THE PREPARATORY PROCESS:
ART IN THE MAKING

Yale University Art Gallery • 19 April–22 September, 1991
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Exhibition and publication prepared by

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To observe the preparatory process is to be present in history and to watch the mind of the artist at work. It is the quintessential experience of modernist individualism. Most often such studies are drawings—thoughts committed to paper, or even more likely, thoughts taking shape on paper. These precious scraps manifest the refinement of details, the perfecting of form, or the final orchestration of the entire image, readying it for transfer from one medium to another. But more rewarding are those tentative trials that provide an opportunity to watch the artist feel out the shape of a concept, or even to discover it during the very process of working. In this case, the study is often more precious than its issue, and occasionally of far greater interest. In numerous instances, one may observe the artist deliberately moving away from verisimilitude, deforming nature in order to conform the motif to an inner vision. There are also studies after—replicas by another hand or, more commonly in recent decades, further explorations by the artist of his own inventions. Whatever their purposes, the sixty-six studies for and after the twenty-five paintings and prints that comprise this exhibition celebrate the vitality and variety of artistic creativity.

This wonderful exhibition has been conceived, assembled, and researched by Elisabeth Hodermarsky, Curatorial Assistant in the Department of Prints, Drawings, and Photographs. She has worked tirelessly to track down and document many relationships of which few if any of us were aware. In her preparatory process, however, she has incorporated the generous suggestions and help of her colleagues and would very much like to acknowledge her debt to Anne Coffin Hanson, Lucy Oakley, Duncan Robinson, Helen Cooper, Theresa Fairbanks, Christopher Foster, Kristin Hoermann, Lenora Paglia, Lesley Baier, Rita Jackevicius, Lida Suchy, and Anthony Hirschel, as well as to those who contributed additional entries to this catalogue, Jodi Hauptman, Erin Valentino, and Lyle W. Williams. We both would like to thank the departments of American Painting and Sculpture and European and Contemporary Art which made so many works available, Susan Frankenbach and Diane Hart of the registrar’s office who assembled many of them, Richard Moore and his crew who installed them, and especially our designer, Catherine Waters, who has turned simple prose into elegant type. Finally, our gratitude goes to those who funded this publication—the Connecticut Commission on the Arts and Mrs. Carl L. Selden.

Richard S. Field
Curator of Prints, Drawings, and Photographs
Reader's Note:
The first object listed after each entry is the finished composition. Those that follow are preparatory for that painting or print.
EDWIN AUSTIN ABBEY

American, 1852–1911

Though he worked almost exclusively as a watercolorist and illustrator until nearly his fortieth birthday, Abbey was to produce a tremendous body of work in oils during his later life. These included several large public mural commissions that established him as a “serious” artist and won him entry to the Royal Academy in London in 1896. An American by birth and by choice (he declined a knighthood in order to retain his American citizenship), Abbey spent nearly his entire life as an expatriate in England. It was there that he found an enthusiastic audience for his work, an oeuvre dedicated to the mythology, literature, and history of Europe.

Though a great many of Abbey’s canvases and illustrations depict scenes from Shakespeare’s plays, The Play Scene in Hamlet (Act III, Scene ii) was an especially popular subject for many English painters. With his unique interpretation of this psychologically and emotionally charged scene, however, Abbey brought a refreshing change: by placing the play-within-the-play outside the painting (and, in fact, directly in the viewer’s space) Abbey focused on the true drama being enacted among the members of the royal family itself. The lights from the stage illuminate the faces of the royal onlookers, further highlighting their central roles.

In Abbey’s painted interpretation of this climax of Shakespeare’s most famous drama, Hamlet is sprawled on wolf skins at the feet of his mother, Queen Gertrude, and his stepfather and uncle, King Claudius. He looks surreptitiously over his shoulder in an attempt to gauge the reaction of Claudius to the reenactment of his own crime before him on stage. Claims Hamlet:

The play’s the thing
Wherein I’ll catch the conscience of the King.

II, ii; 616

Hamlet’s friend Horatio stands at the far right of the canvas, also an onlooker, not so intent on the drama as on Claudius’ reaction. Hamlet instructs his friend:

Give him heedful note,
For I mine eyes will rivet to his face,
And after we will both our judgments join
In censure of his seeming.

III, ii; 86

Claudius, in first comprehension of the drama, grips the arm of his throne to steady his rage, while Gertrude cowers in the far corner of the throne, full of fear and guilt. Polonius, at the Queen’s right, looks on haughty and unaware. Ophelia, ignorant as well, stares wide-eyed, mesmerized by the scene.

As for all of his compositions in oil, Abbey completed numerous studies before beginning this canvas, more or less following an established working procedure. He began by sketching, in graphite and black chalk, his preliminary ideas for the canvas. The sketchbook exhibited here contains marvelous examples of Abbey’s production at this phase. Shown are two quick and roughly drawn compositional sketches, with a close-up of Hamlet’s head at the lower right. From this organizational stage Abbey went on to make a few small compositional sketches in oil, the earliest of which (1937.2175) embodies Abbey’s first decisions
about the placement and pose of the characters. Here, Hamlet and Horatio still look outward toward the performance rather than inward toward Claudius. Compare also the dark, muddy rusts and browns of the oil sketch with the brighter reds and golds of the finished work, and the white of Ophelia's costume with its final pink. Abbey was known for his great attention to all the details of dress, props, and setting in his historical and literary compositions, and actually had a vast collection of costumes for his models to wear in their sittings for a painting. In a letter to her mother during the time Abbey was working on this canvas, Mrs. Abbey noted: “October 13th....I stopped just here to write to the stores for Ned [Abbey], to enquire whether they could procure three wolfskins with the heads on—heads not to be stuffed. He wants them for this 'Hamlet' picture. I had a new black velveteen garment made for Hamlet to-day, the sleeves faced with lilac satin, as also the bottom of the garment. He must have a new dress for Ophelia.”

After this first “sketching out” of the compositional order, Abbey made an elaborate series of chalk, charcoal, pastel, and oil studies of individual figures and details, a selection of which are exhibited here. Some of these he squared (to transfer proportions accurately) and tacked directly to the canvas during its creation (there are pin holes in the corners of many of the more “finished” studies on paper). Despite numerous preparatory works, the canvas was ultimately perfected in process, leaving room for changes in hue and detail, and for last minute inspiration. Notably, bending to the criticisms of colleagues, Abbey returned to this canvas even after its exhibition at the Royal Academy in 1897, altering parts of Hamlet's figure, Horatio's costume, Ophelia's facial features, and the color of her dress, changing it to a more compositionally balanced pink from a too-brilliant, virginal white.

In 1923 Abbey's friend and biographer Royal Cortissoz recalled a conversation he once had with the artist about his elaborate working method: “We had a talk once about the advantages of preliminary drawings, and Abbey told me that he was chary of making too many of them, for, he said, it was so easy to overdo the thing. By the time you came to paint your picture you had exhausted the inspiration with which you had started.” This self-estimation seems to our modern sensibilities amusingly ironic, given the vast amount of preparatory work produced by Abbey for this and all his canvases.
Preparatory drawings are traditionally executed in a scale smaller than or identical to their finished compositions. In this pair, however, the preparatory study outsizes the finished lithograph by a significant degree. Initially, one must question whether or not the artist originally intended to translate this charcoal into print. Allen was primarily, however, a printmaker; and because the measurement scribbled at the bottom of the drawing (12 1/2 in.) nears that of the width of the finished lithograph, it is probable that he did create this composition with a final print in mind.

Born and raised in the midwest, Allen received most of his art education in New York City, studying with some of the noted masters of early twentieth-century American art: Arshile Gorky, Hans Hofmann, and Joseph Pennell. As the majority of Allen's prints were executed in lithography, his choice of charcoal for preliminary drawings seems quite natural, as its effects correspond closely to the aggressive blackness and fluidity of the lithographic crayon. It is just such an expressiveness of line, however, that is lost in this composition's translation from paper to lithographic stone. In the print, Allen has not only physically reduced his composition but also, through a sharpening of line and addition of detail, lessened the power and drama evoked in the drawing. One's eye is drawn to the men and machines of the expressive "study" more naturally than to the less compelling figures of Allen's flatter, stiffer, "finished" composition.
**JOHN WARNER BARBER**

*American, 1798–1885*

By 1823 John Warner Barber, a native of Connecticut, had established his residence as well as his engraving business in the city of New Haven. An avid historian, he published many books, which he illustrated with his prints. His mature engravings were mostly documentary landscape views; the cartoon exhibited here was drawn in 1816, when Barber was just eighteen years old.

