# The Morrell Print Collection:
# Past, Present, Future

Y3869607

Department of History of Art
University of York

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## Abstract

The print collection donated to the York Art Gallery by John Bowes Morrell in 1954 is a rich conglomeration of artworks from a broad range of creators, time periods, artistic schools and subject matters. Despite its richness, the collection has not been researched or put on display in the years since its acquisition, an oversight that this essay partially aims to redress. The role of the collector in the formation of the collection will be considered in relation to the prints themselves, using them as the primary source for understanding the collection's past and the potentialities for their future in the York Art Gallery. The role of the private collector in the once-private collection will also be questioned and evaluated to today's public art institutions, and to what extent the private has any role in a 'democratic' museum. Further to this, this issue of exhibition and display will be discussed in relation to the York Art Gallery exhibitory spaces. Three prestigious art institutions in the U.K. will form a short series of case-studies in print displays, the conclusions of which will be applied to the York Art Gallery and the Morrell collection in the hopes of arguing for a more extensive research for and display of the collection.

## List of Abbreviations

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| BM | British Museum |
| FoYAG | Friends of York Art Gallery |
| RA | Royal Academy |
| V&A | Victoria and Albert Museum |
| YAG | York Art Gallery |

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## Introduction

John Bowes Morrell (1873-1863) was a York-based businessman, politician, author, historian and benefactor (and sometime founder) of various institutions in York. Much of the information on Morrell's life and actions relate more closely to his political and charitable endeavours, despite him being termed "York's Greatest Benefactor"[1] in the *Yorkshire Evening Press* – one of a few hints at his personal interest in the arts. In 1954, Morrell bequeathed his extensive print collection to the York Art Gallery (YAG), where it was welcomed and catalogued accordingly. However, since its donation, the Morrell collection has gone mostly unresearched and entirely unexhibited, despite the fact that among its holdings are works by massively influential artists such as Albrecht Dürer, Lucas van Leyden, Jacob van Ruisdael, Jan van de Velde, Maerten de Vos, Jacques Callot, and Wenceslaus Hollar. This essay acts as the first research project concentrated on the Morrell collection, and will question how the collection reflects on Morrell as a collector, the role that the collection can and should play in the YAG, and the future potential of the collection in exhibitions and displays at the YAG. As such, the view that this essay takes of the role of 'sub-collections' in museum and galleries is very much an introspective one.

The first chapter will take a detailed look at the contents of the collection itself, dividing it by subject matter and drawing out highlights from

[1] "J.B.M, York's 'greatest benefactor' is 90 today," *Yorkshire Evening Press,* April 18, 1963.

each broad category. It is important to point out that there is a certain amount of subjectivity inherent in this task. An extensive analysis of all 204 prints in the collection, while fascinating, may prove not only overwhelming for the restricted scope of this project but also somewhat repetitive. Therefore, the details of the collection may be found in the appendix, whilst chapter 1 will bring out what I perceive to be the most relevant examples for each chosen category. Although broadly divided according to subject matter – mostly for the sake of clarity and the presumption that Morrell collected the prints based on aesthetic concerns – issues of quality, state and other technical notes will be made as and when relevant to the specific print being discussed. Likewise, as the collection is relatively large and thus varied, it falls to my subjective view as a researcher as to which prints are not only representative of the collection as a whole, but also which are of most academic interest. This chapter, not just for landscape prints but all, aims to shine light on the more exceptional or anomalous prints within the collection within the confined context of the collection itself, and the YAG, as opposed to within the broader history of prints. Within these subject-matter categories, the selected prints will be discussed loosely in relation to one another so as to better give an idea of how the collection interacts with itself, and to give indication of the possibilities of thematic parallels amongst the collection. Furthermore, it seems most likely that the prints were amassed by Morrell primarily for their visually pleasing subject matter and broader aesthetic value, rather than from any strong connoisseurial drive by Morrell. This concept will be explored further in Chapter 2, but for now it is sufficient to explain that this understanding is what encouraged me to structure Chapter 1

around the dominant subject matter. Such an approach seems appropriate in a discussion about a once-private collection and the impact of the individual – or rather, the echoes of the individual – in a public institution. Naturally, there are points where themes overlap, such as in religious scenes set in landscapes. In these instances, the print will be assigned a category according to the strongest active theme.

Chapter 2 will address what we know, and what we may speculate, about Morrell himself. This chapter aims to feed into background knowledge about the collector as a kind of small-scale curator of his own micro-museum, and what role the careful selection of artworks and guests allowed to view them plays when displaced into the public museum collection. The conclusions drawn in this chapter will be based on reports from archival sources, such as letters and newspaper articles, as well as publications on art collecting and the art collector in general in order to formulate a picture of Morrell that is distinct from that made by his political career in York. Although it seems unnecessary to research into the private collector once their artworks have been adopted into the art institution collection – at which point in most cases the private collector becomes unnecessary aside from for the sake of provenance or documentation – the relationship between private and public is complex. Beyond the importance of provenance, which holds particular weight in the art market but is also valued in museums and galleries, art institutions in the UK are still funded and enabled by private benefactors, be it via financial resources or gifts of artworks.[2] This remains

[2] Andrew McClellan, "A Brief History of the Art Museum Public," in *Art and its Public: Museum Studies at the Millennium*, ed. Andrew McClellan (New Jersey: Blackwell Publishing, 2003), 2.

true in the YAG, where the Friends of York Art Gallery (FoYAG) has an important role in raising funds for new acquisitions.[3] Therefore, Chapter 2 will consider why and/or under what circumstances the private collector is important to the public collection, and how Morrell and his print collection fit into this complicated private-public dynamic. That is to say: why does *it* (the once-private collection) matter; why do *they* (the collector/s) matter; and why should *we* (the viewer) care?

