Guide to the Landscape Prints and Drawings

Processed by Grunwald Center for the Graphic Arts staff; machine-readable finding aid created by Layna White
Grunwald Center for the Graphic Arts
UCLA Hammer Museum
University of California, Los Angeles
10899 Wilshire Blvd.
Los Angeles, California 90024-4201
Phone: (310) 443-7078
Fax: (310) 443-7099
Email: lwhite@arts.ucla.edu
URL: http://www.hammer.ucla.edu
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University of California, Los Angeles
Los Angeles, California

Contact Information

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Layna White

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Scope and Content

Since its founding in 1956 the Grunwald Center has acquired a formidable number of landscape prints and drawings dating from the Renaissance to the present. A 1988 bequest of more than 850 landscape prints and drawings from the collection of Los Angeles architect Rudolf L. Baumfeld significantly enhanced this wide-ranging and well-studied thematic area. Given its many strengths, the Baumfeld Bequest is a fitting locus for a brief examination of landscape art in the Center's collection.

Throughout its history, landscape art has encompassed diverse documentary, emotional, and aesthetic responses to nature, recording perhaps more clearly than any other genre of the visual arts the relationship between society and the environment. As noted in the exhibition catalogue, The Rudolf L. Baumfeld Collection of Landscape Drawings and Prints, the major strengths of the collection lie within the most fertile periods of landscape art, particularly the seventeenth century in the Netherlands, the eighteenth to early twentieth century in Britain, and the nineteenth century in France. A number of individual artists are well represented, including Claude Lorrain, Rembrandt van Rijn, Canaletto, Samuel Palmer, Edward Lear, Charles Meryon, James Abbott McNeill Whistler, and Graham Sutherland. In general, however, Baumfeld's acquisitions were consistently varied, and during any given month his records reveal purchases representing widely disparate historical...
periods and regional schools. Throughout all periods represented, most works are pure landscapes or feature architectural ruins or urban views, suggesting that Baumfeld's primary interest was landscape representation as the subject of a work of art, not as a background setting for narrative subjects. One is tempted to look for a particular orientation on the part of the collector, and certainly the omission of certain types of landscapes that depict nature at its most spectacular—the works of Salvator Rosa and John Martin, for example—might lead one to suggest that the collection is oriented toward a more rational and harmonious view of nature, an idea supported by its numerous cityscapes, the ultimate expression of a civilized landscape. This suggestion is dispelled by the breadth of the collection, however, which indicates that the collector's intention was to develop a comprehensive view of landscape representation, showing how artists of diverse periods and nationalities expressed their experience of nature.

For this finding aid, the presentation of selected landscape prints and drawings from the Baumfeld bequest is complemented by additional landscape art in the Center's holdings. The works are arranged by artist nationality and period. Extended notes for works in the Baumfeld bequest draw considerably from the aforementioned exhibition catalogue, *The Rudolf L. Baumfeld Collection of Landscape Drawings and Prints*, published by the Grunwald Center, University of California, Los Angeles, in 1989.

American
**Nocturne 1878** 1988.9.401 [http://content.cdlib.org/ark:/13030/tf8d5nb2qq](http://content.cdlib.org/ark:/13030/tf8d5nb2qq)

Creator/Collector: James Abbott McNeill Whistler, 1834-1903, American

Physical Description: PrintLithotint

Contributing Institution: Grunwald Center for the Graphic Arts

Custodial History
Rudolf L. Baumfeld Bequest.

Notes
Catalogue Raisonne: Way 5; Levy 10 i/i; Spink, Stratis and Tedeschi 8 i/i

Inscription: Recto, printed butterfly at l.r.; pencil annotations at l.l. ("O.S.L./O.O.O./D") and l.r. ("x Whistler"); Verso, stamp "From C.W. Dowdeswell" near c.; collector's stamp of Otto Gerstenberg ("O-G" with victory symbol) and "82 61245" in pencil at l.l.; annotations in pencil ("W I Nocturne") at c. of lower edge; and Baumfeld's stamp at l.r.

Provenance: H.S. Theobald (L. I/1376); Otto Gerstenberg (L. I/2785); R.E. Lewis, San Francisco; Rudolf L. Baumfeld, Los Angeles

Scope and Content

Beginning in the early 1870s, Whistler produced a series of Nocturnes depicting the Thames River, which signaled the artist's transition from more realistic modes of representation to a poetic interpretation of nature influenced by orientalists and aesthetic sentiments. In Nocturne, one of a group of lithotints of river subjects, the artist used veils of lithographic ink to create the moody, atmospheric effects achieved in his painted Nocturnes with translucent washes of paint, which he had been unable to produce in etching or drypoint. Drawing inspiration from Japanese prints, Whistler divided the composition of Nocturne into two separate zones, separated by a high horizon line. This emphasizes a two-dimensional abstract pattern and evokes the sensation of atmosphere far more than it describes the subject. The print's composition, tonal variations, and mood anticipate Whistler's views of Venice, in which the artist would return to the more portable medium of etching, using tonal printing to produce effects of mood and atmosphere. Nocturne was one of a group of lithographs intended to be issued in a limited number of proofs. Due to lack of interest, perhaps an indication of the low status of artistic lithography, only a few impressions of Nocturne, including the present print, were published in this manner. In 1887 a later impression of Nocturne was included in the set known as Art Notes, published by Boussod, Valadon, and Company in an edition of one hundred.

Subject
London, England; Thames; evening; boats; skylines
Little Venice, from the First Venice Set 1880 1988.9.379

http://content.cdlib.org/ark:/13030/tf3j49n63p

Creator/Collector: James Abbott McNeill Whistler, 1834-1903, American
Physical Description: PrintEtching and drypoint printed in brown ink
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.

