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Media Revolution: Early Prints from the Sheldon Museum of Art

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Media Revolution

Early Prints from the Sheldon Museum of Art



THEODORVS VANLONIVS

PICTOR HVMANARVM FIGVRARVM MAIORVM LOVANII

Paul. du Pont sculp.
Ant. van Dyck pinxit.

Cum privilegio.

Media Revolution: Early Prints from the Sheldon Museum of Art



Media Revolution

Early Prints from the Sheldon Museum of Art

Edited by Gregory Nosan and Alison G. Stewart

Zea E-Books
Lincoln, Nebraska
2012



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Opposite: Detail of Cornelis Bega, *Man Caressing the Young Hostess* (page 41).

Opposite title page: Detail of Pieter Bruegel, *The Parable of the Good Shepherd* (pages 24–25).



Introduction and Acknowledgments

In the digital age, when videos are streamed and books can be read electronically, it is hard to fathom the revolutionary impact that printed images had when they first appeared in Europe around 1400. Their introduction changed forever the traditional practice of manually crafting images one by one, creating a world in which pictures could be reproduced almost without limit on a new material called paper, expanding the possibilities and audiences for images and texts of all kinds.

This publication, which brings to light little-seen masterpieces from the Sheldon Museum of Art's collection, explores the three major print techniques of the early modern period: woodcut, engraving, and etching. Along the way, it suggests not only how the print revolution evolved as it spread across Europe and the British Isles, but also how it gave rise to images that are intimate and public, sacred and secular. These pictures, which transformed the everyday lives of their original users, remind us of the many ways in which print technology continues to shape our own.

The book had its genesis in an exhibition curated by Professor Alison G. Stewart and her fall 2011 "History of Prints: New Media of the Renaissance" class in the Department of Art and Art History in collaboration with Gregory Nosan, Sheldon's Director of Education and Publications. The project is the first in what will hopefully be a long series of such collaborations at the University of Nebraska–Lincoln, designed to give faculty and students the opportunity to work intimately with the Sheldon's rich collections and share their discoveries with the university community and the world.

We are grateful to our colleagues in the Department of Art and Art History and at the Sheldon, especially Genevieve Ellerbee, Emma Nishimura, Peter Pinnell, and Edson Rumbaugh. Thanks and congratulations to the students whose scholarship fills these pages.

Gregory Nosan
Alison G. Stewart

Opposite: Detail of *Book of Hours* (page 19).



Techniques

Early modern prints included woodcuts, engravings, and etchings, each possessing a different process, appearance, and heritage. These prints are classified as either *relief* (in which the protruding surfaces of a block or plate are inked) or *intaglio* (in which incised areas of a plate hold the ink). The former included woodcuts, and the latter included engravings and etchings.

Woodcuts generally had bolder lines, were more suitable for larger images, and were often glued together to create prints of extraordinary size. Engravings, by contrast, were capable of producing finer, subtler effects with various shades of gray and were suitable for close-up viewing in smaller formats. Etchings offered a freer technique characterized by more regular, even, and wiry lines. Each of these techniques arose from different crafts: woodcuts from woodcarving and carpentry, engravings from goldsmithery, and etchings from armor making.

Yet each of these techniques shared common features, including the necessity of a design, which was drawn or transferred to a block or plate and then cut, inked, and printed onto paper made from linen rags. Because the composition was reversed during printing, the design also needed to be reversed when it was put onto the block or plate.

Opposite: Detail of Giovanni Battista Piranesi, *Temple of Neptune* (pages 42–43).



Woodcut

European woodcuts date to around 1400, when paper mills made their new product plentifully available at increasingly reasonable prices. The birthplace of this technique is unknown, but early examples come from such diverse locations as Austria, Bohemia, France, and southern Germany. Cutting a wood block required the skills of a trained member of one of the late-medieval guilds for wood carvers or carpenters. Such individuals used knives to cut, gouge, and remove the wood surrounding the lines to be printed.

From their beginnings, woodcuts probably involved a division of labor, with the design and cutting performed by different people. Who exactly inked and printed the block's surface, however, is uncertain. The earliest woodcuts were not printed on a press. Instead, they were either inked and stamped onto paper in the manner of late-medieval textile stamping or printed with the aid of a wooden spoon or other object. By the mid-fifteenth century, with the invention of Gutenberg's printing press and printed books, woodcuts were printed on flatbed or common presses.

Opposite: Detail of Albrecht Dürer, *The Fall of Man* (page 15).

