

***Jacques Callot and the Baroque Print*, June 17, 2011-November 6, 2011**

One of the most prolific and versatile graphic artists in Western art history, the French printmaker Jacques Callot created over 1,400 prints by the time he died in 1635 at the age of forty-three. With subjects ranging from the frivolous festivals of princes to the grim consequences of war, Callot's mixture of reality and fanciful imagination inspired artists from Rembrandt van Rijn in his own era to Francisco de Goya two hundred years later. In these galleries, Callot's works are shown next to those of his contemporaries to gain a deeper understanding of his influence.

Born into a noble family in 1592 in Nancy in the Duchy of Lorraine (now France), Callot traveled to Rome at the age of sixteen to learn printmaking. By 1614, he was in Florence working for Cosimo II de' Medici, Grand Duke of Tuscany. After the death of the Grand Duke in 1621, Callot returned to Nancy, where he entered the service of the dukes of Lorraine and made prints for other European monarchs and the Parisian publisher Israël Henriët.

Callot perfected the stepped etching technique, which consisted of exposing copperplates to multiple acid baths while shielding certain areas from the chemical with a hard, waxy ground (see the book illustration in the adjoining gallery). This process contributed to different depths of etched lines and thus striking light and spatial qualities when the plate was inked and printed. Callot may have invented the *échope*, a tool with a curved tip that he used to sweep through the hard ground to create curved and swelled lines in imitation of engraving. Many of Callot's contemporaries adopted his laborious process, while others exploited etching's inherently freer line.

In Callot's theatrical world of princes, paupers, dancers, and dwarves, virtue and evil coexist. Its inhabitants pursue peaceful or frivolous pleasures in one moment only to be confronted with — or perpetrate — torturous death in the next. Callot's stage-like compositions might distance us from direct emotional confrontation, but they emphasize life as a performance: one in which humankind's edifying qualities exist alongside the ridiculous and grotesque.

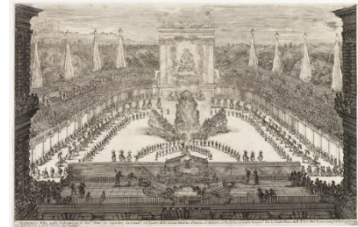
CHECKLIST OF THE EXHIBITION

Jan Georg van Vliet, Dutch, ca. 1610-after 1635, designer
Peddler, Beggars and other Low Life, 1632
Etching
Gift of Mr. and Mrs. George Abrams 1986.233.7

Although its frontispiece states that it was etched after inventions by the artist Stefano Della Bella, most of François Collignon's compositions quote Callot's *Balli di Sfessania* (see the case in the adjoining room), as well as his series of beggars and dwarves (in this case). Collignon, one of Callot's two known pupils, takes Callot's burlesque but artful figures into the realm of caricature, producing swollen, stocky forms that suggest their ridiculous natures.

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Stefano Della Bella, Italian, 1610-1664, printmaker
Quadrille of Horses and Wagons around the Mountain of Atlas: The Horse Ballet in the Conjoined Theater at the Palace of His Highness the Grand Duke of Tuscany, from the book, *Il mondo festeggiante (The Festive World)*, 1661
Etching on paper
Georgianna Sayles Aldrich Fund 2011.4



Stefano Della Bella made this print as part of a series depicting a theatrical extravaganza held to celebrate the marriage of Cosimo III de' Medici and Marguerite Luisa d'Orléans at the Palazzo Pitti and Boboli Gardens in Florence. Della Bella portrays an equestrian ballet or carousel, a procession with floats, horsemen, footmen, and musicians divided into groups called quadrilles. The audience surrounds the field on two sides and a float billowing with smoke and bearing the mountain of Atlas is at the far end. Della Bella, who worked for the ducal court in Florence after Callot, used many of Callot's conventions, including a framing repoussoir (foreground framing device), but his execution is somewhat looser, resulting in even more movement and atmosphere.

Jacques Callot, French, 1592-1635
Soliman, Act I, 1620
Etching
Georgianna Sayles Aldrich Fund 2011.5.1



The theatrical perspective that Callot developed in this image would come to dominate his organization of space for subjects as diverse as martyrdoms and landscapes. The dramatic setting records the stage backdrop used during the production of the play *Il Solimano*, written by Prospero Bonarelli for the Medici court in Florence. Two symmetrically disposed rows of houses recede along a sloping stage floor toward a vanishing point, while Callot's use of the stepped etching technique creates atmospheric space in the far distance. The spatial configuration of the stage design flattered the duke, who sat in a central seat corresponding to the vanishing point during the performance. The play's fictionalized account of the 16th century court of Soliman I the Magnificent reveals the Medici's fascination with the Ottoman Empire. In this first act, Soliman tells Rusteno, his son, and Acmat, his counselor, that the war between Persia and the Ottoman Empire will soon end.

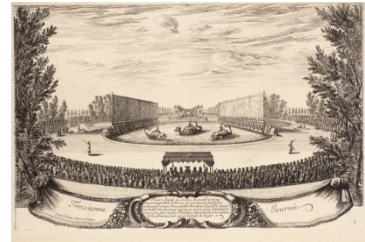
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Israël Silvestre the younger, French, 1621-1691

Troisiesme Journée: Theatre dressé au milieu du grand estang representant l'Isle d'Alcine (Third Day: Theater set amidst the great pond representing the Isle d'Alcine), Les Plaisirs de l'Isle enchantée ou les festes et divertissements due Roy, a Versailles. (Pleasures of the Enchanted Island, or the fêtes and diversions for the King at Versailles), 1664

Etching and Engraving

Georgianna Sayles Aldrich Fund 2011.5.2



The performance portrayed here took place on the third of seven days of fêtes that celebrated King Louis XIV's rehabilitation of his hunting lodge, Versailles. This scene shows several dancers on a stage in the far distance, representing the island domicile of the sorceress Alcine. Israël Silvestre creates a dramatic perspectival recession into the background with angled tapestries lining the sides of the pond. Silvestre, in separating the viewer from the action with a border of audience members in the foreground, makes clear that this world is the King's alone. We see the back of the King's head under the central canopy as he views the expanse of the scene from a privileged — one might even say omnipotent — viewpoint.

Jacques Bellange, French, ca. 1575 - 1616, designer

Martyrdom of St. Lucy, 1613-1616

Etching

Mary B. Jackson Fund 40.001



Jacques Bellange depicts the death of St. Lucy, a martyr in Sicily during the reign of Diocletian in the 3rd century. Denounced as a Christian by her fiancé, Lucy refused to recant and survived many tortures, only to be killed with a dagger plunged through her throat. The statue on the left represents Diana holding an enflamed vase, which refers to "lux" or "light" (the root of the name Lucy). Although Bellange shows the moment of the saint's martyrdom, the swaying hips and fanciful costumes of the closely packed figures around her compete for our attention. Bellange's playful treatment of the subject went against recent calls by the Catholic Church for clarity and gravity in religious imagery. The court painter for the Duke of Lorraine until his death in 1616, Bellange produced figure types and costumes that surely influenced Callot, although Callot rarely leads us astray from a central narrative focus.

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Claude Lorrain, French, 1600-1682, designer

The Harbor with the Large Tower, ca. 1641

Etching

Museum Collection 45.217

In his idealized landscapes, Claude Lorrain sought to create a beautiful and ordered nature. For this image and for many of his forty-four extant etchings, Claude adopted Callot's stepped etching process, experimenting with different durations of acid baths on the copperplate to carefully nuance and control the weight and depth of lines and thus the cast of light, a key element in the unification of his compositions. This harbor scene relies on a staged, ordered recession into space similar to Callot's but with less contrast, resulting in a more natural recession. Claude's line is also different from that of Callot, with short, sketchy strokes that focus on atmospheric harmony over the swell and rise of volume.



