The Age of Mechanical Reproduction

Student Research at the Martin Museum

18th and 19th Century Printmaking
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Researched and Curated by Students in ART 4354-AAI 18th and 19th Century Printmaking

Instructed by Dr. Sean DeLouche Lecturer in Art History, Allbritton Art Institute Department of Art, Baylor University

Catalog edited by Dr. Sean DeLouche

Photography by Adair McGregor and Ray Im
Director’s Note

During my time here at the Martin Museum of Art, I have spent many hours working with the permanent collection, which has been a rich and rewarding endeavor. I have been fortunate to explore and discover many treasures among the drawers of our Printmaking Collection that both impress and inspire me, and remind me of what a unique position I am in, working in the Museum field.

As part of the Museum’s mission, we continually strive to find and develop exhibitions and programs from our collection that benefit the students in our Department of Art. Our goal of education is paramount to our operations. When Dr. Sean DeLouche, Allbritton Art Institute Art Historian, approached me regarding the concept of a class dedicated to original research centered on works of art from the Martin’s permanent collection, I was thrilled. The proposal immediately felt like a natural fit with our mission and perfectly satisfied the Allbritton’s mission to engage students with first-hand experiences with works of art.

While planning progressed, it became clear that an exhibition and symposium would be a wonderful way to share with Baylor and the community all the efforts that have gone into student research, and
to showcase hidden gems within the Martin’s collection. Furthermore, this catalogue would be an even better way to communicate the complexity of the work and lend more insight into the research students undertook. Within this catalogue, each student shares their biographical information as an introduction, followed by the work they chose to research. Museum staff and Art History faculty have also chosen work to research in order to round out the exhibition. This catalogue serves as a companion to the exhibition, to offer further consideration to the interested viewer, and a means to take a part of the Martin home to continue to explore.

I am so thankful to Dr. DeLouche, the Allbritton Art Institute, and the Department of Art for their dedication to the arts, education, and our students. It has truly been a wonderful opportunity to collaborate and strive to foster the arts at Baylor and in Waco. While there are many individuals and organizations to thank, it would make my note far too lengthy. At the end of this publication, please find our sincerest thanks to those who played an integral role in making this class, exhibition, symposium, and catalogue a possibility. And if we have forgotten anyone, please accept our apologies and gratitude.

Allison Chew Syltie

Director, Martin Museum of Art
Introduction

The Age of Mechanical Reproduction and the accompanying class Eighteenth- and Nineteenth-Century Prints sought to engage undergraduate students in original research and in the firsthand study of works of art. The course was a special topics art history research seminar on eighteenth- and nineteenth-century prints. Over the course of the Fall 2017 semester, students learned the history of eighteenth- and nineteenth-century prints through regular engagement with original works of art both inside and outside of the classroom. A primary objective of this course was to have students study original works of art as much as possible. Such direct access to art helps account for our experience of the work. The firsthand examination of art is important for students because it makes them active participants in knowledge-building. The visual and critical appraisal of original works from direct study
gives students a significant sense of mastery and competence that may lead to new advanced research paths.

Students in the course were required to research a print in the collection of the Martin Museum of Art and develop an original thesis. Students were given access to the hundreds of prints in the museum’s collection and allowed to choose any work from the eighteenth or nineteenth century that interested them. We organized multiple workshops that taught the students how to handle works on paper and how to perform firsthand analysis.

Course instruction made use of the many remarkable collections of Baylor University, especially the Martin Museum. The class was regularly taught from the museum’s superlative collection of prints. The students got to study in person many exceptional works including William Hogarth’s *A Harlot’s Progress*, Francisco Goya’s complete *La Tauromaquia* series, caricatures by Honoré Daumier, Japanese woodblock prints, and bird prints by John James Audubon and his contemporaries. To learn about the explosion of illustrated newspapers in the nineteenth century, the class went to the Armstrong Browning Library and studied the many beautifully illustrated periodicals in its collection. Since many prints from this era were originally part of bound publications, the students...
studied printed matter at the Texas Collection in Carroll Library. They learned the anatomy of rare books, including bindings, papers, collation, plates, and illustrations.

Some students also participated in a three-day field study sponsored by the Allbritton Art Institute to look at art in New York City. Our visit coincided with New York Print Week and the students got to meet specialists and see stellar exhibitions of prints by historical masters and contemporary artists. The students engaged in firsthand study in some of the greatest collections of prints. At the Morgan Library and New York Public Library, the students examined original works on paper that related to our main class and informed their research projects. At the New-York Historical Society, we were given a special tour of the work of Audubon by the chief conservator and prints curator. To contextualize the production of prints, we viewed major works of eighteenth- and nineteenth-century painting and sculpture at the Metropolitan Museum and Frick Collection.

The students pulled lithographs with the help of Professor Klingman.