Primarily an engraver, Barber rarely drew; when he did, it was usually to map out a composition before transferring it to a copper plate. This drawing and verse were unpublished for six years after their invention. Though both maintain their fundamental integrity in conveyance from sketch to print, they undergo numerous specific alterations: a more didactic, polished wording of the verse, a greater description of forms in the drawing, and the addition of biblical references as “short-hand” for the actual quotations.

Barber adhered closely to formal conventions of engraving in both works: the stock, bubble-shaped clouds, the stiff, cartoon-like bodies capped by top hats. Conceiving of the print as a cartooned sermon on morality, he had no aspirations to naturalism. Each man here is everyman, each message the word of God. The simple outlining of figures in the drawing was easily transferred into the linear language of engraving; likewise, the modulated ink wash tones of the sky were maintained through a lighter, moderate, or heavier handling of the engraver’s burin.

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**A Miniature of the World in the 19th Century, 1822**

Engraving

Yale University Art Gallery

1988.1.166

**Study for “A Miniature of the World in the 19th Century,” ca. 1816**

Pen and black and brown ink and wash

The Mabel Brady Garvan Collection

1946.9.177

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**JACQUES BELLANGE**

*French, 1594–1638*

Today Jacques Bellange is known primarily for his rather limited oeuvre of etchings and drawings. Between the years 1602 and 1616, however, he was painter to the court of Henry II of Lorraine. It was in that rather privileged position that, through prints and travel, he probably came under the influence of the art of the Late High Renaissance and the early phases of Mannerism. It is known, in fact, that in 1614 Henry II sent Bellange to Fontainebleau where the wonderfully sophisticated and courtly style of Primaticcio and the other artists of the Fontainebleau School dominated. The art of Parmigianino, however, had the greatest impact on Bellange’s stylistic development. This influence is certainly evident in Yale’s highly finished drawing, *Virgin and Child with Saints and Angels*, regarded by some scholars as possibly having been based on a lost work by Parmigianino.

The many Mannerist elements of our drawing are just those that prompted the eighteenth-century
writer F. Basan to call Bellange a “bad painter and an even worse engraver.” In Basan’s time, of course, when the order and rationality of the classical were regarded as ideal, the impossibly elongated figures in *Virgin and Child with Saints and Angels* would have been considered blasphemous. Nevertheless, the x-shaped composition of the drawing is uncharacteristically stable and balanced in the context of Bellange’s other works. At the focal point of the drawing, the Virgin holds Christ in her expansive lap. Though the figures standing to the left of the Virgin have no discernible attributes, they are usually identified as St. Anne and St. Joseph while the figure at the Virgin’s feet is identified as Mary Magdalen. The theatricality of the composition, typified by the figure of St. Joseph opening a curtain to reveal the scene, is perhaps indicative of Bellange’s experience as a designer of costumes and festivities at the court of Henry II.

One very interesting aspect of the drawing is that it has been traced for transfer; this indicates that it was probably a preparatory work. Very clear incised lines, executed with a stylus, follow the outside contours of the five main figures, their heads, and the base of the column at the right. These lines would have been reproduced with the aid of a transfer medium, perhaps chalk, placed on the reverse of the drawing. When the lines of the drawing were traced with the stylus, the pressure exerted would have caused the transfer medium to reproduce those lines. Using this method, the design was probably transferred to a copper plate, the one that produced the etching, *Virgin and Child with Saints*.

Except for the omission of the angels, the composition of the etching is virtually identical to that of the drawing. The incised lines on the drawing correspond almost exactly to the design of the print, strongly suggesting that the drawing was done in preparation for the etching. Most scholars agree, in fact, that such is the case. They note, however, that various passages of the etching exhibit poor draughtsmanship. The folds of the Virgin’s cloak are awkward, Mary Magdalen’s torso is ill-defined, and St. Joseph’s sleeve is rendered without any suggestion of dimension. These “disquieting elements” and the fact that the etching lacks the strong pattern of light and shade seen in the drawing have caused recent scholars to state that while the etching may have been started by Bellange, it was most likely completed by an unidentified artist. It has been suggested that Bellange created the drawing so that an assistant could reproduce it in the form of an etching. Given the profitability of printmaking in Bellange’s day, this certainly seems possible.

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LWW

Circle of Jacques Bellange
French, XVIIth century
*Virgin and Child with Saints*, ca. 1614
Etching, engraving, and burnishing, Robert-Dumesnil
Gift of Robert M. Light
1979.105

Virgin and Child with Saints and Angels, ca. 1614
Pen and brown ink and brown wash over black chalk and yellow ochre chalk, traced for transfer
Library Transfer
1961.61.37
JOHANN HERMANN CARMIECKE

American, born in Germany, 1810—1867

Johann Hermann Carmiecke's view of "Bech's Furnace" embodies the same comforting sentiments it evoked in 1856—a pastoral view of American industry. Even now, there is something in most of us that responds to the enfolding of a noisy, dirty factory into the peaceful order of nature. The factory has always been invested with contradictory significance: while it was and still may be a symbol of man's productivity, of America's industrial prowess, and of civilization's progressive ability to provide and protect, it was already in the eighteenth century regarded as a blight on nature, and by the late nineteenth as an oppressor of the poor and an exploiter of nations. In representations such as the present one, a culture attempts to mythologize and thus disguise the contradictions that underlie its very existence.

Carmiecke arrived in New York from Germany in 1851. Having studied with the pastoral landscapist and genre painter Johann Christian Dahl in Dresden and served as court painter in Denmark, Carmiecke joined forces with the growing numbers of romantic-topographic artists who catered to American needs for self-image and self-esteem. His drawing and oil of the Poughkeepsie Iron Works Company served just such a purpose, rendering accurately the essentials of man's machinery while providing it with all the trappings of the tamed, but still picturesque, wilderness. There are reasonable grounds for suspecting that this painting was, in fact, a commissioned work, one made for Joseph Tuckerman and Edward Bech after they had constructed their "second stack" on the Hudson River, at the foot of Union Street in 1853. We are very much indebted to the research of Catherine Lynn, who, some years ago, identified the specific iron works here portrayed, detailed its operations, and suggested the possibility of a Danish connection between the owners and the artist.

A close comparison between drawing and painting reveals an almost exact correspondence. The drawing was surely made on the site, while the oil was probably executed entirely within the studio. Considerable care was taken to achieve a precise likeness as the fairly uninflected, neat vocabulary of line suggests. The two, forty-five-foot, tri-partite, brick and iron furnaces are clearly detailed, together with the surrounding sheds and stacks; even the more distant structures are accurately recorded, as is the prospect looking south down the Hudson. Yet there are a few changes and notes that permit a much clearer insight into Carmiecke's purpose and attitudes.

Most notably, the artist moved the cedar tree that had blocked his view of the blast furnaces. In the drawing as in the finished work, effort was taken to document a good deal of the operation. This included the presence of the hinged dampers atop the furnaces, the precisely located and rather awkward black pipe that fed a stream ("blast") of heated air to the base of the furnaces, and the very careful notations about the character of the emissions from the several stacks. In fact, Carmiecke scribbled a few notes to himself (in Danish) whose transcription and rough translation we owe to Professor George Schoolfield: "The smoke distributes itself entirely to the left in the picture, so that the trees behind the cedar tree are quite airy and bluish. While [the] smoke from the large furnaces is blue and transparent, on the other hand that of the three thin pipes is whitish and more compact."

These notes are not just visually acute; they correspond to what one may deduce from the operation of Bech's Furnace. The white, opaque smoke issuing from the three thin pipes (only one of which is clearly visible) is clearly steam from the engine that pumped heated air to the furnace. The fuel that both heated the air and powered the pump was very likely the same as that used for the furnaces themselves, namely
anthracite coal, which burns at a fierce heat and gives off thin, bluish gases. It is actually known that anthracite was used at Poughkeepsie—rather than wood or coke—and that the exhaust portrayed is typical of the hot reduction gases needed to remove the oxygen from the iron oxide of the ore during the smelting process. The ore itself was carted to Poughkeepsie from the Sylvan Lake region, miles away, by mule cart, a detail alluded to by the cart and mules added by the artist when he executed the painting.

But there are other kinds of alterations between study and painting, and they all served to rusticate the view. Most notable are the additions of two goats and three girls, picturesquely picked out by the early morning sun. In no way relating to the themes of work or industry, they are to be read as a part of the natural order of things, complimenting the distant view of the Hudson and ensuring a bucolic, almost Arcadian reading of the whole. As Lynn has rigorously discerned, even the viewpoint chosen by the artist served to hide the more populated and industrialized town, which remained at his back, and the inevitable piles of pig iron, slag, ore, limestone, and coal, which surely lay just over the crest of the foreground hill. In a miniscule adjustment, Carmiencke even transformed urban-looking brick and ironwork walls into rustic, white-picket fences.