Albrecht Dürer (German, 1471–1528)

Roswitha of Gandersheim Offering Her Book to Otto I, 1501

Woodcut with hand coloring on laid paper

22 × 14.9 cm (8 ⁵/₈ × 5 ⁷/₈ in)

UNL–F. M. HALL COLLECTION, H-774

Roswitha was a tenth-century Benedictine nun who is best known for her plays, which were published by the humanist Conrad Celtes in 1501. Her collected works, which Celtes compiled as the *Opera Hrosvitae*, included the dramas in addition to saints' lives and historical epics, all in Latin. The latter chronicle the deeds of one of the first Holy Roman Emperors, Otto I (died 973), and the founding of the Abbey at Gandersheim, where Roswitha served as canoness.

It was in his search for great humanistic works that Celtes rediscovered these writings. The support they brought his cause was tremendous: a tenth-century writer producing prose in Latin meant that Germany, too, had an intellectual investment in the distant past.

This print, one of two frontispieces that Albrecht Dürer designed for the *Opera Hrosvitae*, was located across from Roswitha's preface to her dramas. Dürer's design has the viewer looking through an arched window into Otto's court, where Roswitha kneels before the emperor to present her dramas. Otto I's niece Gerberg II, the abbess of Gandersheim, watches over the scene.

This sheet was removed from a copy of the *Opera Hrosvitae* along with a fragment of the epigrams of a humanist literacy society, which is printed on the reverse and includes the names of the members. The print is, remarkably, hand colored in imitation of an illuminated manuscript. The work was done rather hastily, leaving uneven, overlapping colors that remain astonishingly vibrant today.

Jesse Kudron



Albrecht Dürer (German, 1471–1528)

The Fall of Man, c. 1510

Woodcut on laid paper

12.7 × 9.8 cm (5 × 3 7/8 in.)

UNL–JAMES E. M. AND HELEN THOMSON ACQUISITION TRUST, U-3775

This is the first image in Albrecht Dürer's *Small Passion*, which he published himself in 1511. His most extensive series, it is a book that chronicles the Passion of Christ in a sequence of thirty-seven woodcuts accompanied by narrative verses. *The Fall of Man* is unique; its composition, subject matter, and symbolism all contribute to its distinctness. Adam and Eve's intertwined pose is significant, as the figures are meant to appear almost as one person: sinning together, they are depicted as equals.

Another distinct facet of this print is Dürer's very deliberate use of symbols, which determines the work's underlying meaning and enables him to represent the story of the Fall in a very different manner than he had previously. The animals in this image are meant to represent three of the four human temperaments: choleric, melancholic, and phlegmatic. These temperaments are largely based on the four humors used in ancient Greek medicine, in which it was believed that an abundance of any of the humors would affect an individual's personality. Here, Dürer represents the choleric as a lion, the melancholic as a bison, and the phlegmatic as a badger. The fourth temperament, the sanguine, is symbolized by the figures of Adam and Eve themselves; this reflects the Renaissance theory that before the Fall, humankind was of the sanguine temperament, whereas the other three humors were present only in animals.

Tessa Terry



François Desprez (French, active 16th century)

Walking Fish, plate 18 from *Les Songes Drolatiques de Pantagruel*, 1565

Woodcut on laid paper

16.2 × 10.5 cm (6 3/8 × 4 1/8 in)

UNL-F. M. HALL COLLECTION, H-768

Little is known about François Desprez's design of 120 woodcuts for *Les Songes Drolatiques de Pantagruel*, which was published in Paris by Richard Breton in 1565. While drawing from François Rabelais' writings about the giant Gargantua, his son Pantagruel, and their friend Panurge, Desprez's gallery of fantastic creatures was also strongly influenced by the artists Hieronymus Bosch and Pieter Bruegel the Elder. The common theme that Desprez drew from these literary and pictorial sources was the popular interest in monstrous, marvelous creatures and events. Rabelais' writings, like much of Bosch and Bruegel's oeuvre, addressed the human condition. Fish and frogs frequently appeared in Bosch's style of work, and walking fish have been identified in several of his and Bruegel's paintings and prints, and in five plates within *Les Songes*.

This walking fish exemplifies the contemporary depiction of fish as rapacious or gluttonous; they were often regarded as the literal embodiment of base human desires, as suggested by the beaker of alcohol the figure holds in his right hand. At the same time, Desprez seems to have cast the creature as one of the Swiss guards who protected the French royal family, an identity that is confirmed by the shape of his military banner, his sword, and his knight's spur, and also by the fact that all of the other walking fish in *Les Songes* were depicted holding halberds, a traditional Swiss weapon. Mercenary soldiers, as the Swiss often were, were seen as eager for pay and glory. Desprez satirized that greed through his humorous design of a small, delicate, pompous-looking fish.

