
Prints from the Age of Rodin - Ephemera

Prints from the Age of Rodin

Fall 2019

Prints from the Age of Rodin Wall Labels

Fairfield University Art Museum

Follow this and additional works at: <https://digitalcommons.fairfield.edu/rodin-prints-ephemera>

This item has been accepted for inclusion in DigitalCommons@Fairfield by an authorized administrator of DigitalCommons@Fairfield. It is brought to you by DigitalCommons@Fairfield with permission from the rights-holder(s) and is protected by copyright and/or related rights. **You are free to use this item in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses, you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.** For more information, please contact digitalcommons@fairfield.edu.

Angelo Jank (French, active 19th century)

Woman with a Parrot from the portfolio

L'Estampe Moderne, 1898

Color lithograph

Gift of James Reed (2017.35.823)

This lithograph was one of four that appeared in the volume of *L'Estampe Moderne* in the case below.

Pierre Bonnard (French, 1867-1947)

The Loge, 1898

Color lithograph

Gift from the Dr. I. J. and Sarah Markens
Art Collection (2018.34.26)

Bonnard's lithograph, which takes up the same subject of spectators at the opera as Lunois' print above, appeared as the frontispiece to Mellerio's book.

Edward J. Steichen (American, 1879-1964)

*Portrait of Rodin with The Thinker and The
Monument to Victor Hugo, 1902*

Gelatin silver print

Jundt Art Museum, Gonzaga University;
Gift of Iris and B. Gerald Cantor Foundation,
2009.25

Albert Besnard (French, 1849-1934)

Portrait of Auguste Rodin, 1900

Etching

Jundt Art Museum, Gonzaga University;
University purchase with a grant from the
Sahlin Foundation, 1994.51

Maxime Dethomas (French, 1867-1929)

Program for Théâtre de l'Oeuvre, 1896

Lithograph

Gift from the Dr. I. J. and Sarah Markens

Art Collection (2018.34.10)

Alphonse Osbert (French, 1857-1939)

Program for Théâtre Libre (with and without
program text), 1896

Color lithograph

Gift from the Dr. I. J. and Sarah Markens

Art Collection (2018.34.37) and (2018.34.38)

Alexandre Charpentier (French, 1856-1909)

Program for Théâtre Libre, 1891

Embossed print with letterpress

Gift from the Dr. I. J. and Sarah Markens

Art Collection (2018.34.25)

Alexandre Charpentier (French, 1856-1909)

Program for Théâtre Libre, 1891

Lithograph

Gift from the Dr. I. J. and Sarah Markens

Art Collection (2018.34.47)

Membership Application for Théâtre de l'Oeuvre,
ca. 1895

Lithograph

Gift from the Dr. I. J. and Sarah Markens
Art Collection (2018.34.34)

Alexandre Lunois (French, 1863-1916)

One Night at "Burrero," 1897

Lithograph

Edition: 100

Gift of James Reed (2017.35.869)

A native of Paris, Lunois traveled extensively and made repeated trips to Spain. Here he depicts a flamenco dancer in Seville's famous Café de Burrero. Lunois is credited with re-introducing the wash technique into lithography, which allowed him to imitate the shimmering, lucid effects of watercolor.

Henri Fantin-Latour (French, 1836-1904)

Standing Bather, 1899

Lithograph

Gift of James Reed (2017.35.220)

Although Fantin-Latour exhibited alongside artists like Édouard Manet, Claude Monet, and Pierre-Auguste Renoir, his more conservative style and traditional working practice set him apart from his avant-garde friends. His lithographs frequently have a hazy, dreamlike quality. Unusually for the period, he printed many of them himself.

Alexandre Lunois (French, 1863-1916)

Study: Woman of the South, ca. 1900

Color lithograph

Edition: 100; numbered 26/100

Gift of James Reed (2017.35.99)

Lunois, who had traveled extensively in Morocco, Tunisia, and Algeria, was a member of the Society of French Orientalist Painters and produced many prints on Orientalist subjects and themes. Depictions of the Middle East was the primary subject matter of these 19th century academic painters.