The students of ART 4354 also engaged with experts in the study and making of prints. In addition to learning from the specialists at the Baylor collections and New York museums, the students received a guest lecture from Dr. Andrew Shelton, Professor of Art History at The Ohio State University. Dr. Shelton shared his latest research on the portraits of celebrities by the Romantic-era lithographer Achille Devéria. The hands-on learning of process and technique is crucial to the study of prints too. To prepare for the upcoming lectures on lithography and Dr. Shelton’s visit, the class headed into the studio to learn from Berry Klingman, professor of printmaking at Baylor for forty-two years. Professor Klingman demonstrated how lithographs are made and allowed the students to pull their own prints.
While learning from firsthand study, various experts, and classroom instruction, the students engaged in thorough research of their chosen works of art. Each student developed an original thesis, compiled an exhaustive bibliography, wrote a research paper, and delivered in-class presentations. Next came the building of this special exhibition in the Martin Museum. The students worked with museum staff to select the framing and matting that best suited their chosen prints and they composed the text for the wall labels and this catalogue. The course concluded with the final presentations of research findings and the opening of this exhibition.

The exhibition takes its title from the seminal 1936 essay “The Work of Art in the Age of Mechanical Reproduction” by the theorist Walter Benjamin. He argues that with the rise of mechanical reproduction in the eighteenth and nineteenth centuries, the work of art lost the connection to its original context and function. However, while such a disconnect is lamentable, Benjamin insists that this opens the reproducible work of art to new possibilities—it meets the viewer in his or her own context, and no longer in the prescribed setting—which allows for the construction of new and potentially limitless meanings for works of art. The
generation of meaning becomes both personal and collective; it is a matter of the shifting perceptions in multiple contexts of art’s now vastly expanded audience as the memories and related experiences of individual viewers reactivate the replicated objects with entirely new sets of values. The works in this exhibition engage with the various implications of Benjamin’s essay.

This critical shift occurred partially as a result of the new printing technologies and radical social changes of the eighteenth and nineteenth centuries. While the preceding century saw incredibly refined engravings with only limited circulation among elite collectors, the eighteenth century witnessed a vast expansion in media and audience. Taylor Strander studied one of these popular eighteenth-century series of prints by the enterprising John Boydell. As she argues, this series, which included the stipple engraved portrait of Helena Forment, aimed to assert a British cultural authority to a broader audience.

This period also saw profound transformations in society, including industrialization, democratic revolutions, social mobility, and changes in gender roles. Evangeline Eilers and Alex Hampton show that eighteenth-century portraits of families often reiterated traditional gender roles, like the mezzotint Mrs. Stable and Her Daughters, which reinforced the duties of motherhood. By the end of the nineteenth century, however, women enjoyed greater social independence and mobility. As Diana Lee O’Quinn indicates, this unprecedented freedom also saw the rise of the femme fatale, imagery fascinated with dangerous, liberated, alluring women. Mass industrialization irreparably altered countryside life, changes captured by
printmakers like Alphonse Legros, as Christian Hill proposes. Such profound changes affected individual selfhood as well. Hayden Burch analyzes the self-portrait etching of William Strang and considers the artist’s search for self-expression and identity.

Prints also engaged with the changing political landscape of the tumultuous age of revolution. In the 1820s, the French king was becoming increasingly conservative and many considered the ruler’s more liberal cousin, Louis-Philippe, as a viable alternative. As Dr. Sean DeLouche demonstrates, prints and their accompanying text were often thinly disguised propaganda promoting Louis-Philippe as a more moderate, sensible ruler. Louis-Philippe was swept into power following a violent revolution in 1830, but he too grew more reactionary, passing strict censorship laws in 1835 that forbade the printing of critical political caricatures. Printmakers were thus forced to turn to social commentaries, but, as Emily Starr argues, caricatures like Daumier’s lithograph of corrupt lawyers can be read as veiled criticisms of Louis-Philippe’s assault on justice. This period was in many ways the golden age of caricature, illustrations that attacked political and societal mores, including Robert Cruikshank’s hilarious send-up.
Such social and political upheaval caused many to look back to a pre-revolutionary age. Two prints in this exhibition depict the Eglinton Tournament, a three-day celebration in 1839 that revived medieval traditions. As Katherine Hillman demonstrates, the elaborate medieval revival costumes worn by the aristocratic guests reinforced social hierarchy and privilege at a time when such distinctions were becoming increasingly less discrete. Constanza Bracamontes examines the conflicting positions of the event’s organizer, the Earl of Eglinton: a Scottish nationalist who nonetheless wanted to maintain union with England, and a rural patriarch with strong industrial and bourgeois interests. Other prints denied such distressing disorder altogether. Chloe Pflug argues that Fanny Palmer’s colorful lithograph of bountiful fruit, published in 1865, represents an emotional resistance to the national trauma of the Civil War.
At the same time, the eighteenth and nineteenth centuries witnessed profound advancements in learning, and prints played a critical role in the wide dissemination of this knowledge. Dr. Nathan Elkins analyzes a catalogue that circulated great works of Greek and Roman sculpture among an international audience in the early nineteenth century when interest in the classical past was at its height. Chani Jones studies an eighteenth-century illustrated catalogue of shells, which were actively collected by Enlightenment scientists and amateurs concerned with codifying the natural world. Paige Spiess examines the work of John Gould, the renowned British ornithologist who produced beautiful and scientifically accurate depictions of birds around the world.

