Divinity, Death and Nature

Divinity, Death and Nature
European and Australian prints from the Flinders University Art Museum Collection

Curator Nic Brown,
Flinders University Art Museum

Flinders University City Gallery
State Library of South Australia
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Thomas Lupton (1791-1873) English
after Joseph Mallord William Turner (1775-1851) English
Little Devils Bridge over the Russ above Altdorft, Swiss. from *Liber Studiorum*
published 1809
etching and mezzotint, 2nd state
179 x 261 mm (image)
Flinders University Art Museum 40

Cover image:
Ferdinand Victor Eugène Delacroix (1798-1863) French
Macbeth and the Witches 1825
lithograph, 5th state
322 x 252 mm (image)
Flinders University Art Museum 122

Foreword

Established in 1966 as a resource for teaching and research, the art collection now housed by Flinders University Art Museum (FUAM) boasts an impressive body of prints.

At its core are works by European Masters, actively acquired through the late 1960s to represent artists of contrasting periods and cultures, modes of production and the wider historical context of printmaking. The work of artists including Dürer, Rembrandt, Hogarth, Goya, Daumier and Kollwitz, in particular, was sought with modest funds set aside for this purpose.

Gifts from generous individuals aided the expansion of the museum's holdings in this area, and brought to it important works by non-Indigenous Australian printmakers, as well as a collection of early Japanese prints in the years to follow. From the end of the 1970s, with the introduction of 'Arts of Other Peoples', a course then offered within the University's Visual Arts discipline, indigenous art and especially Aboriginal and Torres Strait Islander art became a key concern. The prints acquired from this time and into the present day have resulted in a collection that documents the rise and evolution of printmaking among Indigenous people Australia-wide.

Divinity, Death and Nature returns to the origins of the FUAM print collection, drawing on European and (non-Indigenous) Australian works. The measured selection and presentation of this work – spanning six centuries – enables us to engage with human concerns that cut across both time and space: the role of religion, the futility of war and the taming of nature. The inclusion of prints produced using relief and intaglio techniques, including examples of woodcut, etching, aquatint and lithography, also provides opportunity to chart the history of printmaking in the pre-digital era, as indeed intended when the collection was first conceived.

I congratulate Nic Brown, Collections Manager, Flinders University Art Museum, who seized the project with passion at the outset and has offered eloquent insights in her interpretations of the work. I also acknowledge and thank Dianne Longley for her valuable contribution to the catalogue, Robert Smith for his correspondence regarding the collection's beginnings, Lesley Smith for research assistance and Gail Greenwood for additional input.

Bringing an outstanding selection of work from the FUAM print collection to the City Gallery, *Divinity, Death and Nature* acknowledges the roots of our collecting practice, celebrating the achievements of artists working well before our time, and gives cause to reflect on that which makes us human.

Fiona Salmon
Director
Flinders University Art Museum

Divinity, Death and Nature

Divinity, Death and Nature: European and Australian prints from the Flinders University Art Museum collection encompasses three overriding themes: religion and spirituality, war and death, and landscape. The alignment of these seemingly disparate ideas allows for exploration and insight into human nature and society of the past, and its relation to today's world. The multi-dimensional and multi-national human impulse to create beauty and love, to be cherished by and have faith in a God, and the contesting desire to inflict pain of varying kinds upon a fellow human, can be investigated by delving across six centuries of artists' work. From Albrecht Dürer (1471-1528) and Claude Gellée (c1604/5-1682), to Francisco de Goya (1746-1828) and Barbara Hanrahan (1939-1991), the artists represented in *Divinity, Death and Nature,* either comment on their times, concentrate on historical events, recall ideals of the past, or project allusions of the future.

Landscape artist Claude Gellée creates ideal worlds in his constructions of nature. Pictorially, Gellée makes quintessentially untamed and wild nature civilised through the use of a formal, albeit poetic compositional approach. In *Landscape with Goats* (c1842), a sense of viewing comfort is created by Gellée's characteristic framing device of picturing trees to the left of the work, and the gently protruding hill from the right. Nestled in this fabricated cul-de-sac, the figures and goats seem safe and sound, and from their sanctuary of poise, we are led by Gellée's manipulation of dark and light planes, down the serene winding river, out to the distant hills and vast, lit sky. Here we are, in the Golden Age.

The mythic ideal of the Golden Age, inspired by the poetry of Virgil, where perfect harmony between nature and humans could be obtained is at its height in Gellée's work[1]. The portrayal of content farmers and their obedient flock of goats meandering through the countryside signifies the transformation of farm work into a romanticised concept of leisure. Gellée's scene does not depict the necessity of intensive physical labour for survival on the land, or the stresses of subsistence living with lives and livelihoods bound by caprices of the weather. Neither does the scene display involvement with urban trading or the conflict and politics that perennially exists between peasants and the state. What it does do is ignite the romantic ideal of utopian living in accordance with nature, which historian David Solkin claims is "the most enchanting dream which has ever consoled [human]kind".[2]

This notion of utopian rural living persists in John Constable's (1776-1837) mezzotints of East Anglia in *A Mill* (1830), and *Glebe Farm* (1832). Rather than centrally focussed figures, Constable's figures are integrated into the landscape and subsumed by nature. In this way, Constable's blurring of the workers' identity side steps the social and economic instability in East Anglia at a time when local farmers were enduring poverty from the aftermath of the 1815 Battle of Waterloo. Constable veils this decline in order to recall the past: his memories of growing up in Suffolk as a child. The beauty of ephemera such as nostalgia, memory and the divine inspired Constable, for he believed "nature was the clearest revelation of God's will".[3] By distilling his understanding of the divine into a picture of a landscape, Constable believed that moral ideas could be conveyed through his work.

Joseph Mallord William Turner's (1775-1851) almighty landscapes dismiss concepts of memory and the humility of divine truth in favour of an omnipotent divine, which he unleashed in his etching and mezzotint landscapes. Divine power reigns in *Lake of Thun, Swiss.* (1808) where nature is depicted as violent, threatening and all-powerful. Human life shrinks under its rule.

Located at the foot of the Burnese Alps, Lake Thun is bound by an authoritarian mountain range which commands foreboding clouds into a perilous thunderstorm, disregarding all human activity below. The exposed figures battle the dangerous lightning and crushing waves whilst one figure stands alone on the shore. Composed, the figure faces the immensity of nature, and contemplates its horrible splendour: the figure contemplates the sublime. From Gellée and Constable's controlled and cultivated nature, Turner's country is out of control and rouses fear; death is possible, but not imminent.