Jacques Callot, French, 1592-1635, designer

Israel, publisher

Frontispiece, Les Misères et les Malheurs de la Guerre, 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.1

Callot lived during the Thirty Years War (1618–1648), a time of constant conflict in Europe. Primarily a struggle for European hegemony, the war had both dynastic and religious underpinnings and eventually involved every major European power. It brought long periods of disease and famine and the destruction of entire regions by foreign armies. Against this backdrop, Callot published his influential print series *The Miseries and Misfortunes of War*.



These eighteen small scenes expose the day-to-day consequences of military affairs, mostly off the battlefield. The story begins with the recruitment of soldiers and a battle, and quickly disintegrates into chaos when soldiers roam the countryside wreaking havoc, pillaging, raping, and murdering. As the series progresses, soldiers are punished and executed for their crimes and peasants take revenge upon them. The final scene shows the king's distribution of rewards to virtuous soldiers, a practice thought to stem military abuses, but one that seems fruitless in light of previous events. As a whole, Callot's series suggests that valor is a limited virtue, and that war is no longer a glorious pursuit.

Many of the scenes depict extreme violence, but most often the violence is implied or potential and lacking in gruesome detail. The balanced compositions and spatial recessions, the small scale of the people, and the explanatory verses distance us from the subjects

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represented. With these devices, Callot aestheticizes our experience of war and at the same time graphically presents its horrors as part of our own world.

Abraham Bosse, French, 1604 - ca. 1676, designer
Le Blond, publisher
Le Printemps (Spring), *Les Quatres Saisons* ca. 1635-1637
Etching
Mary B. Jackson Fund 47.057.1

Abraham Bosse learned the stepped etching process from Callot, and later published a treatise on etching. Although Bosse's compositions have a different character than his teacher's — for instance their emphasis on monumental figures and interior settings — his tongue-in-cheek presentation of real people and real places is akin to that of Callot. In this depiction of the four seasons, Bosse does away with a more traditional allegorical presentation in favor of portraying middle class people in contemporary costume, and makes connections to seasonal activities that are less agrarian than they are urban and

domestic. In the raucous scene representing Autumn, the drunken characters have taken too many liberties with the grape harvest.

Adriaen van Ostade, Dutch, 1610-1685, designer
The Organ Grinder, 1647
Etching
Mary B. Jackson Fund 47.058

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Jacques Callot, French, 1592-1635, designer
Israël Silvestre the younger, French, 1621-1691, publisher
The Temptation of St. Anthony, second version, 1635
Etching
Gift of an anonymous friend 47.773



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As a test of faith, demons tormented St. Anthony the Great while he was secluded in the Egyptian desert. The verses on this print tell us of his steadfast faith and victory over earthly and supernatural woes:

Shapeless specters, monsters stabled in obscure hiding places, broke out of their lower world and in close marching order profaned the world and light with deadly poisons. The shapes of so many crimes transformed the hermitage into Erebus [darkness]. In the meantime what are you doing under the vault of the huge rock, holy old man: you feel the force of so great enemies and despise them? Nothing mortal inspires you, nor do alluring Joys move your heart; neither Love breaks it nor death frightens. The mind fixed on heaven and restoring its strength from the Source, endures on earth the battles, which he derides, in the upper air.

To organize his countless figures, Callot divided the picture plane into four principal tonal values that translate into a marked recession into space. The horrific demon overhead, with its heavier, broader, and denser lines, contrasts with the delicate harbor scene in the background. The fencing demons and devilish canon in the foreground recall Callot's works depicting combats and warriors as well as mockbattles at court, calling into question the human caprice to make or play at war.

Jacques Callot, French, 1592-1635
Les Martyrs du Japon, (The Martyrs of Japan), ca. 1627
Etching
Gift of an anonymous friend 47.774

Callot's interest in documenting contemporary events is evident in this depiction of the crucifixion of twenty-six Christians in Japan in 1597. Executed on the orders of Emperor Taikosama, the martyrs included several European Franciscan missionaries, as well as Japanese Jesuits and Christian laymen, causing outrage in Europe. Callot probably created this print on the occasion of the beatification of the martyrs by Pope Urban VIII in 1627. He deliberately evoked painted examples of the crucifixion of Christ between the two thieves and created drama by aligning the many crosses in a powerful spatial recession. Above the crucified bodies, St. John the Baptist and angels throw laurel wreaths, palm leaves, and flowers down upon the martyrs.



Jacques Callot, French, 1592-1635, designer
Entrée de Monseigneur Henry de Lorraine Marquis de Moy Sous le Nom de Pirandre (Entry of Monseigneur Henry de Lorraine, Marquis de Moy, under the Name of Pirandre), *Le Combat à la Barrière*, 1627
Etching
Gift of an anonymous friend 47.775.1



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In the early 17th century, the ruling classes of Europe held on to the medieval ideal of the Christian knight, who defined his honor and nobility in terms of physical courage. Courtly performances often portrayed this ideal with references to the glorious victories of medieval knights or to ancient Greek and Roman heroes. The Combat at the Barrier was staged at the court of Lorraine on February 14, 1627, in honor of the Duchess of Chevreuse, a favorite of Duke Charles IV. Callot's prints commemorating the event were paired with text by the court poet Henry Humbert and bound into a book.

The nine prints on this wall show several courtiers entering the ballroom prior to the combat atop allegorical floats proclaiming their moral righteousness and military prowess. One of the courtiers casts himself as the Greek hero Jason, and another invents the heroic personae of "Pirandre"; the Duke himself enters in the guise of the Sun. The final two scenes depict the palatial ballroom that was the setting for the combat. Callot shows us the Duke's triumphal wagons at the entrance to the room and the elevated podium reserved for the Duchess of Chevreuse. Finally, the Duke and the Prince of Phalsbourg, a famed military commander, come to blows with lances across a barrier. Humbert assures us that however furious the combat the Duke achieved a decisive victory.

Jacques Callot, French, 1592-1635
The Stag Hunt (La Chasse), 1619
Etching
Gift of an anonymous friend 47.776



In this wide, horizontal composition, Callot depicted many hunting procedures and devices, including a net in the middle distance, set to trap the stag being chased toward it in the center by a large group of horsemen and dogs. All eyes follow the downward slope of the landscape, guided by the pointing figure of a horseman on the right, the angled spears of two figures on the left, and a runaway horse in the near middle distance. Callot divided the picture plane into six principal tonal values using several stages of etching, darkly framing the foreground with heavier, broader, and denser lines and intimating distant atmosphere with the delicate, lightly-bitten lines of the faraway hilltop castle.

Jacques Callot, French, 1592-1635, designer
Le Marché d'Esclaves (La Petite Vue de Paris) (The Slave Market), 1629
Etching
Gift of an anonymous friend 47.777



On this unfinished print, Callot left two faces without modeling and the background blank. The original intent was likely to complete the

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background with a Mediterranean port scene. The traditional title of this print is misleading, for instead of depicting a slave market, the subject is the release of Christian captives from an Ottoman prison. At the left are prisoners descending from a fortress. In the center two well-dressed figures (perhaps the benefactors) speak with a man dressed in Turkish costume. To the right are several prisoners and a transaction taking place — possibly the exchange of money for the captives' release. The freeing of Christian captives in Muslim lands was one of the missions of chivalric orders in Europe well into the 17th century.

