



Rembrandt

THE CONSUMMATE ETCHER
and other 17TH Century Printmakers

SYRACUSE UNIVERSITY

SUART

ART GALLERIES

Rembrandt

THE CONSUMMATE ETCHER and other 17th Century Printmakers

A Celebration of Louise and Bernard Palitz
and their association with
The Syracuse University Art Galleries

curated by
Domenic J. Iacono

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SEPTEMBER 16- NOVEMBER 14, 2013

Louise and Bernard Palitz Gallery
Lubin House, Syracuse University
New York City, New York

ACKNOWLEDGEMENTS

The Syracuse University Art Galleries is proud to present *Rembrandt: The Consummate Etcher and other 17th century Printmakers*. This exhibition primarily utilizes the holdings of the Syracuse University Art Collection and explores the impact of one of Europe's most important artists on the printmakers of his day. This project, which grew out of a series of lectures for the Museum Studies Graduate class Curatorship and Connoisseurship of Prints, demonstrates the value of a study collection as a teaching tool that can extend outside the classroom.

In the mid-1980s, Louise and Bernard Palitz made their first gift to the Syracuse University Art Collection and over the next 25 years they became ardent supporters of Syracuse University and our arts programs. About ten years ago they gave us funds to renovate the gallery space at Lubin House and established an endowment to help it operate as an exciting venue for the University in New York City. During its short existence the Palitz Gallery has presented exhibitions that displayed the work of William Blake, James Whistler, Albert Maysles, Winslow Homer, and of course, our 2008 landmark exhibition: *Michelangelo: The Man and the Myth*. In many ways this support began with an exhibition in 1997 that displayed many of the same pieces that are in this present exhibition of *Rembrandt: The Consummate Etcher*.

Mr. Palitz was a serious collector of fine arts and after attending a Museum Studies class as a guest, offered to help realize the class lectures as an exhibition. We immediately began making plans to show the exhibition at both our campus and New York City galleries.

The generosity of Louise and Bernard Palitz also made it possible to collaborate with other institutions such as Cornell University and the Herbert Johnson Museum of Art, the Dahesh Museum of Art, and the Casa Buonarroti in Florence on our exhibition programming. Other programs at Syracuse also benefitted from their generosity including the Public Agenda Policy Breakfasts that bring important political figures to New York City for one-on-one interviews as part of the Maxwell School of Citizenship's mission to educate and inform on matters of critical domestic and international policy.

We truly are and have been appreciative of their generosity over these past 25 years.

I would also like to thank Dr. Arthur and Arlene Elkind, friends of Louise and Bernard Palitz for their willingness to loan several excellent examples of 17th century Dutch prints from their extensive collection. The Elkind's were kind enough to help us with an exhibition in 2006 that was a joint effort of the SUArt Galleries and the

ADRIAN VAN OSTADE
Dutch 1610-1685

La Fileuse (Woman Spinning), 1652
etching on laid paper
5 1/2 x 6 7/8 inches, 13.9 x 17.5 cm.
narrow margins
signed lower left in plate: AvOstade 1652
Hollstein 31 state vii/VII, Dutuit 31, state vi/VI
Gift of Mr. Cloud Wampler
1963.1034



Johnson Museum at Cornell University. They are participating in this exhibition, in part, as a tribute to their friends.

Appreciation is extended to the staff of the Syracuse University Art Galleries; David Prince, Associate Director and Curator of Collections; Andrew Saluti, Assistant Director; Laura Wellner, Registrar; Emily Dittman, Collection and Exhibitions Coordinator; Joan Recuparo, Administrative Specialist; and Alex Hahn, Office Coordinator; they help make these exhibitions a reality and their hard work and dedication is gratefully acknowledged. Sincere thanks also go to our graduate assistants, Sara Belisle, Cheyenne

Bsaies, Monique Wilkins, and Paul Dressen; and to students Patrice Gonzales, Joe Cummings and Olivia Pek for their efforts.

We would also like to acknowledge the staff at Lubin House, a division of Syracuse University in New York City, especially Ruth Kaplan, Maureen Ferry, Kathryn Hudson, Patricia Dombrowski and Scott McDowell. They have been very supportive of SU Art Galleries activities in New York City and we appreciate their efforts.

DOMENIC J. IACONO
Director
Syracuse University Art Galleries

INTRODUCTION

Rembrandt is generally considered one of the most important figures in western art history. This ranking has been remarkably stable in the three hundred years since his death and is due, in part, to his virtuoso style, the wide range of subject matter that he included in his work, and his prolific output. Typically it is his painting that garners the most attention with the public, but his etchings demonstrate the same genius, diversity of subjects, and vitality that he generated with his brush. This exhibition brings together the printed work of Rembrandt and 17 of his contemporaries. It has been arranged in thematic groups, landscapes, genre, portraits, and religious subjects, so that visitors may discover the similarities and differences as well as the technical achievements of these talented individuals.

During the 17th century engravings and etchings were the most common form of prints created. The woodcut had fallen out of favor, mezzotints were introduced late in the century, and lithography was not yet invented. Book production had increased dramatically in Europe and the need for quality reproductions that could be made by the thousands had helped establish the engraver as an important craftsman. Very talented people entered the trade and the technology of making graphic facsimiles improved throughout the century.

In general, engraving was the medium of choice for the reproduction of paintings, drawings, and sculpture. Artists could hire engravers to copy their paintings and then circulate these prints throughout Europe, thus increasing their fame and commissions. Several artists had very active print programs including Peter Paul Rubens, who employed numerous engravers to reproduce many of his paintings.

Those painter/printmakers who wished to make original designs in print often preferred etching because they did not need a craftsman to interpret their work. The prepared plate was treated like a piece of paper and the artist had the opportunity to draw his design directly on the plate with great freedom. Rembrandt took full advantage of this feature and created nearly 300 original etchings during his career. He often experimented with the medium and attempted to achieve surface characteristics that would enhance his images. If the desired effects were not achieved to his satisfaction Rembrandt would continue to manipulate the plate to fit his needs. He would often make alterations to the image and to determine if the changes improved the design, 'state' impressions were printed. Many of the etchings went through numerous states, as many as ten, before he was satisfied with the results. Rembrandt was also very selective about the paper used for the editions of his prints; sometimes he used expensive Japanese papers that had been imported to Holland.



