiction of the then sixteen-year-old Woodward in his print *Adolescence* (1932), although acknowledged as a masterpiece by English critics, caused considerable scandal in Britain. It may have been the impetus for his emigration to the United States with Woodward in 1939.

Brockhurst received traditional academic training in Britain and continued to rely on his excellent skills as a draughtsman throughout his career as a painter and printmaker. He entered the Birmingham School of Art at the age of twelve and at seventeen began studies at the Royal Academy School in London. At the Academy School, he earned many prizes, including the Royal Academy Gold Medal for General Excellence. Scholarships allowed him to travel to Italy and France to study the works of the "old masters."² He made his first etching in 1914, and embraced the medium as his preferred form of expression in 1920.³ As he matured, Brockhurst became widely known for his exceptionally rendered and technically perfect etchings.

In *Jeunesse Doree*, Woodward, whom Brockhurst called "Dorette,"⁴ is depicted in a traditional half-length portrait pose. Her slightly twisted posture with hips turned to the left and shoulders squared parallel to the picture plane creates a sense of animation in the figure, as if she might rise from the chair at any moment. With one hand she toys with a bit of ruffled fabric



on her bodice and with the other hand she encircles the arm of the chair. Her broad forehead, wide-set eyes, straight nose, full lips and cleft chin suggest the allure of the subject. The soft smoothness of her skin is captured by the artist's gentle modeling of her forehead and cheeks. The subtle shading has the delicacy of Leonardo's *sfumato*, achieved by meticulous stippling of the plate. Her hands are rendered in a similar way, with her left hand made darker by the addition of crosshatching. In contrast, the calligraphic linear qualities of her hair and clothing suggest more tactile surfaces. In her hair, body and in the background, the artist creates value through hatching and crosshatching, building up dense, dark tones. The light that falls on her face and hands also illuminates the wall behind her left shoulder, creating a dramatically dense cast shadow behind her. Her direct gaze, her lovely face with its full mouth, and the swelling forms of her breasts suggest a latent eroticism that is belied by her square-shouldered pose, the modesty of her dress and the simplicity of her hair. Brockhurst's remarkable ability to capture his sitter's presence in a distinctly intimate manner makes his prints easily identifiable and highly sought after.