Alphonse Mucha (Czech, 1860-1939)

Cover of *L'Estampe Moderne*, 1898

Lithograph

Gift of James Reed, 2017 (2017.35.823-6)

L'Estampe Moderne (The Modern Print) appeared in 24 issues between 1897 and 1899. Each issue was priced at 3 *francs* and 50 *centimes* and contained four original color lithographs commissioned from a range of artists working in the Art Nouveau style, including Théophile Steinlen and Alphonse Mucha (who also designed the magazine's cover).

**André Leconte (French, active 1880 - 1930)
and L. Guilmin (French, active ca. 1890-1933),
publishers**

Paris Monumental et Métropolitain, ca. 1920

- Rodin's primary studio 1880-1917,
182 rue de l'Université
- Rodin's studio 1908-1917, now the
Musée Rodin, 77 rue de Varenne
- Rodin's home and studio in Meudon
- Le Chat Noir cabaret, 12 rue
Victor Massé
- Théâtre Libre, 96 rue Blanche
- Théâtre de l'Œuvre, 55 rue de Clichy

Henri Fantin-Latour (French, 1836-1904)

Ariadne, 1900

Lithograph

Gift of James Reed (2017.35.96)

Ariadne, from the periodical *Gazette des Beaux-Arts*, 1901

Lithograph

Gift of James Reed (2017.35.789)

Fantin-Latour inscribed an early impression of this print to his friend, the art historian Germain Hédiard. It was subsequently published in the *Gazette des Beaux-Arts*, accompanying an article Hédiard had written about the artist.

Auguste-Louis Lepère (French, 1849-1918)

Sculpture by Auguste Rodin, ca. 1902

Woodcut

Jundt Art Museum, Gonzaga University;
University purchase with funds provided
by the Fredrick & Genevieve Schlatter
Endowed Print Fund, 1995.2

Lepère helped restore the woodcut technique to prominence in France at the end of the 19th century. This print is a chiaroscuro or two-tone woodcut, requiring two separate blocks. Its subject may have been Rodin's sculpture of *Eve*, which he designed, along with a figure of *Adam*, to flank the never-realized monumental sculpture of *The Gates of Hell*.

Charles Maurin (French, 1856-1914)

Kneeling Nude, ca. 1890s

Softground etching and aquatint

Gift from the Dr. I. J. and Sarah Markens

Art Collection (2018.34.03)

A close friend of Henri de Toulouse-Lautrec, Maurin was an innovative printmaker who worked in wood engraving, etching, aquatint, and drypoint. Like many other artists of his day, including Edgar Degas and Mary Cassatt, his prints and drawings frequently depict intimate scenes of women dressing and bathing, subjects that were inspired by Japanese woodblock prints.

Alphonse Legros (French, 1837-1911)

M. Jules Dalou, ca. 1875

Etching

Gift of James Reed (2017.35.411)

Legros, Dalou, and Rodin were old friends, having attended the Petit École du Dessin together (only Rodin would then fail to win acceptance to the more prestigious École des Beaux-Arts). Legros moved to England in 1863, where he remained for the rest of his life. He executed this striking portrait of Dalou during the latter's English exile. Having supported the failed Paris Commune uprising of 1871, Dalou fled France and spent eight years in England before receiving amnesty in 1879.

Félix Vallotton (French, 1865-1925)

Crimes and Punishments, no. 48 of *L'Assiette au Beurre*, 1902

Printed journal

Gift of James Reed (2017.35.874)

L'Assiette au Buerre (The Butter Dish), a satirical magazine that offered biting commentary on modern French politics and society, appeared weekly between 1901 and 1912. Printed double-sided on inexpensive paper, each issue typically cost a mere *25 centimes*. This special issue of the magazine, which featured 23 lithographs by Vallotton, was priced at *50 centimes*. Each lithograph appeared on a single sheet of perforated paper that could be detached to form an independent print.