Notes
Catalogue Raisonne: Kennedy 183 (only state)
Inscription: Recto, printed butterfly at l.l.; signed in pencil on tab with butterfly and "imp" at l.l.; Verso, Baumfeld's stamp in red ink at l.r.
Provenance: Sabersky, Los Angeles; Rudolf L. Baumfeld, Los Angeles
Scope and Content
In 1879, sponsored by the Fine Art Society, London, Whistler traveled to Venice, where he rendered some fifty plates of this city during the following fourteen months. Setting out each day in his gondola, the artist worked from nature, drawing directly on the etching plate.

Subject
Venice, Italy; cityscapes; lagoons; gondolas

The Riva, No. 2, from the Second Venice Set 1880 1988.9.170

http://content.cdlib.org/ark:/13030/tf396n9955

Creator/Collector: James Abbott McNeill Whistler, 1834-1903, American
Physical Description: PrintEtching and drypoint printed in brown ink
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.

Notes
Catalogue Raisonne: Kennedy 206 I/II
Inscription: Recto, printed butterfly at u.l., signed on tab in pencil with butterfly and "imp" at l.l.; Verso, Baumfeld's stamp in red ink at l.r.
Provenance: R.G. Michel, France; Rudolf L. Baumfeld, Los Angeles
Scope and Content
The Riva, No. 2 is one of approximately fifty plates rendered by Whistler during his 1879-80 stay in Venice. In 1886 the London dealer, Dowdeswell and Dowdeswells, published The Riva, No. 2 with other etchings by Whistler in A Set of Twenty-six Etchings, or the Second Venice Set.

Subject
Venice, Italy; waterways; moorings; walkways; public spaces
From R.L. Stevenson’s House, San Francisco, 1912, Hyde Street with Cable Car Tracks 1912 1988.9.446  
http://content.cdlib.org/ark:/13030/tf996nb3d6
  Creator/Collector: Joseph Pennell, 1860-1926, American
  Physical Description: Print Etching
  Contributing Institution: Grunwald Center for the Graphic Arts
  Custodial History
  Rudolf L. Baumfeld Bequest.
  Notes
  Catalogue Raisonne: Wuerth 643
  Inscription: Recto, signed and dated within plate near center of l.e.; signed in pencil below plate near l.r.
  Edition: Trial proof; Edition 40
  Provenance: R.E. Lewis, San Francisco; Rudolf L. Baumfeld, Los Angeles
  Subject
  San Francisco, California; streets; power lines

Austrian

Ansicht des Dorfes St. Christophen (View of the Village of St. Christopher) after 1796 1988.9.342  
http://content.cdlib.org/ark:/13030/tf0v19n4bc
  Creator/Collector: Laurenz Janscha, 1749-1812, Austrian, and Johann Ziegler, ca. 1750-ca. 1812, Austrian
  Physical Description: Print Hand-colored etching
  Contributing Institution: Grunwald Center for the Graphic Arts
  Custodial History
  Rudolf L. Baumfeld Bequest.
  Notes
  Inscription: Recto, in plate below image, “L. Janscha del.” at l.l.; “J. Ziegler sc.” at l.r.; “Ansicht des Dorfes St. Christophen” and “Vue du village de St. Christopher.” across c.; “Cum Priv. S.C.M.” at l.l.c.; and “Wien bey F.X. Stoeckl.” at c. along bottom edge; Verso: Baumfeld’s stamp in red ink at l.l.; stamp in blue ink (“RE” within stylized W) at l.r.
  Subject
  Austria; landscapes (representations); bird's-eye views; villages; valleys; families

View of Siena 1871 1988.9.454  
http://content.cdlib.org/ark:/13030/tf2p30024q
  Creator/Collector: Rudolf von Alt, 1812-1905, Austrian
  Physical Description: Drawing Watercolor
  Contributing Institution: Grunwald Center for the Graphic Arts
  Custodial History
  Rudolf L. Baumfeld Bequest.
  Notes
  Inscription: Recto, signed in brown ink at l.r. (“R Alt”); stamp of L. Lobmeyer (Lugt I, 327), in black ink at l.r.; Verso, Baumfeld’s stamp in red ink at l.l.
  Provenance: L’Art Ancien, Zurich; Rudolf L. Baumfeld, Los Angeles
  Subject
  Siena, Italy; landscapes (representations); squares (open spaces); laundresses
**Winter (Hohe Warte in Vienna) 1903 1988.9.425**

Creator/Collector: Carl Moll, 1861-1945, Austrian  
Physical Description: PrintColor woodcut (trial proof)  
Contributing Institution: Grunwald Center for the Graphic Arts  
Subject  
Vienna, Austria; winter; snow; walkways; urban parks; trees

**Oberoesterreichische Landschaft (Upper Austrian Landscape) ca. 1902-1903**

Creator/Collector: Leopold Forstner, 1878-1936, Austrian  
Physical Description: DrawingWatercolor and India ink  
Contributing Institution: Grunwald Center for the Graphic Arts  
Subject  
Austria; landscapes (representations); houses

**Ziegelhaus (Brick House) 1912 1988.9.242**

Creator/Collector: Franz von Zulow, 1883-1963, Austrian  
Physical Description: PrintLinocut with hand coloring  
Scope and Content  
In 1909 von Zulow began producing his Monatshefte, a book of months that appeared continuously until 1915, with each month comprising seven images plus a cover. Von Zulow initially produced the images as drawings, but in 1912 he began to print them in linocut, sometimes reproducing earlier designs. These later prints, such as Ziegelhaus (an image from the month of November), were produced as individual sheets bound in a wrapper. Typical of Von Zulow’s decorative style, the Monatshefte were executed with heavy black lines reminiscent of stained-glass windows.  
Subject  
houses; gardens  
Provenance: Galerie Pabst, Vienna; Rudolf L. Baumfeld, Los Angeles  
Notes  
Inscription: Recto, in pencil below image, signed at l.l. (“F Zulow”); dated at l.r. (“1912”); Verso, in pencil in unknown hand, “November 1912” at l.r.
Hilly Landscape 18th c. 1988.9.433

Creator/Collector: Paul Sandby, 1730/31-1809, British
Physical Description: DrawingWatercolor and graphite, laid down on mount
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Inscription: Recto, mount, Baumfeld's stamp in red ink and penciled annotation ("A23778RL.") below stamp at l.r.
Provenance: Zeitlin and Ver Brugge, Los Angeles; Rudolf L. Baumfeld, Los Angeles
Scope and Content
Executed primarily for aristocratic patrons, Paul Sandby's landscapes, both imaginary and topographical, present an almost nostalgic, idealized view of man's relationship to nature. Typical of Sandby's capriccios, this drawing depicts an untamed yet gentle landscape that provides sustenance and pleasure for animals and human beings alike, as suggested by the combination of the rural (sheep and shepherd) with the peaceful urban presences (the buildings of a small town across the lake in the distant middle ground) in this watercolor. As such, Hilly Landscape and drawings like it contributed to the development of the rustic and picturesque traditions of English landscape painting.