REMBRANDT HARMENSZ VAN RIJN
Dutch 1606-1669

Christ at Emmaus: the smaller plate, 1634
etching on laid paper
4 x 2 7/8 inches, 10.2 x 7.3 cm.
period impression, narrow margins
lower middle in plate: Rembrandt f.1634
Bartsch 88, Hind 121, only state
Gift of Mr. Cloud Wampler
1963.928

This autographic quality, the sense that the artist participated directly in the generation of the image, establishes a uniqueness for the etchings that Rembrandt made during his lifetime. It should be noted that etchings printed from the same plate can vary widely in quality. Impressions (images) printed from freshly made copper plates can display characteristics that are diminished or absent in later printings.

Depending on certain conditions many etched plates will produce no more than fifty quality impressions. Fine lines often flatten and lose their crisp edge, while deeply etched lines open and fill with more ink than was intended by the artist. Although not an 'etched' line, drypoint is frequently used in conjunction with etching and its lush, velvety quality is especially fugitive after twenty impressions. Rembrandt employed drypoint to enhance shading or suggest texture. The soft copper was easily flattened by the pressure of the press, which necessitated that the plates be reworked before additional printings could be made.

Rembrandt introduced more than technical innovation to his prints. In his portraits, which almost always represent the physical features of his sitters in an accurate manner, the artist explored the personality and moods of his subjects. Early self-portraits show a study of facial expressions, including surprise, self-awareness, and sorrow, that allow us insight into Rembrandt's character. Equally telling are the etchings of his wife, Saskia, whom the artist portrayed with sensitivity, especially during her illnesses. These introspective images are similar in many ways to the pathos and truthfulness he developed in his etchings of religious and genre subjects. In other words, it was Rembrandt's command of the medium combined with his ability to convey emotion, either personal or interpretative, which gave him special rank in the 17th century and keeps him distinctive today.

LANDSCAPE PRINTS



Rembrandt Harmensz van Rijn (Leyden 1606- Amsterdam 1669) finished his schooling about 1620 when he began his apprenticeships in the studios of several artists, including Jacob van Swanenburg, Pieter Lastman, and Jacob Pynas, who were established professional painters and specialized in historical and religious subjects. Rembrandt stayed with Swanenburg the longest, about three years, and probably was not taught any aspect of printmaking during this period. In fact, there is little evidence to suggest that he attempted to make an etching before he had established himself as an independent artist. Early influences on his printmaking probably came through the study of prints made by Jacques Callot, Jan van de Velde, and Hercules Seghers.

When Rembrandt made his first pure landscape etching around 1640 he was a mature artist who, unlike many of his contemporaries, had not visited Italy. A group of printmakers had popularized 'Italianate' landscapes, which not only used Italy as the setting for their images, but also attempted to capture the special qualities of Italian light. Rembrandt, however, was content with the light and the countryside of Holland for his sources of inspiration and sought other challenges to resolve in his etchings.



REMBRANDT HARMENSZ VAN RIJN
Dutch 1606-1669

left

Landscape with a cottage and a large tree, 1641
etching on laid paper
5 x 12 3/4 inches, 12.8 x 32.1 cm.
period impression, narrow margins
signed lower right in plate: Rembrandt 1641
Bartsch 226, Hind 178, only state
Gift of Mr. Cloud Wampler
1963.923

above

Landscape and Cow, c1650
etching and drypoint on laid paper
4 1/16 x 5 1/16 inches, 10.5 x 12.8 cm.
posthumous impression, narrow margins, unsigned
Bartsch 237, Hind 240, state ii/II
Collection purchase
1999.0103

In his early landscapes, Rembrandt experimented with compositional techniques to unify foreground and background elements of the scene. In *Landscape with a cottage and a large tree*, he utilized a low horizon and left the sky above the distant town almost entirely devoid of detail while the left side of the image is filled with the cottage and tree. Rembrandt was familiar with Jan van de Velde's attempts to create landscapes using similar compositional devices but determined that technical effects were also needed. Consequently many of Rembrandt's distant elements are lightly etched while foreground details are presented in a darker manner.



JAN DIRKSZ BOTH (Utrecht 1610 - Utrecht 1652) studied in his father's studio and with the Utrecht painter Abraham Bloemaert. Closely associated with Claude Lorrain and his attempt to capture Italian light, Both is often compared to Karel Dujardin and Nicolaes Berchem because, like them and other Dutch 'Italianate' artists, he elevated the Italian landscape to an independent theme. Jan Both traveled to Italy and resided in Venice and Rome where he received commissions from patrons for oil paintings of Italian scenes.

These landscapes from the series entitled *The Set of Upright Italian Landscapes* were likely executed after the artist's return to Utrecht in the early 1640s. At this time in his career, Jan Both had achieved a proficiency for capturing the interplay of light and shade over a rather complex landscape that included dense foliage, trees, mountains, clouds, and a stream. The open lines of the clouds and sky are strongly contrasted with the deeply etched lines of the shaded grasses that grow along the streambed and the rocks.



JAN DIRKSZ BOTH
Utrecht 1610 - Utrecht 1652

The Set of Upright Italian Landscapes, c1640

1. *Landscape with woman on a donkey (Woman on a Hinny)*

2. *The Oxcart*

3. *The Large Tree*

4. *The Two Donkeys (Two Hinnies)*

etchings on wove paper

approx. 10 1/4 x 7 7/8 inches, approx.. 26.0 x 19.9 cm.

signed upper right on plate: Both fec.