The final chapter will look to the future to ask what role both the collection as a whole and the prints for themselves may have in the YAG. This chapter primarily deals with issues of display, which comes inextricably tied with conservation and preservation concerns in works on paper, which are known to be particularly fragile to light exposure and other damages. These issues remain the main obstacle to the collection being more regularly on display to the public, as the contents of the collection itself includes significant artists, is diverse in subject matter, and is generally of fine quality.[4] The majority of chapter 3 will take a case-study approach, critiquing several prestigious institutions which house print displays.

It is important to acknowledge that my observations of these displays are innately tinted by my own interactions with art, which I feel it is not immodest to say are more extensive than those of the typical visitor.[5] Due to the focus of this project, all of the four case study institutions are based in England, mostly in London – partly for reasons of efficiency and partly

[3] Personal conversation with Beatrice Bertram, YAG Head Curator.
[4] Ibid.
[5] McClellan, "Art Museum Public", 1-3; Harriet F. Senie, "Reframing Public Art: Audience Use, Interpretation, and Appreciation," in *Art and its Publics: Museum Studies at the Millennium*, ed. Andrew McClellan (New Jersey: Blackwell Publishing, 2003), 185-86, 196-97.

because London represents an area which features a considerable number of some of the most highly regarded museums in the UK. Thus, it seems appropriate that these institutions be held as exemplars to look to and critique. These case studies give the reader a sample of the potentialities, mistakes and successes of print display, but does not offer any theories or conclusions that may be widely generalised. This is not least because in writing this chapter I was specifically considering the possibilities for the YAG; which, while not so unusual as to be unique, will have different capabilities and barriers to other public art institutions. As mentioned before, this essay looks at the Morrell collection within the context of the YAG, not to prints or art as a whole, and thus any attempt to contextualise the findings of this essay to a broader scope would need additional research. Beyond this caveat, I think this collection entirely worthy of further research in itself, and hope that this first step towards a better understanding of the Morrell collection encourages more in-depth research as well as propel the collection quite literally into the limelight in the near future.

## Present

*"To make a museum collection on strictly aesthetic grounds would per-force end in amassing a body of material which would reflect rather the immediate personal predilections of the group of men who formed it than anything else."*[6]

The Morrell Collection of prints spans some 204 works roughly dated from the early 15th century proceeding irregularly into the 19th century. Establishing nationality for stylistic contextualisation with works in the 16th-19th centuries, when much of an artists' training came from apprenticeships which were 'rounded out' by broad travel, is an often tricky and inconsistent way of characterising an artwork, even in such an early stage of analysis. Therefore, it is only worth saying here that much of the collection consists of Dutch and Flemish works, with the remaining minority made up of English, German, French and one or two Spanish prints. There are shockingly few from Italian contemporaries of similar renown, such as Marcantonio Raimondi (who made copies of prints by a number of the artists featured in the collection), Domenico Campalogna, and Jacopo de' Barbari. This could signify a preference for Northern European on the part of Morrell, or merely an acknowledgement that, for better or worse, Dutch, Flemish and German prints have broadly been given more artistic precedence than those from other nations, excepting certain individual artists. The impressively broad

[6] William M. Ivins, "The Museum Department of Prints," in *Metropolitan Museum of Art Bulletin* 12, no. 2 (February 1917): 23, doi:10.2307/3253869.

range of makers and artists, and the span of visual themes, suggests that Morrell's collecting process was no more sophisticated than selecting what visually appealed to him.

Some of the typical methods of dating and evaluating prints have been made near impossible by the way the collection had been stored and/or displayed before it arrived at the gallery. Significant issues arise from the printed paper having been stuck down onto another paper backing at some point, either in selected corners [fig. 1], all four corners [fig. 2] or mercilessly glued across the entire back of the paper [fig. 3]. As figures 2 and 3 show, this often causes damage to the print over time as the chemicals in the glue bleed through to show on the printed surface. Having the paper vigorously stuck down also prevents the researcher from checking for watermarks, dealers' stamps or other inscriptions or markings on the reverse of the print. As such, we are deprived of potentially uncovering a part of these prints' history before their acquisition by Morrell. Any documentation amassed by Morrell regarding how and when he amassed his collection was not conveyed to the YAG along with the prints themselves (which will be addressed further in Chapter 2), providing an additional missed opportunity to enhance understanding of the collection.

A significant trend in the collection is an overwhelming emphasis on what may broadly be referred to as 'rural scenes'. Within this wide category, which makes up around half of the collection, are varying types of landscapes, figures-in-landscapes and/or animals-in-landscapes, pastoral scenes, and rural scenes of villagers or pub-goers. The other half of the collection is an

inconsistent conglomerate of religious figures, allegorical or mythological scenes, and portraits after paintings by artists such as Hans Holbein and van Dyck, with religious scenes making up the next largest genre group – an unsurprising development as religious scenes are typically prioritised in art historical investigations of the Renaissance, from which many of these religious scenes hail. However, scenes with landscapes were clearly a priority for Morrell – even those of an explicitly religious nature often take place within a natural setting. This chapter will take a close look at the contents of the collection, drawing out the most interesting or otherwise arresting prints, their dominant themes and how they reflect on Morrell as a collector.