Ours is a scene from the period just before the Civil War, when Emersonian nature could still be felt to embrace and absorb the incursions of an industrializing nation. Indeed, iron smelters and foundries often required a proximity to fuel, ore, and water power, with the result that numerous such manufacturing concerns dotted the Hudson and the Adirondacks through the last quarter of the nineteenth century. And by adding the two side-wheelers—images of both commerce and pleasure—Carmiencke further insured the seamless harmony between nature and industry. Such pictorial myths, however, were more difficult to maintain after the disillusionment that followed the war. The rapid and exploitive expansion of industry ruptured all but a sentimental attachment to the ideal of the republican artisan. One would have to wait until the second and third decades of our own century for the reformulation of visually complex and stylistically ambitious images of American industry.

RSF

**Poughkeepsie Iron Works**
*(Bech's Furnace)*, 1856
Oil on canvas
Bequest of Evelyn A. Cummins
1971.111.5

**Study for “Poughkeepsie Iron Works (Bech's Furnace),” 1856**
Watercolor and graphite, heightened with white
Robert W. Carle, B.A. 1897, Fund 1978.20

**KAREL DUJARDIN**

*Dutch, 1622–1678*

Dujardin received his early training from the Dutch Italianate landscape painter Claes Berchem in Haarlem. It was perhaps with Berchem’s encouragement that Dujardin made his first trip to Italy in the 1640s. He remained in Rome for several years and became a member of *De Schildersbent*, the Dutch painters’ society in that city. Upon his return to Holland in the 1650s, he settled in Amsterdam and began to
produce paintings which are clearly influenced by his experiences in Italy. His works from this period are characterized by the use of a strong raking light, bright colors, and large-scale figures.

In *The Story of the Soldier*, four figures are depicted amidst what appear to be classical ruins. The storyteller sits at a table in the center of the composition. He is speaking directly to a young boy seated on a low stone wall. A woman with a tray of meat stands nearby; she has apparently stopped for a moment to listen to the raconteur.

Various elements in the composition give us an idea as to what the soldier is telling his audience. Looming above him is a sarcophagus, the design of which was probably based on a famous Roman one made of porphyry and kept in the Pantheon during the seventeenth century. Sculpted in bas-relief on the base supporting the sarcophagus is a representation of Venus and Cupid. Another bas-relief on the low stone wall in the lower left-hand corner of the painting appears to depict Hercules. The sarcophagus, of course, is a reminder that the soldier may lose his life in battle. The inclusion of the sculptures of Hercules and of Venus and Cupid alludes to the young soldier's boasts of his military and carnal conquests. The fourth figure, engaging the viewer in an aside possibly derived from the theater, points to his eye. This gesture indicates that the storyteller has not seen as much action as he would have his audience believe.

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*The Story of the Soldier*

ca. 1660

Oil on canvas

Leonard C. Hanna, Jr., B.A. 1913,

Fund

1966.84

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**JAN VAN SOMER**

_Dutch, 1645–1699_

This drawing was once thought to be a preparatory drawing by Dujardin himself for his painting of the same title. Its style, however, is completely different from that of other drawings attributed to him. It is far more likely that Yale's drawing was executed by another artist after Dujardin's painting. Supporting this assertion is the drawing's close relationship to Jan van Somer's mezzotint. Despite the fact that these two works were done in different media, their imagery is virtually identical. They are almost exactly the same size and they share a common provenance. Given these facts, it seems possible that the drawing was done by van Somer or another artist as a preparatory study for the mezzotint.

Little is known about Jan van Somer except that he lived and worked in Amsterdam. It seems, however, that he made a career for himself by producing mezzotints after the paintings of prominent artists. The dozens of such prints by van Somer bear this out. His choice of media is also indicative of the rather commercial nature of his work. The drawing after the Dujardin, for instance, was done in charcoal and chalk rather than pen and ink—probably because charcoal can render the subtler tonal gradations of painting more easily than a pen drawing. This same concern influenced van Somer's choice of the mezzotint instead of engraving or etching for his reproductive prints.
One question which has yet to be satisfactorily answered is which version of the Dujardin painting was used as the model for the drawing and subsequently for the mezzotint? At least two versions of the painting are known. Yale's painting contains all of the details reproduced in the drawing and in the mezzotint. The other version, which was last recorded on the London art market in the early 1970s, does not; it lacks the representations of the two bas-reliefs. This would seem to indicate that the drawing and mezzotint are based directly on Yale's version of the painting. It should be noted, however, that while the drawing, the print, and the other known version of the painting are horizontal in format, Yale's The Story of the Soldier is vertical.

After Karel Dujardin
Dutch, 1622–1678
The Story of the Soldier
Mezzotint, Hollstein 38
Anonymous Gift
1984.5.2

Attributed to Jan Van Somer
Dutch, 1645–1699
The Story of the Soldier
Dutch, 1622–1678
Anonymous Gift
1984.5.1

THOMAS EAKINS
American, 1844–1916

A pivotal year in Eakins' personal life, 1872 marked his return from studies abroad—including a stint at the Académie des Beaux-Arts in Paris—as well as his mother's death, and his engagement to Katherine Crowell, the subject of this portrait.

Like many of Eakins' paintings, Katherine depicts a solitary individual lost in inner thought. The artist creates an intensity of mood not only through the demure pose of his fiancée, but also through the darkness of the painting's coloration. Though Eakins remained faithful to his subject's pose in the shift from paper to canvas, the preparatory sketch hardly prefigures its painted companion. Schematic and gestural, the sketch is primarily concerned with the figure's pose and placement of the light source. Katherine herself is faceless and roughly drawn, filling the sheet with a linear energy that is all but lost in the quiet, melancholy canvas.

What is revealed in this comparison, then, is Eakins' completely different approach to drawing and painting. He handles each in devoutly traditional, even literal ways: while line defines Katherine's figure in the graphite study, color articulates her form in the oil painting.

Katherine, 1872
Oil on canvas
Bequest of Stephen Carlton Clark, B.A. 1903
1961.18.17

Study for "Katherine," 1872
Graphite
James W. Fosburgh, B.A. 1933, and Mary C. Fosburgh Collection, Fund
1981.112
THEODORE GERICAULT

French, 1791–1824

Although Théodore Géricault's life was cut short in 1824 by a fall from a horse, his work inspired artists well into the nineteenth century. His hundreds of paintings, drawings, and prints of horses are still championed as some of the most sensitive and technically adept.

Géricault preferred graphite for his preliminary sketches, perhaps because it freed him to experiment with the positioning of figures and objects, with perspective and scale, and with the placement of contour lines. Note how the several positions of the wagon wheel, redrawn two or three times in succession, avoid the permanence and heaviness that multiple black pen lines, for instance, would have imposed.

Géricault routinely filled loose sheets and sketchbooks with small jottings and details that would later find their way into a painting or print. Such notes surely formed the basis for the suite of twelve lithographs of his Série Anglaise, a series of “sketches” from life, of things and experiences encountered the previous year. The wagon pictured here was the very one Géricault used to transport his famous canvas of Raft of the Medusa to England in 1820. In a small but interesting detail, the sign carried by the man reads: SHIPWRECK OF THE MEDUSA.

A Team and Wagon, 1821
Frontispiece to the London edition of the Série Anglaise
Lithograph, Delteil 29
Gift of Charles Y. Lazarus, B.A. 1936
1959.10

Study for “A Team and Wagon”
ca. 1820–21
Graphite
Everett V. Meeks, B.A. 1901, Fund
1958.9.4b

R. SWAIN GIFFORD

American, 1840–1905

Gifford was born on Nonamesset, a small island near Naushon, the largest of the Elizabeth Islands off the coast of Massachusetts. In the early years of his career, he lived and painted in Manhattan during the winter months and spent the summers with his family in New Bedford. From there he took short trips to other seaside spots—such as Martha's Vineyard, Naushon, and towns along the Maine coast—where he would execute sketch after sketch, almost exclusively in pen and ink or graphite. These served as raw material for the paintings and prints he would complete the following winter. Though not specifically preparatory for the etching, Gifford's drawing of Naushon Swamp was one of many such summer sketches. Most likely drawn in the summer of 1865, it predates the print by a matter of weeks.

Gifford returned at least twice to Naushon, in 1865 and again in 1881, to draw the ancient trees of the swampy island. The etching exhibited here is one of his four earliest surviving prints, all executed in 1864–65. Their date establishes Gifford as one of the first American painter-etchers, a term later used by
artists to distinguish themselves from commercial printmakers (illustrators, reproductive portraitists, cartoonists, and cartographers).