Andrea Nichols



This adjusted image clarifies the outlines of the walking fish, freeing it from the ghostly image of another hybrid figure on the reverse of the page.



B 4

French

Book of Hours, 16th century

Metalcut in the dotted manner on laid paper

14.1 × 9.7 cm (5 ⁹/₁₆ by 3 ¹³/₁₆ in.)

UNL-F. M. HALL COLLECTION, H-1513

Death was an ever-present reality during the late Middle Ages, and one of the believer's greatest assets in the fight for salvation was a book of hours. These small, sometimes tiny prayer books were commonly used by the laity to worship, meditate, and privately commune with the divine. Often carried in leather pouches attached to the belt so they could be conveniently used throughout the day, books of hours were the bestsellers of the time; more of them have survived than any other form of illuminated manuscript, a true testament to their popularity. First handmade on animal skin, they were often brightly painted; deluxe versions featured both gold and a variety of colors. Over time, less expensive yet attractively illustrated examples such as this were printed on paper with a splash of color. Not surprisingly, the owners of books of hours varied as well, from kings and queens to middle-class merchants and housewives. The book this page was taken from may have been the only example of visual art its owner possessed.

Each section was devoted to one of the canonical hours of the day. This specific page is taken from one of the book's last sections, the Office of the Dead, and would have provided the living with means to pray for the souls of the deceased in purgatory. The Latin text contains passages from Job 14 and Psalm 39 in which red coloring called *rubrication* is used to denote the beginning of versicles, which were read or sung, and responses. Visible in the lower register is the figure of Death, a skeleton who summons the souls of a messenger, a monk, and a merchant to their destined fates.

Greg Spangler

debo tibi. Operi manuum tuarū
porriges dexteram. Tu quidem
gressus meos dinumerasti sed
parce peccatis meis. **R.** Ne re-

cordeſis peccata mea dñe. Duz
veneris iudicare ſeculū per ignē

R. Dirige dñe deus meus in cō
ſpectu tuo viam meā. Dum ve
neris iudicare ſeculū per ignem.

Requiem eternā. Dum veneris

In tercio nocturno. An. Cōpla
ceat. Psalmus.

Expectans expectavi domi
num: et intendit mihi. **E**t exau
diuit preces meas: et eduxit me
de lacu miserie et de luto fecis.

Et statuit ſupra petram pedes
meos: et direxit gressus meos.



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MERCHATOR



NIVS
ORVM LOVANI

Cum privilegio.

Engraving

The earliest European engravings appeared in the Rhineland and date to about 1430, later than early woodcuts. The engraver uses a tool called a *burin* to incise the design directly into a metal plate, producing a thin line that swells to become wider and then narrower. When printing, the plate is inked; the surface is then wiped clean, and damp paper is placed on top of the plate and placed in a cylinder press that pushes the paper into the grooves beneath the surface to pick up the ink.

During the first century of engraving's history, designers and cutters appear to have been one and the same. The division of labor seems to have increased as the printmaking industry became professionalized in the sixteenth century. New techniques were also developed as artists pursued a keen interest in textures and tones, and a variety of lines, dots, and shading became available. In the early seventeenth century, the invention of intersecting, arcing lines helped printmakers achieve a heightened sense of three-dimensionality, making possible striking tonal effects that continued to be exploited into the eighteenth century.

Opposite: Detail of Anthony van Dyck, *Theodorus Vanlonius* (page 27).

Jean Duvet (French, 1485–after 1562)
Judgment of Solomon, 1545

Engraving on laid paper

15 × 22.4 cm (5 ¹⁵/₁₆ × 8 ¹³/₁₆ in)

UNL–FM HALL COLLECTION, H-768

During the sixteenth century, King Francis II commissioned many French artists to rebuild and redecorate the royal palace of Fontainebleau. *The Judgment of Solomon* is a good example of how they approached this task—and their work more broadly—by replicating the styles of their Italian counterparts.