## Landscapes

Figures in landscapes is easily one of the most popular subject matters in Northern European prints until well into the 18th century. Speaking of 17th century Dutch prints, David Freedberg astutely observes that "one receives the impression of a culture hungry for landscape",[7] a hunger clearly shared by Morrell. The greatest goal for these landscape prints was to create a rustic pleasantness to be enjoyed by the viewer from a place

[7] David Freedberg, *Dutch Landscape Prints of the Seventeenth Century* (London: British Museum Publications Ltd., 1980), 9.

of comfort and safety.[8] The theme of a simple, if somewhat idyllic, depiction of peasant life recurs regularly throughout the Morrell Collection landscape prints. The crafting of "pleasant and agreeable scenes"[9] is best-known of Dutch and Flemish landscapes, so that Dutch and Flemish prints make up most of the collection is unsurprising. Whilst it is easy for the viewer to believe that each of these landscape scenes were crafted directly from life, this is perhaps placing too much faith in the honesty of the artist. All artworks, including prints, are often based on an iteration of truth but are elevated through the creative intervention of the artist – indeed, this is often what those studying art find most entrancing about the objects of their attention. Although many of the landscape prints in the Morrell collection seem realistic – or *naer het leven* – they are not copies of 'real' scenes, rather constructed conglomerates made by designers who plucked from reality to create a plausible, 'real-like' scene.[10] This is important to remember when offering interpretation of a 'realistic' landscape print, and to acknowledge that landscapes can me idealised by the artist as readily as depictions of the human body.

Jacob van Ruisdael's distinctive *chiaroscuro*-like etchings makes for highly dramatic and compositionally clear images, as evidenced in *La chaumière au haute de la colline* (plate cut c. 1646-55, 2nd state) [fig. 4].[11]

[8] Alison McNeill Kettering, "Landscape with Sails: The Windmill in Netherlandish Prints," *Simiolus: Netherlands Quarterly for the History of Art* 33, no. ½ (2007/8): 75, http://www.jstor.org/stable/20355351.; Freedberg, *Dutch Landscape Prints*, 16.
[9] Slive, *Jacob Van Ruisdael*, 9.
[10] Freedberg, *Dutch Landscape Prints*, 9-11.
[11] Dated c. 1660 on the British Museum Collections database, but Seymour Slive asserts that van Ruisdael's etching period cut off abruptly in 1655. "Print, F,2.175," The British Museum, Collection Online, accessed August 4, 2019, https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?

The feast of textures and materials depicted offers the eye relatively little space in which to rest, instead aiming to display the richness of nature via the skill of the printmaker. The human structures – two thatch houses – are nestled within the wild woodland as if grown fully-formed from the ground on which they perch. Although easily visible, these structures are not the primary focus of the image. Instead, the viewer is invited to feast on the rich display of earth and nature that undulates across the printed surface. Man is entirely excluded; the only hint of Man's presence is the huddled buildings. This is not a scene to be contemplated from one's armchair in lieu of a walk in nature; there is no miniscule rambler or labourer to invite visual empathy with the viewer, encouraging them to place themselves within the scene. And yet the image remains alluring, the eye skipping from the tufty tendrils of tree branches leaning out against the more lightly bitten background, the hard-bitten shadows in the thickets to the left of the scene, and the contrastingly serene whirls of clouds in the upper right corner; the environment has become the true centre of vitality.[12] The influence of Rembrandt can be seen in some of Ruisdael's prints, particularly *Landscape with Trees* [fig. 5] when compared with a print such as Figure 6. Slive states that there is little to no evidence that Ruisadel was influenced by Rembrandt's heavy-handed employment of drypoint, a technique which was not unknown to Ruisdael.[13] While this is difficult to contest in terms of technical execution – very few artists exploited the creative possibilities of printmaking as extensively as

objectId=3097049&partId=1&searchText=ruisdael&page=3.; Seymour Slive, *Jacob Van Ruisdael: A Complete Catalogue of His Prints, Drawings and Etchings* (New Haven, Connecticut, London: Yale University Press, 2001), 591-93.

[12] Freedberg, *Dutch Landscape Prints*, 32.

[13] Slive, *Jacob Van Ruisdael*, 592.

Rembrandt – there is clearly a stylistic parallel in the unrepentant use of thick lines set directly next to far more delicate, sketchy marks. Although Rembrandt was not the only artist of this time to employ such stylistic techniques, it is undeniable that he was the most influential and well-known. However, Slive's account of Rusidael almost tars him as a lazy artist, who "left the rigid discipline demanded by graving in cold metal to the skilled craftsmen who specialised in making engravings",[14] and instead favoured the kinder etching process for his own prints. Although true, this is somewhat severe; specialisation in a single part of the multi-stage printmaking process was typical in studios, and as such it is not unreasonable to allow artists to adhere to the printing method they preferred.[15] Therefore it is overly hasty to suggest that Ruisdael was not influenced by Rembrandt purely because Ruisdael remained loyal to a single printing technique, and it would rather be more effective to look closer than mark-making to detect links between artists.