Memento mori is also alluded to in Turner's *Little Devils Bridge over the Russ above Altdorft, Swiss.* (1809), by the rotting animal carcass on the precipice and jagged broken limbs of dead trees, both suggesting an unpleasant death. The title's reference to Satan suggests an alignment of evil with death, yet the light cast from the heavens show that both good and evil could be operating and suggests a pact between heaven and hell in the ruling of nature and human life.

Spanish born Francisco de Goya explodes metaphorical allusions and brings death and horror to the fore in *Los Desastres de la Guerra* (The Disasters of War) (published in 1863), a series of etchings influenced by French artist Jacques Callot's (1592-1635) *Les misères et malheurs de la guerre* (The miseries and misfortunes of war) (1633). In Goya's series, the romantic notion of the beautiful potential disaster is destroyed as abject atrocities resulting from the Spanish War of Independence (1808-1814) are depicted with outrage, desperation and courage. No longer are we in awe of the romantic notion of beauty and death. We now fear death and its grim associations with pain and violence, for the wounds etched by Goya seep malodorous blood.

Goya's raw, scratchy renderings of the barbarity of war show a heinous disrespect for death where civilians are hunted, ravaged and disposed of in all manners hideous. In *Qué hai gue hacer mas?* (What more can be done?) the landscape, no longer the protagonist, disappears into the distance, and figures of death are brought to the fore. Sadistic violence is made uncompromisingly clear, as French soldiers dismember a naked corpse in preparation for dangling the body's limbs from the branches of the tree behind.[4]

Women and children too are shown as victims of war. In *Estragos de la guerra* (Ravages of war) the bombing of a family home is caught in a snap shot. Mortality is frozen as a figure hovers upturned in mid air, and at the same moment life's transition to death is halted just before the jarring of gravity lurches the figure back into motion, landing it with a soft, lifeless thud on the piled mess of dead women, men and children. Meanwhile, the house is in disarray. Beams split and fall, stonewalls disintegrate into rubble, and furniture torpedoes toward the

David Lucas (1802-1881) English
after John Constable (1776-1837) English
A Mill from *English Landscape: Various Subjects of Landscape,*
Characteristic of English Scenery published 1830
mezzotint
143 x 216 mm (image)
Flinders University Art Museum 1184

Francisco José de Goya y Lucientes (1746-1828) Spanish
Estragos de la guerra (Ravages of war) from
Los Desastres de la Guerra (The Disasters of War) 1810-1815 published 1863
etching with lavis, drypoint and burin, plate 30
131 x 157 mm (image)
Flinders University Art Museum 2007

no longer intact roof. This depiction of disorder, disaster and destruction not only demonstrates the shattering of a home and individual lives, but also alludes to the ruination of a country and culture as the result of war.

Another purveyor of social realism is German born Käthe Kollwitz (1867-1945) who survived two World Wars. Kollwitz drew on her lived experiences to produce graven images communicating profound emotional suffering and loss. Rather than showing the bodily damage apparent in Goya's work, Kollwitz inflicts an emotional pain onto the viewer through her sensitively drawn figures. Survival after death, rather than fear of death itself, was a major source of motivation for Kollwitz and can be seen in *Frau mit Totem Kind* (Woman with Dead Child) (1903), where the mourning mother embraces her dead son with a quiet, soulful intensity. The potency of the image is heightened by the use of a constricted frame that isolates the two figures. Nothing but grief, melancholy and bleakness is emitted, and no hope for divine intervention is indulged in. Further sadness is added to the work with knowledge that the artist's son who Kollwitz posed with for the making of the work, later died in action during World War I.[5]

Over the soundless agony evoked by Kollwitz's figure reverberates an abrasive screech of the ghoul-like creature in Noel Counihan's (1913-1986) *Boy in Helmet* (1968). Made in response to Australia's involvement in the Vietnam War and the use of the controversial selective conscription by ballot system, Counihan's serigraph features a war-diseased Australian youth. Wearing the American M1 combat helmet, known for its design to hold plant material from the surrounding environment, the terrorized boy is shown suffering a tortured death of the spirit. The dark abyss of the gaping helmet, covered in nature's camouflage, threatens to engulf the young man. The soldier is not depicted as a hero, or as a persecutor of death and violence. Rather, the boy is vulnerable. He has been duped by the patriotic ideal of war and condemned to a fearful, godless death.[6]

Counihan's *Laughing Christ* (1970) linocut also shocks and taunts the viewer. The traditional image of a humble, honourable and saintly Jesus Christ is replaced by Counihan's stylistically primitive representation of Christ, vexed by anxiety and madness. *Laughing Christ with Woman* (1970-1983) continues with this taunting trait. A voluptuous naked woman condemns Christ with her fierce gaze, yet crucified Christ jeers at her. Counihan uses the righteous woman's lack of self-reflection to project his concern of bourgeois society's moral values which he suggests are cloaked within insincere Christian superiority.[7] For Counihan, the concept of the divine has melted into contempt and cynicism.

Respect for religion however was ever present in fifteenth century Germany, at a time when master Renaissance printmaker Albrecht Dürer made devotional prints. Dürer's series *The Apocalypse* (published 1498) is based on biblical prophecy of the pending divine destruction of the world, as opposed to Counihan's proposition of the imminent self-destruction of an affluent consumerist society. The series was made in anticipation of the end of the world as stated in the *Book of Revelation* to occur in 1500 where Saint John predicted that Christ's kingdom

Noel Counihan (1913-1986) Australian
Boy in Helmet 1968
serigraph, edition 22/35
908 x 624 mm (paper)
Flinders University Art Museum 1224

would envelop life on earth. Anticipation of doomsday was amplified in Germany at this time due to a loss of faith in Roman Catholicism. The resulting Reformation, influenced by the writings of German Augustinian monk Martin Luther (1483-1546), led to the establishment of Protestantism in the early sixteenth century.

Dürer's *Saint John before God and the Elders* (c1496-1498) from *The Apocalypse* shows God seated on a central throne surrounded by twenty-four elders with Saint John the Divine in the centre. Dramatic shards of light burst through the open gates of heaven which looms authoritatively over the diminutive earth below. The magnificence of this sight makes the division between heaven and earth clear, and Saint John balances on this middle ground as he confers with the elders.

Unlike Dürer, nineteenth century English artist and poet William Blake (1757-1827) was outcast from society as a result of his quasi-religious prints that merged his own prophetic insights with biblical stories. Blake's *When the Almighty was yet with me, when my Children were about me* (1825) is an example of the combination of the artist's personal spiritual philosophy that

God is the "God within", as well as a reference to the story of Job, a biblical story of the eternal drama of mortal life on earth.[8] Blake's engraving shares Dürer's compositional use of hierarchical frontal symmetry, however Dürer's absolute faith in the miracles and prophecies of the Bible differ to the beliefs of Blake. Drawn to early Christianity that existed before the rise of institutionalised religion, Blake was inspired by Jesus's confrontation towards religious authority and convention in the name of spiritual integrity. Moved by the life of Jesus the prophet and influenced by the Christian Cabbala and Neoplatonism, Blake instilled his spiritual message into his prints. In contrast to Dürer's powerful *Apocalypse* series, which suggest a sublime dissemination of the Kingdom of God onto earth resulting in the destruction and expulsion of all evil, Blake's work expresses the Kingdom of God as apparent and obtainable on earth, without drama and devastation.