Subject
landscapes (representations); pastoral; shepherds; sheep

Wooded Landscape with Cattle and Herdsman n.d. 1988.9.428

http://content.cdlib.org/ark:/13030/tf2w1002d5
Creator/Collector: Thomas Barker, 1769-1847, British
Physical Description: DrawingBrown ink and wash, inlaid onto secondary support
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Inscription: Verso, secondary support, Baumfeld's stamp in red ink at l.r.
Provenance: Colnaghi, London; Rudolf L. Baumfeld, Los Angeles
Subject
landscapes (representations); pastoral; herdsmen; cattle

Landscape with a Town at Sunset ca. 1800-1820 1988.9.444

http://content.cdlib.org/ark:/13030/tf8199n980
Creator/Collector: John Varley, 1778-1842, British
Physical Description: DrawingWatercolor
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Inscription: Verso, Baumfeld's stamp at l.r.
Provenance: Zeitlin and Ver Brugge, Los Angeles; Rudolf L. Baumfeld, Los Angeles
Subject
Wales; landscapes (representations); sunset; rivers; mountains; towns; bridges (built works)
Landscape with a House by a Stream ca. 1804-1807 1988.9.426
http://content.cdlib.org/ark:/13030/tf167n980t
Creator/Collector: David Cox, 1783-1859, British
Physical Description: DrawingSepia ink and washes over graphite
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Provenance: Lucien Goldschmidt, New York; Rudolf L. Baumfeld, Los Angeles
Subject
landscapes (representations); houses; streams; people; fishing

L’Hotel de Ville, Arras, from Picturesque Architecture in Paris, Ghent, Antwerp, Rouen, etc., printed by Charles Hullmandel and published by Thomas Boys 1839
1988.9.453  http://content.cdlib.org/ark:/13030/tf8j49n9q0
Creator/Collector: Thomas Shotter Boys, 1803-1874, British
Physical Description: PrintLithograph printed in colors
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Catalogue Raisonne: Groschwitz 24L
Inscription: Recto, in plate, signed at l.l. (“T Boys“) and titled at l.r.; Verso: Baumfeld's stamp in red ink at l.r.
Provenance: R. E. Lewis, San Francisco; Rudolf L. Baumfeld, Los Angeles
Scope and Content
Comprising twenty-nine lithographs, Picturesque Architecture in Paris, Ghent, Antwerp, Rouen, etc. is not only one of the finest topographical albums ever produced but is also a landmark in the development of color printmaking (Michael Twyman, 1970, p. 211). Its delicate printing and subtle use of chromolithography testify to the artist's close collaboration with the album's printer, Charles Hullmandel, to whom the album is dedicated in acknowledgment of the printer's many innovations in the technique of lithographic printing.
Subject
France; topographical views; architecture; town halls; clock towers; public spaces

The Herdsman’s Cottage or Sunset 1850 1988.9.419
http://content.cdlib.org/ark:/13030/tf8x0nb36q
Creator/Collector: Samuel Palmer, 1805-1881, British
Physical Description: PrintEtching
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Catalogue Raisonne: Lister 3 ii/ii
Inscription: Verso, collector’s stamp (lion in shield with three stars) at l.l. and center
Provenance: Zeitlin and Ver Brugge, Los Angeles; Rudolf L. Baumfeld, Los Angeles
Subject
landscapes (representations); herdsmen; cattle

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The Early Ploughman or The Morning Spread upon the Mountains before 1861
1988.9.416  http://content.cdlib.org/ark:/13030/tf2x0n995s
Creator/Collector: Samuel Palmer, 1805-1881, British
Physical Description: PrintEtching
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Catalogue Raisonne: Lister 9 v/i
Inscription: Verso, collector's stamp (lion in shield with three stars) near center r.e. and, faintly, near center l.e.
Provenance: Zeitlin and Ver Brugge, Los Angeles; Rudolf L. Baumfeld, Los Angeles
Subject
rural areas; allegory; morning; oxen; plows (agricultural equipment); workers

View of Bracciano, Plate 2 of Views in Rome and Its Environs, published by T. M'Lean
1841 1988.9.450  http://content.cdlib.org/ark:/13030/tf4r29n728
Creator/Collector: Edward Lear, 1812-1888, British
Physical Description: PrintLithograph with hand coloring
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Inscription: Recto, in stone along b.e., title at l.l. ("Bracciano") and "EDWARD LEAR DEL ET LITH" inscribed at l.r.
Provenance: William Weston Gallery, London; Rudolf L. Baumfeld, Los Angeles
Scope and Content
View of Bracciano is the second of twenty-four full-page lithographs by Edward Lear that were published by T. M'Lean as Views in Rome and Its Environs in 1841. The Grunwald Center impression is from one of the few copies of the book to be hand-colored, perhaps by Lear himself. The first of seven travel books produced by Lear during his extensive journeys through Europe, the Middle East, and North Africa, Views in Rome and Its Environs includes examples of the kinds of views that attracted the artist throughout his life: long, panoramic vistas encompassing hills, bodies of water, silent ancient cities, overgrown walls, sparse vegetation, warmth, and stillness.
Subject
Rome, Italy; landscapes (representations); buildings; water wells
The Seine between Mantes and Vernon ca. 1877 1988.9.429
http://content.cdlib.org/ark:/13030/tf600004m4

Creator/Collector: William Ward, 1829-1908, British
Physical Description: Drawing Watercolor and body color
Contributing Institution: Grunwald Center for the Graphic Arts

Custodial History
Rudolf L. Baumfeld Bequest.