Gifford’s choice of the deadened Naushon vegetation for his earliest printmaking ventures is quite telling. It is in many ways a very traditional subject for an etching—simple yet atmospheric and evocative—and as such reminiscent of much of the work being produced by Gifford’s French contemporaries, such as Daubigny. In the drawing, delicately modulated ink washes form the trees and vegetation, as well as the surrounding mist. In the print, Gifford simulates these tonal effects by varying the density of his flicks of the etching needle, working certain areas more heavily for darker hues and others more loosely for lighter effects. Though Gifford’s drawing and etching employ very different technical vocabularies, their overall appearance as well as their emotional effect are remarkably similar: one senses in both the same overwhelming loneliness and desolation.

**Old Trees at Naushon Island**

*September 27, 1865*

*Etching, drypoint, and roulette*  
*Everett V. Meeks, B.A. 1901, Fund 1989.25.1*

**Naushon Swamp, 1865**  
*Pen and black ink and brush and black wash*  
*Everett V. Meeks, B.A. 1901, Fund 1988.16.1*

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**CLAUDE GILLOT**

*French, 1673–1722*

A follower of Poussin and teacher of Watteau, Claude Gillot was a pivotal figure in early eighteenth-century French art. His work both reinterpreted the controlled, linear styles of the seventeenth century and presaged the ornate, asymmetrical art of the Rococo.

*Fête du Dieu Pan* was one of a series of four Bacchanales engraved by Gillot and published by Pierre de Rochefort in the early 1700s; the suite included festivals celebrating the three other pagan gods, Faunus, Diana, and Bacchus. Although a few, less-detailed sketches for this series exist, Yale’s drawing is the only known “finished” study for any of the four.

While typical of Gillot’s technique—which favored short, nervous lines—the almost overworked quality of this drawing was clearly influenced by the language of printmaking. In anticipation of the finished print, the study employs the uniform vocabulary of engraving: parallel lines are dispersed at regular intervals to suggest a flat plane; tapering diagonals indicate sculptural shading; cross-hatching signifies deep shadow; and dot-like points suggest intricate facial features. Such marks, typical of those made on a plate by the engraver’s burin, are antithetical to the soft, fluid lines usually achieved with red chalk on paper.

**Fête du Dieu Pan (Festival of the God Pan), ca. 1707–08**  
*Etching and engraving, Populus 4vi*  
*Everett V. Meeks, B.A. 1901, Fund 1979.69*

**Study for “Fête du Dieu Pan”**  
*ca. 1707–08*  
*Red chalk with graphite underdrawing*  
*Everett V. Meeks, B.A. 1901, Fund 1958.9.5a*
EDWARD HOPPER

American, 1882—1967

In Sunlight in a Cafeteria, as in all of Hopper’s paintings, the viewer is confronted with an image of detachment and solitude. This man and woman are more than just alone; they are icons of isolation, no more connected than each table or salt cellar. Though the man looks in the direction of the woman, he is staring out at the street, not at her. She, in turn, looks down at the table, lost in inner thought. It is no surprise, then, that in each study Hopper concentrated on one isolated detail, working through every motif separately and in so doing reinforcing the detachment of each object and individual. For even when combined in a painted whole, the canvas itself reads as an essay on isolated parts, a testament to separateness.

Hopper usually worked out his painted compositions in such small charcoal sketches. One of the most coloristic of drawing media, simultaneously yielding both contour and form, charcoal allowed him to block out large, simple shapes which, in their vignette-like simplicity, were remarkably void of narrative or emotive content. The self-contained forms in these sketches express little about themselves or about any person or object around them: a plant is a plant, a leg a leg, a torso a torso.

Charcoal played another important role in the development of this particular composition: its muted, opaque blackness stood out dramatically from the untouched areas of the sheet, establishing a bold contrast of dark against light. In planning a composition in which sunlight was the pivotal organizational element, such an exploitation of this medium of contrasts undoubtedly contributed to Hopper’s conception of the final, painted composition.

Sunlight in a Cafeteria, 1958
Oil on canvas
Bequest of Stephen Carlton Clark, B.A. 1903
1961.18.31

Studies for “Sunlight in a Cafeteria”
cia. 1958
Charcoal and graphite
Gift of the Reverend Arthayer R. Sanborn
1987.20.1–7

Seated Couple and Light Falling on an Interior, studies for Sunlight in a Cafeteria, ca. 1958
Charcoal
Stephen Carlton Clark, B.A. 1903,
Fund; Everett V. Meeks, B.A. 1901,
Fund; and Whitney Collections of Sporting Art, Given in Memory of Harry Payne Whitney, B.A. 1898,
by Francis P. Garvan, B.A. 1897,
Fund
1987.18.1 and .2

Edward Hopper’s Western Motel presents a shrewdly devised and unified composition. The emotionally charged quality of Western Motel—the brooding silence, the inscrutable emptiness—arises from Hopper’s careful attention to the broader interactions of tone and hue, as well as to particular details.

In his later years, Hopper worked almost exclusively in the studio, relying on memory or imagination as inspiration for the final painting. He seldom worked directly from nature during this period, preferring instead to develop his compositions from small charcoal or conté crayon sketches. In this study for Western Motel, Hopper concentrated on specific details rather than on a more comprehensive compositional layout.
He began by roughly sketching the woman’s torso in the upper left corner of the page, indicating the
general position of her body and the cast of light and dark upon it. Cursory lines indicate the curve of her
hips and the flow of her hair. Though Hopper seems to have applied these marks rapidly, his refinement of
separate details reveals a deliberate observation of structure. Those details to which Hopper devoted fur-
ther attention surround the initial sketch of the seated woman: her piercing gaze, the tight set of the
mouth, the bend of an ankle, and the crook of a finger.

Hopper inserts such details into the larger compositional unity of the final painting. In modernist
fashion, he fabricates the whole through a conglomeration of parts. Large, starkly juxtaposed areas of light
and shadow structure this conglomerate. Hopper’s coloristic theme adds to the complexity of this overall
structure. The peach-colored drapes pull the desert landscape forward, as if to the plane of the picture
window, thus preventing the landscape from receding into a vista-like depth. Reflecting the sun, the
shiny green surface of the car likewise picks up the flat grey-green in the room’s interior. Inside the room,
the deep burgundy of the armchair, the bedspread, and the woman’s dress, emphasizes the lateral unity
of the composition. The small picture on the nightstand in the background echoes the shape of the luggage
tags. This visual relationship brings the viewer’s eye to the luggage, and keeps one’s attention on the center
of the composition, where the mysterious woman sits prominently. The blue jacket neatly draped over the
arm of the chair adds an element of diversity to the color scheme.

The very details that seem to anchor and draw attention to Western Motel’s strict order also undermine it,
however. Although they create pictorial unity they do not add up to a coherent narrative and thus provoke
unanswerable questions in the mind of the spectator: Who is the woman with the pensive expression,
sitting on the edge of a hotel bed? Is she alone? Where has she come from? Where is she now? Where is she
going?

Western Motel. 1957
Oil on canvas
Bequest of Stephen Carlton Clark,
B.A. 1903
1961.18.32

Figure Studies for “Western Motel”
ca. 1956–57
Charcoal
Leonard C. Hanna, Jr., B.A. 1913,
and Everett V. Meeks, B.A. 1901,
Funds
1988.69.1

LOUIS HECTOR LEROUX

French, 1829–1900

Though a lesser figure of the nineteenth-century French avant-garde, Leroux nevertheless won several
awards as well as the acclaim of his peers. Featuring antique or mythological subjects, his paintings were
usually small in format. Yale’s oil depicts two female supplicants who have brought a third, younger and
evidently ailing, to the temple of Hygeia, goddess of health. The statue’s disrepair—chipped, weathered,
and surrounded by dense weeds—is indicative of the waning belief in the efficacy of the old gods.

The accompanying drawing, though pristinely finished, is apparently an early study. It is thought to be
preparatory for the first and third figures, although the painting’s inclusion of the middle figure forced an
alteration of the third one's stance. Though quintessentially academic in its choice of media, its high degree of finish, and its disposition of figures, this drawing is (for Leroux) bold in both scale and handling. The long, broad contour strokes and quickly hatched shadings, while precise and self-conscious, are nevertheless quite freely applied. The drawing thus clearly betrays the process of its making, a process concealed by the painting in which it is difficult if not impossible to distinguish the individual brushstrokes.