Another brief example of this type of thematically nature-dominated landscape in the collection is the 'Verboom series',[16] engraved by Johan Gronsvelt (c. 1679-1728,) [figs. 7-12]. Much like Ruisdael's *La chaumière au haute de la colline*, man's subservience even to the structures of their own creation is emphatic and deliberate; in the prints depicting buildings it seems the humble domestic dwellings, made of wood and stone, are nestled against

[14] Ibid., 591.
[15] Antony Griffiths, *Prints and Printmaking: An Introduction to the history and techniques* (London: British Museum Publications Ltd., 1980), 30-35.
[16] This series has no formal title in the YAG database nor in relevant literature and as such will be referred to as the Verboom series after the artist, Adriaen Hendricksz Verboom.

trees and rocky ground, drawn back into the nature that they were torn from by man [figs. 7-9, 11, 12]. There appears to be no blatant narrative thread running through the series. Instead, the main focus is directed at the simplicities of peasant life [fig. 11]. Although human figures feature in each of the prints, the overpowering omnipresence of nature, dwarfing all, remains the strongest impression with which the viewer is left.

There are only a few exceptions to the generally pleasant subject matter within the rural scenes: Peter de Laer's *Dogs in Landscape* (c. 1636, engraving) [fig. 13] and Paulus Potter's *La Mazette* (1652, etching) [fig. 14]. *La Mazette* shows two horses in a barren landscape, one of which is already dead on the ground. A hungry-looking dog sniffs at it while what may be assumed to be carrion birds circle nearby. The surviving horse is emaciated and itself on the brink of death. If the tired droop of its head towards its fellow are not indication enough of the horse's fate, the nearby bone cements the matter. The scene is one of morbid inevitability. Likewise, de Laer's *Dogs in Landscape* show similarly scraggy beasts scrapping amongst themselves amidst a small array of human bones, the most striking of which is a skull being fiercely protected by the smallest dog. As dogs in art are typically seen as symbols of loyalty, it is possible that this dog is implied to be protecting the bones of its former master.[17] The viewer is placed low down to the ground, as if they too are one of the hungry dogs lurking on the roadside for scraps. In the background, a corpse draws attention to itself by swinging dramatically from makeshift gallows – loosely sketched, he might as well be little more

[17] Catherine Johns, *Dogs: History, Myth, Art* (Cambridge, Mass.: Harvard University Press, 2008), 24-26.

than bone himself. Despite his subsidiary role in the composition, his unexpected presence in what otherwise might have been a simple hunting scene – the dog furthest back wears a spiked collar as protection against wolves and bears[18] – stains the whole scene with explicit morbidity. What did this man do to deserve such an unforgiving death, hung by the roadside to be picked at by animals? Accompanying him are more instruments of public execution. Next to the gallows is an unoccupied breaking wheel, upon which the condemned would have their bones broken before being woven through the spokes of the wheel (allowed by the broken bones) and either left to die or explicitly executed by beheading or burning.[19] It is interesting, then, that this monstrous spectacle of justice falls quite literally to the wayside in favour of the opportunistic dogs.[20] The persistent survival of these dogs makes a very blunt statement about mortality, morality and the supposed reign of humanity. Despite contemporary attitudes supporting the dominance of man over beasts, it is the man who swings by a rope, whose bones the vivacious dogs are battling over. In the background, the tools of execution that man has designed for himself – the rope and the wheel – loom threateningly.

The breaking wheel also features elsewhere in the Morrell collection. Six of Callot's famous 18-print (including title page) series *Les Grandes*

[18] Johns, *Dogs*, 178.
[19] Brian Innes, *The History of Torture*, (London: Amber Books Ltd., 2012), chap. 4, https://books.google.co.uk/books?id=u47KBQAAQBAJ&printsec=frontcover&dq=history+of+torture&hl=en&sa=X&ved=0ahUKEwjkm5WHo8vjAhXPTRUIHdK3CCkQ6AEIKDAA#v=snippet&q=breaking%20wheel&f=false.
[20] The prevailing form of justice in the 17th-century ought to be separated from modern attitudes towards what justice means. While structures of justice similar to those we are varyingly familiar with today existed in the 1600s, other methods of conflict resolution such as that mentioned coexisted a plethora of local practices separate from state law. See: Julius R. Ruff, "Justice," in *Violence in Early Modern Europe 1500-1800* (Cambridge: Cambridge University Press, 2001), 73-116.

*Misères de la Guerre* (1633) can be found amongst the Morrell prints. One of the six is *La Roue* (*The Breaking Wheel*) [fig. 15]. Unlike de Laer's print, in which the wheel acts as a haunting reminder of the mortality of the individual, Callot's series is far more politically motivated. It is likely that Callot himself was witness to similar devastations as depicted in the *Misères* upon returning to his native Nancy in 1626, which was suffering under the leadership squabble between the Houses of Lorraine, Hapsburg and Bourbon, and during research for *The Siege of Breda* (1628).[21] The other prints from the 'Large Miseries' in the Morrell Collection are: *L'arquebusade* (*Firing squad); Le bûcher* (*Burning at the Stake); Dévastation d'un monastère* (*Looting a monastery*); *L'estrapade*, (*Strappado*); *Distribution des récompenses* (*Distribution of rewards*), all in similar condition. All feature lines of verse beneath the image; the inscription beneath *La Roue* applauds the scene before the viewer: ". . . [Justice] judges and punishes the inhuman thief who awaits passerby [sic.] in ambush, wounds them and toys with them, then becomes the plaything of a wheel."[22] *Les Grandes Misères de la Guerre* is a highly regarded print series in its own right, both for its unflinching depiction of the contemporary political landscape in France – although it has been suggested that the series more accurately depicts the consequences of immorality – and Callot's own originality and etching skill.[23] This series is arguably the most noteworthy produced by Callot in his partnership with Israel Henriet, so its

[21] Howard Daniel, ed., *Callot's Etchings* (New York: Dover Publications Inc., 1974), xix, xxii-xxiv.
[22] Griffiths suggests that prints without verse were specifically printed for serious collectors, thus the Morrell print was probably originally sold to the mass market. Antony Griffiths, "Callot: Miseries of War," *Disasters of War: Callot, Goya, Dix,* ed. National Touring Exhibition (Manchester: National Touring Exhibitions, 1998), 13.; Howard, *Callot's Etchings*, 278.
[23] Griffiths, "Callot," 11-18.

presence is a fine addition to the Morrell collection (and YAG).[24] These six *Misères*, partnered with the de Laer and Potter's two morbid prints, make up the whole of those prints which feature more sobering scenes designed to encourage moral contemplation set in rural or landscape settings.