Barbara Hanrahan, another mystic writer and artist, also felt an overpowering sense of duty to God and society to produce works of art as a way to capture and spread God's message. Through the process of making prints, Hanrahan sought out a state of being "In-God".[9] In this way the importance of the sacred and spiritual in life on earth was navigated on paper by exploring ideas of the relationship between humankind, nature and the divine. Hanrahan's home garden inspired her spiritual life as well as the subject matter in her work. In *The Eye of God* (1974), a large eye overlooks patterned and animated images of the sun, a chicken, flowers, bugs, a cat and people. The motif of the flower is repeated and used to symbolise the presence of the divine in nature.[10] Tattooed on the figures' skin, as well as growing out from one figure's head, the entwining of nature with the human form gestures at the ever presence of the divine in earthly physical life.

Psychic and corporeal borders come into question when encountering death and the divine. The natural world, an exemplar of birth, life and death, as it cycles through its seasons, remains somewhat denied as, in every moment, humankind is consumed by an everlasting struggle with mortality. To define the self — the body, the mind, and the spirit, or to undo these — internal and external wars are waged on nature, on the self, on fellow humans, on the very concept of God. *Divinity, Death and Nature* heralds the dichotomies of good and evil and their inherent potential in humankind. This complexity is described in Goya's work which pleads with and questions humanity and its capacity for sadistic cruelty, and is also evident in Counihan's admonishment of society through his critique of the collective social conscience. Blake and Hanrahan however address the innate divine worth and goodness ever present in each human being. Gellée and Constable create ideal visions of earthly bliss that can only be dreamed of, when on the other hand Dürer anticipates cataclysmic events in order for good to prevail. *Divinity, Death and Nature* presents a mirror to the contemporary world, offering an opportunity for reflection by looking through the prism of the past.

Nic Brown
Collections Manager
Flinders University Art Museum

Endnotes

[1] ANDREWS, Malcolm, *Landscape and Western Art,* Oxford University Press, Oxford, 1999, p97 & 99

[2] CLARK, Kenneth, *Landscape into Art,* John Murray, London, 1976, p109

[3] ibid., p151

[4] SONTAG, Susan, *Regarding the Pain of Others,* Picador, New York, 2003, p9 & WILSON-BAREAU, Juliet, "Goya: The Disasters of War" in *Disasters of War: Callot Goya Dix,* Hayward Gallery, London, 1998, p33

[5] KLEIN, Mina, C., *Käthe Kollwitz: Life in Art,* Holt, Rinehart and Winston, Canada, 1972, p46

[6] SMITH, Robert, *Noel Counihan Prints: 1931-1981,* Hale & Iremonger, Sydney, 1981, p17 & 18

[7] ibid., p18

[8] RAINE, Kathleen, *William Blake,* Thames and Hudson, London, 1970, p73

[9] LINDSAY, Elaine, "On First Looking into Barbara Hanrahan's Diaries: 'The Terrible Creative Task'" in *Literature and Theology,* Vol 10 No 3, Oxford University Press, Oxford, 1996, p230

[10] ELVEY, Anne, *Articulating Alternative Spiritualities,* AWBR, www.emsah.uq.edu.au/awsr/recent/132/f.htm, viewed 29 January 2010

Prints and printmaking
a collection explored

Divinity, Death and Nature offers a unique opportunity to delve into the history of printmaking, a process that allows artists to make multiple original works of art.

Papermaking and printing originated in China although it was not until the 14th century that paper was produced in Western Europe followed later by the production of relief prints from wooden blocks. Early woodcuts were used to print playing cards and block-books or featured religious imagery as seen in *The Beheading of Three Saints* (c1470-1473) by an unknown 15th century German artist. The image has been cut from a printed page with the impression of the text visible.

After the invention of movable type in the mid 15th century, book illustration reached high standards in a short period of time with the first major work, an edition of the Bible, printed in 1455 by Johannes Gutenberg (c1398-1468). Books and prints were closely related with woodcuts being inked and printed simultaneously with text in the printing press. The *Nuremberg Chronicle* (1440-1514) illustrated by Michael Wolgemut (c1434-1519) and his stepson Wilhelm Pleydenwurff (c1460-1494), is an exemplary publication of the time combining image and text and "bears witness to the achievements of the still new art of printing".[1]

It was Albrecht Dürer (1471-1528) who freed the woodcut from its links with book printing as seen in *Saint John before God and the Elders* from *The Apocalypse* series (c1496-1498) where images are privileged over the text. It is undecided if Dürer cut his own woodblocks, however Albrecht Altdorfer (c1480-1538) had his blocks cut by a *Formschneider,* the silent partner, and the miniature woodcut, *Presentation in the Temple* (1515), demonstrates the virtuosity of Altdorfer's compositional abilities. By the 17th century the woodcut had been superseded by intaglio printing but was revived in the early 20th century by the German Expressionists, as is hauntingly illustrated by Erich Heckel's (1883-1970) roughly cut *Zwei Verwundete* (Two Wounded Men) (1914).

Lino is another material used to make relief prints and, being relatively cheap, was used by Expressionist artists and is still used in art schools today. An example of a linocut print is South Australian printmaker Barbara Hanrahan's (1939-1991) *The Eye of God* (1974), which has been hand-coloured to intensify the decorative nature of the composition.

Intaglio printing encompasses engraving, drypoint and mezzotint, techniques that are worked onto plates by hand. Etching and aquatint however utilise chemicals to cut into the plate to create the image. Copper plates were first engraved in the mid 15th century and like the woodcut printers, engravers produced playing cards and devotional images not unlike *St. Dominic* (1514) by Dutch engraver, Lucas van Leyden (c1494-1533).

Metal plate engraving compared favorably with the illusionistic qualities offered by painting and was capable of printing reasonably large numbers of high quality impressions. The painter-engravers considered printing to be an extension of the painter's art and used the transportable print to reproduce paintings to show artists and collectors in distant locations. One of the last great engravers was Dutch artist Hendrik Goltzius (1558-1617) who engraved lines that increased in width when darker tonal areas were needed and the series *The Martyrdom of the Apostles and the Crucifixion* (c1600) illustrates the deftness and clarity of his tonal work.

