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"THE UNFINISHED PRINT"
EXAMINES CREATIVE STRATEGY IN PRINTMAKING THROUGH WORKS BY REMBRANDT, PIRANESI, DEGAS, MUNCH, AND OTHERS

Washington, D.C. – The National Gallery of Art’s exhibition, The Unfinished Print, investigates the question of aesthetic resolution in European printmaking from the 15th- to the early 20th century. Approximately 100 works in various stages of completion by such artists as Hendrik Goltzius, Rembrandt van Rijn, Giovanni Battista Piranesi, Edgar Degas, Mary Cassatt, Paul Gauguin, and Edvard Munch reveal the importance of artistic process in the history of printmaking. The exhibition is on view in the West Building, Prints and Drawings Galleries, from June 3 through October 7, 2001.

The exhibition opens in conjunction with Jasper Johns: Prints from Four Decades and American Naive Paintings, which will be on view during the same period in adjacent galleries.

"The breadth and depth of the Gallery’s rich collection of prints is wonderfully explored in this installation, which follows the evolution of printed images by major European artists from the Renaissance onward," said Earl A. Powell III, director, National Gallery of Art.

The question of when a work of art achieves aesthetic resolution is central to the history of art and has special implications for printmaking. An artist working on plate will normally take “proof” impressions along the way to check its progress, allowing the viewer to trace the thinking and rethinking involved in the making of any work of art. However, proof states establish an exact record of the actual image in process. Amplified by experiments with varying states and differing impressions, printmakers gradually cultivated an interest in this distinctive aspect of their trade.

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The exhibition begins with prints from the Renaissance, continuing on to preliminary landmark prints by Hendrik Goltzius and Anthony van Dyck. More than 25 works by Rembrandt unveil the full spectrum of possibilities for interpreting the unfinished print in all its complexity. The refined rococo taste for proof states originating within the circle of Antoine Watteau, and the fractured architectural visions of Giovanni Battista Piranesi, reflect the radical divisions of taste in the 18th century. A romantic fascination with artistic process as a means of conveying private meaning emerged in the 19th century in a series of intensely personal etchings of by Charles Meryon.

An inventive obsession with technical process, extending to the revival of the monotype, revolutionized the creative force of printmaking in Paris during the late 19th- and early 20th centuries. The works of Vicomte Lepic, Auguste Rodin, Edgar Degas, Jacques Villon, Edvard Munch, and Paul Gauguin illustrate the profound importance of the unfinished print for the genesis of European modernism.

CURATOR AND CATALOGUE

The exhibition is curated by Peter Parshall, curator of old master prints for the National Gallery of Art, Washington. An illustrated publication including three essays treating various dimensions of the topic is available for $29.95 (soft cover) and $45.00 (hardcover) in the Gallery Shops and through the Web site at www.nga.gov/shop/shop.htm. To order by phone call (202) 842-6002.

NATIONAL GALLERY INFORMATION

The National Gallery of Art and its Sculpture Garden, located on the National Mall between Third and Ninth Streets at Constitution Avenue, NW, are open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. The Sculpture Garden is open until 7 pm daily from Memorial Day through Labor Day. Admission is free. For general information, call (202) 737-4215; call the Telecommunications Device for the Deaf (TDD) at (202) 842-6176; or visit the Gallery's Web site at www.nga.gov. To receive the Gallery's free bimonthly Calendar of Events, call (202) 842-6662 or e-mail calendar@nga.gov.

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The Unfinished Print
Checklist
National Gallery of Art 3 June - 7 October 2001

1. Mantegna School
Italian, 15th century
*Virgin and Child in a Grotto*, c. 1475/1480
engraving
plate: 39 x 28.2 cm (15 5/16 x 11 1/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943

2. Mantegna School
Italian, active c. 1475/1519
*Flagellation of Christ, with the Pavement*, c. 1475/1480
engraving
plate: 39.9 x 31 cm (15 11/16 x 12 3/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943

3. Dirck Volckertz Coornhert
Netherlandish, 1522 - 1590
*Hercules Killing Cacus*, 1554
engraving
sheet, trimmed to plate mark: 35.9 x 26.9 cm (14 1/8 x 10 9/16)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1975

4. Dirck Volckertz Coornhert
Netherlandish, 1522 - 1590
*Hercules Killing Cacus*, 1554
counterproof of engraving
sheet, trimmed to plate mark: 35.3 x 26.9 cm (13 7/8 x 10 9/16)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1975

5. Antonio da Trento after Parmigianino
Italian, c. 1508 - 1550 or after
*The Holy Family with Two Saints*
 chiaroscuro woodcut printed in black ink from line block only
sheet, trimmed to and within border: 31 x 21.7 cm (12 3/16 x 8 9/16); support: 32.3 x 22.5 cm (12 3/4 x 8 7/8)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1988

6. Antonio da Trento after Parmigianino
Italian, c. 1508 - 1550 or after
*The Holy Family with Saints*
 chiaroscuro woodcut in ocher printed from two blocks
sheet: 31.2 x 21.8 cm (12 5/16 x 8 5/8)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1988