Hollstein 1-4, state i/IV

Loan, Courtesy of Arlene and Dr. Arthur Elkind



JAN DIRKSZ BOTH
Dutch 1610-1652

Ponte Molle, c1640
from *Landscapes of the Environs of Rome*
etching on laid paper
7 13/16 x 11 inches, 19.8 x 27.8 cm.
Hollstein 5, state iii/vi
Loan, Courtesy of Arlene and Dr. Arthur Elkind

This landscape that illustrates a bridge on the Tiber River near Rome was probably completed by Both after his return from Italy in 1641. Like many of his other etched scenes from Italy, Both created an idealized version in oil (now in the collection of the Rijksmuseum). The etching displays a series of angular parallel lines that help suggest 'color' and shading for the scene as well as areas of etched tonal values that may have been directly influenced by Rembrandt's landscapes of the same period.



NICOLAES PIETERSZ. BERCHEM
Haarlem 1620- Amsterdam 1683

The Shepherdess on the Donkey, 1655
etching on laid paper
10 5/16 x 8 inches, 26.2 x 20.5 cm.
period impression, narrow margins
unsigned
Hollstein 12, Dutuit 12, state i/vi
Gift to the collection
1981.34

NICOLAES PIETERSZ. BERCHEM (Haarlem 1620- Amsterdam 1683) studied with his father Pieter Claesz., a still-life painter, and numerous other Dutch artists. He may have visited Italy in his early thirties, but an association with Jacob van Ruisdael also had a profound impact on his work. Very prolific, Berchem created hundreds of paintings and drawings, many depicting animals in idyllic Italian landscapes. He was considered a forerunner of Rococo artists because of his penchant for depicting everyday scenes with a sense of style and grace, as well as illustrating the common on a monumental scale.

The Shepherdess on the Donkey is quite similar to many of Berchem's 'Italianate' prints where the figures are set within a southern landscape that is washed in a warm, soft, and uniform light. Shadows, folds of clothing, and other elements of the picture that Berchem commonly delineated with a fine networking of cross-hatched lines or long, fine lines and stipple, are here rendered with shorter, bold, broken strokes. The background hills at right are reproduced with the light, faint lines that help establish the distant landscape as a sun-drenched area of the picture.



KAREL DUJARDIN
Amsterdam c1622- Venice c1678

Landscape with Man and Dog, 1659
etching on laid paper
5 3/8 x 6 7/8 inches
13.7 x 17.6 cm.
period impression, narrow margins
signed upper right in plate: Dujardin
Hollstein 21, Bartsch 21, state ii/II
Gift of Mr. Cloud Wampler
1964.783

KAREL DUJARDIN (Amsterdam c1622- Venice c1678) studied with Nicolaes Pietersz. Berchem before 1643 and his etchings have many similarities to those of his master. Italian landscapes, genre scenes, and animals grazing on a hillside were popular themes for his images, which were probably all completed in Holland between 1652 and 1660. Dujardin visited Italy on several occasions and also traveled to Paris and North Africa. Late in his career, he spent some time in Rome where he may have had contact with the French artist Nicolas Poussin.

Landscape with Man and Dog is fairly typical of Dujardin's late work. The tree at left and the foliage of the immediate foreground is more deeply etched than the middle and background but the line retains its clarity and shape. He also uses cross-hatching and tightly networked lines to increase the darker tones of the shaded areas. The distant mountains and the sky are predominately composed of fine, parallel lines that occasionally are strengthened by a stipple effect.

ANTHONIE WATERLOO (Rijssel c1610 - Utrecht 1690) produced more than 135 landscape prints, one of the most prolific of all 17th century etchers. He often depicted the countryside between Utrecht and Amsterdam in a realistic manner and his prints were published posthumously in a series that had its title embellished with the statement “Very useful for landscape painters and lovers of drawing.” Waterloo was one of several 17th century Dutch artists who also became an art dealer, offering his own work and that of other contemporary masters.



Village on a Hill is an etching that illustrates many of the objectives of Dutch landscape artists at mid-century. The scene is a balanced composition of foreground, middle ground, and background elements, none of which is over emphasized, but each has its own interesting qualities. The position of the tree at the center of the image suggests that it is important, but it is not overly dramatic in its appearance. Even the village, which commands a view of the valley, is rendered so that it does not dominate the scene. Balance, soft light, and a concerted effort

to refrain from the theatrical made this and other Waterloo prints very popular during the period.

ANTHONIE WATERLOO
Rijssel c1610 - Utrecht 1690

Village on a Hill, c1660
etching on laid paper
4 3/4 x 8 1/8 inches, 12.2 x 20.6 cm.
period impression
signed upper left on plate: Antoni Waterlo .f.
Bartsch 92, state ii/III
Gift of Harry and Maria Wickey
1966.2259



ESAIAS VAN DE VELDE
Dutch 1587-1630

Landscape with a Brewery (Brewery to the right of the road), c1615
etching on laid paper, 3 3/8 x 6 7/8 inches, 8.6 x 17.4 cm.
period impression, signed upper left in plate: E.VAN.DEN.VELDE FE
Hollstein 27 i/v, Burchard 17k, Keyes E19
Loan, Courtesy of Arlene and Dr. Arthur Elkind

ESAIAS VAN DE VELDE (Dutch 1587-1630)
Cousin to another important Dutch etcher, Jan van de Velde, Esaias was probably trained by his father and the Dutch landscape painter Gillis van Coninxloo. In addition to his landscape art, van de Velde also created historical and military scenes. His prints were highly sought after during his lifetime and publishers created numerous restrikes from his plates or had copies of rare works made for sale. A striking characteristic of his prints is the adoption of a low vantage point and the realism of his scenes. Rembrandt was influenced by these characteristics present in van de Velde's imagery.

Landscape with a Brewery was part of a series of ten landscape etchings made by the artist from drawings done in the field. According to Andrew Weislogel in his 2006 essay accompanying the exhibition *A Changing Landscape: Prints and Drawings from the Arthur and Arlene Elkind Collection*, the brewery would have been seen as a symbol of Haarlem's prosperity especially after the late 16th century siege of that city by the Spanish. van de Velde's naturalism is in large part developed by the spontaneity of his drawing; in fact one could easily imagine him taking a prepared plate to the site and recording his impression 'at the scene.'