Later in the 16th century large publishers dominated print production and the painter-engravers were replaced by a publishing system that commissioned drawings from known masters and then had them etched or engraved by skilled craftsmen to meet the increasing demands of an ever growing, more educated and prosperous general population. Engraving metal plates by hand is now very rare, although some engraving is still used for currency.

Drypoint allows artists to draw freely and vigorously onto the plate as seen in Swiss-born artist Théophile Steinlen's (1859-1923) *Marche sous la pluie* (March in the rain) (c1914-1918). G. Cope's print *Pastoral Gums* (c20th century) also illustrates drypoint and its use in conjunction with engraving and etching.

The rich, darkly inscribed drypoint *Black-Out* (1943-1944) by South Australian artist Jacqueline Hick (1919-2004) is signed as her "1st Trial Proof" indicating the first impression printed from the plate. To create further plate tone, Hick reworked the plate by adding more hatching and when printing the edition wiped more ink from the plate's surface to give the editioned print more contrast.[2]

The invention of the mezzotint is credited to German artist Ludwig von Siegen (1609-c1680) and, being a tonal medium, suited portraiture and landscape prints, however mezzotint is labour-intensive and is rarely used by contemporary artists. The prints by English artist Joseph Mallord William Turner (1775-1851) combine detailed etched lines to describe the landscape and the use of mezzotint to create tonal passages.

Two of the earliest etchings from *Divinity, Death and Nature* are by German artist Augustin Hirschvogel (1503-1553). *David with Head of Goliath* (published 1550) shows the artist's use of animated etched lines to create a dynamic composition. The etchings by Dutch artist Jan van de Velde (c1593-1641), *Two Cows on a Ferry near a Bastion* (1616) and *Sheep on a Ferry near a Square Tower and a Village Gate* (1616), demonstrate a skilful varying of strength of the etched line so that stronger lines in the foreground combined with lighter lines in the background give depth.

The etching *Adoration of the Shepherds: with the Lamp* (c1654) by the great Dutch artist Rembrandt van Rijn (1606-1669) is testimony to his mastery in creating tone using line and hatching. Rembrandt etched lines for different lengths of time. Some lines are barely visible as they have been etched for such a short time. Others have been etched much longer and therefore print darker and richer.

The aquatint process, invented by French artist Jean Baptiste le Prince (1734-1781), was used by Spanish artist Francisco de Goya (1746-1828) in combination with etching to add tonal areas to his images. In *Si amanece; nos vamos* (If dawn breaks, we'll go) from *Los Caprichos* (The Whims) (1799), the night sky aquatint in the background is lighter against the horizon which suggests the coming dawn, and the shadow of an etched figure hovers disquietingly in the darkness.

One of the most recent prints in the exhibition is Australian artist Noel Counihan's (1913-1986) colour etching, *Laughing Christ and Woman* (1970-1983) where etched and drypoint lines and coarse aquatint create the image. The print is inscribed "2nd ed., (colour) 4/15". The "2nd ed." denotes a second edition printed from the plate and "(colour)" may imply the first edition was monochrome.

Lithography is a complicated printing process and was invented in 1796 by a German writer for the stage Aloïs Senefelder (1771-1834). Three printing traditions have developed since: the lithographic printer who prints commercially with large print runs; a lithographic printer who prints limited editions collaboratively with artists; and the artist printmaker who creates and prints his/her own limited edition prints.

French artists such as Théodore Géricault (1791-1824) and Eugène Delacroix (1798-1863) dominated the evolution of artists' lithography. In *Macbeth and the Witches* (1825) Delacroix added white line detail by scraping and scratching back into the image on the stone to create the illusion of smoke and steam.

The French publisher and art dealer Ambroise Vollard (1866-1939) invited artists to respond to a text rather than to directly illustrate it. Marc Chagall's (1887-1985) lithograph *Moses II* (1956) from *The Bible Series* was commissioned by Vollard in 1930. The series was not completed however until the 1950s due to disruptions caused by World War II.

Southern Peaks, Tasmania 1 (1982) by Australian landscape artist Lloyd Frederic Rees (1895-1988) was printed by master printer Fred Genis (born 1934) who collaborated with many Australian artists. In this lithograph a small chicken is embossed beneath the signature of the artist. This is known as a blind stamp or printer's chop and is a discreet mark that assists in the identification of a printer, or the print workshop or studio.

Over time printmakers have embraced and adapted commercial printing processes to create stand-alone works of art. Today, new digital and photopolymer techniques are available enabling artists to create prints that reflect the latest technologies, although many contemporary printmakers still use traditional practices.

Divinity, Death and Nature is a brief journey through the history of printmaking, its processes and developments. Engaging with these works is to reflect on the often complex but intriguing story of the art print and the remarkable print collection of Flinders University Art Museum.

Dianne Longley
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PhD candidate, Australian National University

Endnotes

[1] FÜSSEL, Stephan, *Chronicle of the World, The complete and annotated Nuremberg Chronicle* of 1493, Koln, Taschen, 2001, p8

[2] Editioned print 4/12 is in the collection of the National Gallery of Australia, and is reproduced in BUTLER, Roger, *Printed images by Australian artists 1885-1995,* Thames & Hudson and the National Gallery of Australia, Canberra, 2007, p239

Barbara Hanrahan (1939-1991) Australian
The Eye of God 1974
hand-coloured linocut, artist's proof
507 x 375 mm (image)
Flinders University Art Museum 1846
© Barbara Hanrahan, Licensed by Curtis Brown (Aust) Pty Ltd, Sydney, 2010

List of Works

Albrecht ALTDORFER (c1480-1538) German
Presentation in the Temple from *The Fall and Redemption of Man* 1515
woodcut
72 x 48 mm (image)
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Jost AMMAN (1539-1591) Swiss
Untitled (A bishop) 16th century
woodcut
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Hans BALDUNG GRIEN (c1484-1545) German
The Man of Sorrows 1517
woodcut
220 x 154 mm (plate)
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Gift of Dr John Yeatman

Ernst BARLACH (1870-1938) German
Der Sieger (The Victor) 1924
lithograph
310 x 240 mm (image)
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Stefano della BELLA (1610-1664) Italian
Une escarmonche (A skirmish) from *Varie Figure*
published 1642-1647
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105 x 157 mm (plate)
Flinders University Art Museum 2004

William BLAKE (1757-1827) English
When the Almighty was yet with me, When my children were about me from *Illustrations of the Book of Job* 1825
engraving, plate 2
195 x 150 mm (image)
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And my servant Job shall pray for you
from *Illustrations of the Book of Job* 1825
engraving, plate 18
197 x 148 (image)
Flinders University Art Museum 1719