The process of mechanical reproduction in the eighteenth and nineteenth centuries vastly expanded art’s audience and in so doing broadened its potential meanings. Benjamin’s argument, of course, has grand implications for us today as we experience a new era of expanding communication—what we might call the

The class discussing engravings in the Morgan Library.

The students met the chief conservator and curator of prints at the New-York Historical Society.
age of digital reproduction. This exhibition and this class ask the visitors and the students of art and art history to consider the significance of digital technologies and their rapid-fire and global dissemination and how that affects art and its meanings in our own age.

Sean DeLouche, PhD
Lecturer of Art History

Dr. DeLouche, Adair McGregor, and the students of the New York field study on the rooftop of the Metropolitan Museum.
Constanza Bracamontes Akle

Constanza Bracamontes Akle, born and raised in Mexico, came to the United States in 2011 when she was seventeen years old. She lived several years in Austin, Texas, where she finished high school and started her college career at Austin Community College. Later, in 2014, she transferred to Baylor University where she is currently pursuing a Bachelor of Business Administration with a major in Supply Chain Management as well as Entrepreneurship. Her experience of living within two different cultures at the same time sparked a passion for culture, literature, and art, which has inspired her to also pursue minors in Spanish and Art History. After Constanza graduates from Baylor University in December 2017, she will be moving to Dallas, Texas to work as a business analyst for a global consulting company.
In August 1839, the year after the austere coronation of Queen Victoria, Lord Archibald William Montgomerie, the 13th Earl of Eglinton, organized a lavish tournament at his castle and grounds in Ayrshire, Scotland. The extravagant and costly three-day pageant included medieval-style games and banquets and was attended by approximately 70,000 people. The festivities ended with a ball filled with 2000 dancers, and banquet where 400 guests ate medieval delicacies. This work depicts the grand entrance staircase to the luxurious tent that was temporarily installed adjacent to the castle. The guards in the image are depicted with the Earl's coronet above the letter “E” for Eglinton on the chest of their uniforms.

This tournament took place at a time when many in Europe were looking back to the Middle Ages as a consequence of profound social changes. In the United Kingdom, the Industrial Revolution had huge social, political, and economic implications, one of the most significant being the replacement of the patriarchal feudal system by an increasingly wealthy bourgeoisie. Lord Eglinton was caught between the old and the new orders: he descended from Scotland’s oldest rural aristocracy and wanted to preserve Scottish rights and heritage, but he also had economic interests and businesses aligned with those of the rising bourgeoisie as well as an interest in remaining in union with England.
Hayden Burch

Hayden Burch is a senior graphic design major graduating in December with the hopes of working for a design firm. Painting has become an outlet for him amongst the extremely technical and structured process of design. His paintings tend to take on an abstracted and ambiguous quality to them. Hayden’s interest in painting and self-expression has influenced him to look into personal identity and what it means to be an artist. Burch’s focus in art history is self-portraiture, particularly artists depicting themselves as active creators and their attempts to locate themselves in a larger art historical context.
William Strang was a prominent Scottish Symbolist and portrait artist in the late nineteenth century who was known for his highly detailed etchings. His analytical style made him extremely popular with paying sitters and celebrities who wished to recreate their likenesses in etched portraits.

This work, etched by Strang in 1895, is one of dozens of self-portraits the artist created during his lifetime. Intense and frontal, Strang gazes into a mirror to capture his image, and in the process, connects powerfully with the viewer. He is limited and deliberate with his line-work. At first glance, this self-portrait seems to contain very few elements to help tell us about the sitter. However, the penetrating gaze, firm posture, and intentional line-work of this self-portrait suggest that Strang is looking back to the seventeenth-century master of etching, Rembrandt van Rijn. He deeply respected Rembrandt and frequently copied his work. The self-portraits that William Strang created throughout his lifetime were a way for him to discover and elevate himself as an artist, and were not, as other scholars have contended, simply technical exercises for his commercial portraiture works.
Christian Hill

Christian Hill is a Junior pursuing a degree in Film & Digital Media. He discovered his passion for the subject after taking the introductory course Sight, Sound and Motion. Christian decided to take the Eighteenth- and Nineteenth-Century Prints course because he wanted to learn more about the forms and history of art. While Christian is interested in pursuing a career in the film industry as a screenwriter/director, he feels it is important to be well-rounded and well-versed in the finer forms of art such as painting and printmaking. Christian looks forward to the future and whatever it may have in store for him and is happy to have experienced this course.
LA LÉGENDE DU HOMME MISÈRE

"Le Bonhomme Misère"
La Légende du Bonhomme Misère (The Legend of Old Man Misery)
Published in L’eau-forte en 1874 (Paris, 1874)
Alphonse Legros (1837-1911)
Etching
1874
9” x 6”
2010.04.051
Gift of H.E. Maston Estate

This etching is centered around an old French fable, which dates back to at least the early eighteenth century. In return for generously sheltering two mysterious travelers during a rainstorm, the peasant Bonhomme Misère (or Old Man Misery) is given the power to sequester anyone in his pear tree forever. When Death comes, Misère convinces him to climb the tree and captures him. In exchange for his release, Death grants immortality to Misère, ensuring that “misery” is always among the living.