GENRE PRINTS

JACQUES CALLOT (Nancy 1592- Nancy 1635) ran away from home twice before his sixteenth birthday and was found both times in Italy. His parents finally relented and sent the youth to study in Rome (1608-11) where he came under the tutelage of Antonio Tempesta and Phillipe Thomassin. While in Rome, and later Florence, Callot worked as a printmaker and is credited with being one of the earliest artists to etch his plates a second and third time to achieve different depths of line.



Callot's *Pillage of a Farm* displays the artist's distinctive use of the *échope*, a tool that helped him achieve an etched line that had characteristics of an engraved line. Careful examination of these lines shows a tapering and swelling that was achieved by turning the lozenge shaped tip of the *échope* to broaden and narrow the width of the line. Careful cross-hatching helps create the darkened areas while parallel lines with short flicks of the stylus provide the details for other portions of the print. Unlike Rembrandt's use of etching, Callot did not desire the

spontaneous drawing-like quality of the medium. The etching process provided him with a speedier method for creating the engraved-like image.

JACQUES CALLOT
Nancy 1592- Nancy 1635

The Pillage of a Farm, 1633
from *The Miseries and Misfortunes of War*
etching on laid paper
2 7/8 x 7 1/4 inches, 7.3 x 18.5 cm.
unsigned
Lieure 1343, i/III
Gift of Dr. Alfred T. Collette
1996.0432

JAN VAN DE VELDE II (Rotterdam 1593- Enkhuizen 1641) was the son of a famous calligrapher and cousin to another important Haarlem artist, Esaias van de Velde. Early in his career, Jan van de Velde was apprenticed to Jacob Matham, stepson of Hendrik Goltzius. It is probable that because of this training that van de Velde's manner of printmaking, whether etching or engraving, is marked by a carefully controlled line. His images often lack spontaneity and freedom of draftsmanship, but many of van de Velde's prints are copies after paintings. His ability to reproduce textures and tone had a great impact on the next generation of engravers.

The Market is composed of four plates that depict a procession of merchants and other people heading to the marketplace of a town. The first of the plates shows the travelers moving in a singular direction while the second and third plates continue the procession but also show groups of people conversing, resting, and involved in trade. The last of the plates illustrates the travelers arriving at the town, people buying and selling goods, as well as vendors preparing their merchandise for sale. This van de Velde group is a bit unusual for several reasons. The frieze-like dimensions of the scene, nearly twelve times longer than the height, are conducive to the procession or phalanx structure of the image, but difficult for creating the dramatic depth of field common to his landscapes. Also, the sky is barely developed and van de Velde often created visually interesting skies. In this series, however, the early morning light is used to cast convincing shadows and strong highlights that help animate the scene.



JAN VAN DE VELDE II
Rotterdam 1593- Enkhuizen 1641

The Market 1-4, c1625
etching on laid paper
3 3/4 x 12 3/8 inches (each print), 9.6 x 31.5 cm. (each print)
period impressions, signed lower left in plate: J. V. Velde fecit CIV excud., CIV: Claes Jansz. Visscher publisher
Hollstein 143-146, state ii/II
Collection purchase
1996.0443-46





REMBRANDT HARMENSZ VAN RIJN
Dutch 1606-1669

The Pancake Woman, 1635
etching on laid paper mounted on
heavy laid paper
4 1/4 x 3 1/8 inches, 10.8 x 7.9 cm.
period impression, margins
trimmed to the plate
signed lower middle in plate:
Rembrandt F 1635
Bartsch 124, state iii/III; Hind 141,
state iii/VI
Gift of Mr. Frank E. Miller
1959.90

The sketch-like quality of Rembrandt's *The Pancake Woman* gives this print an immediacy and realism that separate it from many other 17th century genre scenes. Although scholars have found that parts of the design, such as the boy guarding his cake from the dog, were taken from drawings, Rembrandt orchestrates the scene so that it appears to be a spontaneous drawing.

Jan van de Velde made an engraving of the same subject, about a decade earlier, which was a possible source of inspiration for Rembrandt. van de Velde's image is set in an interior, at night, and dramatically lit by the fire that heats the cakes. Although the characters are animated, the engraving lacks the spontaneous character of Rembrandt's etching.



WENZEL HOLLAR (Prague 1607- London 1677) studied in Frankfurt under Matthaus Merian where he developed extraordinary skills as a printmaker. Arthur Hind, the noted art historian and connoisseur, credited Hollar with the production of more than 2500 plates including prints about costume, architecture, topography, and portraits. Midway through his career Hollar traveled to Vienna with Thomas Howard, a well-known English collector of art, who then enticed the artist to England, where in 1652 he settled for the remainder of his life.

WENZEL HOLLAR
Prague 1607- London 1677

Countrywoman with clogs and basket of farm produce, 1640
from *The Several Habits of English Women from the Nobility to the Country Woman as They Are in These Times*
etching on laid paper
4 7/8 x 2 5/8 inches, 12.7 x 6.4 cm.
period impression, very narrow margins
signed lower right in plate: Hollar 1640
Parthey 1803, only state
Gift of Dr. Alfred T. Collette
1986.698

Countrywoman with clogs and basket of farm produce was created while Hollar was in the employ of Thomas Howard. The print is a striking example of his skill at creating etchings that have the same crisp, clean nature that is common to engravings. One of twenty six prints in a series entitled *The Several Habits of English Women from the Nobility to the Countrywoman as They Are in These Times*, this image was designed so that it could be printed without special treatment by the printer. Like Callot, Hollar preferred the line quality of engraving, but the speedier production process of etching was better suited to his needs.