Jacques Callot, French, 1592-1635
Frontispiece, Varie Figurae Gobbii, 1622
Etching
Gift of an anonymous friend 47.778.1

The startling mix of beggars, dwarves, and musicians in this series may seem imaginary, but in fact they were well-known troupe of dwarves who performed throughout Italy during the early years of the 17th century. Like the theater of his time, Callot's figures are at times grotesque, witty, irreverent, and ultimately satirical. In their various costumes and postures, we can see common human aspirations and vanities acted out. Perhaps more than in any other work by Callot, this series displays his sometimes mocking and detached approach to his subjects. On view is a selection from the series of twenty-one prints.



Jacques Callot, French, 1592-1635, designer
Le Buveur Vu de Face (Drinker from the Front), *Varie Figurae Gobbii*, 1622
Etching
Gift of an anonymous friend 47.778.10

The startling mix of beggars, dwarves, and musicians in this series may seem imaginary, but in fact they were well-known troupe of dwarves who performed throughout Italy during the early years of the 17th century. Like the theater of his time, Callot's figures are at times grotesque, witty, irreverent, and ultimately satirical. In their various costumes and postures, we can see common human aspirations and vanities acted out. Perhaps more than in any other work by Callot, this series displays his sometimes mocking and detached approach to his subjects. On view is a selection from the series of twenty-one prints.



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Jacques Callot, French, 1592-1635, designer

L'Homme au Gros Dos Orné d'une Rangée de Boutons (Man with Fat Back and Row of Buttons), *Varie Figurae Gobbi*, 1616

Etching

Gift of an anonymous friend 47.778.11

The startling mix of beggars, dwarves, and musicians in this series may seem imaginary, but in fact they were well-known troupe of dwarves who performed throughout Italy during the early years of the 17th century. Like the theater of his time, Callot's figures are at times grotesque, witty, irreverent, and ultimately satirical. In their various costumes and postures, we can see common human aspirations and vanities acted out. Perhaps more than in any other work by Callot, this series displays his sometimes mocking and detached approach to his subjects. On view is a selection from the series of twenty-one prints.



Jacques Callot, French, 1592-1635, designer

Le Joueur de Violon (Violin player), *Varie Figurae Gobbi*, 1622

Etching

Gift of an anonymous friend 47.778.13

The startling mix of beggars, dwarves, and musicians in this series may seem imaginary, but in fact they were well-known troupe of dwarves who performed throughout Italy during the early years of the 17th century. Like the theater of his time, Callot's figures are at times grotesque, witty, irreverent, and ultimately satirical. In their various costumes and postures, we can see common human aspirations and vanities acted out. Perhaps more than in any other work by Callot, this series displays his sometimes mocking and detached approach to his subjects. On view is a selection from the series of twenty-one prints.



Jacques Callot, French, 1592-1635, designer

Le Bancal Jouant de la Guitare (Lopsided man playing the Guitar), *Varie Figurae Gobbi*, 1622

Etching

Gift of an anonymous friend 47.778.14

The startling mix of beggars, dwarves, and musicians in this series may seem imaginary, but in fact they were well-known troupe of dwarves who performed throughout Italy during the early years of the 17th century. Like the theater of his time, Callot's figures are at times grotesque, witty, irreverent, and ultimately satirical. In their various costumes and postures, we can see common human aspirations and vanities acted out. Perhaps more than in any other work by Callot, this series displays his sometimes mocking and



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Jacques Callot, French, 1592-1635, designer
Le Joueur de Flageolet (Flageolet Player), *Varie Figurae Gobbi*, 1622
Etching
Gift of an anonymous friend 47.778.17

The startling mix of beggars, dwarves, and musicians in this series may seem imaginary, but in fact they were well-known troupe of dwarves who performed throughout Italy during the early years of the 17th century. Like the theater of his time, Callot's figures are at times grotesque, witty, irreverent, and ultimately satirical. In their various costumes and postures, we can see common human aspirations and vanities acted out. Perhaps more than in any other work by Callot, this series displays his sometimes mocking and detached approach to his subjects. On view is a selection from the series of twenty-one prints.



Jacques Callot, French, 1592-1635, designer
L'Homme Masqué aux Jambes Torses (Masked man with Crooked Legs), *Varie Figurae Gobbi*, 1622
Etching
Gift of an anonymous friend 47.778.18

The startling mix of beggars, dwarves, and musicians in this series may seem imaginary, but in fact they were well-known troupe of dwarves who performed throughout Italy during the early years of the 17th century. Like the theater of his time, Callot's figures are at times grotesque, witty, irreverent, and ultimately satirical. In their various costumes and postures, we can see common human aspirations and vanities acted out. Perhaps more than in any other work by Callot, this series displays his sometimes mocking and detached approach to his subjects. On view is a selection from the series of twenty-one prints.



Jacques Callot, French, 1592-1635, designer
L'Estropié au Capuchon (Cripple in a Cap), *Varie Figurae Gobbi*, 1622
Etching
Gift of an anonymous friend 47.778.3

The startling mix of beggars, dwarves, and musicians in this series may seem imaginary, but in fact they were well-known troupe of



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Jacques Callot, French, 1592-1635, designer
Le Bossu à la Canne (Hunchback with a Cane), *Varie Figurae Gobbi*, 1622
Etching
Gift of an anonymous friend 47.778.4



The startling mix of beggars, dwarves, and musicians in this series may seem imaginary, but in fact they were well-known troupe of dwarves who performed throughout Italy during the early years of the 17th century. Like the theater of his time, Callot's figures are at times grotesque, witty, irreverent, and ultimately satirical. In their various costumes and postures, we can see common human aspirations and vanities acted out. Perhaps more than in any other work by Callot, this series displays his sometimes mocking and detached approach to his subjects. On view is a selection from the series of twenty-one prints.

Jacques Callot, French, 1592-1635, designer
L'Homme au Ventre Tombant et au Chapeau très Élevé (Man with the Falling Stomach and Very High Hat), *Varie Figurae Gobbi*, 1622
Etching on paper
Gift of an anonymous friend 47.778.6



The startling mix of beggars, dwarves, and musicians in this series may seem imaginary, but in fact they were well-known troupe of dwarves who performed throughout Italy during the early years of the 17th century. Like the theater of his time, Callot's figures are at times grotesque, witty, irreverent, and ultimately satirical. In their various costumes and postures, we can see common human aspirations and vanities acted out. Perhaps more than in any other work by Callot, this series displays his sometimes mocking and detached approach to his subjects. On view is a selection from the series of twenty-one prints.

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Jacques Callot, French, 1592-1635, designer

Le Buveur Vu de Dos (Drinker from the Rear), *Varie Figurae Gobbi*, 1622

Etching

Gift of an anonymous friend 47.778.7

The startling mix of beggars, dwarves, and musicians in this series may seem imaginary, but in fact they were well-known troupe of dwarves who performed throughout Italy during the early years of the 17th century. Like the theater of his time, Callot's figures are at times grotesque, witty, irreverent, and ultimately satirical. In their various costumes and postures, we can see common human aspirations and vanities acted out. Perhaps more than in any other work by Callot, this series displays his sometimes mocking and detached approach to his subjects. On view is a selection from the series of twenty-one prints.



Jacques Callot, French, 1592-1635, designer

L'Homme au Gros Ventre Orné d'une Rangée de Boutons (Man with Pot Belly and Row of Buttons), *Varie Figurae Gobbi*, 1622

Etching

Gift of an anonymous friend 47.778.8

The startling mix of beggars, dwarves, and musicians in this series may seem imaginary, but in fact they were well-known troupe of dwarves who performed throughout Italy during the early years of the 17th century. Like the theater of his time, Callot's figures are at times grotesque, witty, irreverent, and ultimately satirical. In their various costumes and postures, we can see common human aspirations and vanities acted out. Perhaps more than in any other work by Callot, this series displays his sometimes mocking and detached approach to his subjects. On view is a selection from the series of twenty-one prints.