Like many of his contemporaries, Leroux often made his preparatory studies on colored paper, perhaps in an effort to visualize how his composition would look in oil. The use of chalk highlights had a similar advantage, adding a sense of coloration to an otherwise monochromatic image, and heightening the contrast of light and shadow.

*Invocation to the Goddess Hygeia, 1862*  
Oil on wood panel  
Stephen Carlton Clark, B.A. 1903, Fund  
1972.51

*Study for “Invocation to the Goddess Hygeia,” 1862*  
Graphite and white chalk  
Anonymous Purchase Fund  
1984.46

**ÉDOUARD MANET**

*French, 1832–1883*

Though Manet often produced drawings and prints after his paintings, preparatory studies for his canvases are rare. He apparently preferred to work out his compositions in a roughly brushed underpainting directly on the blank canvas. The artist's choice of media in the studies that do survive was unusually wide-ranging: graphite pencil, pen and ink, sanguine crayon, black crayon, watercolor, and even oil on canvas, were used. Yet this selection was by no means arbitrary; rather, it corresponded directly to a composition's degree of finish. Preparatory drawings executed in pen and ink or crayon were rough and often incomplete, while those in watercolor or oil, as the study exhibited here, were quite finished versions of the final painting.

Nevertheless, Yale's watercolor reads unequivocally as a study, most notably in its washy, freely-brushed appearance. Few features are crisply articulated, though nearly every detail of the finished canvas is depicted. Contours are loosely defined by a series of ghostlike strokes; forms are pooled areas of lightly applied color, screenlike in their transparency and, like the canvas itself, remarkably two-dimensional. The divan of the study is green, not red; the background shifts from light grey to deep brown; and Manet crops the composition at the lower and left edges. These changes in coloration and cropping sharpen the sensual mystery of the composition: the closer cropping and the voluptuous reds and browns of the painting further focus the viewer's attention on the woman and heighten the erotic nature of the finished work.

*Jeune femme couchée en costume espagnol* is but one of a number of the artist's reclining female figures. Occasionally, Manet depicted such respectable ladies as his wife, Madame Manet, or his friend, the artist Berthe Morisot, in this position. As in Yale's painting, however, he usually reserved this pose for the more traditional reclining female: the courtesan. The woman here is most probably the mistress of his friend, the photographer Nadar; the inscription at the lower right of the canvas reads: à mon ami Nadar / Manet.
(to my friend Nadar / Manet). By clothing her in the costume of a Spanish bullfighter, *a man*, Manet violates societal norms and thus increases her sexual power. And with the inclusion of the cat and the oranges, both symbols of luxury and sexuality, he further intensifies the erotic nature of his composition.

**Jeanne femme couchée en costume espagnol**
*(Young Woman Reclining in Spanish Costume), 1862*
Oil on canvas
Bequest of Stephen Carlton Clark, B.A. 1903
1961.18.33

**Study for “Jeanne femme couchée en costume espagnol,” 1862**
Watercolor
Gift of John S. Thacher, B.A. 1927
1959.63

**FELIX BRACQUEMOND**

*French, 1833–1914*

A respected though relatively neglected medium when Bracquemond adopted it early in his career, etching was to become quite fashionable during the great “Etching Revival” of the 1860s. Painters such as Corot, Millet, and Manet all experimented with etching at the encouragement of such printmakers and printers as Bracquemond, Meryon, and Auguste Delâtre.

Bracquemond often made etchings after his friends' canvases, reproducing their compositions for a wider audience while simultaneously altering the images ever so slightly in the translation. This etching after Manet is hence both a reproduction and an interpretation: the deep, sensuous colors and plush, softly brushed interior take on a very different effect when reinterpreted in the language of pure etched line. Here, it is the curves and modulations of Bracquemond's etching needle that give the divan cushions their plumpness and the jeune femme's satin pants their sheen.

Whether Bracquemond's elongation of the composition to include a curtain at the left reflects Manet's original intentions has long been disputed. Some experts believe that Manet actually painted the curtain, but that the canvas was later trimmed to exclude it; others argue that the curtain was only included in Manet's preliminary plans. Still others maintain the curtain was purely Bracquemond's invention. Nevertheless, its presence in Bracquemond's print intensifies the sense of mystery that permeates Manet's canvas. With its mirror-like reversal of Manet's image (caused by the printing of the copper plate), its reduction in scale, and its translation to monochrome, the etching conveys a more texturally suggestive, intimate, and decorative image than does the canvas from which it derived.

**After Edouard Manet**
French, 1832–1883

**Jeanne femme couchée en costume espagnol**
*(Young Woman Reclining in Spanish Costume), 1863*
Etching, printed by Auguste Delâtre, Beraldi 279
Gift of Douglas W. Druick, Ph.D.
1979, in Honor of Anne Coffin Hanson, John Hay Whitney Professor of the History of Art
1988.60.1
CHARLES MERYON

French, 1821–1868

Unlike the work of the majority of artists in this exhibition, Charles Meryon's oeuvre was confined both in its subject—Paris—and its mode of expression—etching. The Gothic Revival, which swept through 1840s Paris at the encouragement of the architect and writer Viollet-le-Duc, helped nurture Meryon's adoration of his native city. Together with writers such as Victor Hugo, who sought to document the city's architecture in prose, artists such as Meryon set out to preserve gothic Paris in pictorial form.

Though not a preparatory study per se (it focuses on the north side of the Île de la Cité rather than the east, and predates the etching by five years), this drawing was part of a body of work that eventually culminated in Meryon's most famous etching. Much is left unarticulated in Meryon's schematic pencil sketch. There is little detailing of the buildings along the embankment, and no description whatsoever of sky or water. His etching, on the other hand, is worked up to an almost obsessive degree, to include clouds and birds, boats and people. This saturation with detail and tone infuses the work with a sense of mood and atmosphere absent from the drawing.

It is no surprise that Meryon used graphite for the great majority of his preparatory drawings. The pencil's sharp point created a line that anticipated the crisp groove of the etcher's needle. Its soft, smooth side rendered shaded areas suggestive of plate tone (surface ink). And its warm blackness effectively imitated the color of the printer's ink.

L'Abside de Notre-Dame de Paris (The Apse of Notre-Dame, Paris), 1854
Etching, Delteil 38iv
Gift of "A Lover of Prints" 1928.346

CLAES OLDENBURG

American, born in Sweden 1929

Throughout his career, Oldenburg has found subjects for his sculpture among the cultural debris of contemporary society. By taking everyday objects and changing them physically (altering their size, their rigidity, their texture) and functionally (assigning them tasks unassociated with their operation), he alters our perception of the familiar. Though he is first and foremost a sculptor, Oldenburg's plentiful drawings are integral both to his conception of imaginary sculptural projects and to his realization of actual pieces.

Mimicking the volumetric nature of his finished sculptures, these drawings are executed almost exclusively in "soft" media: crayon, soft pencil, chalk, or charcoal. Oldenburg's objects rarely inhabit the foreground of these sketches. Rather, he locates each object in the middle or far distance, in order to incorporate the play of light and space on and about it. Because his sculptures are usually out-of-doors and site-specific, they encompass the dimension of time as well as space: the time it takes to walk toward and
around them, how they move in time, how they (as cultural artifacts) are interpreted over time. Oldenburg's projects also concern all five senses. The idea for *Drum Set*, for example, arose from his multi-sensual experience of the Rocky Mountains: "I recall identifying the startlingly pure white shapes of the thunderheads illuminated along the ridges of the hills around in night storms, with drums (to the accompanying sound) and the sight of Red Butte against the sunsets, which inspired the placing of the pedal there, to strike against the technicolor sky."^3

Whereas the manual process of transferring Albert Sterner's composition (1984.19.2) onto the lithographic stone inevitably caused some slight changes in the printed image, Oldenburg's print—a photo-mechanical, offset lithograph—is a literal reproduction of his watercolor.

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**Proposed Colossal Monument for Battersea Park, London, Drum Set**

1966, 1969
Offset lithograph
Gift of Norman Holmes Pearson, B.A. 1932
1973.157

**Proposed Colossal Monument for Battersea Park, London, Drum Set**

1966, 1966
Crayon and watercolor
Purchased with the Aid of Funds from the National Endowment for the Arts and the Susan Morse Hilles Matching Fund
1973.115

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**AUGUSTE RAFFET**

*French, 1804–1860*

Raffet's lithograph was the second in a suite of six published in 1837 to illustrate scenes from the colonial wars then being waged between the French and Arabs in Algiers. Having lost the citadel of Constantine to the Arabs in 1836, the French recaptured it the following year, thus firmly establishing their presence in North Africa. In 1838 Raffet would execute a second and more extensive series of lithographs celebrating France's victory.

