

**MEANT TO BE SHARED: SELECTIONS FROM THE ARTHUR ROSS COLLECTION  
OF EUROPEAN PRINTS AT THE YALE UNIVERSITY ART GALLERY**

*December 18, 2015–April 24, 2016*



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*Image Captions:*

[01] Giovanni Battista Tiepolo, *Death Giving Audience* from *Vari capricci* (Various Capriccios), 1740–42, published 1785. Etching, 5 5/16 x 6 15/16 in. (13.5 x 17.6 cm) (approx.). Yale University Art Gallery, The Arthur Ross Collection

[02] Giovanni Antonio Canal, called Canaletto, *Ale Porte del Dolo* (*At the Locks of Dolo*) from *Vedute* (Views), 1741–44. Etching, 11 1/8 x 17 1/8 in. (28.3 x 43.4 cm). Yale University Art Gallery, The Arthur Ross Collection

[03] Giovanni Battista Piranesi, *Veduta della Piazza di Monte Cavallo* (View of the Piazza di Monte Cavallo [now the Piazza del Quirinale with the Quirinal Palace]) from *Vedute di Roma* (Views of Rome), 1750. Etching, 14 3/8 x 21 7/16 in. (36.5 x 54.5 cm). Yale University Art Gallery, The Arthur Ross Collection

[04] Giovanni Battista Piranesi, Title plate, plate 1, from *Carceri d'invenzione di G[iovanni] Battista Piranesi, archit[etto] Vene[ziano]* (Imaginary Prisons of Giovanni Battista Piranesi, Venetian Architect), ca. 1750, published 1761. Etching, 21 7/16 x 16 1/8 in. (54.5 x 41 cm). Yale University Art Gallery, The Arthur Ross Collection

[05] Francisco Goya, *Ligereza y atrevimiento de Juanito Apiñani en la de Madrid* (The Agility and Audacity of Juanito Apiñani in the [Ring] at Madrid), plate 20 from *La tauromaquia* (The Art of Bullfighting), 1816, published 1816. Etching and aquatint, 9 5/8 x 14 in. (24.5 x 35.5 cm). Yale University Art Gallery, The Arthur Ross Collection

[06] Francisco Goya, *Modo de volar* (A Way of Flying), also known as *Donde hay ganas hay maña* (Where There's a Will There's a Way), from *Los disparates* (*Los proverbios*) (Follies [Proverbs]), ca. 1816–19, published 1864. Etching, aquatint, and drypoint, 9 5/8 x 13 3/4 in. (24.5 x 35 cm). Yale University Art Gallery, The Arthur Ross Collection

[07] Eugène Delacroix, *Mort d'Ophélie* (Death of Ophelia), Act 4, Scene 7, from William Shakespeare's *Hamlet*, 1834–43, published 1843. Lithograph, 7 7/16 x 10 1/8 in. (18.8 x 25.6 cm). Yale University Art Gallery, The Arthur Ross Collection

[08] Honoré Daumier, *Le ventre législatif* (The Legislative Belly), 1834. Lithograph, 11 1/16 x 17 in. (28.1 x 43.2 cm). Yale University Art Gallery, The Arthur Ross Collection

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[09] Edgar Degas, *The Infanta Margarita*, after a painting attributed to Juan Bautista Martínez del Mazo, ca. 1861–62. Etching and drypoint, 6 5/8 × 4 3/4 in. (16.9 × 12.1 cm). Yale University Art Gallery, The Arthur Ross Collection

[10] Édouard Manet, *The Chair*, from Illustrations to Edgar Allan Poe's *The Raven*, 1875. Transfer lithographs, 11 1/8 × 10 7/8 in. (28.2 × 27.7 cm). Yale University Art Gallery, The Arthur Ross Collection

[11] Paul Gauguin, *Manao Tupapau* (Spirit of the Dead Watching), 1893–94. Woodcut, 8 1/16 × 14 in. (20.5 × 35.5 cm). Yale University Art Gallery, The Arthur Ross Collection

[12] Pablo Picasso, *Echan perros al toro* (They Loose Dogs on the Bull), from *La tauromaquia* (The Art of Bullfighting), 1957, published 1959. Aquatint, 7 13/16 × 11 3/4 in. (19.9 × 29.9 cm). Yale University Art Gallery, The Arthur Ross Collection. Image © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

**Press Contact**

Joellen Adae, Communications Director, 203.432.0611, joellen.adae@yale.edu or yuagpress@yale.edu