Jacques Callot, French, 1592-1635, designer

Le Duelliste à l'Epée et au Paignard (Duelist with Sword and Dagger), *Varie Figurae Gobbi*, 1622

Etching

Gift of an anonymous friend 47.778.9

The startling mix of beggars, dwarves, and musicians in this series may seem imaginary, but in fact they were well-known troupe of dwarves who performed throughout Italy during the early years of the 17th century. Like the theater of his time, Callot's figures are at times grotesque, witty, irreverent, and ultimately satirical. In their various costumes and postures, we can see common human aspirations and vanities acted out. Perhaps more than in any other



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Hendrik Goudt, Dutch, ca. 1582-1648, designer
Adam Elsheimer, German, 1578-1610, painter
Tobias and the Angel (The Large Tobias), 1613
Engraving
Gift of Mr. Henry D. Sharpe 48.017



Rembrandt van Rijn, Dutch, 1606-1669, designer
View of Amsterdam from the Kadijk, ca. 1641
Etching on paper
Gift of Mr. Henry D. Sharpe 48.356



Although we know that Rembrandt's vast print collection gave him ample opportunity to study prints by other artists including Callot, his approach to landscape etching owes little to the French master. In this delicate, distant view of his home city of Amsterdam, Rembrandt contained the entire vista in the lower third of the composition, while leaving a slight film of plate tone on the upper portion to intimate a changing sky. A clump of turf in the foreground leads our eye back through a few watery trails, but Rembrandt's recession into space is not as measured as that of Callot, nor as stridently symmetrical. The scene is literal, recording recognizable places such as the Old Church and the warehouses of the Dutch East India Company. Rembrandt's quickly-sketched, calligraphic lines accentuate an overall impression of informality and immediacy.

Johann Theodor de Bry, Netherlandish, 1561-1623, designer
Jost Amman, Swiss, 1539-1591
Hans Weigel, the elder, German, 1549-1577
Procession of Soldiers, 1576-1623
Etching and engraving
Gift of Mrs. Murray S. Danforth 49.008



Both of these prints represent traditional methods of depicting battles and soldiers prior to the 17th century. Antonio Tempesta's Battle Scene presents a dramatic battle between two unknown

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factions and focuses on a dynamic centralized composition that entangles the bodies of horses and men. Tempesta was one of Callot's early teachers. Johann de Bry's Procession is a frieze-format print that recalls depictions of triumphal processions carved in relief on ancient sarcophagi and triumphal arches, while depicting soldiers and costumes particular to Germany. Both were important precedents for Callot, whose images of war nonetheless broke from these traditions to depict presentday events and often their consequences. In doing so, Callot offers a less glorifying and more realistic view of war.

Jacques Callot, French, 1592-1635, designer
Israël Henriet, French, 1590-1661, publisher
L'Exercice de l'Arquebuse: Le Chargement (The Exercise of the Arquebus: Loading), Les Exercices Militaires, 1635
Etching
Gift of Mrs. Herbert N. Straus 49.039.6

While each of these images depicts three soldiers performing a different phase of a military drill, Callot did not put the steps of each exercise into a logical sequence or clearly show technical details. Instead, he emphasized the soldiers' elegance while executing the drills. The blank white backgrounds further evoke a precious, toy-like quality in the soldiers. Beside the gravity of the *Miseries and Misfortunes of War*, these prints appear to have more an artistic than a moralizing intention.



Wenceslaus Hollar, Bohemian, 1607-1677, designer
Abraham Hogenberg, German, publisher
Zu Collen (Toward Cologne), Amoenissimae Aliquot Locorum In Diversis Provinciis Iacentiu Effigies 1635
Etching
Gift of Mrs. Herbert N. Straus 49.042.17

These prints are part of a series that records the cities and towns in which Wenceslaus Hollar lived and worked in Germany, Switzerland, and the Netherlands.

An itinerant artist, Hollar's city views represent an international style of landscape. The grindstone in the foreground of *Zu Wesel* could be taken straight from a Florentine drawing (see the example on this wall to the left). The overriding balance between architectural elements and the repoussoir (foreground framing device) remind us of Callot and Claude Lorrain. The open space of the sky and the rejection of a measured progression from foreground to background, however, look toward the naturalism of Netherlandish painters.



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Jusepe de Ribera, Spanish, 1591-1652, designer

Lamentation of Christ, 1600s

Etching

Gift of Murray S. Danforth, Jr. 50.335

The works on this wall by Callot's contemporaries focus on the visceral, bodily suffering of Christian saints and of Christ. The direct presentation of the bodies of suffering or martyred saints fit the requirements of the Catholic Church for religious imagery. Images of martyrs were to be glorified and venerated because of the benefits they could bestow upon the faithful. Confronted with the moment of painful death, viewers could emotionally and sensually engage with the saint's suffering and thereby remember their faith. In each of these three images, the artist has used architecture or a blank background to compress the space forward and thus intensify the psychological impact. The draftsman-like style of etching apparent in the Ribera and Vignon emphasizes the physical presence of the bodies.



Abraham Bosse, French, 1604 - ca. 1676

On the Manner of Etching with Acid and with a Burin, and of Dark-Manner Engraving, (De la Manière de graver à l'eau-forte et au burin, et de la gravure en manière noire) Paris, 1645

Etching, drypoint, and roulette on cream-colored, moderately textured laid paper

Gift of Mrs. Herbert N. Straus 51.004

The renown of Callot's technical accomplishments in etching spread throughout Europe partially because of the 1645 publication of this treatise explaining his technique by Abraham Bosse, his friend and pupil. Here, Bosse describes and illustrates how to apply the acid used to bite the plate. The printmaker pours acid onto a plate on a downward ramp that allows it to drain through a hole into a basin on the floor. This procedure is repeated eight or ten times until the plate is adequately bitten (etched). On the following pages, Bosse explains how one must turn the plate sideways while repeating the process so as to give every line equal weight. He then explains how to mask out certain areas with a hard ground made of linseed oil and resin in order to keep them shielded from the chemical if additional etching is required for selected areas.



Jacques Callot, French, 1592-1635, designer

Martyrdom of St. Sebastian, ca. 1631-1633

Etching on paper

Museum Works of Art Fund 52.073



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In comparison to the works on the wall at right, Callot's image of martyrdom places pictorial as well as psychological distance between the viewer and the martyr. St. Sebastian, who was shot with multiple arrows, is here a heroic but tiny figure in the center of the composition, a playful target for the perfectly aligned soldiers who aim from the foreground and middle ground. Callot's heavier treatment of the shadowed repoussoir (foreground framing device) pushes the action back into space, creating a theatrical recession that distances us from the visceral suffering of the saint. Instead, we sense that Callot is documenting the event, complete with a dilapidated coliseum that places the scene in biblical history.

Jacques Bellange, French, ca. 1575 - 1616
Military Figures outside a City, 1612-1616
Etching and engraving
Gift of Mrs. Murray S. Danforth 52.200

The setting and people in this scene can be loosely associated with wartime or a battlefield camp, as evidenced by the shield and drum in the foreground and the fantastically dressed soldier at right. But the exact nature of this camp, the relationship of the figures, and even the gender of the central figure remain unresolved to this day. Jacques Bellange, a near contemporary of Callot's at the ducal court in Lorraine, probably created this image as a "capriccio" (a fantasy with evocative references but no clear narrative), with allusions to ancient as well as biblical stories. Cultured viewers would have enjoyed decoding Bellange's oblique references. Though we see some relationship between Bellange's swaying, mannered figures and those of Callot, Bellange worked on a monumental scale that did not seem to interest Callot.