Many elements of this engraving are based on or borrowed from previous works by other artists of the time, all of them Italian. The architectural environment of the composition was inspired by *The Blinding of Elymas*, a tapestry design by Raphael. The kneeling woman at lower right was taken from the engraving *The Cumaean Sibyl* by Agostino Veneziano after Raphael. The child at center is derived from another tapestry design by Raphael, *The Massacre of the Innocents*. The soldier on the far left is reproduced from engravings of the Flagellation of Christ by followers of Andrea Mantegna. The woman on the left recalls Raphael's classicized figures as interpreted by the engraver Marcantonio Raimondi.

Jean Duvet drew most of his subjects from the Bible, although he executed many engravings of allegorical and mythological themes as well. This scene refers to the famous story in Kings I, in which the Hebrew King Solomon ruled between two women both claiming to be the mother of a child, determining the truth by threatening to divide the boy in half. This sheet is believed to be an unfinished work. It features some areas that may contain missing lines, and the modeling is too uneven and spotty for a completed piece.

Christopher Delano





Pieter Bruegel
(Flemish, c. 1525–1569)
The Parable of the Good Shepherd,
1565

Engraving on laid paper
22.2 × 29.2 cm (8 ¾ × 11 ½ in)
UNL–F. M. HALL COLLECTION, H-1340

Pieter Bruegel, a painter and printmaker from Flanders (present-day Belgium), invented and made the drawing for this work, which was engraved by Philippe Galle. (Bruegel's name and Galle's initials can be seen at lower left and right.) The Parable of the Good Shepherd is a theme from the Bible, coming from John 10; this reference is inscribed in the print itself, where it appears above the door in Latin. In the parable, Jesus refers to himself as the good shepherd protecting his sheep, which represent his followers.

In 1563, at around the time this engraving was printed, the Catholic King Philip II of Spain began persecuting his Protestant subjects in Flanders; he was much more severe than his predecessor Charles V had been. Bruegel is known for producing works that are believed to include veiled political or social commentary, and this representation of Jesus as the good shepherd could allude not only to the conflict between Calvinist Protestants and Philip II, but also to the antagonism between Protestantism and the Catholic Church, which deemed the new beliefs heretical. Jesus and his sheep may symbolize not only Christ and his teachings, but also the Protestants, with the Church and Philip II depicted as a motley group of men who break into the shed, attempting to destroy the reformers' efforts to rethink the Church and its teachings.

Erin Boyle





TE TECTIS ;
AT ET .

QVID LATERA, AVT CVLMEN PERVMPITIS? ISTA LVPORVM,
ATQVE FVRVM LEX EST, QVOS MEA CAULA FVGIT. HAD. IV.

Anthony van Dyck (Flemish, 1599–1641)

Theodorus Vanlonius, 1641/45

Engraving on laid paper

24.6 × 17.5 cm (9 ¹¹/₁₆ × 6 ⁷/₈ in.)

UNL–F. M. HALL COLLECTION, H-1214

Although Anthony van Dyck is best known for his extensive efforts and influence as a portrait painter, he journeyed into printmaking for one of the few times in his life when he created the *Iconography* series. The artist, with the help of the best engravers and etchers of the time, was able to replicate his many portrait drawings and distribute them commercially; this helped him both to turn a profit and cement his reputation through published art books.

One of the most complete of the roughly one hundred prints in *Iconography*, this portrait depicts Theodoor van Loon, a painter of religious and history subjects. Van Dyck used the sitter's somewhat mysterious gaze and pointing hand to draw viewers into the personality of his subject, transforming a simple portrait into a narrative about Van Loon. His outstretched hand is an exercise in realism, breaking the frame that separates subject and viewer, drawing our attention to the title and credits below. By emphasizing Van Loon's rich clothing, the artist endowed him with an almost noble status, as he did with many of the professional colleagues whose portraits appear in this series.

Van Dyck's attempt at publicizing himself through prints was quite successful, and the plates of the *Iconography* series continued to be published for years after his death. He had not only captured his style on paper but also assembled a collection of prints that have served as a resource for admiring artists for centuries to come.

Alexander Severn



THEODORVS VANLONIVS
PICTOR HVMANARVM FIGVRARVM MAIORVM LOVANIE

Paul. du Pont sculp.
Ant. van Dyck pinxit.

Cum privilegio.