Jan BOTH (c1618-1652) Dutch
Upright Italian Landscapes: View between Anacona and Sinigaglia, the Ox Cart 1645-1649
etching and engraving
264 x 207 mm (plate)
Flinders University Art Museum 2

Edward BRANDARD (1819-1898) English
after John Skinner PROUT (1805-1876) English (worked in Australia)
Maria Island, Tasmania published c1874
steel engraving
124 x 175 mm (image)
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Gift of Miss M.E. Wharmby

George BRANNON (1784-1860) Irish
The Head of Shanklin Chine from *Vectis Scenery*
published 1821
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177 x 128 mm (image)
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Gift of Miss M.E. Wharmby

Jacques CALLOT (1592-1635) French
La Maraude (Scene of Pillage) from *Les Grandes Misères de la Guerre* (The Large Miseries of War) 1633
etching, plate 4
75 x 186 mm (image)
Flinders University Art Museum 8

Devastation d'un Monastere (Destruction of a Convent)
early 17th century
engraving
51 x 114 mm (image)
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Jacques CALLOT (1592-1635) French
after Federico ZUCCARI (1540/42-1609) Italian
The Martyrdom of St Lawrence early 17th century
etching, 3rd state
70 x 53 mm (image)
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Simone CANTARINI (1612-1648) Italian
Rest on the Flight into Egypt early 17th century
etching
295 x 190 mm (image)
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Agostino CARRACCI (1557-1602) Italian
after Paolo VERONESE (1528-1588) Italian
The Virgin Protecting Members of a Confraternity c1582
engraving
302 x 218 mm (image)
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C. CEYER (dates unknown)
after Paolo VERONESE (1528-1588) Italian
The Martyr St Sebastian and his Companions
mid-late 19th century
steel engraving
132 x 198 mm (image)
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Gift of Miss M.E. Wharmby

Marc CHAGALL (1887-1985) French (Belarussian born)
Moses II from *The Bible Series* 1956
lithograph
260 x 353 mm (paper)
Flinders University Art Museum 4166
Gift of Emeritus Professor J.V.S. Megaw in memory of his mother Theresia Hilje Megaw (1906-2004)

David's Victory over Goliath c1925-1939
etching
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Nicholas-Toussaint CHARLET (1792-1845) French
L'Intrépide Lefevre early-mid 19th century
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283 x 425 mm (image)
Flinders University Art Museum 46

Victor Ernest COBB (1876-1945) Australian
Evening Shadows, Olinda Falls 1935
etching and drypoint, artist's proof
250 x 179 mm (image)
Flinders University Art Museum 2330

The Two Poplars, Travancore Estate, Moonee Ponds 1901
etching, artist's proof
138 x 220 mm (plate)
Flinders University Art Museum 2331

G. COPE (dates unknown)
Pastoral Gums c20th century
etching and drypoint, edition 4/60
157 x 125 mm (plate)
Flinders University Art Museum 517
Gift of Miss M.E. Wharmby

John Sell COTMAN (1782-1842) English
Tan Y Beolch, North Wales from *Liber Studiorum*
published 1838
soft ground etching
120 x 171 mm (image)
Flinders University Art Museum 56

Noel COUNIHAN (1913-1986) Australian
Laughing Christ 1970
linocut, edition 14/120
583 x 802 mm (paper)
Flinders University Art Museum 128

Laughing Christ and Woman 1970-1983
hand-coloured etching and aquatint, 2nd edition 4/15
375 x 502 mm (image)
Flinders University Art Museum 1994

Boy in Helmet 1968
serigraph, edition 22/35
908 x 624 mm (paper)
Flinders University Art Museum 1224

Charles-François DAUBIGNY (1817-1878) French
Les Vendanges (The Vintage) 1865
etching and drypoint
203 x 336 mm (image)
Flinders University Art Museum 106

French Ruins of the Château de Crémieux (Isère) 1850
etching, roulette and aquatint, 1st state of 2
94 x 174 mm (image)
Flinders University Art Museum 2657

Ferdinand Victor Eugène DELACROIX (1798-1863) French
Macbeth and the Witches 1825
lithograph, 5th state
322 x 252 mm (image)
Flinders University Art Museum 122

Faust and Mephistopheles Galloping through the Night of the Witches' Sabbath 1828
lithograph
212 x 291 mm (image)
Flinders University Art Museum 2242

Lioness Tearing at the Chest of an Arab 1849
etching and roulette
231 x 313 mm (image)
Flinders University Art Museum 99

Dominique Vivant DENON (1747-1825) French
Vive da Vaprio date unknown
etching
120 x 180 mm (image)
Flinders University Art Museum 990

Marco DENTE (1493-1527) Italian
after Marcantonio RAIMONDI (c1480-1534) Italian
after RAPHAEL, also known as Raffaello SANZIO or Raffaello SANTI (1483-1520) Italian
The Massacre of the Innocents early 16th century
engraving
280 x 430 mm (image)
Flinders University Art Museum 36

Jean DUPLESSI-BERTAUX (1750-1818) French
Attaque dans un bois (Attack in the woods) c1800
etching
59 x 84 mm (image)
Flinders University Art Museum 70

Gendarmes (French Police) c1800
etching, plate 6
60 x 85 mm (image)
Flinders University Art Museum 137

Duels c1800
etching, plate 12
62 x 88 mm (image)
Flinders University Art Museum 138

Dispute populaire (Common dispute) c1800
etching
57 x 83 mm (image)
Flinders University Art Museum 139

Albrecht DÜRER (1471-1528) German
Saint John before God and the Elders from *The Apocalypse*
c1496-1498
woodcut
393 x 276 mm (image)
Flinders University Art Museum 184

Descent of the Holy Ghost from *The Little Passion* prior to
edition of 1511
woodcut, proof without text
129 x 96 mm (image)
Flinders University Art Museum 88

Christ among the Doctors from *The Life of the Virgin*
c1503 published 1511
woodcut
291 x 205 mm (image)
Flinders University Art Museum 132

The Circumcision of Christ from *The Life of the Virgin*
c1503 published 1511
woodcut
297 x 206 mm (image)
Flinders University Art Museum 133

Ecco Homo (Christ shown to the People) from *The
Engraved Passion* published 1513
engraving
116 x 74 mm (image)
Flinders University Art Museum 89

Godefroy ENGELMANN (1788-1839) French (German
born) after Louis-Étienne WATELET (1780-1866) French
Ruins du Château de Robert le Diable (Ruins of the
Chateau of Robert the Devil) c1819
hand-coloured lithograph with tint, plate 4
220 x 295 mm (image)
Flinders University Art Museum 43

Allaert van EVERDINGEN (1621-1675) Dutch
L'église sur la montagne (The Church on the Hill)
mid 17th century
etching
71 x 102 mm (image)
Flinders University Art Museum 31