Antonio Tempesta, Italian, 1555-1630, designer
Battle Scene, 1605-1621
Etching on paper
Anonymous gift 56.209



Both of these prints represent traditional methods of depicting battles and soldiers prior to the 17th century. Antonio Tempesta's *Battle Scene* presents a dramatic battle between two unknown factions and focuses on a dynamic centralized composition that entangles the bodies of horses and men. Tempesta was one of Callot's early teachers. Johann de Bry's *Procession* is a frieze-format print that recalls depictions of triumphal processions carved in relief on ancient sarcophagi and triumphal arches, while depicting soldiers and costumes particular to Germany. Both were important precedents for Callot, whose images of war nonetheless broke from these traditions to depict presentday events and often their

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consequences. In doing so, Callot offers a less glorifying and more realistic view of war.

Jacques Callot, French, 1592-1635, designer
La Grande Thèse (The Large Thesis), 1625
Etching and engraving
Gift of Thomas Pyszczynski 67.018

The ducal family of Lorraine commissioned this print, the largest single-plate etching that Callot created, to commemorate the defense of a physics thesis by Nicolas-François of Lorraine, the younger brother of Duke Charles IV of Lorraine. It glorifies the family patriarch, François de Vaudemont, who appears airborne upon a winged horse at the top of the composition, surrounded by four figures proclaiming his Paternal Piety. Below him is the young Nicolas-François in episcopal robes (as he was recently named Archbishop of Toul), surrounded by Physiologia and Uranologia, and then by figures of Filial Piety corresponding to his father's virtues above. The academic theses printed in letterpress at the bottom of the composition make yet another reference to the scholar's father, as the first letters of each sentence form the name: "Francisco a lotharingia" (François of Lorraine). Callot's print makes a clear, visual statement about the dynastic strengths and virtues that pass from father to son.



Jacques Callot, French, 1592-1635, designer
Combat de Veillane (The Battle of Avigliana), ca. 1630
Etching
Museum Membership Fund 67.019

The battle of Avigliana near the northern Italian city of Turin was a French victory in the broad struggle for European hegemony during the Thirty Years War. This etching depicts the engagement on July 10, 1630, between an allied German-Spanish-Savoyard army and a French army in the town of Avigliana, shown in the left middle ground. Callot included noticeable distortions in scale (such as the large size of the figures compared to the architecture and rock formations) in order to make the figures legible throughout the image. The portrait at the top of the composition and the arms below are those of Antoine Coëffier-Ruzé, marquis d'Effiat (1581–1632), a hero of the battle and probable commissioner of the print. Callot may have left the print without an inscription because the French Effiat soon led troops against Callot's native Lorraine.



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Jacques Callot, French, 1592-1635, designer
 Israël Henriët, French, 1590-1661, publisher
Mort de Judas (Death of Judas), Le Martyre des Apotres, 1600s
 Etching
 Collectors' Acquisition Fund 68.166.5

These tiny prints, from a series of sixteen, exhibit Callot's gift for creating viable pictorial spaces in a small format while maintaining clear narrative focus. In each case, a death takes place in the center of the composition, while carefully placed diagonals, created with architecture, props, and figural groups, focus our attention toward the action. The variety of poses, figure types, and costumes within each scene would have inspired a viewer to return to the prints multiple times with a magnifying lens in order to marvel at Callot's inventions in miniature.



Giovanni Battista Mercati, Italian, 1600-after 1637, designer
The Executioner Presenting the Head of St. John the Baptist to Salome, 1626
 Etching on paper
 Museum Works of Art Fund 69.007

The works on this wall by Callot's contemporaries focus on the visceral, bodily suffering of Christian saints and of Christ. The direct presentation of the bodies of suffering or martyred saints fit the requirements of the Catholic Church for religious imagery. Images of martyrs were to be glorified and venerated because of the benefits they could bestow upon the faithful. Confronted with the moment of painful death, viewers could emotionally and sensually engage with the saint's suffering and thereby remember their faith. In each of these three images, the artist has used architecture or a blank background to compress the space forward and thus intensify the psychological impact. The draftsman-like style of etching apparent in the Ribera and Vignon emphasizes the physical presence of the bodies.



François Collignon, French, 1610-1687, designer
 Stefano Della Bella, Italian, 1610-1664
Untitled, Facétieuses Inventions d'Amour et de Guerre, 1631-1637
 Etching
 Collectors' Acquisition Fund 69.021.5

Although its frontispiece states that it was etched after inventions by the artist Stefano Della Bella, most of François Collignon's compositions quote Callot's *Balli di Sfessania*, as well as his series of beggars and dwarves. Collignon, one of Callot's two known pupils,



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takes Callot's burlesque but artful figures into the realm of caricature, producing swollen, stocky forms that suggest their ridiculous natures.

Claude Vignon, French, 1593-1670, designer

The Martyrdom of St. Andrew, 1618-1670

Etching

Museum Works of Art Fund 69.049

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Jacques Callot, French, 1592-1635, designer

Israël Silvestre the younger, French, 1621-1691, publisher

The Triumph of the Virgin, or, The Small Thesis, 1625

Etching and engraving

Museum Works of Art Fund 72.032

The order of the Friars Minor of the city of Nancy, Lorraine, commissioned this thesis print (an image that presents the points of an academic argument) to honor a thesis defense by one of their friars. Dedicated to the Duke and Duchess Charles IV and Nicole of Lorraine (whose arms appear above), the print conveys the points of argument on placards and banderoles laid out throughout the image. The argument defends the Immaculate Conception of the Virgin Mary. Callot composed the image like a frontal triumphal procession, placing the crowned Virgin atop a triumphal chariot in the middle distance. In the foreground, a female figure crushes a demon, symbolizing the Virgin's triumph over the devil and death. On either side allegorical personages celebrate the Virgin's victorious virtues. In the background hell scene legions of the damned are corralled by devils in a landscape ravaged by war. Callot's composition is unusual for a thesis print (for a more typical format, see the Large Thesis in



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the adjoining gallery), privileging pictorial concerns over a clear presentation of the points of argument.

Jacques Callot, French, 1592-1635

Turk Seen from the Front, Right Hand on Hip (Le Turc Vu de Face, Levant le Bras Droit), from the series "Various Figures" (*Varie Figure di Iacopo Callot*), ca. 1621-1624

Etchings on cream-colored, slightly textured laid paper

Helen M. Danforth Acquisition Fund 78.015.1

The first and second states of this print show that Callot first completed the figures and then added the background. The images are part of a series made to serve as models for drawing in pen and ink, demonstrating, on the right, contour, and on the left, shading. Despite the title of this print, the man is wearing a Hungarian costume, not a Turkish one. Callot subscribed to the cultural stereotype of the time by associating this "eastern" man with warfare, adding a scene of violent pillaging as background. The brutal events behind him belie the figure's graceful posture and elegant costume.



Nicolas Cochin, French, 1610-1686, designer

Sébastien de Pontault Beaulieu, French, ca. 1612-1674

Ager, 1647, En Catalogne (Ager, 1647, in Catalonia), Les Glorieuses Conquêtes de Louis le Grand (Glorious Conquests of Louis the Great), 1647

Etching

Gift of Alan S. Trueblood 83.225.4

This battle scene (made by one of two brothers with nearly indistinguishable styles) demonstrates Callot's exemplary influence on the entire genre of battle scene prints. The expansive space coupled with artificial framing devices and banderole titling distance us from the action, but we are still privy to the minutia of individual battalions and military exercises. The episode depicted is that of the French army entering Catalonia in 1647 ostensibly to help the rebels, who had revolted against Habsburg Spain. Cochin made the print well after the fact as part of a series depicting the great military victories of Louis XIV.