THE ENRAGED MUSICIAN



William Hogarth (English, 1697–1764)

The Enraged Musician, 1741

Engraving on laid paper

36 × 41.1 cm (14 ³/₁₆ × 16 ³/₁₆ in)

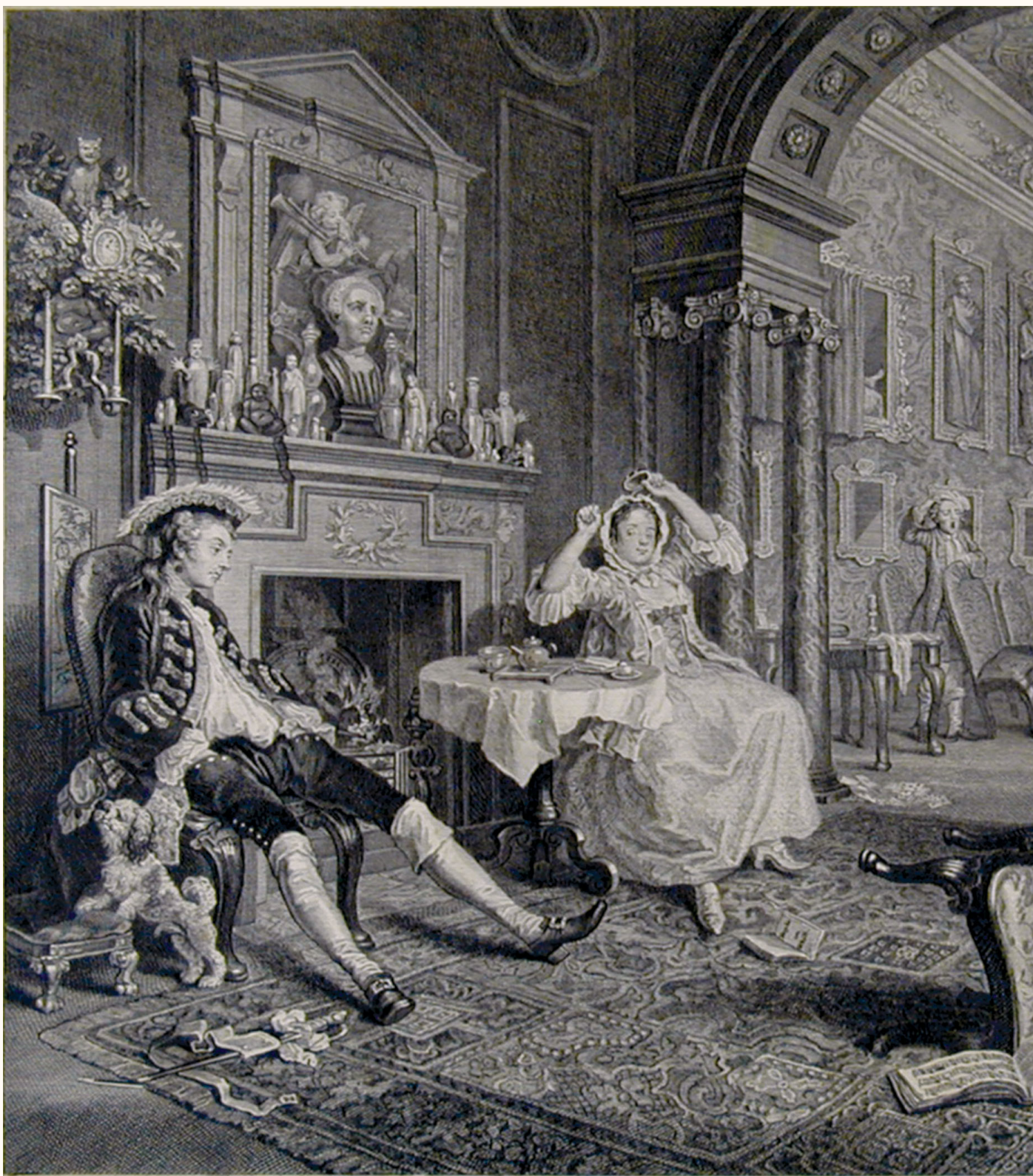
UNL–F. M. HALL COLLECTION, H-1874

In his prints, William Hogarth used satire to critique eighteenth-century society. He drew inspiration from the community around him, and that community was London, whose population was expanding exponentially. During this time of rapid growth, the gap between the upper and lower classes became more apparent, and the artist succeeded in capturing this division in his works.

This separation of social classes is especially evident in *The Enraged Musician*. Isolated from the public by an iron fence and brick building, an aristocratic violinist glares down at the raucous pedestrians outside his window. The scene in the street consists of a cast of noisemakers seemingly unaware of his frustration: a ballad monger croons as she cradles a wailing baby, and a young girl stares wide-eyed, rattle in hand, as a boy urinates in front of her, dragging a slate behind him. Further contributions to the racket include a drummer boy, a milkmaid, a knife grinder, a bell ringer, and a man blowing a horn. Meanwhile, an oboist challenges the violinist's refined song. Even the animals pitch in: a parrot squawks, a dog barks, a horse neighs at far right, and cats spar on a roof in the background. Unlike the pretentious musician, Hogarth himself aimed to embrace the public, not close his ears off to them.

