

LITHOGRAPHY'S FACES

THE FIRST GENERATION

HAD MICHELANGELO PRACTICED LITHOGRAPHY, many hundreds more of his thrilling, but now-rare, drawings could have survived – and in multiples. The Renaissance master need only have drawn with a greasy crayon on a block of stone, moistened its surface with water, and then rolled on ink, so that his lines could be transferred to paper. In this way he could have printed thousands of his designs. But it was not until the early nineteenth century that the process of lithography came into practice. The bicentennial of the invention is celebrated by the Grolier Club this year, as its centennial in 1896 was also marked by a Club exhibition.

Between 1796 and 1798, when the Bavarian playwright Alois Senefelder discovered that writing on a slab of limestone could be preserved and printed, thanks to the antipathy between oil and water, he invented a way of recording and reproducing an artist's draughtsmanship at first hand, without the exacting and meddlesome intervention of engraving tools. The process not only allowed for greater spontaneity of expression, but also promised a virtually limitless production of printed impressions of a design since the matrix could be secured chemically on a planographic surface without incised or relief elements to break down.

The commercial usefulness of *steindruckerei* or polyautography, as it was first called, as a means of reproducing handwritten texts and musical notation was recognized sooner than its value as an artistic medium, although its practice spread rapidly from Germany to all parts of Europe, even reaching America by 1818. Indeed, the incunabula of lithography, made before the technique came into the hands of great artists like Goya and Delacroix, are frequently dull and amateurish.

The exceptional pictures, however, are often disarmingly attractive as, it is hoped, this small sampling from 1803 to 1830 demonstrates. In portraiture, more than in landscape or genre, the freedom of lithography complied with the Romantic desire for immediacy and subjectivity. Linking an era of miniature painting and drawing to the modern age of photographs, the practice of capturing likeness in lithography holds a special place in the history of the hand-held portrait.

COLTA IVES

JAMES BARRY (1741-1806)

King Lear

From *Specimens of Polyautography*, London: Philipp André, 1803.

JOHANN ANDREAS BOERNER (1785-1862)

New Year's Greeting Card for 1812

Nuremberg art dealer and print collector J.A. Boerner pictured himself with his cloak caught in the door, in order to tell friends that, regrettably, he was detained from joining them in celebrations of the New Year.

MICHAEL BRANDMÜLLER (1793-1852)

Theobald Böhm

A painter and lithographer who worked in Munich, Brandmüller is perhaps best known for his lithographs after works of the Old Masters. In this instance, he chose to portray one of the leading musicians of his day, the flutist Theobald Böhm.

JULIEN BOILLY (1796-1874)

Jean-Baptiste Biot, 1821

The most ambitious production of Louis Boilly's son Julien was a series of more than 190 lithographed portraits of distinguished academicians which was published between 1820-23 as the *Iconographie de l'Institut royal de France*. The French physicist Biot, portrayed here, accompanied Gay Lussac on the first balloon ascent undertaken for scientific purposes.

JULIEN BOILLY (1796-1874)

Louis-Léopold Boilly

Portrayed here as his son Julien saw him rather late in life, Louis Boilly (1761-1845) remained an active portraitist, having been the leading genre painter in revolutionary and Napoleonic France. *

LOUIS-LÉOPOLD BOILLY (1761-1845)

Five "têtes d'expressions" from Recueil de Grimaces, 1823-28

LOUIS-LÉOPOLD BOILLY (1761-1845)

Osages, 1827

These Osage Indians from Missouri were drawn from life, after their arrival in Paris during the summer of 1827.

LUDWIG CHORIS (1795-1828)

Kamehameha I, King of the Sandwich Islands (Hawaii), 1821

Russian by birth, Choris published in Paris a portfolio of exotic portraits lithographed from field drawings made by Adelbert van Chamisso and Ernst Theodor Hoffmann: *Voyage pittoresque autour de monde, offrant des portraits de sauvages d'Amérique*.

CHRÉTIEN after AUGUSTE COUDER (1790-1873)

The Duc d'Orléans Giving Lessons in Geography at School

This lithograph, published at the busy Paris press of Charles Motte (1785-1836), reproduced Couder's anecdotal painting of Louis Philippe's son in the ideal role of patriotic young noblemen.

LÉON COGNIET (1794-1880)

Géricault on his Death Bed, 1824

Cogniet won the Prix de Rome in 1817 and often exhibited his paintings at the Salon. He was a student in Guérin's studio with Géricault and helped to finish several of the lithographs made by his talented young friend, who died prematurely following a riding accident.

EUGÈNE DELACROIX (1798-1863)

Louis-Auguste Schwiter, Age Twenty-one, 1826

Delacroix made this portrait the same year he began a full-length painting of the young Baron Schwiter. The painting was refused a place in the Salon of 1827, but it later was purchased by Degas and now hangs in the National Gallery, London.