7. Nicolaus Beatrizet after Michelangelo Buonarroti
French, 1515 - 1565 or after
*Striding Man*
engraving with stipple
plate: 43.5 x 30.8 cm (17 1/8 x 12 1/8)
National Gallery of Art, Washington, Print Purchase Fund (Rosenwald Collection), 1980
8. Jan Muller after Adriaen de Vries  
Dutch, 1571 - 1628  
_Hercules Killing the Hydra_, 1602  
engraving (state i/iv)  
plate: 51.1 x 36.5 cm (20 1/8 x 14 3/8); sheet: 52.2 x 37.8 cm (20 9/16 x 14 7/8)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1971

9. Hendrik Goltzius  
Dutch, 1558 - 1617  
_Adoration of the Shepherds_, c. 1598/1600  
engraving (state i/v)  
plate: 21.4 x 15.3 cm (8 7/16 x 6 7/16)  
Museum of Fine Arts, Boston, Harvey D. Parker Collection, 1897

10. Hendrik Goltzius  
Dutch, 1558 - 1617  
_Massacre of the Innocents_, c. 1584  
engraving  
sheet: 47.6 x 37.1 cm (18 3/4 x 14 5/8)  
Ruth and Jacob Kainen Collection

11. Albrecht Dürer  
German, 1471 - 1528  
_Desperate Man_, c. 1514/1515  
etching  
plate: 19.1 x 13.9 cm (7 1/2 x 5 1/2)  
National Gallery of Art, Washington, Rosenwald Collection, 1943

12. Parmigianino  
Parmese, 1503 - 1540  
_The Entombment_, c. 1529/1530  
etching and drypoint  
plate: 27.5 x 20.9 cm (10 13/16 x 8 1/4)  
National Gallery of Art, Washington, Andrew W. Mellon Fund, 1976

13. Guido Reni  
Bolognese, 1575 - 1642  
_Holy Family_, 1595/1600  
etching  
plate: 23 x 13.8 cm (9 1/16 x 5 7/16)  
National Gallery of Art, Washington, Gift of Herbert and Claiborne Pell, 1956

14. Giovanni Pietro Possenti  
Italian, 1618 - 1659  
_Hercules and Antaeus_  
etching  
plate: 19.2 x 13.1 cm (7 9/16 x 5 3/16)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1973

15. Giovanni Benedetto Castiglione  
Genoese, 1609 or before - 1664  
_The Bodies of Saints Peter and Paul Hidden in the Catacombs_, c. 1650  
etching  
sheet, trimmed to plate mark: 29.9 x 20.6 cm (11 3/4 x 8 1/8)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1972
16. Giovanni Benedetto Castiglione  
Genoese, 1609 or before - 1664  
David with the Head of Goliath, c. 1655  
monotype in brown oil pigment  
sheet: 34.8 x 24.8 cm (13 3/4 x 9 3/4)  
National Gallery of Art, Washington, Andrew W. Mellon Fund, 1977

17. Rembrandt van Rijn  
Dutch, 1606 - 1669  
Clement de Jonghe, 1651  
etching, drypoint, and burin (state i/vi)  
plate: 20.9 x 16.3 cm (8 1/4 x 6 7/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1943

18. Rembrandt van Rijn  
Dutch, 1606 - 1669  
Clement de Jonghe, 1651  
etching, drypoint, and burin (counterproof of state ii/vi)  
sheet: 20.9 x 16.3 cm (8 1/4 x 6 7/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1943

19. Rembrandt van Rijn  
Dutch, 1606 - 1669  
Clement de Jonghe, 1651  
etching, drypoint, and burin (state iii/vi)  
plate: 20.9 x 16.3 cm (8 1/4 x 6 7/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1964

20. Sir Anthony van Dyck  
Flemish, 1599 - 1641  
Philippe le Roy, Lord of Ravels, c. 1630  
etching (state i/ix)  
plate: 24.3 x 15.7 cm (9 9/16 x 6 3/16); sheet: 26.4 x 17.7 cm (10 3/8 x 6 15/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1943

21. Sir Anthony van Dyck  
Flemish, 1599 - 1641  
Pieter Bruegel the Younger, c. 1630  
etching (state i/vi)  
sheet, trimmed to plate mark: 24.6 x 15.7 cm (9 11/16 x 6 3/16)  

22. Sir Anthony van Dyck  
Flemish, 1599 - 1641  
Self-Portrait, c. 1629/1630  
etching (state i/vii)  
sheet, trimmed to plate mark: 23.7 x 15.3 cm (9 5/16 x 6)  
National Gallery of Art, Washington, Rosenwald Collection, 1943