The Enraged Musician also serves as a commentary on the English taste for Italian arts. Casting the angry instrumentalist as an Italian, Hogarth mocks London's affinity for pompous imported music. Through his portrayal of an oblivious and boisterous public, he suggests—humorously and perhaps wishfully—how these foreign intruders might be stopped.

Michelle Lindholm



Invented Painted & Published by W. Hogarth.

Marriage A-la-Mode, (Plate II)



William Hogarth (English, 1697–1764)

Marriage a la Mode, Plate 2

Engraving on laid paper

15.2 × 18.3 cm (6 × 7 ³/₁₆ in)

UNL–F. M. HALL COLLECTION-1921

William Hogarth worked most of his prints out ahead of time as paintings, and he considered himself a painter above all else. He is well known for satirical visual narratives such as *Marriage a la Mode*, which is one of several series he composed and arguably his masterpiece.

Marriage a la Mode is based on a comedy by John Dryden first performed in 1673. This, the second scene, occurs immediately following the first plate, which shows a marriage for money and title, and foreshadows the inevitable failure of the union, which ends in tragedy and death. The details in this sheet, from the cards to the lady's cap in the sprawled young husband's pocket, indicate the infidelities of the newlyweds and their risky pursuits. It should come as little surprise that the eighteenth century was a period in which families were transitioning from arranged marriages to those based on love.

In this series, Hogarth created a study of character, and he himself engraved the heads of the figures to preserve this aspect while allowing professional French engravers to complete the rest of the composition. He brings his figures to life through their astounding facial expressions. In his memoirs, the artist stated that he composed his works as though they were a stage and the characters men and women acting out a play. His visual narratives were so vivacious, in fact, that they were often translated into literature.

Constance Hamer

William Hogarth (English, 1697–1764)
Credulity, Superstition, and Fanaticism, 1762

Etching and engraving on laid paper
37.9 × 33.3 cm (14 ¹⁵/₁₆ × 13 ¹/₈ in)
UNL–F. M. HALL COLLECTION, H-1914

In this print, William Hogarth satirized both the over-the-top evangelical sermons of the Methodists and the idolatrous tendencies of the Catholic Church. The artist took a realistic approach to life and embodied one of the main ideas of the Enlightenment: society can be improved by reason and education.

According to Hogarth, the Methodists' type of religious enthusiasm was a revival of Catholic superstitions and ancient folklore. Methodism, which arose within the Anglican Church a few decades before this print was made, became a popular phenomenon because of its ministers' sensational sermons, which were thought to encourage morbid religiosity: congregants sometimes tried to hurt or kill themselves afterward. Methodists also believed in supernatural beings of all sorts, including witches and demons; see the rabbits at lower left. The profuse images and text of *Credulity, Superstition, and Fanaticism* drive Hogarth's message home. Some figures would have been identifiable to eighteenth-century viewers: the minister, for instance, recalls George Whitefield, the powerful preacher who inspired the Methodist religion. Others, like the Muslim in the background, are more emblematic: he stares through the window, amazed by the way these Christians are acting.

As art historian Derek Jarrett described it, Hogarth's goal in this print was to teach the fickle London public that it was "safe to laugh at" Methodism—to be "rational and skeptical ... to do honest work and avoid morbid speculation about the world of spirits and shadows."

Caitlin Donohoe



CREDULITY, SUPERSTITION and FANATICISM.
A MEDLEY.

Believe not every Spirit but try the Spirits whether they are of God: because many false Prophets are gone out into the World.

Designed and Engraved by W. Hogarth.

Published as the Act directs March 5th 1762.



Etching

The first etchings were made in southern Germany around 1500. Deriving from armor making, they use acid, rather than the human hand, to incise lines into metal plates. These plates were originally iron, which produced coarse, wiry lines. Copper soon became the material of choice, as it enabled finer lines that came to rival engraving. In etching, artists begin by applying an acid-resistant material, or ground, to the plate's surface. Next, they use an etching needle to draw the design, exposing the plate in those drawn areas. When the plate is placed into an acid bath, the acid etches or "bites" the revealed areas, creating lines that are uniformly straight from beginning to end.