Thomas Shotter Boys (English, 1803-1874)
Charles Hullmandel (English, 1789-1850),
printer

Hotel de Sens, Paris, 1839

Color lithograph

Gift of James Reed (2017.35.282)

At the Hotel de Sens, a medieval castle located near the Île de la Cité, a cannonball that was fired during the “Three Glorious Days” of the 1830 Revolution remains embedded in the façade. An inscription on the building (visible to the upper right of the turret’s balcony) records the date of the event, “28 Juillet 1830.” The English artist Shotter Boys recorded it incorrectly in his print as “29 Juillet 1830.”

Theodor Josef Hubert Hoffbauer
(German, 1839-1922)

Firmon-Didot et Cie, publisher

Louvre 1867, from the portfolio

Paris Through the Ages, 1875-1882

Color lithograph

Gift of James Reed (2017.35.573)

The palace of the Louvre had functioned as a public art museum since the time of the French Revolution. During the reign of Napoleon III, Baron Georges-Eugène Haussmann built a new wing connecting it to the Tuileries Palace, the royal and imperial residence at the western end of the complex. The Tuileries was later burned during the Paris Commune uprising in 1871.

Félix Hilaire Buhot (French, 1847-1898)

Winter in Paris, Paris in the Snow, 1879

Etching, aquatint, and drypoint

Jundt Art Museum, Gonzaga University;

Museum purchase with funds provided by

John and Lisa Lynes, 2001.5

On December 9, 1879, the temperature in Paris fell to the lowest ever recorded, and the miserable chill lasted until December 23. Buhot's print records some of his impressions of the experience, including horses freezing to death in the street, people warming themselves at public braziers set up on the streets, and ice-skating on the frozen Seine.

Alexandre Lunois (French, 1863-1916)

During Intermission or The Opera Box, from the periodical *L'Artiste*, 1894

Color lithograph

Gift of James Reed (2017.35.226)

The fashionably-dressed people in this opera box are taking advantage of a break in the performance to socialize with friends, as the woman at the left lifts a pair of opera glasses to observe other members of the audience.

In a theme common among late-19th-century artists, Lunois turns his attention to the spectators themselves, rather than to the entertainment that they have ostensibly come to see.

Georges Auriol (French, 1863-1938)

Program for Théâtre Libre, 1890

Color lithograph

Gift from the Dr. I. J. and Sarah Markens

Art Collection (2018.34.05)

By the end of the century, the poor, working-class neighborhood of Montmartre had become the cultural heart of Paris; artists, writers, and intellectuals were drawn as much as to its low rents as to its cabarets, theaters, and cafes.

Artists supplemented their income by creating advertisements and programs for the venues they frequented. Auriol and Rivière's programs were double-sided, with a lithograph on one side and information about the theater season on the reverse.

Marcellin Desboutin (French, 1823-1902)

Portrait of the Etcher Alfred Cadart, 1875

Etching

Fairfield University Art Museum (2016.19.01)

After moving to Paris in 1873, Desboutin joined the circle that included Edgar Degas, Édouard Manet, and Émile Zola, and made many etched portraits of his friends. Cadart had founded the Société des Aquafortistes (Society of Etchers) in 1862, and had been instrumental in the technique's revival in France. He was also responsible for encouraging artists like Manet and Henri Fantin-Latour to take up lithography, which had fallen out of favor among artists at midcentury.

Henri Gabriel Ibels (French, 1867-1936)

Jeanne Bloch, from the portfolio *Le Café-Concert*,
1893

Lithograph

Gift of James Reed (2017.35.509)

The café-concert, or cabaret, developed in Paris during the Second Empire, but came into its own in the last decades of the 19th century. Something of a cross between a bar and a concert hall, these venues featured nightly entertainments: popular songs, theatrical performances, and even acrobatic spectacles. Together with Henri de Toulouse-Lautrec, Ibels published a portfolio of 21 lithographs featuring notable cabaret performers, including actress Jeanne Bloch, the star of comic performances at La Scala and La Cigale.