The theme of Death and the peasant appears throughout the work of printmaker Alphonse Legros. During the late nineteenth century, industrialization had radically transformed France and many of Legros’ images can be read as meditations on the social problems facing the rural poor. The large-scale deforestation of the French countryside upended the livelihood of many woodland workers, and Legros often depicted confrontations between these peasants and Death. This work was one of thirty etchings by various artists that appeared in the important publication L’eau-forte en 1874 issued by the publisher and etcher Alfred Cadart, who is credited with reviving etching in the late nineteenth century.
Katherine Hillman

Katherine Hillman is a senior Studio Art major from Dallas, Texas. During her time in the Art Department at Baylor, she has taken several studio courses that have allowed her to appreciate and create art with many different mediums. While taking her first art history class, Katherine discovered she enjoys studying art as much as she enjoys creating it. She loves the idea of sharing art with individuals and connecting with people through conversations about the work and lives of artists. Katherine hopes to someday work in an art museum as a museum educator. She believes art has the power to communicate across cultures and languages in extraordinary ways. For two summers, she had the incredible opportunity to travel to Moscow, Russia as a photographer for a children’s fine arts day camp. Her time in Russia allowed her to see art communicate across cultures and languages in a way that no other type of communication is able to do. Katherine sees art museums as places which embrace the idea that art is universal, and she cannot wait to see where her passion for art takes her.
The Queen of Beauty Advancing to the Lists
From the series *Tournament at Eglinton Castle*
Edward Corbould (1815-1905)
Lithograph
10.625” x 15”
1839
1991.51.001

The Queen of Beauty Advancing to the Lists, part of a series of eight lithographs by Edward Corbould, was created to commemorate the Eglinton Tournament of 1839. In this particular lithograph, the Queen of Beauty leads the procession from the castle to the jousting grounds on the second day of the tournament. Her elaborate medieval-style costume serves as a means to illustrate her elevated status compared to others in the image. The medieval-themed costumes help to reinforce status and privilege of elite members of Victorian society.

The early nineteenth century brought rapid social change to England that began a merge of social classes. Many Victorian aristocrats, looking for ways to distinguish themselves, looked back to the Middle Ages as a model for the “perfect” society due to the privilege elites enjoyed under the medieval system. These wealthy members of society believed if they took on the appearance of the Middle Ages through elaborate costume, they could regain the privileges of the past. Many Victorian elites viewed clothing as a powerful tool to establish social hierarchy and define one’s place in society. They believed through elaborate costumes, such as depicted in this image, the common people would look up to them with admiration the same way they thought peasants looked up to and praised the Queen of Beauty.
DIANA LEE O'QUINN

Diana Lee O’Quinn is a transfer student to Baylor with a double major in Art History and English and a minor in Women’s Gender Studies. O’Quinn has a strong interest in the role of women – what they achieved and how they were viewed throughout history. She is very passionate about discovering the social and symbolic meanings of women portrayed in art along with learning the historical artistic process of each piece. O’Quinn loves being able to observe the portrayal of women through different images and mediums over the centuries. After O’Quinn completes her Bachelor of Arts degree she intends to enroll in the graduate studies program here at Baylor and continue her education.
During the late nineteenth century, women began to appreciate greater freedoms, increased prominence in the public sphere, and started to enter careers not traditionally available to women. Concurrent with this unprecedented freedom for women, the period witnessed the revival of interest in images of the *femme fatale*—women who were liberated, dangerous, sexual, and not defined by motherhood.

Robert Anning Bell’s chromolithograph represents the ultimate *femme fatale*. It depicts two dangerous women, the Judaean queen Herodias and her daughter Salomé, who used their powers of manipulation and seduction to bring about the beheading of St. John the Baptist. Bell’s work appeared in *The Studio*, a very important arts and crafts magazine published in London. The illustrated magazine promoted the Art Nouveau style, an international movement that favored the integration of the arts, featured natural and curving forms, and focused on depictions of alluring, seductive, and haunting women.

Representations of Herodias and Salomé were very common in the late nineteenth century. In 1894, the writer Oscar Wilde published the English edition of his highly controversial play *Salomé* with illustrations by Aubrey Beardsley. Beardsley’s depiction of the evil Salomé kissing the severed head debuted in the inaugural issue of *The Studio* in April 1893. Bell’s print and other Art Nouveau depictions of the *femme fatale* register the fear of and fascination with liberated women at the time of unprecedented freedom.
CHLOE PFLUG

Chloe Pflug is a BFA Studio Art candidate with a concentration in Fabric Design. Chloe is an aspiring jewelry designer from Fairfield, Connecticut. She loves gemology, watercolor, and is drawn to anything with vibrant color and intricate detail. Her favorite period of art history is the Rococo period from eighteenth-century France. She aspires to one day own a social jewelry business.
AMERICAN AUTUMN FRUITS.
American Autumn Fruits
Frances “Fanny” Flora Bond Palmer (1812 - 1876)
Hand-colored lithograph
20” x 28”
1865
1992.30.001

American Autumn Fruits, a hand-colored lithograph by Francis “Fanny” Palmer, was published by the major printing firm Currier & Ives in 1865. Under the instruction of Currier & Ives, then the most dominant American printing house, Palmer employed vivid colors and a well-drawn composition to showcase a selection of the finest American harvest fruits. The translucent, realistic looking fruit spills over a glass dish and fills almost the entire picture plane with a warm, inviting tonality.