All other landscape prints of both animals in landscapes (as with de Laer and Potter) and townscapes (Callot) contain much more placid pictorial content. Based on this latter part of the collection, it is clear that the collection was amassed as something to be poured over serenely in moments of free time or as a relaxation exercise by Morrell, not unlike how the prints would have been consumed in the time of their making.[25] Johannes Janson's *Labours of the Months* (1783) [figs. 16-28] represents a contemporary subject matter that held popularity from the middle ages.[26] The *Labours* series is complete with all 12 months in addition to a title-page, suggesting that they were purchased together since other series (such as the aforementioned *Les Grandes Misères de la Guerre* by Callot) remained incomplete at the time of the collection's donation to the YAG. The landscapes depicted, although striking, are sparse. Compositionally the scenes are characterised by a low skyline, broad expanses of mostly empty or softly clouded sky into which a building or more commonly a spindly tree is thrust, and the small figures of the eponymous labourers. The labourers allow the identification of the scene with the month – without them, it would be difficult to tell which month is being depicted by the landscape alone. The figures also encourage the viewer

[24] Ibid., 13.
[25] Freedberg, *Dutch Landscape Prints*, 16.
[26] James Cameron Webster, *The Labours of the Months in Antique and Medieval Art to the End of the Twelfth Century* (New York: AMS Press, 1970), 5-15.

to imagine themselves in the scene, vicariously trekking through the Dutch countryside.[27] Despite the series title it is clear there is nothing laborious about the experience for the viewer, who is always gently but firmly separated from the workers. The viewer observes the labourers but does not empathise with them. This degree of separation is perhaps indicative of a social divide between the lower-class field workers and the potentially higher class of the successful artist.[28] The workers themselves are cast into an idyllic world in which very often the strain of manual labour is overshadowed by the bliss of relaxation after exertion. Any still-labouring workers are placed in a mid- or background, with the accompanying pleasure pursuits demanding the attention of the viewer. In *January* [fig. 17], several men are cutting down boughs, presumably for firewood; however, most of the pictorial space is taken up by men, women and children ice skating on the frozen lake. On the left side, Janson has even shown a Bruegel-like hint of humour: one young man flails on his hands and knees, clearly not yet as masterful as his fellows on the ice. Similarly, *August* [fig. 24] shows different stages of a grain harvest – scything and binding the grain into bales – but the greatest visual emphasis is placed on the landscape itself and the two labourers taking rest under the shade of a tree, with the more strenuous exertions once again relegated to the mid-ground. The resting labourers share refreshments, the second man

[27] Freedberg, *Dutch Landscape Prints*, 9.
[28] During this time social class in the Netherlands was mostly decided by income, allowing successful merchants more social freedom than they would have been permitted in other countries. Simon Schama, *The Embarrassment of Riches: An Interpretation of Dutch Culture in the Golden Age* (California: University of California Press, 1988), 4-8, Google Books.; Jan de Vries and Ad van der Woude, *The First Modern Economy: Success, Failure, and Perseverance of the Dutch Economy, 1500-1815* (Cambridge: University of Cambridge Press, 1997), 46, 521-23, 543-47.

waiting impatiently for his turn with what is presumably ale or beer.[29] This is not an image of back-breaking labour, but a pleasantly hazy summer scene as if seen while taking a stroll. Even with these few examples of the extensive landscape and rural prints within the Morrell collection – from fragmented shards of a greater series, stand-alone prints, or a complete series – the broad selection of themes and motifs are interconnected within the collection and can be brought together to give a snapshot into Morrell's collecting, as well as provide valuable art-historical insight into artworks produced by highly respected artists and makers.

## Religious and Allegorical

There are around 30 prints in the collection which may be termed of religious subject matter, and an additional 27 that are allegorical, historical or take inspiration from contemporary literature. These two often divergent categories – ecclesiastical and allegorical – are being discussed in the same section because, despite the assertions of the church during the 16th- and 17th-centuries, there was in fact some cross-over between the two in terms of visual trends and themes. As is typical with artworks of a religious subject matter, the purpose for which the print was created is usually quite clear. Madonna and Child images, such as Cornelis Schüt [fig. 2] or Lucas Cranach

[29] Ale or Beer would have been the main beverage for peasantry, although wine was available for Eucharist even for the poor. Fernand Braudel, *Civilisation and Capitalism, 15th-18th Century, Vol. 1: The Structure of Everyday* (California: University of California Press, 1992), 227-40.

[fig. 29], are likely to be used as a devotional aid. The advantages of having a print, rather than a small painting or work in relief, as a devotional aid are chiefly that they were less expensive and more portable. Additionally, unlike paintings, prints were available to be bought by those of humble budget as well as the richest circles of society – one might call them the first form of democratic art production.[30] Other works with a more heavily religious narrative are less likely to have been used in active prayer and more as an example of exemplary behaviour, for example the three engravings by Marten de Vos (all entitled *Praying man in a Landscape*) [figs 30-32].