Notes
Inscription: Recto, in brown ink, "Seen and entirely approved 5th July 77. John Ruskin." at l.r.; Verso, Baumfeld’s stamp in red ink at l.r.
Provenance: Zeitlin and Ver Brugge, Los Angeles; Rudolf L. Baumfeld, Los Angeles

Scope and Content
After reading John Ruskin's Seven Lamps of Architecture, William Ward enrolled in his drawing class at the London Working Men's College in 1854. Ruskin's influence over the younger man's career could not have been more complete. He became Ward's mentor, friend, and chief employer, commissioning him in 1858 to copy watercolors by the late J.M.W. Turner. Through his own talent as well as careful attention to materials used and techniques developed by Turner and taught him by Ruskin, Ward became the most accomplished of Turner's many copyists or imitators. Several of the smaller watercolor landscapes attributed to Turner over the years may in fact be by Ward. By 1869 Ruskin, aware of such real and potential difficulties, was signing and annotating Ward's watercolors, not only as a statement of the work's merit but also to ensure proper attribution by dealers and collectors. This drawing is a copy after Turner's view of the Seine between Mantes and Vernon in the Tate Gallery, London (Turner Bequest CCLIX-114), one of the drawings in Turner's French River series of around 1830. The Ward drawing was commissioned by Ruskin and has an inscription indicating his approval of the drawing on July 5, 1877.

Subject
France; Seine; riverbanks; roadways; townscapes (representations)

Dutch and Flemish

Notes
During the first decade of the seventeenth century, print publishing became increasingly dominated by realistic topographical prints. Claes Jansz. Visscher, one of the most important publishers in Amsterdam, published several series of landscape etchings depicting local rural scenes with farmhouses and village streets. He also published prints by proponents of this new style of landscape from Haarlem, such as Esaias van de Velde, his cousin Jan van de Velde II, and Willem Buytewech. These artists produced landscape prints that, though carefully composed, give the impression of topographical accuracy, providing a familiar, if not exact, view of the Dutch countryside. The culmination of this naturalistic tradition came in Amsterdam during the 1640s and 1650s, when Rembrandt van Rijn produced numerous etchings based on his observations of the local countryside, in which he integrated natural phenomenon with ideal, monumental landscape motifs, thus transforming the native Dutch landscape "into art of the highest order" (Freedberg 1980 p. 53).
Landscape with Farmhouse ca. 1595-1600 1988.9.41
http://content.cdlib.org/ark:/13030/tf4s2003f4
Creator/Collector: Hendrick Goltzius, 1558-1617, Dutch
Physical Description: PrintChiaroscuro woodcut from one line block and two tone blocks
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Catalogue Raisonne: Bartsch 244; Hollstein 380 ii/ii; Strauss 411; Hirschmann 380; Bialler (1993) 51 ii/ii
Inscription: Recto, inscribed "HG" in block near c. of lower edge; Verso, Baumfeld's stamp at l.l.
Provenance: William Schab, New York; Rudolf L. Baumfeld, Los Angeles
Scope and Content
Goltzius's primary importance for the history of landscape lies in a small group of drawings dated to the early years of the seventeenth century, which are amongst the earliest depictions of the countryside around Haarlem. While Goltzius's woodcuts were not as influential as his drawings, they are still indicative of the predilection, particularly among Haarlem artists, for more realistic views of contemporary local landscapes rather than the fantastic Flemish vistas that had been in vogue up to this time. Landscape with Farmhouse is part of a series of four chiaroscuro woodcuts depicting various landscapes. While other woodcuts in this series depict Arcadian or Italianate landscapes, this image is the most "Dutch" in composition and anticipates future developments in the genre.
Though the fluid, curvilinear strokes are reminiscent of prints and drawings by the sixteenth-century Venetian artist Domenico Campagnola, the rusticity of the scene and the naturalism of individual motifs such as the excreting dog are typically Dutch. The stork, for instance, appears often in Dutch prints and was considered a sign of good luck in seventeenth-century Holland.
Subject
Dutch; landscapes (representations); farmhouses; water wells; peasants