When examined in its original context, American Autumn Fruits is one example of how Currier & Ives catered to society’s emotional resistance to the real devastation of the American Civil War. 1865 marked the end of the Civil War; Currier & Ives published this print the same year, during a time of nationwide turmoil, shock, and loss.

Although it was collected and displayed as a colorful object of home décor, American Autumn Fruits was not simply a pleasing work of art; it was also an inexpensive work purposefully imbued with a message of prosperity, strength, and vitality. Currier & Ives sought to reassure a traumatized population that America was still an intact nation with ample opportunities for its people.
Paige Spiess

Paige Spiess is a senior Studio Art BA at Baylor University. She started out with a focus on drawing but has now shifted on to her painted works. Most of her recent works are contemporary and abstract. Her focuses in art are that of abstraction, impressionism, painting, and the use of traditional medium on paper. Her interest in art history is mainly of modern american art. Her plans for the future are to graduate with a major in Studio Art and a minor in English. She also desires to hone her skills and interact with other artists in the art community.
Docimastes ensiferus (Sword-Billed Hummingbird)

Published in volume 4 of John Gould, A Monograph of the Trochilidae or Family of Humming-Birds (London: 1861)

John Gould (1804-1881)

Hand-colored lithograph

21.6” x 14”

1861

1991.67.001

This hand-colored lithograph, depicting three South American sword-billed hummingbirds of the species Docimastes ensiferus, is one of hundreds of prints that appeared in the five-volume A Monograph of the Trochilidae or the Family of Humming-Birds by John Gould. Gould was a renowned British ornithologist and author of a dozen illustrated books at a time when scientific studies of birds were becoming increasingly popular in Victorian society. To prepare for the creation of the prints, Gould would spend considerable time studying various species of birds in the wild before taking them back to be taxidermied.

Because Gould studied living species in their natural environment, the birds featured in his works possess a remarkably lifelike quality in contrast to the stiff figures of other bird prints of the time. Furthermore, unlike other artists working in similar subject matter, Gould avoided moralizing his subjects in his work or in the accompanying text. Instead, Gould focused on accurately analyzing the size, coloration, and behavior of bird species. In his correspondence with friends and scientific contemporaries, he focused on the topics of birds, fishing, and shooting, and very rarely discussed politics or society.

Despite arguments that Gould’s work is gendered and reflected Victorian ideals of domesticity, there is enough evidence in Gould’s lithographs, monographs, and letters to maintain that he was committed to scientific accuracy and that he was not making a statement about contemporary politics or society.
EMILY STARR

Emily Starr is a Junior studying Art History with a minor in Museum Studies. Emily is narrowing her interests in Art History, but she is specifically interested in studying Pre-Impressionism and the beginning of the Modernist movement. Emily is also interested in furthering her study of Art History with travel and has studied abroad in London with the Baylor in Great Britain program. She has also interned at the Tyler Museum of Art in her hometown and occasionally volunteers with the Mayborn Museum. In the future, Emily hopes to share her love of culture and Art History through a job in a museum or writing for a publication that focuses on art.
— Nous avons grande représentation aujourd'hui, M. le Chanoine…
— Parbleu! j'exèrce hier… un assassin en pleine rue!
Nous avons grande représentation aujourd’hui, M’sieu Galuchet!... / Parbleu j’crois bien... un assassinat orné de viol!... (Should be a great performance today, Mr. Galuchet!... / I should think so... A murder case with a rape thrown in!...)

Plate 31, Published by the Maison Aubert in Le Charivari, in the series Les Gens de Justice, September 8, 1847
Honoré Daumier (1808-1879)
7.6” x 9.88”
1847
1981.04.002

This lithograph depicts a large, beak-nosed lawyer and a court servant with a feather duster and cap celebrating what will be a hefty payday for the attorney due to the complicated nature of the salacious trial: a murder case that includes a rape. It was published in the illustrated satirical journal Le Charivari in 1847 as one of thirty-eight plates from the series Les Gens de Justice. At this time, printmakers had to contend with the strict censorship legislation passed in 1835 called the September Laws, which forbade critical political caricatures of King Louis-Philippe.

Many scholars note that Daumier turned to social commentaries after the September Laws and believe that he abandoned the highly politicized subjects that were published in the caricature journals prior to 1835. However, by censuring the legal system for its lack of justice, Daumier sought to get around the strict censorship and continue to attack the king and his unfair reign. Furthermore, this lithograph continues a tradition in caricature that criticized Louis-Philippe for his assault on freedom, prints that explicitly showed the king killing and violating justice. Here, the depiction of the conspiring agents of the law callously discussing, even celebrating or welcoming, murder and sexual assault can be read as a subversive condemnation of the continued attack on justice by Louis-Philippe and his regime.
TAYLOR STRANDER