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Jacques Callot, French, 1592-1635

Beggar with Crutches and Wallet, The Beggars, ca. 1622-1623

Etching

Gift of the Fazzano Brothers 84.198.1236

Throughout his career, Callot revealed an interest in human nature and its various manifestations in particular social classes. Callot's depiction of this tattered man set against a blank background is stark and unforgiving. Such itinerant beggars were not uncommon in 17th-century Europe, given the constant war and famine of the time. Artists throughout Europe frequently copied Callot's images of beggars and used them as inspiration for depictions of so-called "low life" scenes of their own. The works on view to the right are contemporaneous examples from the Netherlands. Callot may have inspired the genre, but Netherlandish examples tended to bring more individuality (some would say sympathy) to the subject.



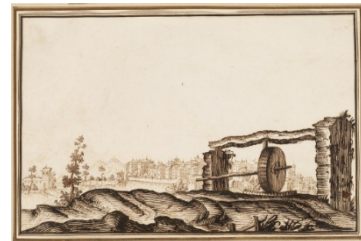
Italian

Landscape with Grindstone, ca. 1600-1640

Pen and ink on paper

INV2006.499

This landscape drawing — with its focus on a hillside town and artfully composed foreground framing device (repoussoir) — is of the type predominant in Florence in the early 17th century, when Callot lived there in the employ of the Grand Duke of Tuscany. The grindstone adds weight to the foreground, while also functioning in its traditional rhetorical role to invite the viewer to whet (sharpen) his or her visual skills. A similar device appears in the landscape by Wenceslaus Hollar on this wall to the right. The style of pen work, with its swelled and tapering lines, creates an emphasis on volume that we observe in the etchings of Callot.



Jacques Callot, French, 1592-1635, designer

Israel, publisher

L' Estrapade, Les Misères et les Malheurs de la Guerre (Miseries and Misfortunes of War), 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.10

Callot lived during the Thirty Years War (1618–1648), a time of constant conflict in Europe. Primarily a struggle for European hegemony, the war had both dynastic and religious underpinnings and eventually involved every major European power. It brought long periods of disease and famine and the destruction of entire regions by foreign armies. Against this backdrop, Callot published his influential print series *The Miseries and Misfortunes of War*.



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These eighteen small scenes expose the day-to-day consequences of military affairs, mostly off the battlefield. The story begins with the recruitment of soldiers and a battle, and quickly disintegrates into chaos when soldiers roam the countryside wreaking havoc, pillaging, raping, and murdering. As the series progresses, soldiers are punished and executed for their crimes and peasants take revenge upon them. The final scene shows the king's distribution of rewards to virtuous soldiers, a practice thought to stem military abuses, but one that seems fruitless in light of previous events. As a whole, Callot's series suggests that valor is a limited virtue, and that war is no longer a glorious pursuit.

Many of the scenes depict extreme violence, but most often the violence is implied or potential and lacking in gruesome detail. The balanced compositions and spatial recessions, the small scale of the people, and the explanatory verses distance us from the subjects represented. With these devices, Callot aestheticizes our experience of war and at the same time graphically presents its horrors as part of our own world.

Jacques Callot, French, 1592–1635

Israel, publisher

The Hanging (La Pendaison), from the series *Miseries and Misfortunes of War (Les Misères et les Malheurs de la Guerre)*, 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.11



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Jacques Callot, French, 1592-1635, designer
Israel, publisher

L'Arquebusade, Les Misères et les Malheurs de la Guerre (Miseries and Misfortunes of War), 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.12



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Jacques Callot, French, 1592-1635, designer

Israel, publisher

Le Bucher, Les Misères et les Malheurs de la Guerre (Miseries and Misfortunes of War), 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.13



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Jacques Callot, French, 1592-1635, designer

Israel, publisher

La Roue, Les Misères et les Malheurs de la Guerre (Miseries and Misfortunes of War), 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.14



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Jacques Callot, French, 1592-1635, designer

Israel, publisher

L' Hôpital, Les Misères et les Malheurs de la Guerre (Miseries and Misfortunes of War), 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.15



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Jacques Callot, French, 1592-1635, designer
Israel, publisher

Les Mendiants et les Mourants, Les Misères et les Malheurs de la Guerre (Miseries and Misfortunes of War), 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.16



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Jacques Callot, French, 1592-1635, designer

Israel, publisher

La Revanche des Paysans, Les Misères et les Malheurs de la Guerre
(*Miseries and Misfortunes of War*), 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.17



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Jacques Callot, French, 1592-1635, designer

Israel, publisher

Distribution de Recompenses, Les Misères et les Malheurs de la Guerre
(*Miseries and Misfortunes of War*), 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.18



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Jacques Callot, French, 1592-1635, designer

Israel, publisher

L' Enrolement des Troupes, Les Misères et les Malheurs de la Guerre
(*Miseries and Misfortunes of War*), 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.2



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Jacques Callot, French, 1592-1635, designer
Israel, publisher

Le Bataille, Les Misères et les Malheurs de la Guerre (Miseries and Misfortunes of War), 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.3



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Jacques Callot, French, 1592-1635, designer

Israel, publisher

La Maraude, Les Misères et les Malheurs de la Guerre (Miseries and Misfortunes of War), 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.4



Callot lived during the Thirty Years War (1618–1648), a time of constant conflict in Europe. Primarily a struggle for European hegemony, the war had both dynastic and religious underpinnings and eventually involved every major European power. It brought long periods of disease and famine and the destruction of entire regions by foreign armies. Against this backdrop, Callot published his influential print series *The Miseries and Misfortunes of War*.

These eighteen small scenes expose the day-to-day consequences of military affairs, mostly off the battlefield. The story begins with the recruitment of soldiers and a battle, and quickly disintegrates into chaos when soldiers roam the countryside wreaking havoc, pillaging, raping, and murdering. As the series progresses, soldiers are punished and executed for their crimes and peasants take revenge upon them. The final scene shows the king's distribution of rewards to virtuous soldiers, a practice thought to stem military abuses, but one that seems fruitless in light of previous events. As a whole, Callot's series suggests that valor is a limited virtue, and that war is no longer a glorious pursuit.

Many of the scenes depict extreme violence, but most often the violence is implied or potential and lacking in gruesome detail. The balanced compositions and spatial recessions, the small scale of the people, and the explanatory verses distance us from the subjects represented. With these devices, Callot aestheticizes our experience of war and at the same time graphically presents its horrors as part of our own world.

Jacques Callot, French, 1592-1635, designer

Israel, publisher

Le Pillage, Les Misères et les Malheurs de la Guerre (Miseries and Misfortunes of War), 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.5



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Jacques Callot, French, 1592-1635, designer

Israel, publisher

Devastation d'un Monastère, Les Misères et les Malheurs de la Guerre
(*Miseries and Misfortunes of War*), 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.6



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Jacques Callot, French, 1592-1635, designer
Israel, publisher

Pillage et Incendie d' Un Village, Les Misères et les Malheurs de la Guerre (Miseries and Misfortunes of War), 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.7



Callot lived during the Thirty Years War (1618–1648), a time of constant conflict in Europe. Primarily a struggle for European hegemony, the war had both dynastic and religious underpinnings and eventually involved every major European power. It brought long periods of disease and famine and the destruction of entire regions by foreign armies. Against this backdrop, Callot published his influential print series *The Miseries and Misfortunes of War*.

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Jacques Callot, French, 1592-1635, designer

Israel, publisher

Vols Sur les Grands Chemins, Les Misères et les Malheurs de la Guerre
(*Miseries and Misfortunes of War*), 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.8



Callot lived during the Thirty Years War (1618–1648), a time of constant conflict in Europe. Primarily a struggle for European hegemony, the war had both dynastic and religious underpinnings and eventually involved every major European power. It brought long periods of disease and famine and the destruction of entire regions by foreign armies. Against this backdrop, Callot published his influential print series *The Miseries and Misfortunes of War*.

