

**THE THIRD EXHIBITION OF
PRINTS FROM THE COLLECTION
OF T. HARRISON GARRETT;
PEABODY INSTITUTE GALLERY**

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The Third Exhibition of Prints from the collection of T. Harrison Garrett; Peabody institute gallery by Various

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The Third

Exhibition of Prints

From the Collection

of

T. Harrison Garrett.

Peabody Institute Gallery.

Baltimore, February, 1888.

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1888 March, 19,
President's Office.

PRESS OF ISAAC FRIEDENWALD,
BALTIMORE.

NOTE.

The two former exhibitions of Prints from this collection were intended to illustrate different methods for the study of prints.

In the first selection, the different periods and schools of engraving, from the earliest times to the present, were shown, by good examples of the various masters; these specimens were chosen with care and presented fully the progress of the art through successive stages.

The etched work of Rembrandt and the engraved work of Wille formed the second selection; both were well represented, the former by a very large proportion of his etched work, including his most admired and important plates, many of which were in choice states. Supplementing these were engravings, etchings, and mezzotints after Rembrandt's paintings. This combination made a unique and interesting exhibition—the first, we believe, in this country. Subsequently the Museum of Fine Arts, Boston, through Mr. S. R. Koehler, opened an exhibition carrying out the same ideas.

The entire works of Wille, with a few unimportant exceptions, were also shown. All the prints were in early states, and many were represented by all the states. These two great masters, the one of etching, the other of engraving, offered the means to study the work of successive years, and to note the progress or decadence from one year to another.

The present exhibition has been arranged differently from either of the two former: in those the engravings, etchings, and mezzotints were hung side by side; in this they have been separated and hung on different walls, the engravings on the east, the etchings on the west, and the mezzotints on the north and south walls. This arrangement has many advantages, not the least of which is the one of effect.

The examples shown in engraving are of the present century, save a few Nanteuil and Masson portraits. Those in mezzotint are, with half a dozen exceptions, of the latter half of the 18th century, while the larger proportion of the etchings is the work of the past twenty-five years. These three periods represent the best work yet done in each one of these methods.

The past twenty years have witnessed the greatest activity and highest development that etching has yet attained, both as regards original work and in interpreting the work of others. Whether the masterpieces of Waltner, Haden, Koepping, Haig, Debaines, Rajon, and Bracquemond are to be surpassed, a few years will tell.

Etching, which was largely practiced in the 17th and 18th centuries, especially in the Netherlands and France, fell into disuse during the latter years of the 18th and the first half of the present century. It had never been a favorite method with the English artists, and until 1860 was almost unknown among our own artists. The most important contributors to its

revival in our day have been Mr. Philip Gilbert Hamerton and Mr. Francis Seymour Haden of England, M. Maxime Lalanne of France, and Mr. S. R. Koehler of this country. Mr. Hamerton's admirable work, "Etching and Etchers," first published in 1868 and since passed into its third edition, presented the subject in a delightful, intelligent, and practical form; and although Mr. Haden had produced many beautiful plates, yet his work was hardly appreciated until Mr. Hamerton pointed out its excellences. In his dedication of "Etching and Etchers" to Mr. Haden he says, ". . . in the more difficult way of practical demonstration you have well helped the same cause. It may be a useful service to take a pen and tell a somewhat indifferent or otherwise interested public what a great art etching is, but it is a far higher achievement to take an etching needle and compel attention by the beauty of actual performance."

Mr. Haden supplemented his practical work with the needle by his work "About Etching," published in 1879, and finally took the desk as a lecturer on the subject. Those of us who were fortunate enough to attend those he delivered in Hopkins Hall recall the enthusiasm with which he advocated the art.

M. Lalanne, also a practical and accomplished etcher, published a brief but thorough work on the subject, from the second edition of which Mr. S. R. Koehler has given us an admirable English translation.

Mr. Koehler, the editor of the *American Art Review*, recently curator of the prints in the Museum

of Fine Arts, Boston, and now occupying the same post in the Department of Graphic Arts in the National Museum, Washington, has been a constant help to American art and artists, not merely in the field of etching, but in every branch of art that would elevate it and them. His recent "Etching" is a monument of patient research which only years of severe application could accomplish.

Line engraving, on the other hand, has suffered a decline, except in the work of a few artists. The great masters of the early and middle period of the century, as Müller, Mandel, Steinla, Morghen, François, Mercuri, Nordheim, Dupont, and many others who could be named, are either dead or have ceased to work. It is true we have at long intervals a plate from Gaillard, or Bürger, or Kohlschein, or the Jacquets, and a few others, but they come as surprises rather than expectations.

In mezzotints, the art, so far as really choice plates were concerned, declined, one might say died, except in the work of Samuel Cousins, in the early part of the present century. Within a few years, however, there has been a revival, and some very interesting plates have been issued by Herkomer, Tissot, Haden, Miller, and Every. These give us hope that as great a revival in this beautiful art, as in etching, is at hand.

Notes have been added to the more important prints, and an indication of the location of the original picture is given.

The numbers begin at the right of the door of the
Sculpture Gallery.

LINE ENGRAVINGS.

MORGHEN, RAPHAEL. 1758-1833. *Italian.*

1. Bindo Altoviti. *After Raphael.* Third state.

Although purchased by Ludwig I of Bavaria as a portrait of Raphael, it is now conceded to be a portrait of Raphael's friend, a wealthy banker then living in Rome. Morghen engraved the head and hand only; the rest was done by Palermini. The picture is in the Old Pinakothek, Munich.—*Gray Catalogue.*

FRANÇOIS, ALPHONSE. 1811. *French.*

2. Marie Antoinette leaving the tribunal. *After Delaroche.* First state.

Daughter of Maria Theresa and Francis I; born 1755; married in 1770 to the Dauphin, afterwards Louis XVI. After the fall of the Girondist she was condemned to death by the Jacobins in 1793 and executed.

GOLDING, RICHARD. 1785-1865. *English.*

3. Princess Charlotte of Wales. *After Lawrence.* First state.

Daughter of George IV and Queen Caroline; born 1796; married Leopold of Saxe-Coburg in 1816 and died in 1817. The picture is in Windsor Castle.