The Yale drawing is a rapidly executed study for the lithograph. Raffet sketched the basic composition in graphite, over which he applied brush and ink, to define contours and volumes. When working out this composition in the print, he made several changes that heighten the drama and tension of the panoramic battle scene. The sharp straight line of the cavalry in the drawing, for example, is relaxed into a curved, flowing formation. This subtle shift animated the stiff ranks at the left, thus offsetting the activity of the Arabs in the right foreground.

In the mid-1830s, lithography was a relatively young medium, eagerly chosen over etching for its greater tonal and painterly effects. In some ways, the new medium perfected effects only indicated in drawing. For instance, the fluidly drawn contours of Raffet's lithographic crayon soften the marks of his brushed ink lines, thus increasing the work's three-dimensionality. Likewise, the liquid, tempered tones of the print, which cover a full range of whites to dark greys, intensify the washy brown modulations of the drawing, increasing the contrast and contributing a sense of coloration to the print.
In 1853, John Mix Stanley travelled west from St. Paul, Minnesota to Puget Sound, Oregon Territory. Employed by the United States Government, Stanley served in the expedition organized by General Isaac I. Stevens to establish a feasible route for a railway from the Mississippi to the Pacific. Stevens' was the northernmost of several of such routes, the combined results of which were published in thirteen volumes by the Federal Government between 1855 and 1861: *Reports of Explorations and Surveys to Ascertain the Most Practicable and Economic Route for a Railroad from the Mississippi River to the Pacific Ocean*. On this trip, Stanley furnished topographical sketches of the as yet undeveloped territory. Lithographs after Stanley’s watercolors illustrate Stevens’ text in volume twelve of the survey reports.

After almost three months and 715 miles of travel, Stevens’ expedition arrived at Fort Union, a major frontier outpost on the Missouri River. According to Stevens’ report, the American Fur Company built the fort in 1830, and continued to use it as a storage depot and a center for fur trade with Native Americans. In Stevens’ view, the chief agent at the company worked hard to ensure amicable relations between whites and Native Americans, and succeeded in doing so: “On the 7th of August there was a distribution of presents to the Assiniboines, at which I was present. I now took a deep interest in the welfare of these Indians, from their kind treatment of my party at their camp before crossing the Coteau du Missouri; and I took this occasion to give my mite in the way of cultivating friendly feelings on their part towards their own agents and the government of the United States.”

In a similar spirit, Stanley chose to record this event at Fort Union. Already an established artist at the time of the 1853 survey, Stanley contributed more sketches than did any of the other topographical artists. Moreover, he dedicated much of his art to a sympathetic exploration of Native American cultures. Most notably, in 1850 he prepared his famous Indian Portrait Gallery, which circulated to enthusiastic audiences around the country. His survey sketches stand apart from the more strictly scientific images contributed by the other artists. The spectacle of “Indian Country” fascinated Stanley, and he sought to convey this fascination in his landscapes charged with the aura of the romantic sublime and peopled harmoniously by Native Americans and white settlers alike. In this scene, a Native American encampment flanks Fort Union, nearly obscuring it. Rendered in muted grey and brown tones, the Fort blends peacefully into the distant mountain range. The more brilliantly colored and closely described encampment swells into the foreground. Dozens of Native Americans sit among their teepees, surrounded by the rewards of a bounti-
ful exchange with the fur company, while, in the foreground, white settlers and Native Americans cheerfully commingle.

Only vestiges of the romantically described scene remain in the lithograph, which was executed by Sarony, Major and Knapp of New York City, and not by Stanley himself. In its more reportorial simplicity, the print merely echoes Stanley's conception, compressing his artistic description into an image easily and economically reproducible. Chromolithography, a newly-developed process, enabled a wide distribution of the popular survey reports. This image resulted from a multi-step process in which each of the tones was printed separately. A slight misalignment of registers along the lithograph's right and left edges indicate this. Smooth sepia tones wash the grainier black of the lithographic crayon, creating an effect that perhaps harks to the daguerreotypes with which Stanley experimented on this trip, regaling the Native Americans with his portraits of them.

After more than a week at Fort Union, the Stevens expedition again headed west, reaching the Columbia River on its way to Puget Sound. Stanley illustrated Stevens' description of this event in *Kettle Falls, Columbia River*. As Stevens wrote: "The Columbia at Fort Colville is about three hundred and fifty yards wide just above the Sometknu, or Columbia Falls. These consist of two pitches, one of fifteen feet and another below it of ten, and the river is narrowed to two hundred yards." In Stanley's picture, a Native American couple symbolically—and perhaps with some irony—points the way west across the Columbia River.

**John Mix Stanley**
American, 1814—1872

*Fort Union & Distribution of Goods to the Assiniboins, 1853*
Graphite and watercolor
Paul Mellon Collection
1982.39.10A

*Kettle Falls, Columbia River, 1853*
Graphite and watercolor
Paul Mellon Collection
1982.39.31A

**Sarony, Major and Knapp**
Lithographers
After John Mix Stanley
American, 1814—1872

*Fort Union, and Distribution of Goods to the Assiniboins, 1860*
Color lithograph, plate XVI of the
U.S.P.R.R. Expedition and Surveys, 47—49 Parallels
Paul Mellon Collection
1982.39.10B

**Kettle Falls, Columbia River, 1860**
Color lithograph, plate XLVII of the
U.S.P.R.R. Expedition and Surveys, 47—49 Parallels
Paul Mellon Collection
1982.39.31B

**ALBERT STERNER**
American, 1863—1946

Born in London of American parents and educated as an artist in Paris, Sterner was known primarily as a painter and illustrator. His ventures into the field of printmaking were almost exclusively limited to lithography.

Though this composition was executed well into the twentieth century, it has strong overtones of Symbolism, which overtook Paris in the late 1880s and early 1890s. This movement expressed both a reaction against naturalism and a desire to reach beyond realism. Like many Symbolist works, Sterner's image involves the relationship between a man and a woman, here a mother and son in the pose of the traditional
Lamentation over the body of Christ. Among other Symbolist iconographic conventions are the mother's long hair, falling in a straight cascade that drapes the young man's torso like a shroud, or like falling tears; and the intertwining tree branches whose twists and knots personify the mother's torment and pain. In his choice of media as well, Sterner followed the lead of such Symbolists as Eugène Carrière and Odilon Redon, who exploited lithography's inky blackness for their dark and mysterious compositions.

Unlike more traditional preparatory studies, Sterner's drawing is a literal template of his final composition. Executed in lithographic crayon on specially treated paper, it was then dampened and pressed onto the lithographic stone, thereby releasing the image to be printed. This still popular process affords artists the freedom to execute their compositions wherever they wish, unburdened by heavy lithographic stones.

_The Mother, 1918_  
Lithograph  
John P. Axelrod, B.A. 1968,  
Collection of American Art  
1984.29.1

_Drawing for “The Mother,” 1918_  
Transfer drawing in lithographic crayon, with Chinese white highlights added after transfer  
John P. Axelrod, B.A. 1968,  
Collection of American Art  
1984.29.2

**HENRI DE TOULOUSE-LAUTREC**  
French, 1864—1901

Though renowned as a painter, Toulouse-Lautrec was and is perhaps best known for his large, colorful, and graphically witty posters advertising the pleasures and attractions of French café life. _May Milton_ announces the Parisian debut of the English dancer on a small stage in the rue Fontaine; after appearing for one season in Paris, she left to pursue her career in the United States.

Lautrec, who had a sophisticated understanding of the lithographic process, consciously chose materials for his preparatory drawings that corresponded to those of lithography: usually blue and black crayon or charcoal on brown paper or cardboard. Soft and malleable, crayon and charcoal handled like the lithographic crayon, while the tone and texture of the support approximated those of the stone. Dark-toned paper had other more practical advantages as well: it was available in large and inexpensive sheets.

Yale's drawing is directly preparatory for the lithograph. May Milton's pose, her features, even the ruffles of her petticoat are all present. It is not the elements of the basic composition that are altered in the transfer from drawing to print, but the overall visual effect of the image. Whereas Lautrec's drawing is autographic, the lithograph reads as machine-made: stylized, patterned, flat. Lautrec used black chalk sparingly, only in the upper left of the drawing, to indicate where the dark washes of blue would surround the figure. In the lithograph, this blue is a dominant element, organizing the upper two-thirds of the composition. The artist further emphasizes the flat, decorative quality of the print by concealing Milton's figure, which is sketched beneath her dress in the study; even the dancer's full bosom, plainly defined in the drawing, is unarticulated in the lithograph. Such a simplified treatment of form was characteristic of Lautrec's lithographs: bold and bright announcements, visible from afar and intelligible to all nationalities and classes.
JOHN TRUMBULL

American, 1756–1843

The Death of General Montgomery in the Attack on Quebec is one of the most celebrated images of the Revolutionary War. Regarded as John Trumbull’s greatest artistic achievement, the revolutionary war series was a calculated attempt to introduce history painting to America. Heretofore, to be an artist in eighteenth-century America was to paint portraits. There was little or no patronage in the young nation to support large historical projects and thus artists interested in history painting, like Trumbull, went to work in Europe. Trumbull believed, however, that the patriotic appeal of Revolutionary War scenes could foster an expanded role for painting in America. He hoped that his depictions of recent events would lead to federal commissions for paintings and to private sales of reproductive engravings to American citizens.