The religious portion of the collection is completely monopolised by well-known artists and artworks, featuring some important prints but showing few of the particularities of Morrell's own taste aside from knowledge of the 'big names'. Featured are Albrecht Dürer's *Nativity of the Virgin* (also called *The Birth of the Virgin*, c. 1503, woodcut, from *the Life of the Virgin*) and *The Nativity* (1504, engraving), both in fair condition with some minor stains. Rembrandt's spectacular *The Death of the Virgin* (1639, etching and drypoint) is the largest print in the collection, with his *Flight into Egypt* (plate 1651, possibly printed later, etching and drypoint) coincidentally being the smallest. This is emblematic of Rembrandt's fury of creative experimentation, not just in the drastic range of scale in his output but also

[30] This is only in comparison to the aforementioned medias. A fine print by a highly regarded artist or workshop, while cheaper than a painted *ex voto*, remained beyond the reach of those of modest income. Freedberg, *Dutch Landscape Prints*, 19.

the array of papers and printing techniques employed which allowed him to take full advantage of the potentialities of prints.[31]

Three religious prints after Maerten de Vos, printed by Raphael and Jan Sadeler I, are individual prints from two different series: *Man Kneeling with Angel* (*St Maglor receiving the Eucharist from an Angel*) [fig. 30] is from the *Oraculum Anachoreticum* series (of 28, including title page, engraving, c. 1600), with 13 plates engraved by Raphael and 13 plus the title page engraved by Jan.[32] The series was likely printed in Rome and was the second extensive print series embarked upon by the Sadelers after they received the papal *privilegio* in around 1598.[33] *Untitled* (*Macarius of Egypt as a Hermit*) [fig. 32] and *Praying Man in Landscape* (Or *The Hermit,* with accompanying Latin text) [fig. 31] are from the *Solitudo Sive Vitae Patrum Eremicolarum* (or 'Male Hermits', engravings) series, first published in c.1590-1600 also by Jan and Raphael Sadeler I (with these prints in particular both engraved by Jan). They are two of a series of 29. All three prints by de Vos and the Sadelers feature similar compositional formats: the devotional figure in the foreground, immersed in – but distinct from – his natural surroundings, with all other subsidiary figures relegated to the far background. It is clear the devotional figure has sought out nature in the hopes of drawing closer to God,

[31] Ger Luijten, "Rembrandt the printmaker: the shaping of an *oeuvre*," in *Rembrandt the Printmaker*, eds. Erik Hinterding, Ger Luijten and Martin Royalton-Kisch (London: The British Museum Press with the Rijksmuseum, 2000), 11-22.
[32] The first series with papal privilege, *Trophaeum Vitae Solitariae*, of 51 prints, was divided between the brothers with similar equality. Christopher L.C.E. Witcombe, *Copyright in the Renaissance: Prints and the* Privilegio *in Sixteenth-Century Venice and Rome* (Leiden, Boston: Brill, 2004), 197-199.; "Oraculum Anachoreticum, 1958,0712.236," The British Museum, Collection Online, accessed August 5, 2019, https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=1549309&partId=1&searchText=maarten+de+vos+&page=4.
[33] Witcombe, *Copyright in the Renaissance*, 197.

yet in both *Praying Man in Landscape* and *Man Kneeling with Angel* the ritual of prayer takes place within or near a man-made structure. This perhaps gives the ritual of prayer a greater formality, as well as providing a clearer compositional focus, symbolically distinguishing man from nature by his awareness of something greater than that which his eyes can see.

Lucas van Leyden's *Madonna and Child* (1523, engraving) [fig. 33] and *Lamech Killing Cain* (1524, engraving) [fig. 34] are equally arresting and far more delicately engraved than the Sadelers' extremely dark hermits.[34] As is typical of most surviving Leyden prints, all three are fair impressions characterised by a uniform greyness. Some scholars optimistically attribute this silveriness to the use of a greyer ink; however, it's far more likely that the delicate engraving technique favoured by Leyden caused the copper plate to become quickly worn, resulting in the shallower lines and lower contrast evident in all but the earliest impressions.[35] Despite the slight fuzziness of the impressions, each of the engravings still give a strong sense of the gentle hand and finesse required by Leyden in order to execute such fine lines and hatching. Leyden's prints give a sense of suspension in movement – particularly noticeable in *Lamech Killing Cain,* the most dynamic of the two – as if the figures are hanging in space for a moment purely so that their likeness can be captured by the hand of the artist. For this reason, it is far easier to detect the manipulations and crafting of the artist in scenes in which man is the focus, as opposed to the landscape scenes discussed in the

[34] Jan Piet Filedt Kok, Bart Cornelis, and Anneloes Smits, *The New Hollstein, Dutch & Flemish Etching, Engravings and Woodcuts 1450-1700*, ed. Ger Cuijten, vol. 3 (Rotterdam: Sound & Vision Interactive, 1996), 139.
[35] Ibid., 10.

previous section. Each are as gently estranged from reality as the other, filtered through the creative intent of the creator, all more real-like than real. Leyden's clear inspiration from his contemporaries can be seen in the Italianate *figura serpentinata*-esque contortions of his Lamech and the unabashed similarities between his *Madonna and Child with Angels* and Albrecht Dürer's *Virgin and Child with Pear.*[36]