Henri de Toulouse-Lautrec
(French, 1864-1901)

Mary Hamilton, 1894

Lithograph

Promised gift of James Reed

Toulouse-Lautrec had already drawn a portrait of English cabaret performer Mary Hamilton for the 1893 portfolio *Le Café-Concert*. Both it and this more detailed version depict her wearing men's evening wear, which was then a marker of lesbian identity. Although male homosexual activity was still criminalized in France at this time, French vice squads appear to have ignored the Montmartre cafés such as Le Rat-Mort and La Souris that catered almost exclusively to a lesbian audience.

**Félix Bracquemond (French, 1833-1914),
Auguste Delatre (French, 1822-1907),
printer**

*Théophile Gautier, after a photograph by Nadar,
from the periodical L'Artiste, 1857*

Etching

Gift of James Reed (2017.35.67)

Bracquemond was a member of Alfred Cadart's Société des Aquafortistes (Society of Etchers), and had helped Édouard Manet refine his etching technique. He modeled this etching on another celebrity portrait by Nadar, this time a photograph of the influential poet and critic Théophile Gautier, whose brocade cap and massive overcoat cast him as a Romantic poet. Bracquemond's etching appeared in the periodical *L'Artiste*, accompanying a glowing article on Gautier written by Charles Baudelaire.

Maxime Lalanne (French, 1827-1886)

Boulevard Montmartre, 1884

Etching

Jundt Art Museum, Gonzaga University;

Bolker Collection: Gift of Norman and Esther

Bolker, 1984.5.160

The Boulevard Montmartre is not located in the working-class neighborhood on the northern edge of Paris that shares its name; rather, it was built in 1763 as a continuation of the Boulevard des Italiens, one of the *grands boulevards* – broad, straight, tree-lined avenues that replaced the city walls during the reign of Louis XIV. As part of the ambitious urban renovations overseen by Baron Georges-Eugène Haussmann during Napoleon III's reign, six miles' worth of new boulevards were carved through the city's medieval streets.

Henri Rivière (French, 1864-1951)

Program for Théâtre Libre, 1890

Color lithograph

Gift from the Dr. I. J. and Sarah Markens
Art Collection (2018.34.42)

The back of this program depicts Boulevard Rochechouart, a lively Montmartre thoroughfare. The kiosk on the left is plastered with advertisements for the Théâtre Libre. Like many late-19th-century artists, Auriol and Rivière both drew inspiration from Japanese *ukiyo-e* woodblock prints, with their flat color, cropped compositions, and subjects drawn from everyday urban life. In 1890, the art dealer Siegfried Bing organized the first major exhibition of *ukiyo-e* prints at the École des Beaux-Arts, increasing their popularity and influence.

Édouard Manet (French, 1832-1883)
Alfred Salmon (French, 1825-1894), printer
Charles Baudelaire, after a photograph by Nadar,
1868

Etching

Gift of James Reed (2017.35.52)

Poet and art critic Charles Baudelaire was the first to employ the term “modernity” to signify the experience of contemporary urban life, characterized by “the transitory, the fugitive, the contingent,” which he argued was the special duty of contemporary artists to capture. He posed for many portraits by his friend, the famous photographer Nadar. Manet, a friend to both men, then transformed the photograph into an etching, animated by a dense swirl of short lines.

Theodor Josef Hubert Hoffbauer
(German, 1839-1922)

Firmin-Didot et Cie, publisher

Quai aux fleurs 1855, from the portfolio

Paris Through the Ages, 1875-1882

Color lithograph

Gift of James Reed (2017.35.585)

The *Quai au fleurs* refers to the northern edge of the Île-de-la-Cité. The spire of Sainte-Chappelle, restored by Eugène Viollet-le-Duc in 1840, is visible over the rooftops. The medieval Conciergerie palace (where Marie-Antoinette was imprisoned during the Reign of Terror) and the Tour de l'Horloge remain standing today, but the buildings to the left of the bridge were replaced by the Commercial Court of Paris in 1865.