Taylor Strander is a Sophomore pursuing a degree in Art History. She discovered her passion for the subject after volunteering regularly as a docent at the Dallas Museum of Art during her Junior year of high school. As a part of an independent study course during her Senior year, she worked closely with education staff at the DMA to develop interactive programs for visitors. By designing brochures and educational activities for the museum, she learned the importance of making art approachable and entertaining to visitors of all ages and backgrounds. These valuable experiences provided her with great insight on the inner workings of museums and their impact on communities. While Taylor is interested in pursuing a career within the museum field, she has recently developed an interest in the connection between art and business and how the value of art is assessed. During her years at Baylor, she looks forward to studying abroad in Europe and continuing to develop her passion for art history.
Helena Forman [Forment], Rubens’s Second Wife

From volume 2 of A Set of Prints Engraved After the Most Capital Paintings in the Collection of Her Imperial Majesty the Empress of Russia, Lately in the Possession of the Earl of Orford at Houghton in Norfolk (London: 1788)

After (formerly) a painting by Anthony van Dyck (1599-1641); after (now) Peter Paul Rubens (1577-1640)

Stipple engraving
26.5” x 19.5”

1783

1991.112.1

This work depicts Helena Forment (1614-1673), the second wife of the great Baroque painter Peter Paul Rubens. Dressed in an ornate satin gown with feathered and jeweled accents, Forment embodies beauty and sensuality. Her striking figure fills the foreground, which contrasts the natural landscape she presides over. The engraving is based on an earlier painting by Rubens to honor the creative influence of his wife. In the late eighteenth century, during a time of unparalleled enthusiasm for Anthony van Dyck’s fashionable portraits, this print was misattributed as a painting by the famed portraitist.

Saillier’s stipple engraving of Helena Forment appeared in John Boydell’s 1788 publication of A Set of Prints Engraved After the Most Capital Paintings in the Collection of Her Imperial Majesty the Empress of Russia, Lately in the Possession of the Earl of Orford at Houghton in Norfolk. The two-volume series included 129 Old Master paintings housed at Sir Robert Walpole’s residence at Houghton Hall.

In the years leading up to Boydell’s much-anticipated project, Walpole’s entire collection was purchased by Catherine the Great in 1779. The loss of this significant collection to Russia transformed Boydell’s project into one of nationalistic intent. This image of Helena Forment functioned to assert British cultural authority and to commemorate a style of portraiture that influenced many great eighteenth-century artists, like Thomas Gainsborough and Joshua Reynolds.
Evangeline Eilers has her BA in History with minors in Art History, Anthropology, and Museum Studies from Baylor University. Evangeline is currently a graduate student in Baylor’s Museum Studies Program. She is interested in museum collections management and digital curation. Evangeline has experience in digitization which she is using to digitize the Martin Museum’s permanent collection.

Alex Hampton has his BA in Anthropology with a minor in Museum Studies from the University of Wyoming. Alex is currently a graduate student in Baylor’s Museum Studies Program. He is interested in exhibition design and museum education. Alex has experience in museum collections management, preparatory work for exhibits, and data entry for museums.
This portrait depicts Mrs. Stables with her two daughters. Leading mezzotint engraver, John Raphael Smith, based the piece on the painting by portraitist George Romney. Mrs. Stables was the wife of John Stables, who served as director of the East India Company and later sat on the Supreme Council of Calcutta. As members of the upper echelon, this family commissioned portraits that represented their place in society.

Mrs. Stables is seated in a three-quarters pose, embracing her youngest daughter lovingly in her arms. Her elder daughter stands to the left with a basket of fruit. While male portraits of the time, including that of her husband, John Stables, featured simpler backgrounds that made the sitter the star, female portraits were comprised of more crowded compositions whose organic elements made a statement on the role of women.

The inclusion of the Stables children highlights the wife’s duty, as well as demonstrates a shift in attitude towards child rearing. Decreasing mortality rates and the rise of Enlightenment ideals led children to became more valued members of the family who were worthy of being included in commissioned portraits. The relaxed demeanor of the two children represents a gentler upbringing of the late 18th century. The loving embrace between the mother and child, accentuated by Smith’s use of soft lines, marks Mrs. Stables as a tender and virtuous figure. Here the wife is a portrayed as a prominent individual whose status derives not only from her husband’s achievements but from her role as a mother.
CHANI JONES

COLLECTIONS MANAGER, MARTIN MUSEUM OF ART

Chani Jones earned an MA, distinguished graduate, in Historical Administration from Eastern Illinois University, a BA, cum laude, in Classics and a BA, cum laude, in Art History from Grand Valley State University. She was also an Intercollegiate Center for Classical Studies, Rome scholar. Before joining the Martin Museum of Art at Baylor University, Jones served as the Assistant Registrar and Exhibitions Designer for the Tarble Arts Center at Eastern Illinois University. There, she also co-curated Making Illinois, an exhibition examining the state’s history and culture through ideas of production, creativity, and place-making. Previously, she also worked in museum collections management at the Grand Valley State University Art Gallery and the Gerald R. Ford Presidential Museum.