REMBRANDT HARMENSZ VAN RIJN
Dutch 1606-1669

Sheet of studies, with a woman lying ill in bed, c1640
etching on laid paper
5 3/8 x 5 7/8 inches, 13.7 x 15.1 cm.
period impression, narrow margins, unsigned
Bartsch 369, Hind 163, only state.
Gift of Mr. Cloud Wampler
1963.935

Sheet of studies, with a woman lying ill in bed is one of a very few etchings that Rembrandt made in the manner found on a sketchpad. The image is composed of several vignettes including two views of Saskia lying in her sickbed, two sets of beggars, and some other figure studies. It has been suggested that Rembrandt used the sketches of the woman in bed as preparatory drawings for the *Death of the Virgin*. While certain compositional aspects are similar, the figures in the *Sheet of studies* appear more fully developed and are rendered with a genuinely personal and tender quality.



ADRIAEN VAN OSTADE
Haarlem 1610- Haarlem 1685

Le Charcutier (Slaughtering the Hog), c.1642
etching on laid paper

4 3/8 x 4 3/8 inches, 11.8 x 11.7 cm.

narrow margins

signed lower left in plate: AvOstade

Hollstein 41, Bartsch 41, state vi/VIII, Dutuit state iii/V

Gift of Mr. Cloud Wampler

1963.895

ADRIAEN VAN OSTADE (Haarlem 1610- Haarlem 1685) made at least fifty etchings during his career, the majority of which were genre scenes of Dutch peasants. As a student in the workshop of Frans Hals, Ostade was greatly influenced by the Flemish painter Adriaen Brouwer who also studied with Hals. During his mature years Ostade had an active workshop employing several assistants, among these Cornelis Bega and Cornelis Dusart. He produced numerous paintings in addition to his prints most of which illustrate, in a warm and non-condescending manner, the lifestyle of the lower classes. His honest approach to creating scenes of every day life made him popular during his lifetime and his art was rediscovered in the mid-nineteenth century when printmaking had a renaissance.

Le Charcutier (Slaughtering the Hog) is typical of Ostade's characterization of Dutch peasantry during the mid-17th century. The activity is portrayed with the honesty and innovation that made Ostade a well-known and respected artist. Depicted at night and in a circular format, a family gathers to watch and assist in the annual slaughter of livestock that was to be provisioned for the winter months. Our attention is focused on the tightly composed group by the light of a candle that illuminates the scene and establishes shadows around the figures and architecture. It is interesting to note that Ostade does not give us a clear view of the main activity; the butcher obscures our view. Rather, he downplays that aspect in favor of establishing the event as an important family activity.



ADRIAN VAN OSTADE
Dutch 1610-1685

The Barn, 1647
etching on laid paper
6 1/16 x 7 7/16 inches, 15.9 x 19.3 cm.
period impression, narrow margins
signed lower left in plate: AvOstade 1647
Hollstein 23, Bartsch 23, state vi/X
Gift of Mr. Cloud Wampler
1963.901

The Barn has long been considered one of Ostade's most innovative prints because the interior space seems to be the focus of the image and not the activity of the woman at the right rear. Another interesting aspect is the many changes Ostade made to the plate before considering the image finished. As many as ten states, or changes and improvements to the plate were made by the artist. Most would be considered minor changes- strengthening lines or contours, deepening shadows, etc.- but the changes do enhance the image. Most collectors and connoisseurs have considered impressions from the sixth state the finest.

CORNELIS DUSART (Haarlem 1660- Haarlem 1704) was a pupil of Ostade and is credited with making fourteen etchings and numerous designs for mezzotints that were either executed by the artist, assistants, or at a local publisher. Most historians link Dusart's genre art designs with Ostade and the important Dutch painter, Jan Steen. Although art historians such as Arthur Hind considered Dusart deficient in his skills as a printmaker, others consider his inventiveness at creating rich and theatrical mezzotint prints as first rate.

The Village Fair was an original design by Dusart that displays his predilection for action and

movement. Conceived on a monumental scale, the scene illustrates the villagers drinking, dancing, and watching each other enjoy the festivities. The image recedes from a shaded foreground depicting chickens pecking at food and a child watching adults dance to a background where more travelers arrive from a distant town. The strong diagonal of the street on which the scene is composed is counterbalanced by another diagonal created by the receding line of rooftops on the buildings at left. The horizontal line of the first major group in the center of the composition anchors the scene and is reinforced by the lines that delineate the sky.

CORNELIS DUSART
Haarlem 1660- Haarlem 1704

Le Fete de Village (Village Fair), 1685
etching on laid paper
9 3/4 x 13 1/8 inches, 24.9 x 33.3 cm.
period impression, signed lower left on the
plate: Crn duSart fe 1685
Bartsch 16, Hollstein 16, state ii/III
Collection purchase
1990.161





REMBRANDT HARMENSZ VAN RIJN
Dutch 1606-1669

A Peasant Calling Out: "Tis Vinnich Kout"
(It's very cold), 1634
etching on laid paper
4 1/2 x 1 9/16 inches, 11.3 x 4.2 cm.
period impression, narrow margins. Companion piece
to Bartsch 178
signed upper middle in plate: Rembrand(t) f.1634
Bartsch 177, Hind 144, only state
Gift of Mr. Cloud Wampler
1963.929

Peasant replying: "Das Niet" (That's nothing), 1634
etching on laid paper
4 3/8 x 1 1/2 inches, 11.2 x 3.8 cm.
period impression, Narrow margins. Companion piece
to Bartsch 177
signed upper middle in plate: Rembrand(t) f.163(4)
Bartsch 178, Hind 115, only state
Gift of Mr. Cloud Wampler
1963.930

PORTRAIT PRINTS

Rembrandt's mother, Neeltgen Willemsdochter van Zuytbrouck, was the subject of several etchings. Arthur Hind suggested that the artist's first two attempts at etching were images of his mother. *The artist's mother in a cloth headdress, looking down: head only* was made after Rembrandt had completed a series of head studies that explored issues of light, shade, and modeling. The combination of the frame which defines the space and the pose of his mother's head in that space, give this intimate portrait a feeling of monumentality befitting a much larger image.