Theodor Josef Hubert Hoffbauer
(German, 1839-1922)

Firmin-Didot et Cie, publisher

Île de la Cité and Pont Neuf 1878, and Pont Neuf 1840, from the portfolio Paris Through the Ages, 1875-1882

Color lithograph

Gift of James Reed (2017.35.571) and
(2017.35.572)

Beginning in 1840, the young architect Eugène Viollet-le-Duc would oversee major restoration campaigns on the Île de la Cité, first at Saint-Chapelle and subsequently at the cathedral of Notre Dame. At Notre Dame, his additions included the spire (barely visible in the later print behind the two bell towers) that was destroyed in the fire of 2019.

André Mellerio (French, 1862-1943)

Color Lithography, 1898

Printed book with original lithograph by
Pierre Bonnard

Gift from the Dr. I. J. and Sarah Markens
Art Collection (2018.34.04)

Mellerio, an art critic, wrote this volume as a defense of the artistic merits of color lithography, which he argued “is neither a *facsimile* of, nor a substitute of painting; it is another process lacking certain elements, but with its own charm, of equal artistic value and the appreciable advantage of a printing with numerous copies.” In 1898, the rules of the Salon were changed to allow color lithographs to be submitted to the annual juried art exhibition.

Adolphe Willette (French, 1857-1926)
Imprimerie Chaix (French, active 19th century), printer

Exposition de Charlet, from the periodical
Maîtres d’Affiche, 1893

Color lithograph

Gift of James Reed (2017.35.248)

By the last decade of the century, colorful posters advertising cabarets, exhibitions, and spectacles of every kind had become a common sight in the streets of Paris, and Willette was among the most highly sought-after artists for his poster designs, together with Jules Chéret, Henri de Toulouse-Lautrec, and Théophile Steinlen. This poster, which advertises an exhibition featuring lithographs by Nicolas Toussaint Charlet (1792-1845) alongside work by contemporary artists, was also published in the influential publication *The Masters of the Poster*, which collected the best work in the genre.

Henry Somm (French, 1844-1907)

Japonisme, 1881

Drypoint

Gift from the Dr. I. J. and Sarah Markens
Art Collection (2018.34.20)

The Western European fascination with all aspects of Japanese art and culture, or *japonisme*, emerged in the wake of Commodore Matthew Perry's forcible opening of Japan to foreign trade in 1854. By the 1880s, shiploads of Japanese goods, including paper lanterns, fans, and – especially influential for artists – *ukiyo-e* woodcuts, had poured into France. Somm spent two years studying the Japanese language after moving to Paris in the 1860s, where he became part of the Le Chat Noir circle that included Edgar Degas, Henri Fantin-Latour, Théophile Steinlen, and Adolphe Willette. Like those artists, Somm frequently included scenes from contemporary urban life in his prints, such as the elegant Parisienne in the center of this composition.

Berthe Morisot (French, 1841-1895)

Nude from the Back, ca. 1888-9

Drypoint

Jundt Art Museum, Gonzaga University;
Gift of Sr. Paula Mary Turnbull, SNJM,
1997.9.1

The typical path to success for 19th-century French artists was through participation in the Salon, the annual juried exhibition that enforced restrictive norms of academic art. In 1874 a group of artists, including Morisot, Camille Pissarro, Edgar Degas, Claude Monet, and Pierre-Auguste Renoir, decided to mount an independent exhibition in the photographer Nadar's former studio on the Boulevard des Capucines. Although the participating artists employed a range of styles, they would all become associated with the term used by a critic to denigrate their work in a review: "impressionists."

Jean Joseph Benjamin Constant
(French, 1845-1902)

F. Grellet (French, active 19th century),
lithographer

A. Delarue (French, active 19th century),
publisher

A Jew of Tangier, from the series *Les Maîtres Contemporains*, ca. 1885

Lithograph

Gift of James Reed (2017.35.128)

Benjamin Constant was a member of the Society of French Orientalist Painters. Founded in 1894, the group's mission was to encourage artists to travel to the Middle East and North Africa (Benjamin Constant had visited Morocco in 1872) and to promote work that took up Orientalist themes. At the time, the term had no negative connotation, but today "Orientalism" is used to describe the set of Western attitudes towards the perceived exoticism of non-white, non-Christian cultures that resulted in depictions that were exaggerated, romanticized, or patronizing.