Study of an Old Tree with a Shepherd ca. 1640-1651 1988.9.388
http://content.cdlib.org/ark:/13030/tf1g5001jt
Creator/Collector: Abraham Bloemaert, 1564-1651, Dutch
Physical Description: DrawingBlack chalk, brown pen and wash
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Inscription: Recto, stamp at l.r. ("S" combined with "I")
Provenance: Earl of Spencer (L. I/1530); Ernst Jurgen Otto (L. II/1873b); Dr. Kurt Otto (L. II/611c); C.G. Boerner, Leipzig, 7 November 1929, lot 16; Dr. A. Welcker, Amsterdam (L. II/2793c); Zeitlin and Ver Brugge, Los Angeles; Rudolf L. Baumfeld, Los Angeles
Subject
studies (visual works); landscapes (representations); trees; shepherds
Cottage and Hay Barn 1641 1988.9.23  http://content.cdlib.org/ark:/13030/tf4n39n70k
Creator/Collector: Rembrandt Harmensz. van Rijn, 1606-1669, Dutch
Physical Description: Print Etching and drypoint
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Catalogue Raisonne: Bartsch 225; Hind 177; Muenz 147
Inscription: Verso, four collectors' stamps within r. half of sheet, the Kupferstichkabinett der Staatlichen Museen, Berlin ("Kupferstich-Sammlung der Konigl-Museen"), Thiermann ("TH"), "Tilgungs Stempei KHC," and Baumfeld's ("RB"); numerous pencil annotations, e.g., "B. 225"
Provenance: Kupferstichkabinett der Staatlichen Museen, Berlin (L. I/1606); Thiermann (L. I/2434); O.P. Reed, Los Angeles; Rudolf L. Baumfeld, Los Angeles
Scope and Content
Rembrandt's oeuvre includes about three hundred etchings, some twenty-seven of which are landscapes dating from 1640 to 1657, the period in which he painted the majority of his landscape pictures as well. His landscape etchings were inspired by the countryside surrounding Amsterdam but were almost never etched from nature. Rembrandt's work as a printmaker compares with that of no other artist except Hercules Segers in the variety of techniques and papers used, and certainly no other Dutch artist of the period made such a large number of radical revisions to his plates. The house on the right amidst the trees in Cottage and Hay Barn has been identified as Kostverloren, a house along the Amstel that was a readily recognizable landmark for Rembrandt contemporaries and was often depicted in paintings, drawings, and prints by seventeenth-century Dutch artists. Kostverloren, whose name (which means "lost money") was recorded as early as 1563, was built around 1500 on swampy land on the riverbank, which resulted in the expenditure of large sums of money on its preservation by its various owners (Groesbeek 1966, pp. 125-26, pls. 46-48). While Rembrandt depicted an actual site, its placement in relation to the city of Amsterdam, seen at left, is entirely imaginary. Indeed, probably only two of the artist's landscape prints were actually drawn from nature. Rembrandt intentionally juxtaposed the bustling city in the background with the deteriorating house, a symbol of decay. The image could be interpreted moralistically, as illustrating the decay of the farmhouse in the center, whose inhabitants fish rather than tend to their property, as in a drawing of a neglected farmhouse by Jacques de Gheyn (van Regteren Altena 1983, no. 950, pl. 24). In any case, Rembrandt certainly meant the farmhouse in the center to act as a mediating image between the neglected Kostverloren and the busy, crowded city.
Subject
North Holland; landscapes (representations); houses; people; fishing
Landscape with Three Gabled Cottages beside a Road 1650 1988.9.22

http://content.cdlib.org/ark:/13030/tf5870042z

Creator/Collector: Rembrandt Harmensz. van Rijn, 1606-1669, Dutch

Physical Description: PrintEtching and drypoint

Contributing Institution: Grunwald Center for the Graphic Arts

Custodial History

Rudolf L. Baumfeld Bequest.

Notes

Catalogue Raisonne: Bartsch 217 iii/i; Hind 246 iii/i; Muenz 163 iii/i; Biorklund and Barnard 50-D iii/i

Inscription: Recto, signed and dated within plate at l.l. ("Rembrandt f 1650"); Verso, two large stamps in black ink near c.; smaller stamp in black and Baumfeld's stamp in red ink at l.l.; watermark similar to Churchill 344

Provenance: A.J. Hachette; O.P. Reed, Los Angeles; Rudolf L. Baumfeld, Los Angeles

Subject

North Holland; rural areas; landscapes (representations); cottages; gable roofs

A Farmhouse and a Man by a Fence ca. 1654-1660 1988.9.412

http://content.cdlib.org/ark:/13030/tf7x0nb2j3

Creator/Collector: Jan Lievens, 1607-1674, Dutch

Physical Description: DrawingReed pen and brown ink with blue wash

Contributing Institution: Grunwald Center for the Graphic Arts

Custodial History

Rudolf L. Baumfeld Bequest.

Notes

The blue wash may have been added by a later hand.

Provenance: William Schab, New York; Rudolf L. Baumfeld, Los Angeles

Bibliography:


Nebahay, Vienna, sale catalog, 1928, lot 66 (ill.).

R.W.P. de Vries. Amsterdam, sale catalog, 9 December 1930, lot 283 (size as 195 x 315 mm).

Sotheby’s, London, sale catalog, 9 April 1981, lot 35 (ill.).

Subject

farmhouses; trees
The Town of Grave 1674 1988.9.290 http://content.cdlib.org/ark:/13030/tf938nb3by
Creator/Collector: Josua de Grave, 1643-1712, Dutch
Physical Description: DrawingPen and brown ink with gray wash
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Inscription: Recto, inscribed "J de Grave fecit" at l.r., dated and titled ("De Stadt Grave") in another hand on mount; Baumfeld’s stamp at l.r. of mount; Verso, Baumfeld’s stamp near c. of mount
Provenance: Zeitlin and Ver Brugge, Los Angeles; Rudolf L. Baumfeld, Los Angeles
Scope and Content
While de Grave depicts the town in a traditional cityscape, the presence of the Dutch army is duly indicated by the boat in the center filled with several small figures and two cannons as well as two additional cannons standing on the shore. De Grave worked very closely with two other artists, Valentin Klotz and Barnardus Klotz. The three traveled together throughout the Netherlands, sketching cities and towns and often drawing the same sites and copying one another’s drawings. Between 1674 and 1676 they traveled with the Dutch army, sketching the towns they passed through and the activities of the troops at rest.
Subject
Dutch; cityscapes; military camps; armies; rivers; boats

French
Le bouvier (The Cowherd) 1636 1988.9.81 http://content.cdlib.org/ark:/13030/tf6j49n8fr
Creator/Collector: Claude Lorrain, 1600-1682, French
Physical Description: PrintEtching
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Catalogue Raisonne: Robert-Dumesnil B iii/iv; Russell 27 iii/iv; Mannocci 18 iii(A)/vi
Inscription: Recto, obscured inscription below image at l.r., "Claudius in.et F Rom...;" Verso, Baumfeld’s stamp at l.l.
Provenance: William Schab, New York; Rudolf L. Baumfeld, Los Angeles
Subject
landscapes (representations); cattle; streams; herdsmen
**Italian Landscape with a Villa 1816** 1988.9.308

Creator/Collector: Florent Fidele Constant Bourgeois, 1767-1841, French

Physical Description: Drawing Pen and ink with sepia wash

Contributing Institution: Grunwald Center for the Graphic Arts

Custodial History

Rudolf L. Baumfeld Bequest.