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Jacques Callot, French, 1592-1635, designer

Israel, publisher

Découverte des Malfaiteurs, Les Misères et les Malheurs de la Guerre
(*Miseries and Misfortunes of War*), 1633

Etching

Gift of Mr. Henry D. Sharpe 46.007.9



Callot lived during the Thirty Years War (1618–1648), a time of constant conflict in Europe. Primarily a struggle for European hegemony, the war had both dynastic and religious underpinnings and eventually involved every major European power. It brought long periods of disease and famine and the destruction of entire regions

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Abraham Bosse, French, 1604 - ca. 1676, designer
Le Blond, publisher
L'Esté (Summer), *Les Quatres Saisons*, ca. 1635-1637
Etching
Mary B. Jackson Fund 47.057.2

Abraham Bosse learned the stepped etching process from Callot, and later published a treatise on etching (on view in this gallery). Although Bosse's compositions have a different character than his teacher's — for instance their emphasis on monumental figures and interior settings — his tongue-in-cheek presentation of real people and real places is akin to that of Callot. In this depiction of the four seasons, Bosse does away with a more traditional allegorical presentation in favor of portraying middle class people in contemporary costume, and makes connections to seasonal activities that are less agrarian than they are urban and domestic. In the raucous scene representing Autumn, the drunken characters have taken too many liberties with the grape harvest.



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Abraham Bosse, French, 1604 - ca. 1676, designer
Le Blond, publisher
L' Autône (Autumn), Les Quatres Saisons, ca.1635-1637
Etching
Mary B. Jackson Fund 47.057.3

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Abraham Bosse, French, 1604 - ca. 1676, designer
Le Blond, publisher
L'Hyver (Winter), Les Quatres Saisons, ca. 1635-1637
Etching
Mary B. Jackson Fund 47.057.4

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Jacques Callot, French, 1592-1635, designer
Entrée de Monseigneur de Couvonge de de Monsieur de Chalabre (Entry of Monsieurs de Couvonge and de Chalabre), Le Combat à la Barrière, 1627
Etching
Gift of an anonymous friend 47.775.2

In the early 17th century, the ruling classes of Europe held on to the medieval ideal of the Christian knight, who defined his honor and nobility in terms of physical courage. Courtly performances often



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portrayed this ideal with references to the glorious victories of medieval knights or to ancient Greek and Roman heroes. The Combat at the Barrier was staged at the court of Lorraine on February 14, 1627, in honor of the Duchess of Chevreuse, a favorite of Duke Charles IV. Callot's prints commemorating the event were paired with text by the court poet Henry Humbert and bound into a book, a copy of which is on view at left.

The nine prints on this wall show several courtiers entering the ballroom prior to the combat atop allegorical floats proclaiming their moral righteousness and military prowess. One of the courtiers casts himself as the Greek hero Jason, and another invents the heroic personae of "Pirandre"; the Duke himself enters in the guise of the Sun. The final two scenes depict the palatial ballroom that was the setting for the combat. Callot shows us the Duke's triumphal wagons at the entrance to the room and the elevated podium reserved for the Duchess of Chevreuse. Finally, the Duke and the Prince of Phalsbourg, a famed military commander, come to blows with lances across a barrier. Humbert assures us that however furious the combat the Duke achieved a decisive victory.

Jacques Callot, French, 1592-1635, designer
Entrée de Monseigneur le Prince de Pfaltzbourg Tenant au Combat
(*Entry of the Prince of Phalsbourg, Champion of the Combat*), *Le Combat à la Barrière*, 1627
Etching
Gift of an anonymous friend 47.775.3



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Phalsbourg, a famed military commander, come to blows with lances across a barrier. Humbert assures us that however furious the combat the Duke achieved a decisive victory.

Jacques Callot, French, 1592-1635, designer
Entrée de Monsieur de Macey (Entry of Monsieur de Macey), Le Combat à la Barrière, 1627
 Etching
 Gift of an anonymous friend 47.775.4

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Jacques Callot, French, 1592-1635, designer
Entrée des Sieurs de Vroncourt, Tyllon et Marimont (Entry of Monsieurs de Vroncourt, Tyllon, and Marimont), Le Combat à la Barrière, 1627
 Etching
 Gift of an anonymous friend 47.775.5



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Jacques Callot, French, 1592-1635, designer

Cet Entrée Est le Monsieur le Comte de Brionne Grand Chambelan de son Altesse, Representant Jason (Entry of Monsieur the Count of Brionne, Grand Chamberlain of His Highness, Representing Jason), Le Combat à la Barrière, 1627

Etching

Gift of an anonymous friend 47.775.6



In the early 17th century, the ruling classes of Europe held on to the medieval ideal of the Christian knight, who defined his honor and nobility in terms of physical courage. Courtly performances often portrayed this ideal with references to the glorious victories of medieval knights or to ancient Greek and Roman heroes. The Combat at the Barrier was staged at the court of Lorraine on February 14, 1627, in honor of the Duchess of Chevreuse, a favorite of Duke Charles IV. Callot's prints commemorating the event were paired with text by the court poet Henry Humbert and bound into a book, a copy of which is on view at left.

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Jacques Callot, French, 1592-1635, designer
Entrée de Son Altesse Representant le Soleil (Entry of His Highness, Representing the Sun), Le Combat à la Barrière, 1627
 Etching
 Gift of an anonymous friend 47.775.7

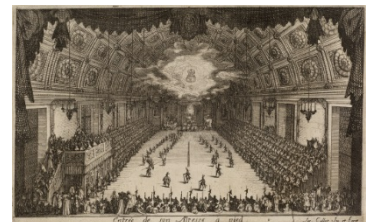
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Jacques Callot, French, 1592-1635, designer
Entrée de son Altesse à Pied (Entry of His Highness on Foot) (The Foot Parade)), La Combat à la Barrière, 1627
 Etching
 Gift of an anonymous friend 47.775.8

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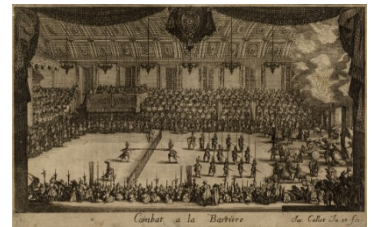


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Jacques Callot, French, 1592-1635, designer
Combat à la Barrière (Combat at the Barrier), Le Combat à la Barrière, 1627
Etching
Gift of an anonymous friend 47.775.9



In the early 17th century, the ruling classes of Europe held on to the medieval ideal of the Christian knight, who defined his honor and nobility in terms of physical courage. Courtly performances often portrayed this ideal with references to the glorious victories of medieval knights or to ancient Greek and Roman heroes. The Combat at the Barrier was staged at the court of Lorraine on February 14, 1627, in honor of the Duchess of Chevreuse, a favorite of Duke Charles IV. Callot's prints commemorating the event were paired with text by the court poet Henry Humbert and bound into a book, a copy of which is on view at left.

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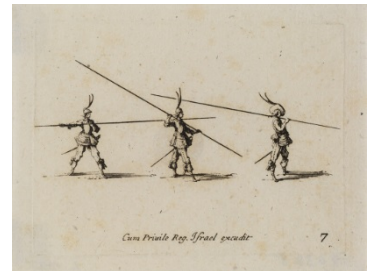
Jacques Callot, French, 1592-1635, designer
Israël Henriet, French, 1590-1661, publisher
L'Exercice de la Lance Verticale (Exercise of the Vertical Lance), *Les Exercices Militaires*, 1635
Etching
Gift of Mrs. Herbert N. Straus 49.039.7

While each of these images depicts three soldiers performing a different phase of a military drill, Callot did not put the steps of each exercise into a logical sequence or clearly show technical details. Instead, he emphasized the soldiers' elegance while executing the drills. The blank white backgrounds further evoke a precious, toy-like quality in the soldiers. Beside the gravity of the *Miseries and Misfortunes of War*, these prints appear to have more an artistic than a moralizing intention.