The Inscription on the Rock mid 17th century
etching
98 x 137 mm (image)
Flinders University Art Museum 32

L. FAJETI (dates unknown)
Untitled 19th century
etching
98 x 156 mm (image)
Flinders University Art Museum 368
Gift of Miss M.E. Wharmby

Ignace Henri Jean Théodore FANTIN-LATOUR
(1836-1904) French
The Evocation of Erda: Siegfried, Act III 1887
lithograph
233 x 150 mm (image)
Flinders University Art Museum 171

William FORREST (1805-unknown)
after Claude GELLÉE, also known as Claude LORRAIN
(c1604/5-1682) French
Landscape with Goats from *Engravings after the Best
Pictures of the Great Masters* c1842
steel engraving, plate 11
252 x 339 mm (image)
Flinders University Art Museum 424
Gift of Miss M.E. Wharmby

Claude GELLÉE, also known as Claude LORRAIN
(c1604/5-1682) French
Les Trois Chèvre (The Three Goats) date unknown
etching
197 x 128 mm (image)
Flinders University Art Museum 735

James William GILES (1801-1870) British
after George French ANGAS (1822-1886) Scottish
(worked in Australia)
Falls of Glen Stuart from *South Australia Illustrated*
published 1847
hand-coloured lithograph, plate 57
354 x 254 mm (image)
Flinders University Art Museum 2375

The Crater of Mount Schanck from *South Australia
Illustrated* published 1847
hand-coloured lithograph, plate 4
255 x 354 mm (image)
Flinders University Art Museum 2376

Hendrik GOLTZIUS (1558-1617) Dutch
The Crucifixion of Christ from *The Martyrdom of the
Apostles and the Crucifixion* c1600
engraving, plate 1
190 x 283 mm (image)
Flinders University Art Museum 19.01

The Martyrdom of St Peter from *The Martyrdom of the
Apostles and the Crucifixion* c1600
engraving, plate 2
195 x 291 mm (image)
Flinders University Art Museum 19.02

The Martyrdom of St Andrew from *The Martyrdom of the
Apostles and the Crucifixion* c1600
engraving, plate 3
192 x 283 mm (image)
Flinders University Art Museum 19.03

The Martyrdom of St James the Elder from *The
Martyrdom of the Apostles and the Crucifixion* c1600
engraving, plate 4
188 x 280 mm (image)
Flinders University Art Museum 19.04

The Martyrdom of St John from *The Martyrdom of the
Apostles and the Crucifixion* c1600
engraving, plate 5
190 x 278 mm (image)
Flinders University Art Museum 19.05

The Martyrdom of St Philip from *The Martyrdom of the
Apostles and the Crucifixion* c1600
engraving, plate 6
192 x 278 mm (image)
Flinders University Art Museum 19.06

Edward GOODALL (1795-1870) English
after Joseph Mallord William TURNER (1775-1851)
English
Untitled date unknown
engraving and etching
165 x 242 mm (image)
Flinders University Art Museum 233
Gift of Miss M.E. Wharmby

Francisco José de GOYA Y LUCIENTES (1746-1828) Spanish
Si amanece; nos vamos (If dawn breaks, we'll go) from
Los Caprichos (The Whims) 1799
etching with burnished aquatint and burin, plate 71
170 x 127 mm (image)
Flinders University Art Museum 61

Nadie nos ha visto (No one has seen us) from
Los Caprichos (The Whims) 1799
etching with burnished aquatint and burin
1st edition, plate 79
189 x 138 mm (image)
Flinders University Art Museum 58

Disparate furioso (Furious folly) from *Los Disparates*
(The Follies) also known as *Los Proverbios* (The Proverbs)
1816-1823 published 1864
etching and burnished aquatint, plate 6
220 x 325 mm (image)
Flinders University Art Museum 77

Para eso habeis nacido (This is what you were born for)
from *Los Desastres de la Guerra* (The Disasters of War)
1810-1815 published 1863
etching with lavis, drypoint and burin, plate 12
127 x 194 mm (image)
Flinders University Art Museum 2005

Caridad (Charity) from *Los Desastres de la Guerra* (The
Disasters of War) 1810-1815 published 1863
etching with lavis, drypoint and burin, plate 27
132 x 194 mm (image)
Flinders University Art Museum 2006

Estragos de la guerra (Ravages of war) from *Los
Desastres de la Guerra* (The Disasters of War)
1810-1815 published 1863
etching with lavis, drypoint and burin, plate 30
131 x 157 mm (image)
Flinders University Art Museum 2007

Qué hai gue hacer mas? (What more can be done?)
from *Los Desastres de la Guerra* (The Disasters of War)
1810-1815 published 1863
etching with lavis, drypoint and burin, plate 33
141 x 189 mm (image)
Flinders University Art Museum 2008

No Ilegan a tiempo (They do not arrive in time) from
Los Desastres de la Guerra (The Disasters of War)
1810-1815 published 1863
etching with lavis, drypoint and burin, plate 52
128 x 182 mm (image)
Flinders University Art Museum 135

Giovanni Francesco GRIMALDI (1606-1680) Italian
Rocky Landscape with Men Bathing 17th century
etching
219 x 314 mm (image)
Flinders University Art Museum 125

Antoine-Jean GROS (1771-1835) French
Chef des Mamelucks (Chief of the Mamelukes) 1817
lithograph
333 x 240 mm (image)
Flinders University Art Museum 121

Barbara HANRAHAN (1939-1991) Australian
The Eye of God 1974
hand-coloured linocut, artist's proof
507 x 375 mm (image)
Flinders University Art Museum 1846

Thomas HEAWOOD (dates unknown)
after John Skinner PROUT (1805-1876) English
(worked in Australia)
Fall of the Weatherboard from Edwin Carton's *Australia*
Vol 1 published c1874
steel engraving and etching
182 x 129 mm (image)
Flinders University Art Museum 317
Gift of Miss M.E. Wharmby

Erich HECKEL (1883-1970) German
Zwei Verwundete (Two Wounded Men) 1914
woodcut
428 x 282 mm (image)
Flinders University Art Museum 110

Jacqueline HICK (1919-2004) Australian
Black Out 1943-1944
intaglio and drypoint, 1st trial proof, edition of 12
177 x 230 mm (image)
Flinders University Art Museum 2152
Gift of the artist

Augustin HIRSCHVOGEL (1503-1553) German
David with Head of Goliath from *Konkordanz und
Vergleichung des Alten und Neuen Testaments* published 1550
etching
114 x 145 mm (image)
Flinders University Art Museum 14