Notes

Inscription: Recto, signed and dated in sepia at l.l. ("C F Bourgeois/1816"); Verso, inscribed in pencil, center, inverted and circled ("B325/2"); Baumfeld’s stamp in red ink at l.r.

Subject

Italy; landscapes (representations); villas; streams; laundresses

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**Le Petit Cavalier sous bois (Horseman in the Woods, Small Plate) 1854** 1995.17.1

Creator/Collector: Jean-Baptiste-Camille Corot, 1796-1875, French

Physical Description: Photograph Salt print cliche-verre with tamponnage

Contributing Institution: Grunwald Center for the Graphic Arts

Custodial History

Purchase with funds provided by the Friends of the Graphic Arts.

Notes

Catalogue Raisonne: Delteil 42; Melot C42; Detroit (1980) 8

Inscription: Recto, signed within plate at l.r. ("COROT")

Provenance: Carolyn Bullard, Dallas

Subject

landscapes (representations); woods; equestrians

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**River Estuary 1890** 1988.9.414

Creator/Collector: Henri-Joseph Harpignies, 1819-1916, French

Physical Description: Drawing Watercolor

Contributing Institution: Grunwald Center for the Graphic Arts

Custodial History

Rudolf L. Baumfeld Bequest.

Notes

Inscription: Recto, signed and dated at l.l. ("h. harpignies. 90.")

Provenance: Zeitlin and Ver Brugge, Los Angeles; Rudolf L. Baumfeld, Los Angeles

Scope and Content

Watercolor was a favorite medium of Henri-Joseph Harpignies; with ease and spontaneity he worked directly from nature, recording sites throughout the French countryside. In this river landscape he revealed his interest in the subtle nuances of light and atmosphere as he rendered a specific time of day. Less detailed than his landscapes of the 1870s and 1880s, Harpignies’s later watercolors are characterized by broad, summary brushwork and an increased emphasis on patterning. His freshness, immediacy, and delicate, transparent colors made him one of the master watercolorists of his time.

Subject

France; landscapes (representations); riverbanks; trees
Le Pont-au-Change (The Exchange Bridge, Paris) 1854 1988.9.377

http://content.cdlib.org/ark:/13030/tf3f59n5xz

Creator/Collector: Charles Meryon, 1821-1868, French
Physical Description: PrintEtching
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.

Notes
Catalogue Raisonne: Delteil 34 v/xii; Burke 56
Inscription: Recto, in pencil at l.r. below plate, "Vue du Palais de Justice. Paris Mars 1854, 2e Etat;" and in pencil at l.l. "LD.W 34v Le Pont au Change Fine proof on old paper;"
Verso, Baumfeld's stamp at l.l.; other pencil annotations at u.r.
Provenance: William Schab, New York; Rudolf L. Baumfeld, Los Angeles

Scope and Content
Charles Meryon's earliest prints were copies after etchings by old masters such as Karel Dujardin, Salvator Rosa, Adriaen van de Velde, and especially Reynier Nooms, called Zeeman, whose clarity and precision of detail greatly impressed Meryon. These were followed by numerous etchings of the city of Paris, the most famous of which were published between 1850 and 1854 as the series Eaux-Fortes sur Paris, among which Le Pont-au-Change is numbered. Meryon received several important commissions during the late 1850s, and his works were exhibited at the Salon, but he was increasingly plagued by financial hardship and mental instability. In 1859 he met Charles Baudelaire, who greatly admired his prints and tried to foster his artistic career by arranging for the reprinting of Eaux-Fortes sur Paris. Meryon's etchings were exhibited at the Salons of 1863 to 1867, and in 1863 a catalogue of his works was published in the prestigious "Gazette des beaux-arts." Meryon's urban views documented a Paris that was rapidly vanishing in the wake of Baron Georges-Eugene Haussmann's radical transformations of the city in the 1840s. Rather than engendering a romantic nostalgia for a "lost" France, however, Meryon's views of urban life are ominous reflections of the increasingly depersonalized city. The expansive, panoramic view of Paris in Le Pont-au-Change is somewhat unusual for Meryon, whose cityscapes were generally more limited in scope. Just beyond the Pont-au-Change, one sees the tower of the Pompe Notre-Dame, and to the right, on the Ile de la Cite, are the Palais de Justice and the Tour de l'Horloge. In various states Meryon reworked the fantastic imagery that appears in the sky, each time altering the meaning of the print. The fifth state was the first published edition of the print. The balloon in the sky bears the word SPERANZA (Italian for "hope"), as if to comment on the man floundering in the river near a small boat, ignored by the boaters as they watch the balloon. In the seventh state Meryon penciled reclining females, a snake, and a chariot in the clouds, although these changes were never rendered on the copper plate. The next major revision of the print occurred in the tenth state, when Meryon added a crescent moon and a large flock of birds that circle the city in a predatory manner. It has been suggested that Edgar Allen Poe's The Raven may have inspired this alteration. The eleventh state underwent a dramatic change; the menacing birds were removed, and a series of small balloons were added, endowing the print with a more lighthearted, whimsical character. In 1854 Meryon wrote the poem "L'Esperance" to accompany the print and metaphorically parallel the image.

Subject
Paris, France; Seine; cityscapes; pulling boats; bridges (built works); hot-air balloons
Creator/Collector: Charles Meryon, 1821-1868, French
Physical Description: Print Etching
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Catalogue Raisonne: Delteil 35 ii/iii; Burke 61
Inscription: Recto, in ink at l.r. below plate, dedication signed by Meryon ("a G. Salicis...") and pencil annotations at lower edge; Verso, Baumfeld’s stamp at l.l.
Provenance: William Schab, New York; Rudolf L. Baumfeld, Los Angeles

Crepuscule avec meules (Twilight with Haystacks) 1879 1988.9.439  http://content.cdlib.org/ark:/13030/tf3d5n996b
Creator/Collector: Camille Pissarro, 1830-1903, French
Physical Description: Print Aquatint and drypoint
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Catalogue Raisonne: Delteil 23 iii/iii; Melot 22 iii/iii (number 1 of 15 numbered and annotated trial proofs)
Inscription: Recto, annotated at l.l. in pencil, “3e etat,” “#1” [faintly] and title (“Crepuscule [illegible]”); Verso, Baumfeld’s stamp at l.r.
Provenance: R.E. Lewis, San Francisco; Rudolf L. Baumfeld, Los Angeles
Subject
landscapes (representations); haystacks; sunset; figures (representations); walking

German
Notes
A brief overview of the history of landscape art, as represented by the prints and drawings in the Baumfeld collection, begins during the early sixteenth century, when a group of artists in southern Germany became the first to make landscape the primary subject of a work of art. Wolf Huber and Albrecht Altdorfer were the most important artists of the Danube school, whose prints and drawings feature expansive vistas of the region’s mountains, rivers, and forests.