By the seventeenth century, etching emerged as the preeminent print making technique, largely because it enabled artists to achieve the loose, immediate approach they most favored. By midcentury, etchers were broadening their visual vocabulary, producing images that offered commercial advantages because they looked like engravings but were quicker and easier to make. Etching was also used to pursue an increased interest in secular subjects such as landscape and scenes of everyday life.

Opposite: Detail of Rembrandt van Rijn, *Christ Seated, Disputing with the Doctors* (pages 36–37).

Rembrandt van Rijn (Dutch, 1606–1669)

Christ Seated, Disputing with the Doctors, 1654

Etching on laid paper

9.5 × 14.6 cm (3 ¾ × 5 ¾ in.)

UNL–F. M. HALL COLLECTION, H-146





In everyday life, communication is based almost completely on facial expression. Why should it be any different in a work of art? The subject of this print—a youthful Jesus arguing about theology with religious elders—is conflict and controversy. It seems as if each figure has a different opinion and is trying to convey it to the rest of the crowd by the look on his face.

Rembrandt's decision to adopt a horizontal format enabled him to capture the wide variety of figures gathered around the center. The composition takes a circular shape, connecting the figures and placing the viewer outside the circle. The artist's marks are quick and loose, however, inviting us into the situation.

In the print, the characters connect through their bodily interactions and gestures, and especially through the simple shapes and shadows the artist uses to illustrate their faces. The lines, particularly in the seated figure of the young Christ to the left of center, are used with economy; nonetheless, his is one of the most telling expressions in the entire composition. Behind him is a standing man with another richly described countenance: although we first notice the dark shadow cast by his wide hat, we can see, if we look closely, how Rembrandt has rendered each part of his face with the slightest of marks.

Kelli Dornbos

Rembrandt van Rijn (Dutch, 1606–1669)

The Raising of Lazarus, 1632

Etching and burin on laid paper

36.8 × 25.7 cm (14 ½ × 10 ⅞ in)

UNL—GIFT OF JAMES A. AND ANN K. RAWLEY, U-4547

Etching is a process that requires a mastery of several skills in order to produce a successful result. Although artists use their ability to draw for etching, they must reverse the design and endure a series of steps in order to create a finished image. Even then, the results may not be satisfactory, forcing them to rework the print.

Rembrandt's *The Raising of Lazarus* portrays the biblical scene in John 11 in which Jesus raises a man from the dead, saying "Lazarus, come out!" This demonstration manifests Christ's powers to conquer death itself and provide salvation. To judge from the print, this subject, in the artist's mind, was best portrayed with intense contrasts of light and dark, and by capturing the bystanders' emotions. Rembrandt wanted the darkness to represent the death of Lazarus—and death more generally—and the light to represent life, and by association the resurrection by Jesus. For this reason, he intensely reworked the plate, often with a burin. The plate exists in ten states; some of these exhibit large amounts of change while others possess only slight adjustments. In these alterations, the artist not only modified the faces and bodies of the secondary figures, but also revised the tonality of the overall composition several times. This is a print of the seventh state.

Rembrandt's manipulation of his etchings is by far the most substantial and influential information that he has left for present-day artists. He is arguably known as the most prolific and influential printmaker of his time. Unlike others, who settled for the impression created from a plate's first state, Rembrandt reworked his plates until he achieved the desired result.

Sarah Penry



Cornelis Bega (Dutch, 1631–1664)

Man Caressing the Young Hostess, 1660/64

Etching on laid paper

19.8 × 16.7 cm (7 ¹³/₁₆ × 6 ⁹/₁₆ in)

UNL–F. M. HALL COLLECTION, H-1350

Cornelis Bega was a painter, draughtsman, and etcher whose works capture everyday life in seventeenth-century France, Germany, Holland, and Switzerland. Most of these genre scenes represent domestic interiors, taverns, and villages, and include a diverse range of subjects—mothers, musicians, quacks, and prostitutes.

Although long part of Sheldon's collection, until now *Man Caressing the Young Hostess* was identified as *The Card Players* and attributed to Adriaen van Ostade, another popular artist of the time and Bega's teacher. In this etching, Bega depicts peasants within a tavern setting, drinking, playing cards, smoking, and trading sexual favors. Various objects attract our eye, including a clay pipe that rests on paper with tobacco leaves, a brazier that holds hot coals to light the pipe, and a half-full bottle of alcohol. There are three cards on the floor: a five, a three, and an ace of spades.