The range of prints with a distinctly allegorical subject matter is far more limited than any other subject matter in the collection, summing a modest total of nine. This is under a very strict qualification process, for of course many of the landscape scenes may be interpreted as allegorical or symbolic of moral or political meanings/messages. The most interesting of the allegorical prints would be the two seasons from Wenceslaus Hollar's three-quarter-length *The Seasons* (c. 1641, etching), which predates his more famous full-length *The Four Seasons* of 1643. Unlike the 1643 *Seasons*, which personify stylish young women in a format more similar to contemporary fashion plates, the three-quarter length *Winter* [fig. 35] and *Autumn* [fig. 36] are shown in an interior but otherwise unremarkable setting. Both personifications stand against a table, with which they loosely interact. *Winter* is in the process of shedding her outerwear, her stole and half-mask already discarded on the table. One gloved hand fiddles with her lace-trimmed kerchief, while the other clings to the enormous fur muff extending

[36] Ellen S. Jacobwitz and Stephanie Loeb Stepanek, *The Prints of Lucas Van Leyden & His Contemporaries* (Washington: National Gallery of Art, Washington, with Princeton University Press, 1983), 218-219.

up to her elbow. Hollar has focused intensely on rendering rich, tactile textures, particularly in the sheen of the woman's crinkled skirt and the inviting fluffiness of the muff.[37] These fabrics, including the lace kerchief, identifies this as a woman of both fashion and wealth; the whiteness of the lace would have been almost as expensive as the black robes it sits against.[38] *Winter* looks out at the viewer with cool confidence, aware that she is being watched. The English and Latin verse below shares that by donning animal furs the woman is kept warm from the winter chill, and promises "wee'll oercome [the winter] not with sword but fire." *Autumn* seems far less self-possessed than her sister, looking out to the side of the scene with her mouth open as if she's answering a question. Much like *Winter*, she is dressed in a white kerchief elaborately trimmed with lace, a black bonnet/hood, and she is occupied with a small task – this time arranging a fruit bowl. She has an apple grasped in her hand, drawing attention to the ring on her thumb. The inscription extolls the bittersweet nature of Autumn, which brings with it both the bounty of fruit harvests and the sting of the cold and advises the viewer that only in being "attir'd like mee" can they keep the cold at bay. There is nothing in the background to distract the viewer from the figures and props they pointedly interact with, unlike the later *Seasons* (which in the figures' dress in particular very much resembles this earlier series). In fact,

[37] This muff in fact appears in another in this series, *Spring*, and even greater visual emphasis is placed on it in the full-length 1643-44 and half-length 1644 series of *Seasons*. Joseph Monteyne, "Enveloping Objects: Allegory and Commodity Fetish in Wenseslaus Hollar's Personifications of The Seasons and Fashion Still Lifes," *Art History* 29, no. 3 (August 2006): 416-21, https://doi.org/10.1111/j.1467-8365.2006.00508.x.
[38] Bianca M. du Mortier, "Features of Fashion in the Netherlands in the Seventeenth Century," in *Netherlandish Fashion in the Seventeenth Century*, eds. Johannes Pietsch and Anna Jolly (Riggisberg: Abegg-Stifung, 2012), 21-22, 30-35.

there is just about enough to show that the women are in an interior, likely domestic, environment and nothing more. While the etchings resemble some of Hollar's still lives and costume images, the prose at the bottom of the print and visual cues within the image itself firmly place the prints within the realm of allegory.

Much like other series in the collection, this *Seasons* by Hollar is incomplete, with the warmer months absent. While this might have been an issue of personal taste on Morrell's part, it seems more likely it was merely a matter of what was available at the time of purchase. As much is also true for three prints from Georg Pencz: *The Five Senses: Taste*, *The Seven Liberal Arts: Music* and the delightful *The Tamed Husband* (or *Aristotle and Phyllis,* c. 1545-6, engraving) [fig. 37], which features a woman riding on a man's back. Both subjects are appropriately attired for the occasion. The lady is equipped with spurs and a multi-tailed whip which bears greater resemblance to the devices used by Flagellants than a typical horse-whip (although her steed is admittedly not one's typical horse). Her 'tamed' husband is controlled by a bit, with the prettily decorated bit ring visible against his beard. He strains against it – quite literally champing at the bit – while his young wife happily yet firmly encourages him forwards. While a common reflection on this subject matter is that it warns of the dangers of shifting power dynamics within a marriage where a man was expected to 'hold the reins', a quick estimation of the age difference between the heavily bearded man and his youthful wife, clad in stylish dress, suggests caution against the vast age disparity not uncommon in 17th century marriages. Whilst the subject matter is intended to be comedic, the message it bears had some gravity to the

contemporary viewer. The seriousness of the message is significantly less for the modern viewer, aside from a sad reflection on the position and authority of women throughout history, and holds much more comedic value than perhaps was originally intended. There is certainly little else of this kind in the collection; the only thing that comes close are the revelrous interior scenes such as Marcellus Laroon's prints on low life.