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23. Sir Anthony van Dyck and Various Artists after Sir Anthony van Dyck
Flemish, 1599 - 1641;
*Self-Portrait from illustrated volume Le Cabinet des plus beaux Portraits ... faits par le fameux Antoine van Dyck,*
c. 1629/1630,
reworked c. 1645
"Iconography"; title p. for the c. 1700 ed. with etched and engraved
illus.; 4-page text entitled "Abrege de la vie de Antoine van Dyck" portraits contenues dans le livre."
page size: 37.4 x 24.5 cm (14 11/16 x 9 5/8)
National Gallery of Art, Washington, Gift of Arthur and Charlotte Vershbow, in Honor of the 50th Anniversary of the
National Gallery of Art, 1990

24. Rembrandt van Rijn
Dutch, 1606 - 1669
*Self-Portrait Leaning on a Stone Sill,* 1639
etching (state ii/ii)
sheet, trimmed to plate mark: 21 x 16.8 cm (8 1/4 x 6 5/8)
National Gallery of Art, Washington, Gift of R. Horace Gallatin, 1949

25. Rembrandt van Rijn
Dutch, 1606 - 1669
*Christ Presented to the People: Oblong Plate,* 1655
drypoint (state v/vii)
sheet, trimmed to plate mark: 34.8 x 45.3 cm (13 11/16 x 17 13/16)
National Gallery of Art, Washington, Rosenwald Collection, 1964

26. Rembrandt van Rijn
Dutch, 1606 - 1669
*Christ Presented to the People: Oblong Plate,* 1655
drypoint (state vii/vii)
plate: 35.7 x 45.6 cm (14 1/16 x 17 15/16); sheet: 36.6 x 46.6 cm (14 3/8 x 18 5/16)
National Gallery of Art, Washington, Rosenwald Collection, 1945

27. Rembrandt van Rijn
Dutch, 1606 - 1669
*The Three Crosses,* c. 1653
drypoint and burin on vellum (state i/v)
plate: 37.2 x 42.8 cm (14 5/8 x 16 7/8); sheet: 37.8 x 44.1 cm (14 7/8 x 17 3/8)
National Gallery of Art, Washington, Gift of R. Horace Gallatin, 1949

28. Rembrandt van Rijn
Dutch, 1606 - 1669
*The Three Crosses,* 1653
drypoint and burin (state iii/v)
National Gallery of Art, Washington, Rosenwald Collection, 1943

29. Rembrandt van Rijn
Dutch, 1606 - 1669
*The Three Crosses,* c. 1654
drypoint and engraving on laid paper (state iv/v)
sheet, trimmed to plate mark: 39 x 45.5 cm (15 3/8 x 17 15/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943
30. Rembrandt van Rijn
Dutch, 1606 - 1669
Lieven Willemsz van Coppenol: the Smaller Plate, c. 1658
etching, drypoint and burin (state iii/vi)
image: 23.8 x 19 cm (9 5/16 x 7 1/2)
National Gallery of Art, Washington, Rosenwald Collection, 1943

31. Rembrandt van Rijn
Dutch, 1606 - 1669
Lieven Willemsz van Coppenol: the Smaller Plate, c. 1658
etching, drypoint and burin (state iv/vi)
plate: 25.8 x 19 cm (10 1/8 x 7 1/2)
National Gallery of Art, Washington, Rosenwald Collection, 1943

32. Rembrandt van Rijn
Dutch, 1606 - 1669
The Large Lion Hunt, 1641
etching (state ii/ii)
plate: 22.4 x 30.1 cm (8 13/16 x 11 7/8); sheet: 23.3 x 30.9 cm (9 3/16 x 12 3/16)
National Gallery of Art, Washington, Rosenwald Collection, 1951

33. Rembrandt van Rijn
Dutch, 1606 - 1669
The Small Lion Hunt (with Two Lions), c. 1632
etching
plate: 15.6 x 12.4 cm (6 1/8 x 4 7/8)
National Gallery of Art, Washington, Rosenwald Collection, 1943

34. Rembrandt van Rijn
Dutch, 1606 - 1669
Sheet with Two Studies: a Tree, and the Upper Part of the Head of the Artist, c. 1641/1642
etching
plate: 7.9 x 7 cm (3 1/8 x 2 3/4)
National Gallery of Art, Washington, Rosenwald Collection, 1943

35. Rembrandt van Rijn
Dutch, 1606 - 1669
Sheet of Studies including the Head of the Artist, a Beggar Couple, and Heads of an Old Man, c. 1632
etching (state ii/ii)
9.9 x 10.5 cm (3 7/8 x 4 1/8)
National Gallery of Art, Washington, Rosenwald Collection, 1943

36. Rembrandt van Rijn
Dutch, 1606 - 1669
Sheet of Studies with a Woman Lying Ill in Bed, c. 1641/1642
etching
plate: 15.4 x 14 cm (6 1/16 x 5 1/2)
National Gallery of Art, Washington, Rosenwald Collection, 1943