- Therri Smith and Jason Martin

Notes

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Girl on an Empire Sofa

Philip Pearlstein, United States

1972

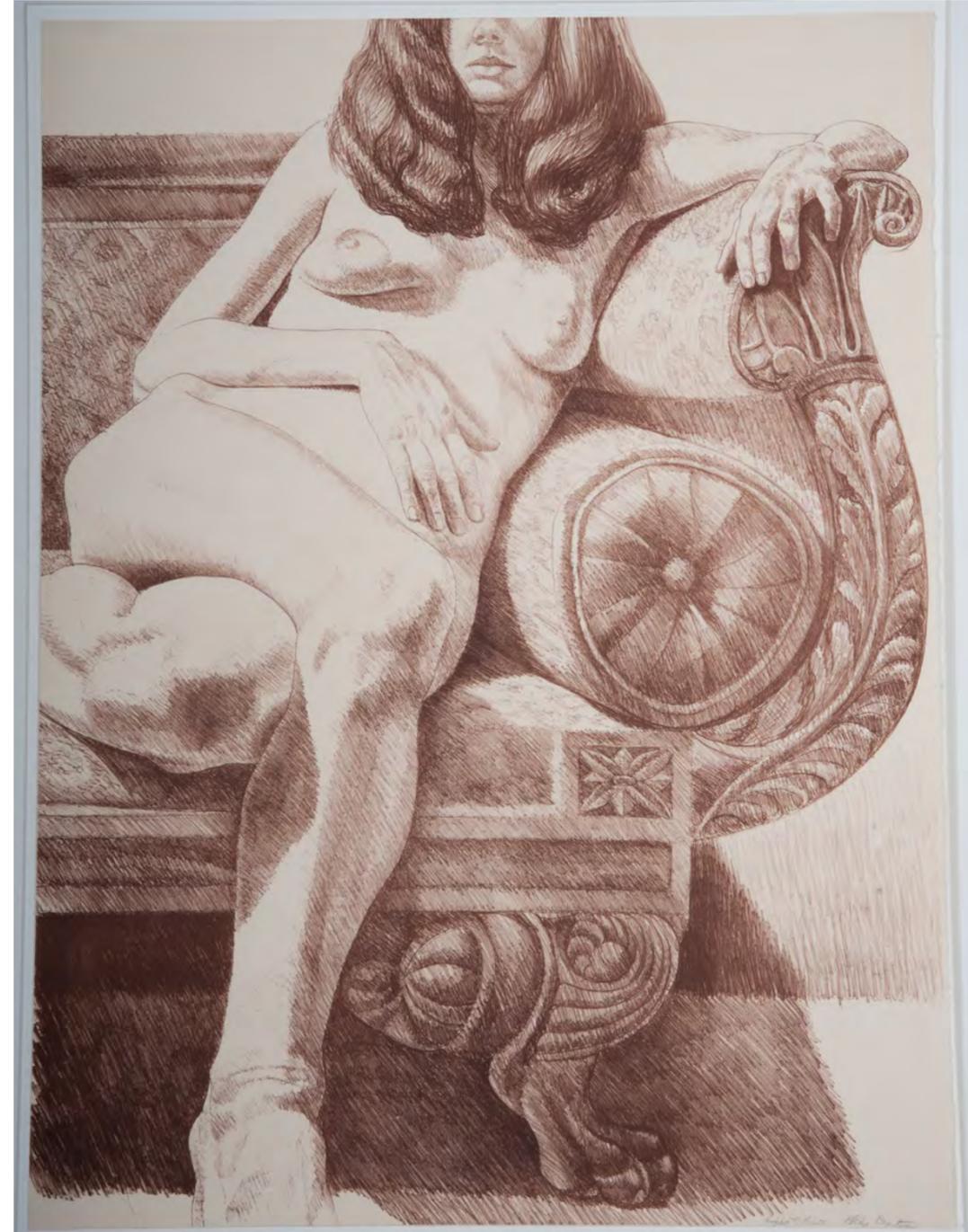
Lithograph

32.12" x 24.00"

1982.002

Philip Pearlstein (b. 1924) is associated with the Photo-Realist movement of the 1970s. The Photo-Realists attempted to emulate the objective realism and effects of the camera in non-photographic mediums.¹ Despite the fine-tuned and literal descriptiveness that Pearlstein shares with them, his compositions are more often invented ones rather than the found compositions preferred by the Photo-Realists.² In addition, there is an undercurrent of emotion, a disquiet, in many of his works that would be foreign to the Photo-Realists.

Girl on an Empire Sofa weds the precise detail of Photo-Realism with an emotional suggestiveness. The print depicts a nude female seated on a richly-patterned and carved sofa. The nude forms a long, light diagonal set against the rigid horizontals and the undulating curved forms of the sofa. The figure seems to advance and retreat into and out of the viewer's space, the effect of radical foreshortening of both the model's left hand and arm, and her right leg which juts dramatically forward. Foreshortening also accounts for the unusually-large appearance of the hand across her abdomen. The straight lines, abrupt angles, cold light and overall smooth paleness of the figure contrast with the playful arabesques of the form and decoration of the sofa. This contrast emphasizes the figure's lack of engagement with the viewer, despite her intrusion into the viewer's space. A sense of exaggerated foreground space belies the overall flatness of the composition that is created by the decorative elements that insistently pull toward the surface. The taut surface of the print is stressed and stretched by the woman's leg and finally ruptures at the bottom of the print where her ankle folds into foot. The warring claims of the two-and-three-dimensional elements trouble the seemingly placid tone of the image, creating a sense of disquiet



in the work. The cropping of the face below the eyes, the darkly enfolding hair, the shadow beneath her chin, the stark lighting, and the effects of foreshortening all create a feeling of both physical and emotional withdrawal on the part of the model that further underscores the overall dissonance in the image. *Girl on an Empire Sofa* suggests that Pearlstein's realism reverberates with underlying emotion.

Pearlstein's attention to detail and precision in his work may stem from his military assignment to draw signs, charts, and assembly diagrams for weapons.³ Prior to his military service, Pearlstein studied at the Carnegie Institute of Technology. He was introduced to printmaking during his time at Camp Blanding, and during World War II he was stationed in Italy. At the conclusion of the war, Pearlstein returned to Carnegie. During the summer of 1947, he shared a studio in Pennsylvania with Andy Warhol, Arthur Elias, and Dorothy Cantor. He received a degree in art history in 1949. In 1950, Pearlstein and Cantor were married.⁴

Continuing his interest in art history, Pearlstein moved to New York City, again briefly sharing a residence with Warhol. He received a master's degree from the Institute of Fine Arts at New York University in 1955 and subsequently worked as a graphic designer, including a period with *Life* magazine. Pearlstein was awarded a Fulbright Fellowship for a year's study in Italy in 1958. When he returned, he became an instructor at Pratt Institute in Brooklyn and later taught at Brooklyn College.⁵ Pearlstein is known for his open dialogue with students, and for his collection of prints, folk art, antiques, patterned rugs, kimonos, and furniture, which he often uses in his art.⁶

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Notes

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5. "Philip Pearlstein."

6. "Philip Pearlstein."