As the Collections Manager at the Martin Museum of Art, Jones works to preserve and manage the art collection and to provide access to the collection for students, faculty, and the public. She also obtains artwork on loan from other museums and institutions for exhibitions at the Martin, plans and develops exhibition content, and installs exhibitions. Currently, Jones is spearheading a major digitization project to provide online access to The Martin’s permanent collection with the aid of two graduate assistants from Baylor University’s Department of Museum Studies.
This plate depicting a merman, Neptune, and two brightly-clad figures holding up a colossal shell, would have appeared as the frontispiece for Part four of Georg Wolfgang Knorr’s illustrated publication devoted to the study of shells and mussels, *Vergnügen der Augen und des Gemüths*.

For centuries, the private collections of the European aristocracy boasted extensive collections of seashells. Increased trade and European exploration of new regions during the sixteenth and seventeenth centuries contributed to the role of exotic shells as highly sought-after symbols of colonial power and social status. The merman, Neptune, the brightly-clad foreign figures, the human-sized shell depicted in this illustration all allude to this complex and elevated status of the shell.

By the eighteenth century, the fashion for conchology attracted amateur collectors and natural historians alike. Numerous volumes such as Knorr’s *Vergnügen der Augen* reflected and stimulated this widespread interest among eighteenth-century Europeans in the arrival of newly discovered shell specimens from foreign lands.

Knorr’s original volume portrayed nearly a thousand shells on 190 illustrated, hand-colored plates. While more scholastic endeavors such as Carl Linnaeus’ tenth edition of *Systema Naturae* (1758) provided a systematic classification of shells and their inhabitants, many collectors preferred comparing their collections with illustrations. *Vergnügen der Augen und des Gemüths* was so popular in both amateur and scientific circles that his heirs published five more volumes after his death, as well as later editions in both Dutch and French.
NATHAN T. ELKINS
ASSOCIATE PROFESSOR OF ART HISTORY
GREEK AND ROMAN ART AND ARCHAEOLOGY

Dr. Elkins holds a PhD Greek and Roman Art and Archaeology from the University of Missouri, an MA, with distinction, in the City of Rome from the University of Reading, England, and a BA, magna cum laude, in Archaeology and Classics from the University of Evansville. Before Baylor, he held teaching and research positions at Yale University and the Goethe Universität in Frankfurt, Germany. In addition to dozens of articles, he is author of two books: The Image of Political Power in the Reign of Nerva, AD 96-98 (Oxford University Press, 2017) and Monuments in Miniature: Architecture on Roman Coinage (American Numismatic Society, 2015); he also co-edited ‘Art in the Round’: New Approaches to Ancient Coin Iconography (Verlag Marie Leidorf, 2014). He is presently writing a third book entitled A Monument to Dynasty and Death: The Story of the Colosseum and the Emperors Who Built It (Johns Hopkins University Press) and co-editing The Oxford Handbook of Roman Imagery and Iconography (Oxford University Press). He has recently been named Editor, for the ancient Mediterranean world, of the American Journal Numismatics, a leading international journal for the study of ancient coinage. He is a Fellow of the American Numismatic Society (New York) and of the Royal Numismatic Society (London). Students in Dr. Elkins’ advanced courses develop and pursue novel research projects and many present at national conferences. For advancement of undergraduate research, he received the 2014 URSA Mentor of the Year Award. In 2017, Dr. Elkins was elected to serve a three-year term as a faculty senator from the College of Arts and Sciences. As an expert on antiquities trafficking, he is asked to assist Homeland Security Investigations and the Federal Bureau of Investigation.
Einschenkender Satyr [Satyr-Boy Pouring Wine]
From the Dresdner Skulpturensammlung
Alois Kessler, based on a drawing by Friedrich Matthäi
Engraving
15” x 11”
ca. 1804
FIC.2017.050

This print was among many illustrations in the first catalog of the Dresdner Skulpturensammlung. It depicts the backside of a Roman sculpture of a nude satyr-boy pouring wine. The slender proportions of the handsome youth are congruent with Praxiteles’ aesthetic, as it is based on a fourth-century BCE prototype by him. Satyrs are drunken revelers associated with Dionysos. In Greek art, satyrs are usually bearded, possess donkey’s ears and tails, and are ithyphallic. This satyr-boy discards these conventions, lacking beard and tail, and the preceding plate (the front of the statue) shows him unaroused. Only his pointed ears betray him. Fourth-century BCE sculpture emphasized the humanity of mythological subjects and played with the viewer. A Greek would have been “trapped” approaching this statue of a seemingly normal, attractive youth only to discover that the object of his desire is a wild satyr-boy. This satyr-boy poses similarly to sculptures of athletes pouring oil, adding to the viewers’ initial assumption that he is a typical youth. Another erotic dimension of the subject is his role as cupbearer to Dionysos; he functions similarly to Ganymede, who served Zeus. The artists convey the same sensuality of the sculpture’s flesh and muscle, showing remarkable attention to detail, as illustration necessitated prior to photography. Outlined areas, here the left hand, indicate reconstructions for the benefit of researchers.
Dr. Sean DeLouche earned his BA degree in History and Art History from the University of California, Davis and his MA and PhD in Nineteenth-Century Art History from The Ohio State University. Dr. DeLouche’s research interests include Romanticism, portraiture, reception theory, and theories of identity. He studies how the unprecedented proliferation of portraiture in various media as well as the expansion of celebrity culture in early-nineteenth-century France both registered and contributed to a new and specifically modern notion of the self based on perceptions and representations. He has presented at national and international academic conferences and his research has garnered awards including the Presidential Fellowship and the Samuel H. Kress History of Art Travel Fellowship. Dr. DeLouche has conducted extensive primary research of nineteenth-century critical and theoretical texts in the Bibliothèque nationale in Paris as well as firsthand study of portraits in French archives and museums. The experience greatly impacted his research and teaching, and he is committed to providing his students with the same life-changing opportunity to learn in front of works of art whenever possible.
Côtes de Normandie (Coast of Normandy)
Isidore-Laurent Deroy (1797-1886)
From book 22 of the Galerie lithographiée de son altesse royale monseigneur le duc d’Orléans [Lithographed Gallery of His Royal Highness His Lordship the Duke of Orléans] (Paris: 1824-29)
After a painting by Théodore Gudin (1802-1888)
Lithograph
15.25” x 21.125”
1826
1991.73.001