37. Rembrandt van Rijn
Dutch, 1606 - 1669
Three Heads of Women, One Lightly Etched, c. 1637
etching (state iii/iii)
plate: 12.9 x 10.5 cm (5 1/16 x 4 1/8)
National Gallery of Art, Washington, Rosenwald Collection, 1943
38. Rembrandt van Rijn
Dutch, 1606 - 1669
*Three Heads of Women, One Asleep*, 1637
etching
13.2 x 9.4 cm (5 3/16 x 3 11/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943

39. Rembrandt van Rijn
Dutch, 1606 - 1669
*Studies of the Head of Saskia and Others*, 1636
etching
15.1 x 12.7 cm (5 15/16 x 5)
National Gallery of Art, Washington, Rosenwald Collection, 1950

40. Rembrandt van Rijn
Dutch, 1606 - 1669
*Old Man Shading His Eyes with His Hand*, c. 1639
etching and drypoint
plate: 13.8 x 11.4 cm (5 7/16 x 4 1/2); sheet: 13.9 x 11.6 cm (5 1/2 x 4 9/16)

41. Rembrandt van Rijn
Dutch, 1606 - 1669
*Bust of an Old Bearded Man, Looking Down, Three Quarters Right*, 1631
etching (state ii/iii)
11.1 x 11 cm (4 3/8 x 4 5/16)
National Gallery of Art, Washington, Rosenwald Collection, 1950

42. Rembrandt van Rijn
Dutch, 1606 - 1669
*The Artist Drawing from the Model*, c. 1639
etching, drypoint, and burin (state ii/ii)
sheet, trimmed to plate mark: 23.4 x 18.2 cm (9 3/16 x 7 3/16)
National Gallery of Art, Washington, Print Purchase Fund (Rosenwald Collection), 1968

43. Rembrandt van Rijn
Dutch, 1606 - 1669
*Nude Man Seated and Nude Man Standing, with a Woman and Baby in the Background*, c. 1646
etching (state i/iii)
sheet, trimmed to plate mark: 19.7 x 12.8 cm (7 3/4 x 5 1/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943

44. Rembrandt van Rijn
Dutch, 1606 - 1669
*The Descent from the Cross: a Sketch*, 1642
etching and drypoint
plate: 15 x 11.8 cm (5 7/8 x 4 5/8)
National Gallery of Art, Washington, Rosenwald Collection, 1943

45. Rembrandt van Rijn
Dutch, 1606 - 1669
*Saint Francis beneath a Tree Praying*, 1657
drypoint and etching (state ii/ii)
plate: 18.3 x 24.3 cm (7 3/16 x 9 9/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943
46. Rembrandt van Rijn  
Dutch, 1606 - 1669  
*Saint Jerome Reading in an Italian Landscape*, c. 1653/1654  
etching, drypoint, and burin (state ii/ii)  
sheet, trimmed to plate mark: 26.1 x 21.2 cm (10 1/4 x 8 3/8)  
National Gallery of Art, Washington, Rosenwald Collection, 1943

47. Rembrandt van Rijn  
Dutch, 1606 - 1669  
*Saint Jerome beside a Pollard Willow*, 1648  
etching and drypoint (state ii/ii)  
plate: 17.8 x 13.2 cm (7 x 5 3/16); sheet: 18.1 x 13.6 cm (7 1/8 x 5 3/8)  
National Gallery of Art, Washington, Rosenwald Collection, 1943

48. Jean-Jacques Flipart after Jean Siméon Chardin  
French, 1719 - 1782  
*Le Dessinateur (The Draughtsman)*, 1757  
etching  
plate: 30.3 x 21.8 cm (11 15/16 x 8 9/16)  
National Gallery of Art, Washington, Widener Collection, 1942

49. Laurent Cars after Antoine Watteau  
French, 1699 - 1771  
*Fêtes venitiennes (Venetian Fête)*, c. 1732  
etching (state ii/vi)  
plate: 50.1 x 37.2 cm (19 3/4 x 14 5/8); sheet: 53.8 x 40.8 cm (21 3/16 x 16 1/2)  
National Gallery of Art, Washington, Widener Collection, 1942

50. Charles François Adrien Macret after Jean-Honoré Fragonard  
French, 1751 - 1789  
*La fuite à dessein (The Flight by Design)*, 1783  
etching (proof before the letters)  
plate: 37.3 x 29 cm (14 11/16 x 11 7/16); sheet: 40.9 x 31.7 cm (16 1/8 x 12 1/2)  
National Gallery of Art, Washington, Widener Collection, 1942

51. Charles François Adrien Macret and Jacques Couché, after Jean-Honoré Fragonard  
French, 1751 - 1789; French, 1750 or 1759 - 1802 or after  
*La fuite à dessein (The Flight by Design)*, 1783  
etching and engraving  
National Gallery of Art, Washington, Widener Collection, 1942

52. Charles-Nicolas Cochin I after Antoine Watteau  
French, 1688 - 1754  
*La Mariée de Village (The Village Bride)*, 1729  
etching (state i/iii)  
sheet, cut within plate mark: 51.7 x 74.8 cm (20 3/8 x 29 7/16)  
National Gallery of Art, Washington, Andrew W. Mellon Fund, 1978

