

FINDING AID to the

ETCHINGS COLLECTION, 1734-ca. 1903

MSS 78
OVERSIZE BOX
(.1 linear ft.)

By

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January 2001

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SCOPE AND CONTENT STATEMENT

The collection contains three original etchings and one reproduction from the artwork of Wilhelm Ernst Dietrici, Marcantonio Raimondi, Johann Georg Wille, and James McNeill Whistler.

BIOGRAPHICAL STATEMENTS

DIETRICI, Christian Wilhelm Ernst, (1712-1774). Live in Dresden, Germany

RAIMONDI, Marctonio, (1475-1534), born in Bologna Italy and studied under the goldsmith and niellist Francia, and later often signed his work M-A. F., F referring to his teacher. His earliest plate (1505), "Pyramus and Thisbe", shows a goldsmith-like shading. His first artistic stimulation came from seeing plates by Durer, some of which he copied (1506) with such perfection that they sold as originals. When rebuked by the Venetian Senate on Durer's complaint, the young man subsequently added his own to Durer's initials. From Lucas of Leyden Raimondi also learned much; his burin gained in mellowness from engraving Perazzo's work. Rapidly assimilating and always simplifying, Marcantonio's "Mars and Cupid" (1508) finds him master of technique and finished in style.

About this time Raimondi left for Rome, stopping at Florence to sketch Michelangelo's (lost) cartoon "The Climbers", which he afterwards engraved in Rome (1510). Seeing a proof of this Raphael exclaimed: "It is the finest I have ever seen and the finest that can be seen!" The two artists became friends and Raimondi's next work was Raphael's "The Death of Lucretia". This and later plates show the darks becoming less dramatic and the burin work more "open". Raphael left much to Raimondi, never giving him a finished picture but a pencil or pen outline-drawing, knowing that the proper treatment and elaboration would come from his engraver; and hence there is often a marked discrepancy between an oil by Raphael and Raimondi's engraving thereof. Marcantonio's triumphs in Rome equalled those of Raphael; Durer wrote for proofs from his hand, and German engravers flocked to Rome to study under him. Romano and Aretino subsequently induced him to engrave obscene or suggestive plates, for which he was imprisoned by Pope Clement, who, however, freed him several months later at the solicitation of Cardinal de Medici. In 1527, at the sack of Rome, he is said to have escaped, leaving a fortune and his plates in the victors' hands. Some authorities record that he died four years before this, heartbroken at the death of Raphael. Raimondi opened up a new province of the burin — reproduction; he inspired the largest following that ever an engraver had, and he drew as well as da Vinci or Raphael. (Sources: HIND, *A Short History of Engraving and Etching* (New York, 1908); DELABORDE, *La Gravure* (Paris, s.d.); LIPPMAN, *Engraving and Etching* (3rd ed., New York, 1910 as cited in the Catholic Encyclopedia at <http://www.newadvent.org/cathen/12634b.htm>).

WHISTLER, James Abbott McNeill, (1834-1903), was born in Lowell, Mass., and attended West Point Military Academy, 1854. Failing there, he worked as a Navy cartographer, which at least taught him the technique of etching, before going to Paris to study painting in 1855. There he met Fantin-Latour and Degas and was influenced by Courbet, as may be seen in *Au Piano*, rejected by the Salon in 1859 and exhibited privately by Whistler, following Courbet's example.

In 1859 he moved to London, but he continued to visit Paris frequently as well as going for no known reason to Valparaiso in 1866. In 1876/7 he had a quarrel (in which he was entirely in the wrong) over the decoration of the 'Peacock Room' in a London house (now in Washington, Freer Gall.) and in 1877 John Ruskin wrote of his *Nocturne in Black and Gold* (now in Detroit) that it was 'flinging a pot of paint in the public's face'. Whistler sued him and won, in 1878, damages of a farthing but his own costs ruined him and he went to Venice in 1879 and 1880 to make a series of etchings; for his mastery of etching was never disputed even by bitter critics of his paintings and he hoped to recoup himself in this way. He died in 1903. (http://www.centaurgalleries.com/html/biography-james_whistler.html.)

WILLE, JOHANN GEORGE, (1715-1808).

PROVENANCE

There is not formal documentation for this collection. The collection appears to be an artificial collection and was likely purchased by the a member of the Hanover College community and given to the archives.

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SERIES 1 ETCHINGS, 1739-ca. 1903

Fd. 1 Etchings and Line Engraving, 1739-ca. 1903.
 4 items

 Artwork of Christian Wilhelm Ernst Dietrici, Johann Georg Wille
 James McNeill Whistler, and Marcantonio Raimondi.

Item

- 1 The Virgin and Child On Clouds, [n.d.]
 Reproduced engraving by Marcantonio Raimondi, (ab.1475-1534).
- 2 The Satyr's Family, 1739
 Original Eighteenth century etching done by Christian Wilhelm
 Ernst Dietrici, (1712-1774).
- 3 Le Jeune Joueur D' Instrument, bet. 1725-1808
 Eighteenth century line engraving done by Johann Georg Willie,
 (1715-1808).
- 4 The Little Putney Bridge,
 Etching by James McNeill Whistler, (1834-1903).