Henri de Toulouse-Lautrec
(French, 1864-1901)

The Prayer of the Polish Jews, from the book
At the Foot of the Sinai, 1898

Lithograph

Gift of James Reed (2017.35.319)

The decade-long Dreyfus Affair laid bare the anti-Semitism latent within the society of the Third Republic. Alfred Dreyfus, an army officer who was Jewish, was twice convicted of treason and sentenced to hard labor before his vindication in 1906. The scandal divided the nation into “Dreyfusards” (among them Émile Zola, Claude Monet, and Camille Pissarro) and “anti-Dreyfusards” (including Edgar Degas, Paul Cézanne, Pierre-Auguste Renoir, and Adolphe Willette). Others, like Rodin and Toulouse-Lautrec, attempted to maintain a sort of public neutrality on the issue. This lithograph was part of a set of illustrations for a book by the politician and journalist Georges Clemenceau, one of the most vocal Dreyfusards and a future prime minister of France.

Alfred Jarry (French, 1873-1907)

Flyer for the premiere of Ubu Roi at the Théâtre de l'Oeuvre, 1896

Lithograph

Gift from the Dr. I. J. and Sarah Markens
Art Collection (2018.34.27)

Alfred Jarry (French, 1873-1907)

Ouverture d'Ubu Roi, from the series Répertoire des pantins, 1898

Lithographic cover with musical score

Gift from the Dr. I. J. and Sarah Markens
Art Collection (2018.34.60)

The audience at *Ubu Roi*'s premiere at the Théâtre de l'Oeuvre on December 10, 1896 was so outraged by the play's obscenity and absurdism that the performance was followed by a riot. Jarry's production, a bizarre parody of Macbeth featuring grotesque caricatures and cardboard props, had to be moved to a puppet theater after just two performances. Today it is considered to be the forerunner of avant-garde theater in the Dada and Surrealist traditions.

Henri Rivière (French, 1864-1951)

Illustration from The March to the Star, 1890

Color lithograph from illustrated book

Gift from the Dr. I. J. and Sarah Markens

Art Collection (2018.34.44)

At Le Chat Noir, one of the most popular cabarets in Montmartre, Rivière served as the artistic director of the shadow theater, where silhouettes cut from zinc, mounted on movable tracks, and illuminated by a complex system of hidden lights, layered gauze, and colored glass produced remarkable spectacles. *The March to the Star* featured a procession of people of all social classes following a star, and culminated in scenes of the Nativity and Crucifixion of Jesus. Rivière illustrated the ten scenes in a lithographic portfolio, accompanied by poems and music by Georges Fragerolle. Together with Henry Somm, Rivière produced 43 shadow theater productions between 1886 and 1897, when Le Chat Noir closed.

Alfred Jarry (French, 1873-1907)

*Ouverture d'Ubu Roi, from the series Répertoire
des pantins, 1898*

Lithographic cover with musical score

Gift from the Dr. I. J. and Sarah Markens

Art Collection (2018.34.60)

Alfred Jarry (French, 1873-1907)

Flyer for the premiere of Ubu Roi at the Théâtre de l'Oeuvre, 1896

Lithograph

Gift from the Dr. I. J. and Sarah Markens
Art Collection (2018.34.27)

The audience at *Ubu Roi*'s premiere at the Théâtre de l'Oeuvre on December 10, 1896 was so outraged by the play's obscenity and absurdism that the performance was followed by a riot. Jarry's production, a bizarre parody of Macbeth featuring grotesque caricatures and cardboard props, had to be moved to a puppet theater after just two performances. Today it is considered to be the forerunner of avant-garde theater in the Dada and Surrealist traditions.