The life-size oil is a formal demonstration of classic English portraiture in the style of Sir Thomas Lawrence, quite different in scale and sensibility from the more intimate print, which focuses on the turbulence and melancholy of youth. Delacroix's razor-sharp sensibility is brilliantly realized in this drawing on stone.

HENRI GRÉVEDON (1776-1860)

Charlotte Corday, between 1823-25

Lithography was the focus of Grévedon's activity from 1822-45. A royalist who portrayed Marie Antoinette, the Duchesse de Berri, and others of their ilk, he somehow managed to make Marat's assassin look as if she might be comfortable in the same company. Her portrait is from Grévedon's portfolio of celebrities of the French Revolution and Empire.*

DOMINIQUE-VIVANT DENON (1747-1825)

*Prince Edmond de Beauvau, Madame Lavallée, and
Madame de Vallory, 1817*

"L'infatigable crayonneur" Denon was among the first Frenchmen to practice lithography, although it was, for him, only a sideline. Having traveled with Napoleon to Egypt in 1798 as a diplomat-chronicler, Denon later served the Emperor as his unofficial minister of arts and as director of the Musée Napoléon (Louvre).

Under the tutelage of Boucher, Denon had developed during his youth a passion for drawing and etching. In 1809, he made it his business to visit the Senefelder press at Munich, where he made his first lithograph. Thereafter, he became a pioneer in lithography in France, introducing his cultivated friends to the novelty of making drawings on stones and printing them.

DOMINIQUE-VIVANT DENON (1747-1825)

Emile Morice, Journalist and Writer

ACHILLE DEVÉRIA (1800-1857)

Alexandre Dumas, Père, 1829

Devéria's portraits are among the most appealing in the lithographic medium. Sprung from the lucid discipline of Ingres's drawings, they display a much broader, looser graphic style.

Dynamic, free-hand lithographs like this one helped set the pace for Daumier, Gavarni, and a whole raft of illustrators and caricaturists who filled the pages of Parisian journals during the 1830s.

ALEXANDRE JEAN DUBOIS-DRAHONET (1791-1834)

Profile of a Young Man, 1816

A painter and lithographer, Dubois-Drahonet made a career as portraitist and creator of costume pictures.

GODEFROY ENGELMANN (1788-1839)

Head of an Old Man in a Three-Cornered Hat after de Boissieu, 1816

Engelmann had studied under the painter Regnault before he traveled to Munich in order to learn the technique of lithography directly from its inventor, Senefelder. Engelmann followed close on the heels of Charles Lasteyrie in introducing the new art to Paris, where both established lithography presses in 1816.

Probably JULES-GEORGE FERRAND, FRENCH, 19TH CENTURY
Profile of a Young Man, 1823

This polite profile was probably drawn on stone by the student of Paul Delaroche who showed portraits and landscapes at the Salon from 1837-57. There are three lithographed portraits by the same artist in the Bibliothèque Nationale in Paris, including one of the landscape painter Michallon.

AUGUSTE-TOUSSAINT LECLERC (BORN 1788)
F.A. Chateaubriand, Minister for Foreign Affairs

FRENCH SCHOOL, EARLY 19TH CENTURY

formerly attributed to Francisco de Goya

Bust of a Young Man, ca. 1825

Because of its slight similarity in style and format to Goya's portrait of his printer, Gaulon, this work was once thought to be Goya's portrait of Gaulon's son. It is more likely to have been produced by an artist in the circle of Delacroix, who was one of Goya's greatest admirers.

Only two impressions of the print are known. This one belonged to Frédéric Villot, a close friend of Delacroix who was curator of paintings at the Musée du Louvre during the 1850s. The other surviving example, now in the British Museum, belonged to the Parisian art critic and fine print collector Philippe Burty.

After FRANÇOIS GÉRARD (1770-1837)

Mademoiselle Mars, the Actress

(Anne-Françoise-Hippolyte Boutet-Monvel)

GERMAN SCHOOL, EARLY 19TH CENTURY

Profile Bust of a Woman

GERMAN SCHOOL, EARLY 19TH CENTURY

Raphael and Perugino

This detail copied from Raphael's Vatican fresco, *The School of Athens* (1508-11), pictures the artist and (according to tradition) his teacher.

ANNE-LOUIS GIRODET-TRIOSON (1767-1824)

Coupin de la Couperie, 1816

When Lasteyrie and Engelmann opened their lithographic presses in Paris in 1816, Girodet was among the first academically trained artists to respond. Although he had studied with David and had won a Prix de Rome in 1787, Girodet abandoned painting