53. Charles-Nicolas Cochin I after Antoine Watteau  
French, 1688 - 1754  
*La Mariée de Village (The Village Bride)*, 1729  
etching (state iii/iii)  
sheet, cut within plate mark: 51.7 x 74.8 cm (20 3/8 x 29 7/16)  
National Gallery of Art, Washington, Andrew W. Mellon Fund, 1978
54. Nicolas Delaunay after Niclas Lafrensen II  
French, 1739 - 1792  
*Qu'en dit l'Abbé? (What Says the Abbé?),* 1788  
etching (proof before letters)  
plate: 48.1 x 35.5 cm (18 15/16 x 14)  
National Gallery of Art, Washington, Widener Collection, 1942

55. Nicolas Delaunay after Niclas Lafrensen II  
French, 1739 - 1792  
*Qu'en dit l'Abbé? (What Says the Abbé?),* 1788  
etching and engraving  
plate: 48.1 x 35.5 cm (18 15/16 x 14); sheet: 49.2 x 36.9 cm (19 3/8 x 14 1/2)  
National Gallery of Art, Washington, Widener Collection, 1942

56. Attributed to Jean-Baptiste Oudry  
French, 1686 - 1755  
*A Bear Hunt,* c. 1725-1730  
etching (proof)  
plate, trimmed within plate mark at bottom: 50.9 x 37.2 cm (20 1/16 x 14 5/8); sheet: 52 x 39.6 cm (20 1/2 x 15 9/16)  
National Gallery of Art, Washington, Gift of Bert Freidus, 1998

57. E. Guersant after Jean-Honoré Fragonard  
French, active 18th century  
*La chemise enlevée (The Disrobing),* 1782  
etching and engraving (proof before the letters)  
National Gallery of Art, Washington, Widener Collection, 1942

58. E. Guersant after Jean-Honoré Fragonard  
French, active 18th century  
*La chemise enlevée (The Disrobing),* 1782  
etching and engraving  
National Gallery of Art, Washington, Widener Collection, 1942

59a. Giovanni Battista Piranesi  
Venetian, 1720 - 1778  
*Fantastic Port Monument* (left plate), late 1740s  
etching and engraving [modern impression from the original plates, 1978]  
54.1 x 38.8 cm (21 1/4 x 15 1/4)  

59b. Giovanni Battista Piranesi  
Venetian, 1720 - 1778  
*Fantastic Port Monument* (right plate), late 1740s  
etching and engraving [modern impression from the original plates, 1978]  
53.9 x 40 cm (21 3/16 x 15 11/16)  

60. Giovanni Battista Piranesi  
Venetian, 1720 - 1778  
*The Tomb of Nero,* published 1747/1749  
etching, engraving, drypoint, and scratching (first edition, state i/vi)  
plate: 39.2 x 54.3 cm (15 1/4 x 21 1/4); sheet: 52.2 x 75.7 cm (20 5/8 x 29 3/4)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1986

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61. Giovanni Battista Piranesi  
Venetian, 1720 - 1778  
*The Skeletons*, published 1747/1749  
etching, engraving, drypoint, and burnishing (state i/v)  
plate: 39 x 54.6 cm (15 7/16 x 21 1/2); sheet: 52.4 x 75.9 cm (20 5/8 x 29 7/8)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1986

62. Giovanni Battista Piranesi  
Venetian, 1720 - 1778  
*Title Plate*, published 1749/1750  
etching, engraving, and sulphur tint or open bite (first edition, first issue, state i/ix)  
plate: 54.8 x 41.4 cm (21 9/16 x 16 5/16)  
National Gallery of Art, Washington, Gift of W.G. Russell Allen, 1941

63. Giovanni Battista Piranesi  
Venetian, 1720 - 1778  
*Title Plate*, published 1780s  
etching, engraving, sulphur tint or open bite (second edition, fourth issue, state viii/ix)  
National Gallery of Art, Washington, Rosenwald Collection, 1943

64. Giovanni Battista Piranesi  
Venetian, 1720 - 1778  
*The Drawbridge*, 1749/1750  
etching, engraving, and scratching (first edition, first issue, state i/vi)  
plate: 54.7 x 41.1 cm (21 9/16 x 16 3/16); sheet: 71.5 x 51.2 cm (28 1/8 x 20 3/16)  

65. Giovanni Battista Piranesi  
Venetian, 1720 - 1778  
*The Drawbridge*, published 1780s  
etching, engraving, and scratching (second edition, fourth issue, state v/vi)  
plate: 54.7 x 41.1 cm (21 9/16 x 16 3/16); sheet: 68.3 x 53 cm (26 7/8 x 20 7/8)  
National Gallery of Art, Washington, Rosenwald Collection, 1943