No man, having put his hand to the plough and looking back, is fit for the kingdom of God from *Konkordanz und Vergleichung des Alten und Neuen Testaments* published 1550
etching
112 x 144 mm (image)
Flinders University Art Museum 15

Joseph KIRKPATRICK (c1872-c1930) British
The Shepherd 19th-20th century
etching and aquatint
127 x 175 mm (image)
Flinders University Art Museum 518
Gift of Miss M.E. Wharmby

Käthe KOLLWITZ (1867-1945) German
Beim Dengeln (Almost Sharpened) from *Peasants' War* 1921
etching, soft ground etching and engraving
10th state of 12, plate 3
287 x 280 mm (image)
Flinders University Art Museum 115

Frau mit Totem Kind (Woman with Dead Child) 1903
lithograph, 9th state of 10
406 x 474 mm (image)
Flinders University Art Museum 149

Aus vielen Wunden blutest Du O Volk (Oh People, you Bleed from many Wounds) c1920
etching and aquatint, 2nd state of 4
123 x 331 mm (image)
Flinders University Art Museum 151

Pieter (Boddingh) van LAER (c1592-c1642) Dutch
Ruins of the Temple of the Sun and of the Moon in Rome
early 17th century
etching
115 x 195 mm (image)
Flinders University Art Museum 30

Lucas van LEYDEN also known as Lucas van HUGENSZ (c1494-1533) Dutch
St. Dominic 1514
engraving
110 x 71 mm (image)
Flinders University Art Museum 16

Peter LIGHTFOOT (1815-1889) English
after RAPHAEL, also known as Raffaello SANZIO or Raffaello SANTI (1483-1520) Italian

The Madonna and Child 19th century
steel engraving
206 x 150 mm (image)
Flinders University Art Museum 349
Gift of Miss M.E. Wharmby

Sir Lionel Arthur LINDSAY (1874-1961) Australian
Dawn 1923
intaglio and burnished aquatint
139 x 235 mm (image)
Flinders University Art Museum 74

Moonrise late 19th-mid 20th century
wood engraving, artist proof No 6
66 x 125 mm (image)
Flinders University Art Museum 496
Gift of Miss M.E. Wharmby

David LUCAS (1802-1881) English
after John CONSTABLE (1776-1837) English
View over the River Stour, near Dedham 1830
published 1838
mezzotint and drypoint
232 x 332 mm (image)
Flinders University Art Museum 574

A Mill from *English Landscape: Various Subjects of Landscape, Characteristic of English Scenery*
published 1830
mezzotint
143 x 216 mm (image)
Flinders University Art Museum 1184

Stoke-by-Neyland from *English Landscape: Various Subjects of Landscape, Characteristic of English Scenery*
published 1830
mezzotint
143 x 220 mm (image)
Flinders University Art Museum 1211

Hadleigh Castle from *English Landscape: Various Subjects of Landscape, Characteristic of English Scenery*
published 1832
mezzotint
278 x 362 mm (image)
Flinders University Art Museum 1212

Glebe Farm from *English Landscape: Various Subjects of Landscape, Characteristic of English Scenery*
published 1832
mezzotint

148 x 225 mm (image)
Flinders University Art Museum 1185

Thomas LUPTON (1791-1873) English
after Joseph Mallord William TURNER (1775-1851) English
Little Devils Bridge over the Russ above Altdorft, Swiss. from *Liber Studiorum* published 1809
etching and mezzotint, 2nd state
179 x 261 mm (image)
Flinders University Art Museum 40

John MARTIN (1789-1854) English
Adam and Eve driven out of Paradise illustrating John Milton's (1608-1674) *Paradise Lost* (1667) Book 12, line 64 1824-1827 published 1827
mezzotint, etching and drypoint
138 x 207 mm (image)
Flinders University Art Museum 182

William MILLER (1796-1882) Scottish (worked in England)
after Claude GELLÉE, also known as Claude LORRAIN (c1604/5-1682) French
Landscape, Roman Edifices in Ruins from *Engravings after the Best Pictures of the Great Masters* c1842
steel engraving, plate 5
241 x 319 mm (image)
Flinders University Art Museum 430
Gift of Miss M.E. Wharmby

Samuel PALMER (1805-1881) English
The Early Ploughman (or *The Morning Spread upon the Mountains*) 1858-1860
etching
132 x 198 mm (image)
Flinders University Art Museum 1214

Pablo PICASSO (1881-1973) Spanish
Dove in Flight (Peace Poster) 1950
lithograph
422 x 575 mm (paper)
Flinders University Art Museum 152

Ferdinand PILOTY (1786-1844) German
after RAPHAEL, also known as Raffaello SANZIO or Raffaello SANTI (1483-1520) Italian
La Vierge (The Virgin) c1811
lithograph
392 x 305 mm (image)
Flinders University Art Museum 53

Théophile Alexandre Steinlen (1859-1923) French (Swiss born), *Marche sous la pluie* (March in the rain) c1914-1918
drypoint, 7th state of 3, 201 x 494 mm (image), Flinders University Art Museum 1670

Samuel PROUT (1783-1852) English
At Callington published 1815
soft ground etching
192 x 287 mm (image)
Flinders University Art Museum 45

Henri Benedictus Salaman van RAALTE (1881-1929)
English (worked in Australia)
Leaning Tree c1927
intaglio and aquatint, edition of 8
293 x 314 mm (image)
Flinders University Art Museum 544
Gift of Miss M.E. Wharmby

Edward RADCLYFFE (1810-1863) English
after George CATTERMOLE (1800-1868) English
The Grave of Pride mid 19th century
steel engraving
151 x 113 mm (image)
Flinders University Art Museum 220
Gift of Miss M.E. Wharmby

Denis-Auguste-Marie RAFFET (1804-1860) French
Patriotes de tous pays, prenez garde à vous!! (Patriots
of all nations, watch yourselves!!) No. 66 from
the journal, *La Caricature* (The Caricature) No. 33
published 1831
lithograph
218 x 150 mm (image)
Flinders University Art Museum 66

Lloyd Frederic REES (1895-1988) Australian
Southern Peaks, Tasmania I 1982
lithograph, edition 25/40
305 x 370 mm (image)
Flinders University Art Museum 1835

REMBRANDT Harmensz van Rijn (1606-1669) Dutch
The Circumcision c1630
etching
89 x 64 mm (image)
Flinders University Art Museum 22

Christ and the Woman of Samaria Among Ruins 1634
etching, 2nd state
121 x 108 mm (image)
Flinders University Art Museum 23

The Adoration of the Shepherds: with the Lamp c1654
etching, 2nd state
105 x 127 mm (image)
Flinders University Art Museum 84