The Death of General Montgomery depicts the moment when Major General Richard Montgomery died in battle at Quebec, on December 31, 1775. The dramatic death of a contemporary figure was a popular subject in England at the time. Benjamin West, one of Trumbull’s teachers and advisors in London, had set eighteenth-century history painting on a new course with his Death of General Wolfe. First exhibited in 1771, General Wolfe created a sensation because it mixed contemporary details of costume and portraiture with the aesthetic norms of traditional history painting. Depicting instances of heroic action or suffering, “grand style” history paintings were dramatic, allegorical epics. Another work by an expatriate American living in London that exerted considerable influence on Trumbull was John Singleton Copley’s The Death of Major Piers, 1782–84.

Trumbull was in England when he painted The Death of General Montgomery and depended on friends, like fellow painter Charles Willson Peale, to send him written accounts of the battle. Trumbull probably organized his composition according to newspaper accounts, which were based on letters from Colonel Benedict Arnold to General David Wooster. In 1775, General Richard Montgomery had hoped to enter the city of Quebec under the cover of a terrible blizzard. British and Canadian troops waited in hiding for his battalion. When the American forces approached, they fired grapeshot from a cannon, killing Montgomery, Trumbull’s central figure who has sunk to his knees, Captain Jacob Cheeseman, below Montgomery with his arms stretched out, and Captain John MacPherson, to the left of Cheeseman. Despite the American’s loss at Quebec, Trumbull admired Montgomery’s effort for its “brilliancy of conception and hardihood of attempt.” It is probable that the real likenesses in the painting were those of Montgomery, MacPherson, Cheeseman, and William Thompson. As for the others, Trumbull “took the liberty...to give to several of the Figures, the Names of those who were killed or wounded;—that this be regarded as a justifiable though imperfect tribute to their memory.”

In an early sketch, now in the collection of the Fordham University Library, Trumbull planned out a
composition based on two groups that mirror one another. In a more advanced study, also at Fordham, Trumbull altered the figures, creating a tripartite composition. Ultimately, Trumbull used this three part structure in the final painting. In Yale's pen and ink Composition study for “The Death of General Montgomery in the Attack on Quebec” of 1785, Trumbull focused on the central group. With flowing lines of the pen, Trumbull explored the arabesques created by the dead bodies of Montgomery, Cheeseman, and MacPherson. The arms and legs of the figures flow into one another, leading our eye from one to the next. The arch of Montgomery’s back is very pronounced and his left arm hangs down to the ground, causing him to appear more limp in the drawing than in the painting. In the final painted version, this central group is part of a dramatic diagonal thrust, starting from the group of three on the left and moving violently up and across the canvas through the tangled banners in the upper right. The other Yale drawings are graphite studies for specific characters: Captain John MacPherson, Lieutenant Colonel Donald Campbell, and Captain Jacob Cheeseman. Following Benjamin West's lead in General Wolfe, Trumbull included a Native American, Colonel “Joseph Lewis.” Although Lewis was not actually at the battle scene, as a “noble savage” he was meant to personify the American wilderness, and by extension the support of nature for the colonists’ cause.

JOHAN FREDERIK CLEMENS

Danish, 1749–1831

For John Trumbull, as for many of his contemporaries, the completion of a major painting like The Death of General Montgomery in the Attack on Quebec did not mark the end of the “work.” Rather, Trumbull considered the commission of engravings after his paintings an integral part of the artmaking process. Before the advent of photographic reproductive technology, the rise of museums, and the now ubiquitous traveling exhibition, most people learned about paintings through reproductive engravings, which were grand in scale, accurate, and printed in large editions. As a result, artists' reputations were usually based more on the prints than on the original paintings. Trumbull hoped to make a fortune from the sale of the engravings of The Death of General Montgomery as well as that of its contemporary, The Death of General Warren at the
Battle of Bunker's Hill. The spectacular financial success of the engraving after Benjamin West's *Death of General Wolfe* (1771), demonstrated that it was possible to make money from such engraved copies. However, as Trumbull was soon to learn, publishing and selling engravings was far more difficult than it looked.

It was Benjamin West himself who convinced Trumbull to have *The Death of General Montgomery* engraved. West introduced Trumbull to publisher Antonio di Poggi who agreed to find an engraver and publish the work in exchange for a share of the profits. As a result of the pro-American nature of *The Death of General Montgomery*, Poggi had great difficulty finding an engraver in London. Although *The Death of General Montgomery* depicts a lost battle, the painting was still perceived as a patriotic depiction of an American hero. Even the British had commended American efforts in the Canadian campaign and General Montgomery won high praise for his bravery in Parliament. Poggi left for the continent in 1786 in search of a suitable engraver. Trumbull soon followed, carrying *Quebec* and *Bunker's Hill* with him. It was not until the early 1790s that Poggi was finally able to commission a team of engravers to do the work: Luigi Schiavonetti etched the figures while Wilson Lowry completed the background, foreground and firearms. Johan Frederick Clemens, originally from Denmark, came to London in 1792 and executed the engraving.

Unfortunately for Trumbull, the print after *The Death of General Montgomery* did not meet with the kind of success that he had expected. Clemens' print was not published until 1798, thirteen years after the completion of the painting and 23 years after the battle itself. This great time lag was the primary reason for its failure to reap large profits for the artist. The glory of the American revolution was a distant memory; Americans were absorbed in the problems of Western expansion and the struggles in Europe. In addition, Trumbull had hoped this print would have had a large market in France, but the French Revolution had disrupted the print trade. While Trumbull fared better than many other painters, the disappointing financial returns combined with the frustrations of the publishing process caused him to abandon immediate plans to reproduce other paintings. It was not until 1820, for example, that his *Declaration of Independence*, a work he considered of utmost importance for both the nation and his own reputation, was engraved. In spite of the financial tribulations involved, however, reproductive engravings enabled Trumbull to spread the ideas and values embodied in his Revolutionary War paintings. And Trumbull was right when he told Thomas Jefferson, "It may be the fate of prints sometimes to outlast marble or bronze."

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*After John Trumbull*
*American, 1756–1843*

*The Death of General Montgomery at Quebec.* 1798

*Engraving*

Gift of Robert V. Krikorian,*
B.S. 1950

1983.83.2
ADRIAEN VAN DE VENNE

Dutch, 1589–1662

Adriaen van de Venne made dozens of drawings such as The Man with Glasses Speaks as designs for engraved illustrations in the emblem books of Jacob Cats (1577–1660), the great Dutch poet, historian, and moralist. Yale’s drawing is one of nineteen which van de Venne executed for one of Cats’ lesser-known works, Invallende Gedagten op Voorvallende Gelegenheden (Occurring Thoughts on Incidental Occasions). Invallende Gedagten, like Cats’ other works, was republished several times. So while the drawing is dated to ca. 1654, the date of the original publication, the engraving could be from a slightly later edition.

As was customary for van de Venne, Yale’s drawing was done as a preparatory study which was then copied by an engraver for publication. In fact, the incised lines used to transfer the design onto the engraver’s plate are clearly visible on the drawing. Virtually every detail has been reproduced. Some of these details are actually clearer in the engraving since the ink of the drawing has faded. Note, for instance, the lines representing the cracks in the stone floor.

Details in both images indicate the man’s advanced age. His gesturing hands are crooked and bent. A cane is placed in the corner suggesting the physical frailty of old age. The most important detail, however, are his glasses. The engraving was used to illustrate a verse, titled “Van een Man met een Bril die Spreekt als Volgd” (“From a Man with Glasses who Speaks as Follows”), in which an elderly man relates his worsening eyesight to the darkness of death and the grave.

Wanneer ons licht verswacht, en dat men brillen moet,
soo weet bouvallig vleesch, dat gy ten grave spoet.

When our light dims, and men must glasses wear,
decaying flesh knows, that it will soon to the grave.