66. Félix Bracquemond  
French, 1833 - 1914  
*Edmond de Goncourt*, 1882  
etching on japan paper (state i/viii)  
plate: 51 x 33.9 cm (20 1/8 x 13 3/8); sheet: 54.8 x 35.9 cm (21 9/16 x 14 1/8)  
National Gallery of Art, Washington, Gift of Mrs. Lessing J. Rosenwald, 1987

67. Félix Bracquemond  
French, 1833 - 1914  
*Edmond de Goncourt*, 1882  
etching and engraving on japan paper (state viii/viii)  
plate: 50.9 x 33.9 cm (20 1/8 x 13 3/8); sheet: 60.2 x 42.7 cm (21 9/16 x 14 1/8)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1996

68. William Strang  
British, 1859 - 1921  
*Rudyard Kipling*, 1898  
etching  
plate: 35.2 x 25.3 cm (13 7/8 x 9 15/16); sheet: 46.1 x 33.4 cm (18 1/8 x 13 1/8)  
National Gallery of Art, Washington, Rosenwald Collection, 1943

*more*
69. Auguste Rodin  
French, 1840 - 1917  
*Victor Hugo in Three-Quarter View*, 1884  
drypoint (state i/viii)  
plate: 22.6 x 17.8 cm (8 7/8 x 7); sheet: 29.7 x 21.7 cm (11 11/16 x 8 9/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1943

70. Auguste Rodin  
French, 1840 - 1917  
*Victor Hugo, Frontal View*, 1886  
drypoint (state iii/vii)  
plate: 22.3 x 17.5 cm (8 3/4 x 6 7/8); sheet: 30.6 x 21.5 cm (12 1/16 x 8 7/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1943

71. Édouard Manet  
French, 1832 - 1883  
*Berthe Morisot*, 1872  
lithograph  
image: 20 x 13.2 cm (7 7/8 x 5 3/16); sheet: 23.7 x 16.3 cm (9 5/16 x 6 7/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1953

72. Edgar Degas and Vicomte Ludovic Napolyon Lepic  
French, 1834 - 1917; French, 1839 - 1889  
*The Ballet Master*, c. 1874  
monotype heightened with white chalk or wash  
plate: 56.5 x 70 cm (22 1/4 x 27 9/16); sheet: 62 x 85 cm (24 7/16 x 33 7/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1964

73. Edgar Degas  
French, 1834 - 1917  
*Mary Cassatt at the Louvre: The Etruscan Gallery*, 1879/1880  
softground etching and drypoint (state i/ix)  
plate: 26.8 x 23.4 cm (10 9/16 x 9 3/16); sheet: 41.5 x 30.6 cm (16 5/16 x 12 1/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1943

74. Edgar Degas  
French, 1834 - 1917  
*Mary Cassatt at the Louvre: The Etruscan Gallery*, 1879/1880  
softground etching, aquatint, and drypoint (state vi/ix)  
plate: 26.8 x 23.4 cm (10 9/16 x 9 3/16); sheet: 43 x 30.4 cm (16 15/16 x 11 15/16)  
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1995

75. Edgar Degas  
French, 1834 - 1917  
*Mary Cassatt at the Louvre: The Paintings Gallery*, 1879/1880  
softground etching, aquatint, and drypoint (state xii-xiii/xx)  
plate: 30.2 x 12.3 cm (11 7/8 x 4 15/16); sheet: 36.2 x 22.3 cm (14 1/4 x 8 3/4)  
National Gallery of Art, Washington, Rosenwald Collection, 1946

76. Charles Meryon  
French, 1821 - 1868  
*Le Pont-au-Change, Paris*, 1854  
etching and drypoint (state i/xii)  
National Gallery of Art, Washington, Rosenwald Collection, 1943

- more -
77. Charles Meryon  
French, 1821 - 1868  
*Le Pont-au-Change, Paris*, 1854  
etching and drypoint (state v/xii)  
plate: 15.5 x 33.5 cm (6 1/8 x 13 3/16); sheet: 22 x 39.2 cm (8 11/16 x 15 7/16)  
National Gallery of Art, Washington, Gift of R. Horace Gallatin, 1949

78. Charles Meryon  
French, 1821 - 1868  
*Le Pont-au-Change, Paris*, before 1860  
etching and drypoint (state ix-x/xii)  
platemark: 15.6 x 33.5 cm (6 1/8 x 13 3/16)  
Museum of Fine Arts, Boston, Harvey D. Parker Collection, 1897

79. Charles Meryon  
French, 1821 - 1868  
*Le Pont-au-Change, Paris*, 1861  
etching and drypoint (xii/xii)  
platemark: 15.6 x 33.5 cm (6 1/8 x 13 3/16)  
Museum of Fine Arts, Boston, Gift of Edward W. Hooper, 1880

80. Vicomte Ludovic Napol, on Lepic  
French, 1839 - 1889  
*Turbulent Sky*, 1870/1876  
etching and ink on the plate  
plate: 34.6 x 74.3 cm (13 5/8 x 29 1/4)  
Ruth and Jacob Kainen Collection