Popular tavern activities, these sorts of low amusements were condemned by the Church and the government yet almost always appeared in genre paintings of the time. Many scholars believe that Bega depicted these pastimes in a way that never suggested that they were in conflict with established laws or contemporary expectations of peasant behavior. The cards at the bottom of this image, however, complicate such a reading of his work. One art historian has proposed that the ace of spades symbolizes death and is therefore a way of telling viewers that all of the activities shown here were destructive and socially unacceptable.

Kayla Johnson





R. V. R. 12

Suggested Reading

General Books on Prints and Printmaking

- Eisenstein, Elizabeth. *The Printing Revolution in Early Modern Europe*. Cambridge: Cambridge University Press, 1993.
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- Jarret, Derek. *England in the Age of Hogarth*. New Haven: Yale University Press, 1986.
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- Kavaler, Ethan Matt. *Pieter Bruegel: Parables of Order and Enterprise*. Cambridge: Cambridge University Press, 1999.
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- Rabelais, François. *Les songes drolatiques de Pantagruel*. Facsimile reproduction. Geneva: Droz Library, 2004.
- Royalton-Kisch, Martin. *Rembrandt as Printmaker*. London: Hayward Gallery, 2006.
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- Strauss, Walter L. *Albrecht Dürer, Woodcuts and Wood Blocks*. New York: Abaris Books, 1979.
- Wieck, Roger S. *Painted Prayers: The Book of Hours in Medieval and Renaissance Art*. New York: George Braziller/Pierpont Morgan Library, 1997.
- . *Time Sanctified: The Book of Hours in Medieval Art and Life*. New York: George Braziller/Baltimore: Walters Art Gallery, 1988.
- Wilton-Ely, John. *The Mind and Art of Giovanni Battista Piranesi*. London: Thames and Hudson, 1978.
- . *Piranesi: As Architect and Designer*. New York: Pierpont Morgan Library, 1993.

Useful Websites

- British Museum
http://www.britishmuseum.org/research/search_the_collection_database.aspx
- Metropolitan Museum of Art
<http://www.metmuseum.org/collections/search-the-collections?pg=1&camp:what=Prints>
- Print Council of America
http://www.printcouncil.org/studying_prints.html and http://www.printcouncil.org/online_resources.html
- Spencer Museum of Art, University of Kansas
<http://www.ku.edu/~sma/prints.html>
- Virtual Print Room, Herzog Anton Ulrich Museum, Braunschweig, Germany
http://www.virtuelles-kupferstichkabinett.de/index.php?PHPSESSID=6913bed438c33270425c756d45a0f629&reset=1&subPage=search&selTab=2&chabFilter=1&chaumFilter=1&selFilter=0&PHPSESSID=6913bed438c33270425c756d45a0f629&Key1=volltext&Word1=Beham%2C+Sebald&indexPid1=&indexFunction_id1=0&Key2=volltext&Word2=&indexPid2=&indexFunction_id2=0&Key3=volltext&Word3=&indexPid3=&indexFunction_id3=0
- YouTube
<http://www.youtube.com/watch?playnext=1&index=0&feature=Playlist&v=O0skLwaFpn0&list=PL60EF8C723EACBBB7>
<http://www.youtube.com/watch?v=SNKn4PORGBI>

Opposite: Detail of Rembrandt van Rijn, *The Raising of Lazarus* (page 39).



Opposite: Detail of Albrecht Dürer, *Roswitha of Gandersheim Offering Her Book to Otto I* (page 13).

Front cover: Anthony van Dyck, *Theodorus Vanlonius* (page 27).

Back cover: Albrecht Dürer, *The Fall of Man* (page 15).

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Media Revolution

Early Prints from the Sheldon Museum of Art



Edited by Gregory Nosan and Alison G. Stewart

In the digital age, when videos are streamed and books can be read electronically, it is hard to fathom the revolutionary impact that printed images had when they first appeared in Europe around 1400. Their introduction changed forever the traditional practice of manually crafting images one by one, creating a world in which pictures could be reproduced almost without limit on a new material called paper, expanding the possibilities and audiences for images and texts of all kinds.

This publication, which brings to light little-seen masterpieces from the Sheldon Museum of Art's collection, explores the three major print techniques of the early modern period: woodcut, engraving, and etching. Along the way, it suggests not only how the print revolution evolved as it spread across Europe and the British Isles, but also how it gave rise to images that are intimate and public, sacred and secular. These pictures, which transformed the everyday lives of their original users, remind us of the many ways in which print technology continues to shape our own.

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