REMBRANDT HARMENSZ VAN RIJN
Dutch 1606-1669

*The artist's mother in a cloth headdress,
looking down: head only, 1633*
etching on laid paper
1 5/8 x 1 1/2 inches, 4.2 x 4.0 cm.
period impression, wide margins
signed upper middle in plate:
Rembrandt f. 1633
Bartsch 351, Hind 107, state ii/III
Gift of Mr. Cloud Wampler
1963.926

SHELTE ADAMS BOLSWERT

(Bolswert 1586- Antwerp 1659) and his brother, Boëtius, were accomplished printmakers who made hundreds of engravings after paintings by Abraham Bloemart, Peter Paul Rubens, and Anthony van Dyck. Early in his career Schelte A. Bolswert concentrated on reproductions of religious paintings, especially those created by Rubens. Later, after 1630, he made engravings after drawings by Anthony van Dyck for the famous *Iconography* series.

*Martinus Pepyn** is an engraving after a design by van Dyck that was included in the *Iconography* series. This series, its first edition being published in the 1630s, included portraits of nobility, military leaders, statesmen, scholars, artists, and collectors. The success of the series was due, in part, to the conventions for portraiture that van Dyck embraced. Perhaps most important among these rules was to reflect the social class of these privileged sitters with a sense of elegance and class distinction.

*Pepyn was a Flemish artist (1575-1643) who specialized in historical portraits and probably made van Dyck's acquaintance at the studio of Peter Paul Rubens.



SHELTE ADAMS BOLSWERT
Bolswert 1586- Antwerp 1659

Martinus Pepyn, c1640
after Anthony van Dyck
engraving on laid paper
9 5/8 x 6 1/4 inches
24.6 x 15.7 cm.
period impression
signed lower left on plate: S a Bolswert
sculp
Hollstein 341, state iii/V
Gift of Mr. Cloud Wampler
1963.959



ANDREAS JACOBSZ STOCK
Antwerp 1580- Antwerp 1648

Petrus Snayers, c1640
after Anthony van Dyck
etching on laid paper
8 1/4 x 6 1/2 inches, 20.8 x 16.5 cm.
period impression, signed at lower
right in plate: Andreas Stock sculpsit
Wurtz 16, state ii/II
Gift of Alfred T. Collette
1982.282

ANDREAS JACOBSZ STOCK (Antwerp 1580- Antwerp 1648) is typical of a large group of engravers who regarded themselves as craftsmen, employed by publishers to make engraved reproductions of paintings, drawings, and sculpture. Stock made numerous copies of portraits after artists including Dürer, Holbein, Rubens, and van Dyck.

The portrait of Petrus Snayers* after van Dyck displays the precision and quality that became the model for most artists during the mid-17th century. When compared to Bolswert's *Martinus*

Pepyn the similarities are more apparent than any unique compositional or technical differences. Both artists have engraved the portraits according to the exacting specifications of van Dyck and Gillis Hendricx, the publisher of the series. The uniformity of the engravings served an important purpose; van Dyck was the inventor of the portrait designs and any autographic qualities exhibited by the engravers would diminish his authorship.

*Snayers (1592-1666) was a Flemish court painter who made many portraits and historical paintings.

While Rembrandt painted numerous self portraits throughout his career, many of his etched portraits were made while he was a young man.* *Self Portrait Drawing at a Window* appears to be the work of a confident Rembrandt, not overly distracted by financial or personal difficulties. There is also a spontaneous quality to this print; the artist interrupts his work and glances up momentarily engaging us with a pensive expression.

*This might have been Rembrandt's last self portrait in print; a sheet of studies which has been dated between 1648 and 1651 may also include his likeness.

REMBRANDT HARMENSZ VAN RIJN

Dutch 1606-1669

Self Portrait Drawing at a Window, 1648

etching, drypoint, and engraving on laid paper

6 1/4 x 5 inches, 15.9 x 13.0 cm.

period impression, narrow margins

signed upper left in plate: Rembrandt. F 1648

Bartsch 22, Hind 229, state iv/V

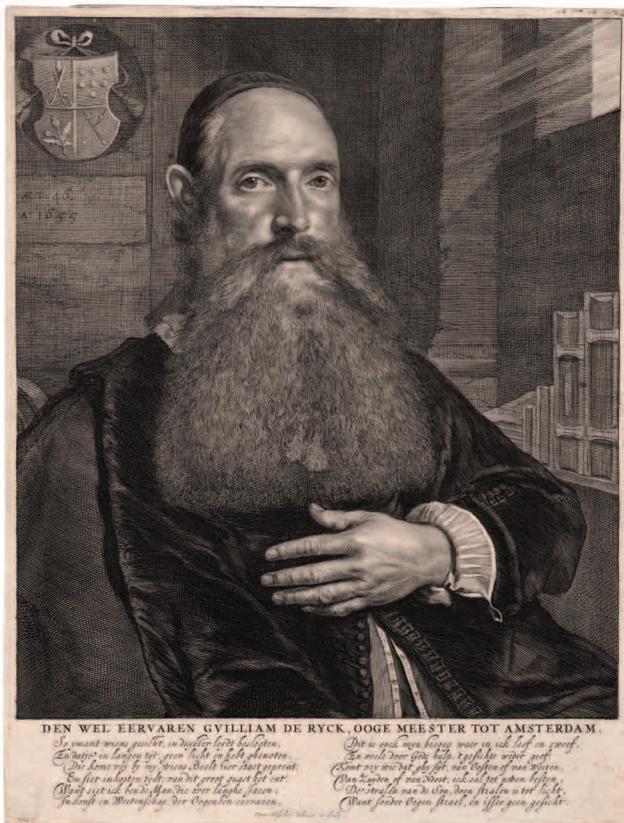
Gift of Mr. Cloud Wampler

1963.1053



CORNELIS VISSCHER (Haarlem 1629- Amsterdam 1658) was apprenticed to Pieter Soutman, a Dutch painter and printmaker who specialized in portrait engravings of historical figures. Visscher, while working in this studio, learned the method of incorporating etching and engraving on the same plate in a manner similar to that developed by Anthony van Dyck for his famous *Iconography* series. While much of his work is reproductive, that is, he specialized in making printed images after paintings, Visscher did create original portraits as well as genre scenes. His brothers, Lambert and Jan, were also engravers, and it is possible they engraved the text below the image.