Jacques Callot, French, 1592-1635, designer
Israël Henriet, French, 1590-1661, publisher
L'Exercice de la Lance Horizontale (Exercise of the Horizontal Lance), *Les Exercices Militaires*, 1635
Etching
Gift of Mrs. Herbert N. Straus 49.039.8

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Jacques Callot, French, 1592-1635, designer
Israël Henriet, French, 1590-1661, publisher
L'Exercice de l'Arquebuse: La Preparation au Tir (The Exercise of the Arquebus: Preparation to Fire), *Les Exercices Militaires*, 1635
Etching
Gift of Mrs. Herbert N. Straus 49.039.9



RISD MUSEUM

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Wenceslaus Hollar, Bohemian, 1607-1677, designer
Abraham Hogenberg, German, publisher
Zu Cullen (Toward Cologne), Amoenissimae Aliquot Locorum In Diversis Provinciis Iacentiu Effigies, 1635
Etching
Gift of Mrs. Herbert N. Straus 49.042.18



These prints are part of a series that records the cities and towns in which Wenceslaus Hollar lived and worked in Germany, Switzerland, and the Netherlands.

An itinerant artist, Hollar's city views represent an international style of landscape. The grindstone in the foreground of *Zu Wesel* could be taken straight from a Florentine drawing (see the example on this wall to the left). The overriding balance between architectural elements and the repoussoir (foreground framing device) remind us of Callot and Claude Lorrain. The open space of the sky and the rejection of a measured progression from foreground to background, however, look toward the naturalism of Netherlandish painters.

Wenceslaus Hollar, Bohemian, 1607-1677, designer
Abraham Hogenberg, German, publisher
Zu Duren (Toward Duren), Amoenissimae Aliquot Locorum In Diversis Provinciis Iacentiu Effigies, 1635
Etching
Gift of Mrs. Herbert N. Straus 49.042.19

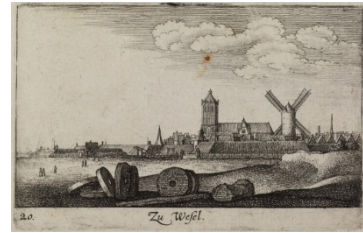


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Wenceslaus Hollar, Bohemian, 1607-1677, designer
Abraham Hogenberg, German, publisher
*Zu Wesel (Toward Wesel), Amoenissimae Aliquot Locorum In Diversis
Provinciis Iacentiu Effigies*, 1635
Etching
Gift of Mrs. Herbert N. Straus 49.042.20



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Jacques Callot, French, 1592-1635, designer
Israël Henriët, French, 1590-1661, publisher
Martyre de St. Paul (Martyrdom of St. Paul), Le Martyre des Apotres, 1600s
Etching
Collectors' Acquisition Fund 68.166.10



These tiny prints, from a series of sixteen, exhibit Callot's gift for creating viable pictorial spaces in a small format while maintaining clear narrative focus. In each case, a death takes place in the center of the composition, while carefully placed diagonals, created with architecture, props, and figural groups, focus our attention toward the action. The variety of poses, figure types, and costumes within each scene would have inspired a viewer to return to the prints multiple times with a magnifying lens in order to marvel at Callot's inventions in miniature.

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Jacques Callot, French, 1592-1635, designer
 Israël Henriet, French, 1590-1661, publisher
*Martyre de St. Simon (Martyrdom of St. Simon), Le Martyre des
 Apotres*, 1600s
 Etching
 Collectors' Acquisition Fund 68.166.14

These tiny prints, from a series of sixteen, exhibit Callot's gift for creating viable pictorial spaces in a small format while maintaining clear narrative focus. In each case, a death takes place in the center of the composition, while carefully placed diagonals, created with architecture, props, and figural groups, focus our attention toward the action. The variety of poses, figure types, and costumes within each scene would have inspired a viewer to return to the prints multiple times with a magnifying lens in order to marvel at Callot's inventions in miniature.



Jacques Callot, French, 1592-1635, designer
 Israël Henriet, French, 1590-1661, publisher
*Martyre de St. André (Martyrdom of St. Andrew), Le Martyre des
 Apotres*, 1600s
 Etching
 Collectors' Acquisition Fund 68.166.9

These tiny prints, from a series of sixteen, exhibit Callot's gift for creating viable pictorial spaces in a small format while maintaining clear narrative focus. In each case, a death takes place in the center of the composition, while carefully placed diagonals, created with architecture, props, and figural groups, focus our attention toward the action. The variety of poses, figure types, and costumes within each scene would have inspired a viewer to return to the prints multiple times with a magnifying lens in order to marvel at Callot's inventions in miniature.



RISD MUSEUM

François Collignon, French, 1610-1687, designer

Stefano Della Bella, Italian, 1610-1664

Untitled, Facétieuses Inventions d'Amour et de Guerre, 1631-1637

Etching

Collectors' Acquisition Fund 69.021.6

Although its frontispiece states that it was etched after inventions by the artist Stefano Della Bella, most of François Collignon's compositions quote Callot's *Balli di Sfessania* (see the case in the adjoining room), as well as his series of beggars and dwarves (in this case). Collignon, one of Callot's two known pupils, takes Callot's burlesque but artful figures into the realm of caricature, producing swollen, stocky forms that suggest their ridiculous natures.



François Collignon, French, 1610-1687, designer

Stefano Della Bella, Italian, 1610-1664

Untitled, Facétieuses Inventions d'Amour et de Guerre, 1631-1637

Etching

Collectors' Acquisition Fund 69.021.7

Although its frontispiece states that it was etched after inventions by the artist Stefano Della Bella, most of François Collignon's compositions quote Callot's *Balli di Sfessania* (see the case in the adjoining room), as well as his series of beggars and dwarves (in this case). Collignon, one of Callot's two known pupils, takes Callot's burlesque but artful figures into the realm of caricature, producing swollen, stocky forms that suggest their ridiculous natures.



François Collignon, French, 1610-1687, designer

Stefano Della Bella, Italian, 1610-1664

Untitled, Facétieuses Inventions d'Amour et de Guerre, 1631-1637

Etching

Collectors' Acquisition Fund 69.021.8

Although its frontispiece states that it was etched after inventions by the artist Stefano Della Bella, most of François Collignon's compositions quote Callot's *Balli di Sfessania* (see the case in the adjoining room), as well as his series of beggars and dwarves (in this case). Collignon, one of Callot's two known pupils, takes Callot's burlesque but artful figures into the realm of caricature, producing swollen, stocky forms that suggest their ridiculous natures.



RISD MUSEUM

Jacques Callot, French, 1592-1635

Turk Seen from the Front, Right Hand on Hip (Le Turc Vu de Face, Levant le Bras Droit), from the series "Various Figures" (*Varie Figure di Iacopo Callot*), ca. 1621-1624

Etchings on cream-colored, slightly textured laid paper

Helen M. Danforth Acquisition Fund 78.015.2

The first and second states of this print show that Callot first completed the figures and then added the background. The images are part of a series made to serve as models for drawing in pen and ink, demonstrating, on the right, contour, and on the left, shading. Despite the title of this print, the man is wearing a Hungarian costume, not a Turkish one. Callot subscribed to the cultural stereotype of the time by associating this "eastern" man with warfare, adding a scene of violent pillaging as background. The brutal events behind him belie the figure's graceful posture and elegant costume.