Lithographed by Isidore-Laurent Deroy after an oil painting by the landscapist Théodore Gudin, this print depicts boats on the tranquil sea along the northern French coast. The print of Gudin’s landscape was originally accompanied by the eclogue “Adieux à la mer [Farewell to the Sea]” by Alphonse de Lamartine, a celebrated Romantic poet and leftist royalist. Lamartine’s lyrical poem is a sweet reflection on a peaceful bay he observed in 1820.

The print and poem appeared in the Galerie lithographiée, a magnificent series of lithographs distributed in fifty issues between December 1824 and May 1829. The series reproduced the works of modern art collected by Louis-Philippe, the Duc d’Orléans, in the family palace in Paris, the Palais Royal. It shared with the public one of the grandest collections of contemporary art and presented Louis-Philippe as a great patron of the arts.

At the time of this print’s publication, the French king was becoming increasingly reactionary and many considered Louis-Philippe, the king’s more liberal cousin, as a viable alternative. The Galerie lithographiée and many similar publications of the 1820s contained discussions of art that were thinly veiled propaganda touting Louis-Philippe as a more moderate, sensible ruler. This print and its accompanying poem by a respected leftist royalist can be read as promising calm sailing for the ship of state steered by Louis-Philippe.
A LOYAL CLEE,

As Sung by Messrs. S—d—th, L—rp—l, and C—tl—gh:

COMPOSED, ARRANGED, AND CORRECTED,

DEDICATED TO THE RADICALS,

By SIGNOR GIFFARDO.

1.

YE RADICALS of England, who talk about Reform,
Whose object is to brighten us, by making a storm;
Give ear unto us Loyal men, and we will plainly show,
What's to be done,
You must obey,
Or else in prison go.

2.

If any dare oppose us, we'll put in force old laws,
And trace a Bill, by G-d's skill, to meet our E—l case;
Our wisdom once united, we'll make our foes to cease;
Theirs to our root,
One Green Bag's lost,
Still others we've in view.

3.

Then courage, Sir and C—tl—gh, and never be dismay'd,
While I am here, your trusty friend, who shall our scheme invade?
Old Bag's, with mighty W—l—g—a, have kindly sent their wishes,
So, right or wrong,
Be this our song,
We'll keep the Leaves and Fiddles.

4.

Now in the city we have got, a few staunch, trusty friends,
Whose loyalty to what we say, with due submission lends;
With Billy Bluster at their head, we'll never be in the lurch,
They talk of Woe,
He's understood,
There's no word like our Brunch.

London: Printed for O. HODGSON, 43, King Street, Snow Hill.

PRICE ONE SHILLING.
Immediately before the parliamentary election in March 1820, the United Kingdom was rocked by a Scottish uprising and a plot to assassinate the Prime Minister, schemes led by the so-called Radicals who called for democratic reform. Because of these Radical conspiracies, the conservative Tory party swept the election.

The three figures in the foreground represent ministers of the victorious conservative party—the long-serving Prime Minister, the Earl of Liverpool; the leader of the House of Commons, the Viscount Castlereagh; and the Home Secretary, the Viscount Sidmouth—who were notorious for quashing revolutionary opposition. They sing outside Carlton House, the royal residence of King George IV. From their window, the fat king and his mistress acknowledge how united the conservative ministers are, singing like they are one person. They sing a ditty supposedly composed by the Prime Minister’s Attorney General about how dissenters should submit to the unified force of “us Loyal men.” The conservatives even controlled the London municipal government led by the figure at far right, Sir William Curtis, ridiculed as Billy Blubber. The portly Tory councilman and royal confidant says that only loyal people can dine with “our Fat Friend,” the king. Meanwhile, observing this gleeful conservative chorus, John Bull, the common-sense personification of England, wishes they at least sang in harmony.
Our **SINCEREST** Thanks

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All Events are free and open to the public.  
Museum Hours:  
10 am - 6 pm Tues. - Fri.  
10 am - 4 pm Sat.  
1 pm - 4 pm Sun.  
Closed Mondays, between exhibitions, University holidays, and Baylor home football games.

www.baylor.edu/martinmuseum

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