The *Portrait of Guilliam de Ryck* is typical of Visscher's virtuoso style of engraving. Fine, crisp, and exacting lines are contrasted with bold, patterned areas of engraving that appear almost velvety in their structure. He was considered a master of reproducing color and textures in his engravings, the light entering the room through the window, the complexion of the sitter, and the detailed rendering of his beard are all examples of his skill. Also noteworthy is Visscher's posturing of his sitter; the body at a three quarter angle, the head turned slightly toward the viewer, and the eyes directly engaging us, all help to enliven this portrait of the Dutch ophthalmologist.



CORNELIS VISSCHER
 Haarlem 1629- Amsterdam 1658

Portrait of Guilliam de Ryck, 1655
 engraving on laid paper
 12 1/2 x 10 3/4 inches, 31.8 x 27.2 cm.
 period impression, narrow margins
 signed lower middle in plate: Corn: Visscher
 Delinias et Sculp.
 Hollstein 158, iii/V
 Gift of Elias and Harriet Leavenworth
 00WL.4867



JAN LUTMA II
Amsterdam 1624- Amsterdam 1689

Portrait of Jan Lutma, the Elder, 1656
etching and stipple on laid paper
9 3/8 x 7 7/8 inches, 23.2 x 19.9 cm.
period impression, narrow margins
signed lower middle in plate: Ioannes
Lutma fecit A. 1656
Hollstein 5, Bartsch 75, only state
Gift of Mr. Cloud Wampler
1963.837

JAN LUTMA II (Amsterdam 1624- Amsterdam 1689) was the son and student of Jan Lutma the Elder, the Amsterdam metalsmith. After Jan's apprenticeship with his father, the younger artist developed a method of printmaking that utilized some of the tools common to silversmiths. These instruments were typically used to create patterns and designs in the semi-precious metal, but Lutma adopted them to achieve similar patterning in his copper plates for prints. The prints created by this process were marked *Per Se Opere Mallei* by the artist.

The etching *Johannes Lutma Aurifex* was made the same year that Rembrandt etched his portrait of the well-known gold and silversmith. The similarities of the images are striking. Clearly based on Rembrandt's design, Lutma portrays his father seated, in similar clothing, and with his hands rendered in almost exactly the same position. While Rembrandt's use of shadow and controlled lighting suggests a complex personality for the sitter (and the artist), Lutma's approach may be seen as objective, seeking to illustrate more of the outward appearance and concentrating less on the psychological. Nevertheless, Lutma's depiction lacks the qualities that make for a distinctive portrait.

RELIGIOUS PRINTS

LUCAS VORSTERMAN (Antwerp c1595- London c1675) studied with Rubens and made many engravings after his teacher's paintings. Rembrandt knew of Rubens' painting, *The Descent from the Cross*, 1622, through Vorsterman's engraving. Like Wenzel Hollar, Vorsterman traveled to England and worked for Thomas Howard, the Earl of Arundel. Later in his career, he came under the influence of van Dyck and worked on his *Iconography* portraits.



Dei Et Matris Et Filii Fugam in Aegyptum (*The Holy Family's return from Egypt*) is an impressive engraving after Rubens' painting of the same title. The impression in this exhibition is from the second state of four and careful examination reveals numerous engraving techniques that were utilized by Vorsterman and other masters of the trade to suggest color, tone, and textures. Unlike Rembrandt, who was making original etchings and could manipulate his designs to achieve desired effects, Vorsterman had to translate Rubens' painterly designs into print. Precision of line, series of parallel lines with differing thicknesses, cross-hatching, and stippling of the plate are some of the traits that marked early 17th century reproductive engraving.

Dei Et Matris Et Filii Fugam in Aegyptum, 1620
after Rubens
engraving on laid paper
15 1/2 x 12 inches, 42.0 x 31.2 cm
period impression, signed lower right in plate:
Lucas Vosterman Sculp. Et excud.
Hollstein 11, ii/IV
Collection purchase
1975.63

FERDINAND BOL (Dordrecht 1616- Amsterdam 1680) had trained in his hometown of Dordrecht, Holland before moving to Amsterdam. There he attracted the notice of Rembrandt who offered him a position as a studio assistant. After several years Bol established himself as an independent painter and successfully gained commissions from the local government and private patrons. Late in his life, Bol ceased making art and became a political leader.



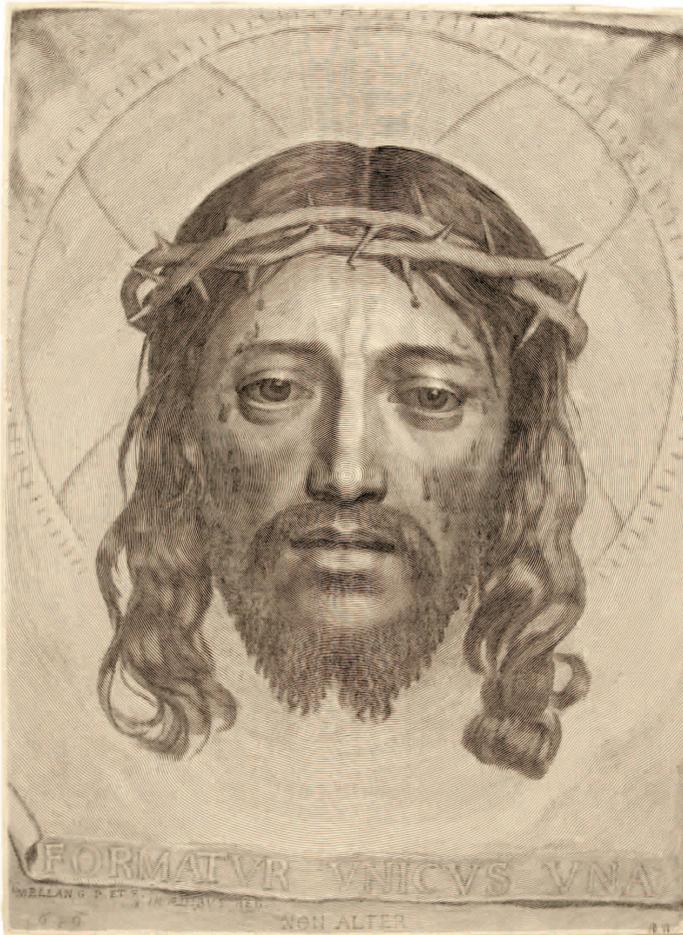
FERDINAND BOL
Dordrecht 1616- Amsterdam 1680