William RICHARDSON (dates unknown) British
after Claude GELLÉE, also known as Claude LORRAIN
(c1604/5-1682) French
Landscape, Aeneas Landing in Italy from *Engravings after
the Best Pictures of the Great Masters* c1842
steel engraving, plate 8
232 x 304 mm (image)
Flinders University Art Museum 427
Gift of Miss M.E. Wharmby

Gilbert Thomas Meredith ROACH (1895-1972)
Australian
The White Road 20th century
etching, edition 21/25
128 x 169 mm (image)
Flinders University Art Museum 1268
Gift of Miss M.E. Wharmby

Lone Gum 20th century
etching, edition 22/26
191 x 142 mm (image)
Flinders University Art Museum 1271
Gift of Miss M.E. Wharmby

Christian Bernard RODE (1725-1797) German
Comrade's embarrassment 1781
etching
466 x 370 mm (image)
Flinders University Art Museum 750

Salvator ROSA (1615-1673) Italian
Soldat, debout, tenant une garde lance

(Standing soldier holding a lance) mid 17th century
etching
141 x 88 mm (image)
Flinders University Art Museum 764

Soldat, debout s'appuyart des deux mains sur unbouclier (Standing
soldier with both hands on a shield) mid 17th century
etching
141 x 88 mm (image)
Flinders University Art Museum 763

Théodore ROUSSEAU (1812-1867) French
Chênes de roche (Oak tree among rocks) 1861
etching
122 x 167 mm (image)
Flinders University Art Museum 105

Jacob Isaakszoon van RUISDAEL (c1628-1682) Dutch
Two Peasants with their Dog late 17th century
etching, 2nd state
184 x 268 mm (image)
Flinders University Art Museum 4

The Cottage on the Hill late 17th century
etching, 3rd state
185 x 268 (image)
Flinders University Art Museum 3

Paul SANDBY (1731-1809) English
The Old Windmill 1748
etching
168 x 215 mm (image)
Flinders University Art Museum 2245

The Old Barn c1750
etching
175 x 261 mm (image)
Flinders University Art Museum 2246

Max SLEVOGT (1868-1932) German
The Martyr 1904
etching, edition 40/55
313 x 240 mm (image)
Flinders University Art Museum 100

W.R. SMITH (dates unknown) English
after Joseph Mallord William TURNER (1775-1851) English
Leicester Abbey, Leicestershire from *Picturesque Views in
England and Wales* 1834 published 1827-1838
engraving and etching
149 x 233 mm (image)
Flinders University Art Museum 234
Gift of Miss M.E. Wharmby

Théophile Alexandre STEINLEN (1859-1923)
French (Swiss born)
Terre d'épouvante (Land of fear) c1914-1918
drypoint
202 x 492 mm (image)
Flinders University Art Museum 1669

Marche sous la pluie (March in the rain) c1914-1918
drypoint, 7th state of 3
201 x 494 mm (image)
Flinders University Art Museum 1670

Troupe en marche (Troops on the march) c1914-1918
drypoint, 7th state of 3
155 x 387 mm (image)
Flinders University Art Museum 1671

Lumb STOCKS (1812-1892) English
after Salvator ROSA (1615-1673) Italian
Soldiers Gambling mid-late 19th century
engraving
206 x 169 mm (image)
Flinders University Art Museum 366
Gift of Miss M.E. Wharmby

Nepomuk Johann STRIXNER (1782-1855) German
after RAPHAEL, also known as Raffaello SANZIO or
Raffaello SANTI (1483-1520) Italian
Mort d'un Pape (Death of a Pope) c1811
lithograph
245 x 390 mm (image)
Flinders University Art Museum 44

Giambattista TIEPOLO (1696-1770) Italian
Death Reading from a Book to a Group of Standing Figures
from *Vari Capricci* 1740-50
etching
144 x 179 mm (image)
Flinders University Art Museum 1643

Charles TURNER (1774-1857) English
after Joseph Mallord William TURNER (1775-1851) English
Lake of Thun, Swiss. from *Liber Studiorum* published 1808
mezzotint with etching, 3rd state, plate 15
182 x 265 mm (image)
Flinders University Art Museum 39

UNKNOWN 16th century British
*The Manner of the Popish Spaniards in carrying Nicholas
Burton, a blessed martyr of Christ, after most spiteful sort to
the burning* from *Foxe's Book of Martyrs* published 1576
woodcut
131 x 189 mm (image)
Flinders University Art Museum 12

UNKNOWN 15th century German
A Priest Murdered at the Altar c1470-1473
woodcut
68 x 77 mm (image)
Flinders University Art Museum 180

The Beheading of Three Saints c1470-1473
woodcut
69 x 78 mm (image)
Flinders University Art Museum 181

UNKNOWN
after Sir John Everett MILLAIS (1829-1896) English
The Mourner by the Side of the Graveyard 1862
wood engraving
154 x 114 mm (image)
Flinders University Art Museum 183

Jan van de VELDE (c1593-1641) Dutch
Two Cows on a Ferry near a Bastion from *Sixty Landscapes,*
Part Five 1616
etching, 3rd state, plate 5
120 x 187 mm (image)
Flinders University Art Museum 1

Sheep on a Ferry near a Square Tower and a Village Gate
from *Sixty Landscapes,* Part Five 1616
etching, plate 6
121 x 189 mm (image)
Flinders University Art Museum 5

Eugene VON GUÉRARD (1811-1901) Austrian
(worked in Australia)
Source of the Wannon from *Eugene von Guérard's
Australian Landscapes* 1866-1868
hand-coloured lithograph
330 x 495 mm (image)
Flinders University Art Museum 2377

Michael WOLGEMUT (c1434-1519) German
Wilhelm PLEYDENWURFF (c1460-1494) German
and workshop
The Assumption and the Coronation of the Virgin CII
c1490-1493 from Hartmann Schedel's *Liber
Chronicarum* (Nuremberg Chronicle) 1440-1514
woodcut and letterpress
455 x 295 mm (paper)
Flinders University Art Museum 37.1

Genealogy of the Holy Empress Kunegund CLXXXVII
1493 from Hartmann Schedel's *Liber Chronicarum*
(Nuremberg Chronicle) 1440-1514
woodcut and letterpress
455 x 301 mm (paper)
Flinders University Art Museum 87

*Lineages of Pope Anastasius and Ludwig the Third
CLXXIIII* c1490-1493 from Hartmann Schedel's *Liber
Chronicarum* (Nuremberg Chronicle) 1440-1514
hand-coloured woodcut and letterpress
451 x 619 mm (paper)
Flinders University Art Museum 37.2

Flinders
University Art Museum

Lucas van Leyden also known as Lucas van HUGENSZ
(c1494-1533) Dutch
St. Dominic 1514
engraving
110 x 71 mm (image)
Flinders University Art Museum 16