Anonymous
Dutch, XVIIth century
After Adriaen Van De Venne
Dutch, 1589–1662
The Man with Glasses Speaks,
illustration for Jacob Cats’ book,
Invallende Gedagten op Voorvallende Gelegenheden (Occurring Thoughts on Incidental Occasions)
Engraving
Everett V. Meeks, B.A. 1901, Fund 1970.27.2

Study for “The Man with Glasses Speaks,” ca. 1654
Brown and black ink and wash,
heightened with white
Everett V. Meeks, B.A. 1901, Fund 1970.27.1
ELIHU VEDDER

American, born in Italy, 1836—1923

Like his contemporary Edwin Austin Abbey, Elihu Vedder enjoyed a long and illustrious career as an American expatriate, living and working in Rome throughout his long career. And Vedder, like Abbey, is a quintessentially appropriate artist for this exhibition; his planned progression of preparatory studies follows a logical, if somewhat over-prescribed, course.

Abundance All the Days of the Week was commissioned by railroad magnate Collis Potter Huntington for the ceiling of his New York mansion's dining room. He is represented in the painting by the initials CPH, which surround the central scene. This central tondo depicts Apollo as the Sun, surrounded by the Four Seasons clockwise from the lower left: Winter, Autumn, Summer, and Spring. In the corresponding corners of the canvas are the four Roman gods which govern each season: Jupiter, Saturn, Mercury, and Mars. As the title of the ceiling suggests, each of these gods also presides over a day of the week: thus Jupiter, as preserver, is both god of Winter and of Thursday; Saturn, as god of agriculture as well as of old age and death, governs both Autumn and Saturday; Mercury, the messenger or intermediary, presides over both Summer and Wednesday; and Mars, as fertility god and corn-spirit, governs Spring and Tuesday. In the arch between the two left corners is Luna (the Moon), flanked by Night and Sleep; in the arch at the right is Venus, flanked by two river gods. Four identical figures of the Winged Youth, here representing the New Year, link these gods and goddesses.

With the extant studies, the majority of which are in the Yale Art Gallery collection, one can follow Vedder's gradual development of the ceiling plan. In what appears to be one of his earliest compositional sketches, Vedder sets a chariotted Apollo in a rectangle at the center — thus from the outset casting Apollo as orchestrator of the composition. Apparent, too, in this early sketch are the small figures of the New Year, who early on claim their position as the compositional ties of the separate compartments of the painting. Little else remains the same, however. Luna and Venus (identifiable from the jotted notes on the drawing) are present, but here occupy two of the corner niches of the ceiling; it was not until some time later that Vedder moved them to the arches flanking the central group, freeing the corner niches for the four Roman gods.

From early compositional studies such as this, Vedder apparently moved on to create a series of studies of the individual figures, while simultaneously devising a more allegorically logical plan for the layout of the ceiling. It is in these small studies that we see Vedder delighting in the preparatory process, working through early plans for the poses, facial features and details of various figures and scenes. What is unique about Vedder's creations at this stage is their consistently remarkable finish. Vedder's sense of the coloristic, of the sculptural, informs these studies, from the earliest and roughest to the most finished and detailed. Rarely does he work in monochrome; rather, with white chalk heightening, colored chalks, gold paint, and even colored papers, he creates beautifully formed, colorful studies.

A wonderful example of Vedder's sense of preparatory play is evident in the two studies for the figure of Venus. Even in the earlier double study, Vedder has settled on her frontal, S-shaped pose and the step of her feet. It is her facial features and expression that appear to be causing him some trouble — in this early study the face of the foreground Venus has been rubbed out. By the time he created the final cartoon for Venus, however, he had not only resolved his difficulties with her expression but had come to firm decisions about her hair as well as about the placement and pose of the flanking river gods. The execution of the cartoons...
was, for Vedder, the last step in the preparatory process. These drawings, gilded and precisely detailed, were the models for Vedder's painting.

What is most immediately intriguing about Abundance All the Days of the Week is that although it was executed in oil on canvas, it has the crisp effect of fresco. The forms, drawn with pronounced outlines and colored with flat tones, have a plasticity that imparts a sense of relief. Furthermore, in its compartmentalized structure the canvas cleverly simulates the very type of lacunar ceiling into which such a fresco was traditionally painted. Yet despite this plasticity, the sense of the painting surface is vigilantly preserved. Figures are pushed to the surface, and the background reads as flat backdrop. It is an artificial ceiling that Vedder is creating and he consistently reminds us that this is the case.

It is important to mention both the canvas' function and its success as ceiling decoration. Vedder was obviously wary of indulging in the type of manipulated perspective that his Italian predecessors of the Renaissance and Baroque relished. Speaking of Vedder's reasons for this in a contemporary review of the artist's work, the critic W.C. Brownell commented: "A ceiling has an actual perspective of its own; why add to it an artificial effect that can only be rightly seized, as I have heard Mr. Vedder remark, 'by one man, in one place, with one eye'?...Making a background of infinite azure that obliterates the sense of construction, of ceiling, and setting forth on this impalpable clouds and other Boucher paraphernalia, is in his view puerile." For Vedder, the flatness and lack of spatial recession of the completed composition was certainly deliberate. And even though there is no sense of retreating space or "infinite azure," there is a lightness and airiness about the ceiling, wherein lies its success.

CEILING
Abundance All the Days of the Week: The Sun and Four Seasons (The Huntington Ceiling), 1893 Oil on canvas Gift of Archer M. Huntington, Hon. M.A. 1897 1926.80

Composition Study for the Huntington Ceiling, ca. 1893 Black and white chalk, blue pastel, white gouache, and gold paint Gift of the American Academy of Arts and Letters 1955.14.51

Double Study for the Figure of Venus ca. 1893 Black and white chalks Gift of the American Academy of Arts and Letters 1955.14.47

Cartoon for Venus, ca. 1893 Black, white, and colored chalks Gift of the American Academy of Arts and Letters 1955.14.2

Study for Winged Youth (The New Year), ca. 1893 Black and white chalks Gift of the American Academy of Arts and Letters 1955.14.39

Study for the Figure of Apollo ca. 1893 Black and white chalks Gift of the American Academy of Arts and Letters 1955.14.45

Three studies for the Center Tondo: Apollo and the Four Seasons, ca. 1893 Black, white, and colored chalks, white gouache, and gold paint Gift of the American Academy of Arts and Letters 1955.14.27-.29

Study for the Center Tondo: Apollo and the Four Seasons, ca. 1893 Black, white, and colored chalks, white gouache, and gold paint Gift of the American Academy of Arts and Letters 1955.14.41

Clockwise from upper right:
Studies for Mercury, Mars, Jupiter and Saturn, ca. 1893 Black, white, and colored chalks, graphite, and gold paint Gift of the American Academy of Arts and Letters 1955.14.16-.19

Cartoon for Mars, 1893 Black, white, and colored chalks with gold paint Gift of the American Academy of Arts and Letters 1955.14.3
Cartoon for Mercury, 1893
Black, white, and colored chalks
with gold paint
Gift of the American Academy of
Arts and Letters
1955.14.4

Cartoon for Saturn, 1893
Black, white, and colored chalks
with gold paint
Gift of the American Academy of
Arts and Letters
1955.14.5

Cartoon for Jupiter, 1893
Black, white, and colored chalks
with gold paint
Gift of the American Academy of
Arts and Letters
1955.14.6

Cartoon for Ceiling Enframement
ca. 1893
Gouache, pastels, black chalk,
graphite, and gold paint
Gift of the American Academy of
Arts and Letters
1955.14.7

ManTELPIECE
Goddess Fortune Stay With Us (The
Huntington Mantelpiece), 1893
Oil on canvas
Gift of Archer M. Huntington,
Hon. M.A. 1897
1926.81

Study for the Figure of Fortune in the
Huntington Mantelpiece, ca. 1893
Black chalk with white heightening
Gift of the American Academy of
Arts and Letters
1955.14.50.1

Study for Young Boy in the Huntington
Mantelpiece, ca. 1893
Black and white chalks
Gift of the American Academy of
Arts and Letters
1955.14.49
ENDNOTES

1 Quoted in E.V. Lucas, Edwin Austin Abbey, Royal Academician: The Record of His Life and Work (New York: Charles Scribner's Sons, 1921), II (1894–1911), 306.

2 Royal Cortissoz, American Artists (New York: Scribners, 1923), 222.


5 Stevens, 159.

6 Quoted in Helen Cooper, John Trumbull: The Hand and Spirit of a Painter (New Haven: Yale University Art Gallery, 1982), 54.


8 W.C. Brownell, "Recent Work of Elihu Vedder," Scribners, 17, no. 15 (1895), 162.