La Famille or The Holy Family in an Interior, 1645
etching on laid paper
7 1/4 x 8 1/4 inches , 18.4 x 21.5 cm.
period impression, unsigned
Bartsch 4, Hollstein 4, only state
Collection purchase
1968.205

The Holy Family in an Interior is arguably Bol's most important print. He made relatively few etchings

(between 15 and 20) and most show a distinct Rembrandt-esque aspect. This print borrows heavily from a painting by Rembrandt of the same subject, but it is also inspired by Rembrandt's etching, *St. Jerome in a Dark Chamber*. Whereas Rembrandt creates a dramatic atmosphere in his print that heightens the introspective nature of the learned saint's hermetic lifestyle through such elements as limited light, Bol uses the light from the window to highlight the Holy Family and emphasize the intimacy of the scene.

CLAUDE MELLAN (Abbeville 1598- Paris 1688) may have studied with the portrait artist Léonard Gautier shortly after he moved to Paris around 1619. Several years later however, he moved to Rome where his skills as an engraver blossomed under the tutelage of Simon Vouet. While in Italy, Mellan made reproductive engravings after designs by Vouet, Bernini, and other Italian artists. He also made numerous portraits from life which helped him develop a reputation as a master portrait artist and when he returned to France in 1637 he received commissions from the Bourbon royal family and other influential Parisians.



The Napkin of St. Veronica is considered Mellan's technical masterpiece because it was created with one continuous spiral line that begins at the tip of the nose. Unlike Bolswert's engraving method (Martinus Pepyn), Mellan did not employ crosshatched lines to create shading. Here, variation in tone is achieved by the careful swelling and narrowing of the engraved line. It is interesting to note that the name Veronica (*VERO*- true and *ICON*- image) actually refers to the image of Christ's face on the fabric and not the woman who assisted him during his passion.

The Napkin of St. Veronica, 1649
engraving on laid paper
17 x 12 3/8 inches, 43.0 x 31.5 cm.
period impression
signed lower left in plate: Mellan
LeBlanc 33
Collection purchase
1977.78

The Adoration of the Shepherds: A Night Piece is an excellent example of Rembrandt's ability to create a dark interior space where the illumination of the scene has been carefully developed to focus our attention on specific aspects of the image. The primary source of light is the lantern, but at least one other source is used to illuminate Joseph's book (lower right corner) and Mary's face emerging from the blankets. Rather than creating a dramatic moment, the controlled light suggests intimacy and honesty about the humble setting for this event.



REMBRANDT HARMENSZ VAN RIJN
Dutch 1606-1669

The Adoration of the Shepherds: A Night Piece, c.1652
etching, drypoint and engraving on laid paper
5 7/8 x 7 3/4 inches, 14.8 x 19.6 cm.
period impression, narrow margins, unsigned
Bartsch 46, Hind 255, state vii/VIII
Gift of Mr. Cloud Wampler
1963.932

Many of Rembrandt's night scenes show his use of drypoint to intensify the darkness of the space. These areas of the design are fragile and tend to wear down with successive printings, often filling with ink. Earlier impressions display a soft, velvety aspect to the drypoint that is often lacking in the later, posthumous impressions.



REMBRANDT HARMENSZ VAN RIJN
Dutch 1606-1669

The Circumcision: small plate, c1630
etching and drypoint on laid paper
3 1/16 x 2 1/2 inches, 8.7 x 6.4 cm.
period impression, narrow margins
unsigned
Bartsch 48, Hind 19, only state
Gift of Mr. Cloud Wampler
1963.921



The Raising of Lazarus: Small Plate, 1642
etching on laid paper
5 7/8 x 4 1/2 inches, 15.0 x 11.4 cm.
posthumous impression, wide margins
signed lower left in plate: Rembrandt f.1642
Bartsch 72, Hind 198, state ii/II
Gift of Mr. Cloud Wampler
1963.931

Rembrandt

THE CONSUMMATE ETCHER
and other 17TH Century Printmakers

A Celebration of Louise and Bernard Palitz
and their association with
The Syracuse University Art Galleries

September 16- November 14, 2013
Louise and Bernard Palitz Gallery
Syracuse University Lubin House
New York City, New York

This exhibition celebrates Louise and Bernard Palitz and their association with the Syracuse University Art Galleries. In the mid-1980s Louise and Bernard Palitz made their first gift to the Syracuse University Art Collection and over the next 25 years they became ardent supporters of Syracuse University and our arts programs. The Palitz Gallery has presented exhibitions that displayed the work of William Blake, James Whistler, Albert Maysles, Winslow Homer, Milton Avery, and of course, our 2008 landmark exhibition: *Michelangelo: The Man and The Myth*, among others.

This display primarily utilizes the holdings of the Syracuse University Art Collection and explores the impact of one of Europe's most important artists on the printmakers of his day. This exhibition, which grew out of a series of lectures for the Museum Studies Graduate class Curatorship and Connoisseurship of Prints, demonstrates the value of a study collection as a teaching tool that can extend outside the classroom.

LOUISE AND BERNARD
PALITZ
GALLERY

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