81. Vicomte Ludovic Napol, on Lepic  
French, 1839 - 1889  
*Burning Mill*, 1870/1876  
etching and ink on the plate  
45.5 x 81.5 cm (17 15/16 x 32 1/16)  
The Baltimore Museum of Art, Garrett Collection (Inv. 1984.81.33)

82. Vicomte Ludovic Napol, on Lepic  
French, 1839 - 1889  
*Willows and Poplars*, 1870/1876  
etching and ink on the plate  
45.5 x 81.5 cm (17 15/16 x 32 1/16)  
The Baltimore Museum of Art, Garrett Collection (Inv. 1984.81.25)

83. Mary Cassatt  
American, 1844 - 1926  
*In the Omnibus*, c. 1891  
black chalk and graphite  
37.9 x 27.1 cm (14 7/8 x 10 3/4)  
National Gallery of Art, Washington, Rosenwald Collection, 1948

84. Mary Cassatt  
American, 1844 - 1926  
*In the Omnibus*, c. 1891  
soft-ground etching and drypoint, with additions in graphite (state ii/vii)  
plate: 36.7 x 26.7 cm (14 7/16 x 10 9/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1946
85. Mary Cassatt  
American, 1844 - 1926  
*In the Omnibus*, c. 1891  
soft-ground etching, drypoint, and aquatint in black (state iv/vii)  
plate: 36.8 x 26.3 cm (14 7/16 x 10 9/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1943

86. Mary Cassatt  
American, 1844 - 1926  
*In the Omnibus*, 1890-1891  
drypoint and color aquatint (state vii/vii)  
plate: 36.5 x 26.6 cm (14 3/8 x 10 1/2); sheet: 43 x 29.8 cm (16 15/16 x 11 3/4)  
National Gallery of Art, Washington, Chester Dale Collection, 1963

87. Jacques Villon  
French, 1875 - 1963  
*La Parisienne*, 1902  
softground etching, etching, and aquatint in black printed from one plate on beige wove paper [proof]  
plate: 47.7 x 37.2 cm (18 3/4 x 14 5/8); sheet: 58.7 x 43.5 cm (23 1/8 x 17 1/8)  
National Gallery of Art, Washington, Eugene L. and Marie-Louise Garbáty Fund, 1999

88. Jacques Villon  
French, 1875 - 1963  
*La Parisienne*, 1902  
color softground etching, etching, and aquatint printed from multiple plates on cream wove paper [proof]  
plate: 47.4 x 37.5 cm (18 11/16 x 14 3/4); sheet: 62.9 x 49.4 cm (24 3/4 x 19 7/16)  
National Gallery of Art, Washington, Edward E. MacCrone Fund, 1999

89. Jacques Villon  
French, 1875 - 1963  
*La Parisienne*, 1902  
color softground etching, etching, and aquatint printed from multiple plates with watercolor additions and graphite notations on cream wove paper [touched proof]  
plate: 47.3 x 37.5 cm (18 5/8 x 14 3/4); sheet: 64.1 x 49.5 cm (25 1/4 x 19 1/2)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1979

90. Jacques Villon  
French, 1875 - 1963  
*La Parisienne*, 1902  
color softground etching, drypoint, etching, aquatint, and embossing (in white) printed from multiple plates on cream laid paper [proof]  
plate: 47.8 x 37.6 cm (18 13/16 x 14 13/16); sheet: 56 x 44.8 cm (22 1/16 x 17 5/8)  
National Gallery of Art, Washington, Gift of Philip and Judith Benedict, 1997

91. Jacques Villon  
French, 1875 - 1963  
*La Parisienne*, 1902  
color softground etching, drypoint, etching, aquatint, and embossing (in white) printed from multiple plates on white wove paper [proof]  
plate: 45.2 x 33.9 cm (17 13/16 x 13 3/8); sheet: 61.6 x 48.8 cm (24 1/4 x 19 3/16)  
National Gallery of Art, Washington, New Century Gift Committee, 1999
92. Jacques Villon  
French, 1875 - 1963  
*La Parisienne*, 1902  
color softground etching, drypoint, etching, aquatint, and embossing (in pinkish white) printed from multiple plates on cream wove paper  
plate: 45 x 33.9 cm (17 11/16 x 13 3/8); sheet: 60.5 x 49.1 cm (23 13/16 x 19 5/16)  
National Gallery of Art, Washington, Gift of Evelyn Stefansson Nef, 1999

93. Jacques Villon  
French, 1875 - 1963  
*La Parisienne*, 1902  
color softground etching, drypoint, etching, aquatint, and embossing (in brown) printed from multiple plates on white wove paper [proof]  
plate: 45 x 33.9 cm (17 11/16 x 13 3/8); sheet: 61 x 48.7 cm (24 x 19 3/16)  
National Gallery of Art, Washington, New Century Gift Committee, 1999