During the twentieth century landscape assumed equal importance among other subjects of pictorial representation, becoming less a depiction of objective reality than a reflection of a subjective experience of nature or a medium for formal problem solving. German expressionist artists such as Emil Nolde, Ernst Ludwig Kirchner, and Erich Heckel imbued their works with powerful emotion. This emphasis on the personal experience of nature characterizes many twentieth-century representations of landscape and indeed can be seen as one of the major preoccupations of landscape art since the romantic era.
St. Jerome in the Cave 1515 1988.9.320  http://content.cdlib.org/ark:/13030/tf4x0nb0b3
Creator/Collector: Albrecht Altdorfer, ca. 1480-1538, German
Physical Description: PrintWoodcut
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Catalogue Raisonne: Bartsch 57; Hollstein 60
Inscription: Recto, initialed in block on tablet near c. of lower edge; Verso, pencil annotations along lower edge; stamp in blue ink and Baumfeld's stamp in red ink at l.l.
Subject
Christianity; Saint Jerome; caves; lions

The Path to the Church ca. 1530 1988.9.380  http://content.cdlib.org/ark:/13030/tf8q2nb2w8
Creator/Collector: Circle of Wolfgang Huber, 16th c., German
Physical Description: DrawingPen and black ink, framing line in light brown ink
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Inscription: Verso, Baumfeld's stamp at l.r.
Provenance: Prince Liechtenstein (sold, Klipstein and Kornfeld, Bern, 19 June 1960, lot 115); Lucien Goldschmidt, New York; Rudolf L. Baumfeld, Los Angeles
Scope and Content
A number of Huber's drawings of specific places document trips up the Danube to Germany in 1513-14 and down the Danube to Vienna in 1529-31. Huber and Albrecht Altdorfer are the principal artists of the Danube school, a stylistic trend in German Renaissance art distinguished by its emphasis on landscape and the transcendent dynamism of nature. This rare drawing by an anonymous artist in the circle of Huber uses landscape to represent the presence of God in nature itself, rather than as a setting for a traditional religious narrative. As noted by Peter Halm and subsequent authors, this is one of several versions of a lost drawing by Huber. The spare, linear style of the present drawing, as well as the tendency to focus upon the vertical elements of the landscape, such as the trees and the distant church steeple, become evident when it is compared with the Goettingen version (see Winzinger 1979, vol. 2., pl. 181), which emphasizes the articulation of dense, curling vegetation. Talbot and Shestack propose that these drawings are based on a Huber model of around 1515-25; Winzinger believes this model would have been slightly later, however, adducing comparisons to drawings by Huber of around 1530. Huber's more naturalistic depiction of a road to a church in an earlier drawing in Dresden (Kupferstichkabinett; Winzinger 1979, no. 66, dated ca. 1518-20) here gives way to a visionary approach to the theme, conveyed most explicitly through the presence of the radiant sun (Sonnengestirn), a recurrent motif in the landscape imagery of the Danube school, expressing God's vital presence in nature. Such pantheism is clearly evident in the present drawing, in which the diminutive church appears to serve as an emblem of the divine energy coursing through the trees and furrowed hills that surround it. A similar juxtaposition of the radiant sun and a church steeple occurs in Albrecht Altdorfer's earlier engraving of Saint Christopher of around 1515-20 (Bartsch 19).
Subject
landscapes (representations); churches; paths
Landscape with Two Huntsmen or Eichengruppe in Buschlandschaft (Group of Oak Trees in a Thicket) n.d. 1986.10.1  http://content.cdlib.org/ark:/13030/tf9t1nb3pm
Creator/Collector: Carl Wilhelm Kolbe the elder, 1757-1835, German
Physical Description: PrintEtching
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Collection of the Grunwald Center for the Graphic Arts, UCLA.
Notes
Catalogue Raisonne: Jentsch 84; Martens 201 iii/iii
Inscription: Recto, inscribed "C W. Kolbe f." in plate at l.r.; "84." inscribed in plate at u.r.
Provenance: Christopher Mendez, London
Subject
landscapes (representations); trees; hunters

Harbor ca. 1913 1988.9.395  http://content.cdlib.org/ark:/13030/tf5z09n7p6
Creator/Collector: Emil Nolde, 1867-1956, German
Physical Description: DrawingWatercolor
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Inscription: Recto, signed in pencil at l.l. ("Nolde")
Provenance: Zeitlin and Ver Brugge, Los Angeles; Rudolf L. Baumfeld, Los Angeles
Scope and Content
This watercolor bears a close resemblance to many of Nolde's studies of tug steamers in Hamburg harbor, a subject that preoccupied the artist throughout the year 1910. It is sparser and more summary than many of the Hamburg watercolors, however, and in this respect is closer to Nolde's harbor scenes painted in 1913-14, when he joined a German anthropological expedition whose destination was the Bismarck Archipelago in the South Pacific. During his six-week stay in China and Japan, the artist made numerous drawings of the people and their harbors. His fascination with Chinese junks resulted in several watercolor and charcoal studies of these vessels, with their distinctive sails. The boat on the extreme right in the Grunwald Center watercolor appears closely related to some of these studies, and the composition is typical of the harbor scenes painted during Nolde's yearlong journey. The significant elements of sky and water are indicated by broad washes of unusual colors, the boats are rapidly sketched in black, and much of the paper is left untouched by color. Upon the expedition's hurried return to Germany after the August 1914 declaration of war, Nolde's sketches, along with the rest of the baggage, were confiscated by the British at Suez, to be returned to him in 1921.
Subject
harbors; steamboats