94. Jacques Villon  
French, 1875 - 1963  
*La Parisienne*, 1902  
color softground etching, drypoint, etching, aquatint, and embossing (in black) printed from multiple plates on cream wove paper [proof]  
plate: 45.2 x 34 cm (17 7/8 x 13 1/8); sheet: 64.1 x 49.3 cm (25 1/4 x 19 7/16)  
National Gallery of Art, Washington, New Century Gift Committee, 1999

95. Jacques Villon  
French, 1875 - 1963  
*La Parisienne*, 1902  
color drypoint, etching, aquatint, burnishing, and inkless embossing printed from multiple plates on cream wove paper [proof]  
plate: 45.4 x 34 cm (17 7/8 x 13 3/8); sheet: 67.8 x 50.3 cm (26 11/16 x 19 13/16)  
National Gallery of Art, Washington, New Century Gift Committee, 1999

96. Jacques Villon  
French, 1875 - 1963  
*La Parisienne*, 1903  
color drypoint, etching, and aquatint with scraping and burnishing printed from multiple plates on cream wove paper [proof]  
plate: 45.4 x 33.4 cm (17 7/8 x 13 1/8); sheet: 62.2 x 50.1 cm (24 1/2 x 19 3/4)  
National Gallery of Art, Washington, New Century Gift Committee, 1999

97. Edvard Munch  
Norwegian, 1863 - 1944  
*Two Women on the Shore*, c. 1898  
color woodcut with watercolor  
image, irregular: 38.5 x 53 cm (15 1/4 x 20 7/8); sheet: 46.5 x 58.6 cm (18 1/4 x 23)  
National Gallery of Art, Washington, Print Purchase Fund (Rosenwald Collection) and Ailsa Mellon Bruce Fund, 1978

98. Edvard Munch  
Norwegian, 1863 - 1944  
*Two Women on the Shore*, 1898  
woodcut in blue, green, black, and ochre with green crayon on japan paper  
image: 45.4 x 51.2 cm (17 7/8 x 20 1/8); sheet: 53.4 x 59.3 cm (21 x 23 3/8)  
National Gallery of Art, Washington, The Epstein Family Collection, in Honor of the 50th Anniversary of the National Gallery of Art, 1991
99. Edvard Munch  
Norwegian, 1863 - 1944  
*Two Women on the Shore*, c. 1900/1910  
color woodcut and color linoleum block  
image, irregular: 40.3 x 51.9 cm (16 1/8 x 20 1/2); sheet: 47.4 x 59 cm (18 11/16 x 23 1/4)  
National Gallery of Art, Washington, Print Purchase Fund (Rosenwald Collection) and Ailsa Mellon Bruce Fund, 1978

100. Edvard Munch  
Norwegian, 1863 - 1944  
*Two Women on the Shore*, 1910s  
color woodcut and color linoleum block  
image, irregular: 40.3 x 51.5 cm (16 1/8 x 20 1/2); sheet: 43 x 55.4 cm (16 15/16 x 21 13/16)  
National Gallery of Art, Washington, Print Purchase Fund (Rosenwald Collection) and Ailsa Mellon Bruce Fund, 1978

101. Edvard Munch  
Norwegian, 1863 - 1944  
*Two Women on the Shore*, 1920s  
color woodcut  
sheet, trimmed to image: 46.2 x 51 cm (18 1/4 x 20 1/8)  
National Gallery of Art, Washington, Print Purchase Fund (Rosenwald Collection) and Ailsa Mellon Bruce Fund, 1978

102. Edvard Munch  
Norwegian, 1863 - 1944  
*Two Women on the Shore*, 1920s  
color woodcut  
image: 45.7 x 50.5 cm (18 x 19 7/8); sheet: 54 x 59.6 cm (21 1/4 x 23 7/16)  
National Gallery of Art, Washington, Print Purchase Fund (Rosenwald Collection) and Ailsa Mellon Bruce Fund, 1978

103. Paul Gauguin  
French, 1848 - 1903  
*The Pony*, c. 1902  
gouache monotype touched with gum or varnish  
sheet: 32.7 x 59.7 cm (12 7/8 x 23 1/2)  
National Gallery of Art, Washington, Rosenwald Collection, 1947

104. Paul Gauguin  
French, 1848 - 1903  
*Two Marquesans* (recto), c. 1902  
traced monotype retouched with olive pigment  
sheet: 45.8 x 34.5 cm (18 1/16 x 13 9/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1964

105. Paul Gauguin  
French, 1848 - 1903  
*Two Marquesans* (verso), c. 1902  
graphite and crayon  
sheet: 45.8 x 34.5 cm (18 1/16 x 13 9/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1964

106. Paul Gauguin  
French, 1848 - 1903  
*Te Faruru (They are Making Love Here)*, 1894/1895  
woodcut in brown  
image: 35.8 x 20.5 cm (14 1/8 x 8 1/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1947
107. Paul Gauguin  
French, 1848 - 1903  
*Te Faruru (They are Making Love Here),* 1894/1895  
woodcut printed in orange, red and black by Louis Roy  
image: 35.8 x 20.5 cm (14 1/8 x 8 1/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1952

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