Italian
Notes
Landscape art did not dominate Italian printmaking until the eighteenth century, when the growth of tourism in Venice and Rome led to increased demand for prints of regional topographical townscapes, or vedute. The best of these, executed by Canaletto and Giovanni Battista Piranesi, introduced into the Italian landscape prints a new technical brilliance and greater originality in concept and execution. Combining the straightforward topographical view with the capriccio, or architectural fantasy, Canaletto's etchings idealized the splendors of Venice, at the same time conveying an appearance of startling reality. Similarly, in Rome Piranesi turned a tradition of documentary ruinsapes, which had been established in the sixteenth century with prints of Cock, into grand evocations of an antique past.

Guide to the Landscape Prints and Drawings
Rocky Landscape ca. 1630-1655 1988.9.392 http://content.cdlib.org/ark:/13030/tf9s20074z
Creator/Collector: Remigio Cantagallina, ca. 1582-ca. 1656, Italian
Physical Description: DrawingPen and brown ink on tan paper, laid down
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Inscription: "RG" at l.l. (The monogram is a conflation of the letters RCG, one of the numerous monograms used by Cantagallina throughout his career.)
Provenance: Zeitlin and Ver Brugge, Los Angeles; Rudolf L. Baumfeld, Los Angeles
Subject
Italy; landscapes (representations); trees; dwellings; standing men, back views

Landscape with a Large Tree 1655 1988.9.438 http://content.cdlib.org/ark:/13030/tf7d5nb254
Creator/Collector: Attributed to Remigio Cantagallina, ca. 1582-ca. 1656, Italian
Physical Description: DrawingPen and brown ink
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Inscription: Recto, dated in brown ink at l.l. and above border line at u.r.
Provenance: William Schab, New York; Rudolf L. Baumfeld, Los Angeles
Scope and Content
Formerly attributed to Ercole Bazicaluva (b. ca. 1610-active ca. 1661, Italian), this drawing was recently given to Cantagallina, who may have been originally excluded from consideration because the 1655 date on the drawing places it after that traditionally given for Cantagallina's death, 1635. Based on the evidence of two drawings, dated 1654 and 1655, attributed to him in the Uffizi, Cantagallina is now believed to have died in 1656, a date recorded by one of his original biographers.
Subject
Italy; landscapes (representations); trees; dwellings; figures (representations); walking

Mountain Landscape n.d. 1986.1.29 http://content.cdlib.org/ark:/13030/tf2489n538
Creator/Collector: Marco Ricci, 1676-1730, Italian
Physical Description: DrawingPen and brown ink on cream paper
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Gift of the Lorser Feitelson and Helen Lundeberg Feitelson Arts Foundation in memory of Lorser Feitelson.
Notes
Provenance: Lorser and Helen Lundeberg Feitelson, Los Angeles
Subject
landscapes (representations); mountains; pine trees
Veduta del Ponte Salario, from Vedute di Roma 1754-1760 1988.9.354
http://content.cdlib.org/ark:/13030/tf338n994b
Creator/Collector: Giovanni Battista Piranesi, 1720-1778, Italian
Physical Description: Print Etching
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Catalogue Raisonne: Hind 31 ii/v; Focillon 744
Inscription: Recto, pencil annotation at l.l. ("H.31"); Verso, Baumfeld's stamp at l.l.
Provenance: Zeitlin and Ver Brugge, Los Angeles; Rudolf L. Baumfeld, Los Angeles
Scope and Content
Piranesi published numerous suites of prints, celebrating the grandeur of Rome in archaeologically precise views of existing monuments or in imaginary scenes combining real and invented elements. Among his most renowned publications are the Vedute di Roma (1748-78), the Carceri d'invenzione (first edition, 1749-60), and Le antichita romane (1756). Piranesi had numerous patrons among the papacy, clergy, and aristocrats of Rome and others throughout Europe, especially in England, and sets of his prints were frequently purchased by connoisseurs and collectors who visited Rome. Ponte Salario was part of the Vedute di Roma series, which featured 135 views of the main tourist sights of Rome and a few views outside of the city. The series, begun in 1748, occupied Piranesi until his death in 1778 and in many ways documents the evolution of his artistic career. In the first phase of the project, from 1748 to 1754, Piranesi issued prints exclusively of contemporary Rome and of well-known sights such as the great basilicas and piazzas. In the second phase (1754-60), however, he focused on individual monuments of ancient Rome. Ponte Salario is characteristic of the second phase of the series and takes as its subject the ancient Roman bridge that crossed the Aniene River near its confluence with the Tiber. In contrast to the smaller, more impressionistic portrayals of ancient monuments in Piranesi's Antichita romane de' tempi della repubblica series, the Ponte Salario is rendered on a large scale, with striking contrasts of light and shade that heighten the dramatic impact of the monument. To further enhance its grandeur, Piranesi rendered the bridge from an oblique angle, thereby showing the monument in its entirety.
Subject
Rome, Italy; bridges (built works); watchtowers

Untitled (Landscape with large trees and pavilion) 18th c. 1988.9.296b
http://content.cdlib.org/ark:/13030/tf6s200521
Creator/Collector: Rodolfo Fantuzzi, 1781-1832, Italian
Physical Description: Drawing Pen and ink
Contributing Institution: Grunwald Center for the Graphic Arts
Custodial History
Rudolf L. Baumfeld Bequest.
Notes
Inscription: Verso, Baumfeld's stamp at l.r.
Provenance: Lucien Goldschmidt, New York; Rudolf L. Baumfeld, Los Angeles
Subject
landscapes (representations); trees; walkways