A final highlight of the allegorical prints is Dürer's *The Dream* (c. 1498, engraving) [fig. 38]. This widely famous print has been discussed at length by a great number of impressive scholars, and as such it seems sufficient to acknowledge, and perhaps question, its presence in the collection.[39] The Morrell *Dream* has been the victim of some trimming, and as such Dürer's signature at the bottom middle has been cut off (as well as the top corners) – it is also somewhat stained. As there is little consistent evidence of similar treatment across the collection, this was likely done before it came into the Morrell collection and perhaps would have meant the print was somewhat discounted when being sold. Other Dürer prints in the collection have been mentioned in previous sections, and therefore gives an adequate insight into the collection priorities of Morrell. All are fair impressions, all noted to be inferior to those at the British Museum at the time of their acquisition by the YAG. Morrell's priority in collecting was clearly the subject matter, rather more connoisseurly attention to states, watermarks, impression types or

[39] See: Erwin Panosfksy, *The Life and Art of Albrecht Durer* (New Jersey: Princeton University Press, 2005); Robert Eisler, "Albrecht Durer's Engraving Known as The Doctor's Dream," *The Burlington Magazine for Connoisseurs* 84, no. 493, (April 1944): 100-103, http://www.jstor.org/stable/868757.; Walter L. Strauss, ed., *The Complete Engravings, Etchings and Drypoints of Albrecht Durer*, (Mineola, New York: Dover Publications Inc., 2000).

proof prints. His greatest goal was for the collection to be a pleasure to pursue and enjoy, and as such it retains a light intellectualism that rarely dips into comic relief or bawdiness.

## Portraits

The remaining mass of the collection is an amalgamation of mixed secular subject matter, including histories, portraits and scenes taken from secular literature, of which portrait prints are by far the most dominant in number and quality. The several portrait prints hail mostly from the mid-17th-century, with notable examples after Hans Holbein and Wenceslaus Hollar, and a few scattered inclusions by or after Rembrandt. Rembrandt's well-known portrait of Abraham Francen is a beautiful addition in the collection, not least since it is such a clear example of the subject matter [fig. 39].[40] Who exactly Francen was to Rembrandt to earn such an intimate portrait has been contested – he is sometimes attributed as his art dealer and sometimes an apothecary. No matter his profession, it is clear that he was a man with an interest in art who became friends with Rembrandt, eventually being entrusted with the guardianship of his daughter Cornelia.[41] This print

[40] Rembrandt's inclination for creative experimentation often resulted in images that were visually arresting. This effect often came at the cost of pictorial clarity to a greater or lesser extent, leaving one gasping yet also wondering what precisely it is they're looking at.
[41] Michael Zell, "Rembrandt's Gifts: A Case Study of Actor-Network-Theory," *Journal of Historians of Netherlandish Art* 3, no. 2 (Summer 2011): 11, 10.5092/jhna.2011.3.2.2.; Stephanie Dickey, *Rembrandt: Portraits in Print* (Amsterdam: J. Benjamins Publishing Company, 2004), 112-19, 142-49.

has been discussed extensively, like much of Rembrandt's extensive oeuvre, but it is particularly interesting to have an image of an art collector and/or dealer in a domestic setting surrounded by the objects of his business in a once private, now public collection.[42] This portrait is arguably the most engaging in the collection; the depiction of Francen differs greatly from the other far more formal portraits in the collection, such as those after Hans Holbein. While *Francen* clearly features the compositional organisation of the artist, with Francen's body at an angle from the viewer and his attention seemingly dominated by his work, Schelte Adamsz Bolswert's etching of *Guilielmus de Vos* after Anthony van Dyck (1630-41) [fig. 40] and Wenceslaus Hollar's *Franciscus Junius F.F.* (c. 1650s, engraved by "A. van Dijke"[43]) [fig. 41], two half-length portraits, are both far more openly posed. Unlike Francen, both men in these portraits seemingly have no other occupation than to sit for their portraits, although their hands are occupied in some menial task. *Franciscus* has his fingers wedged between the pages of a book, reflecting his chief occupations as both a collector and publisher of ancient manuscripts. He was also an author in his own right, writing works overviewing ancient writings on the visual arts which formed an important foundation for classical art historical discourse throughout Europe during his lifetime.[44] A smile touches his lips and eyes, and he looks to the side of the viewer as if being asked a question. Similarly, *Guilielmus de Vos* is also shown with his

[42] Friedrich Wilhelm H. Hollstein, *Dutch & Flemish Etchings, Engravings, and Woodcuts, 1450-1700*. (Rotterdam: Sound & Vision Interactive, 2008), 278.
[43] A common alternative spelling for Anthony van Dyck.
[44] Rolf Hendrik Bremmer, *Franciscus Junius F.F. and His Circle* (Amsterdam: Rodopi, 1998), https://books.google.co.uk/books?id=EvKlY7c7z9AC&printsec=frontcover#v=onepage&q&f=false.

body slightly turned away from the viewer. His visible hand wraps his cloak around his torso, creating a sense of separation between the man and the viewer despite his unflinching, direct gaze; *Guilielmus* is portrayed as a superior, even to the point of arrogance. The inclusion of explanatory inscriptions at the bottom of both prints shows that it was considered important for the viewer to know who it was they were looking at. The inscriptions are in Latin, as is in keeping with the scholarly inclinations of the sitters: De Vos' inscription marks him as a painter of the human figure, while Franciscus' outlines his scholarly passions in a mix of Latin and German. Their compositional similarity can be easily explained by each print being after the designs of van Dyck, better allowing the differences in the printmakers' styles and techniques to come to the fore. For instance, it is clear that Hollar's mark-making is much more delicate than Bolswert's, despite the fact that both majorly employ etching (with Bolswert employing engraving to deepen some shadows) – this is particularly noticeable in the treatment of the hair and delicacy of tone gradients in the face [figs. 42, 43]. Understandably, the sense of formality evident in the Bolswert and Hollar portraits is entirely foregone in Rembrandt's image of his friend, whom he depicts in a domestic setting – likely Francen's own home – in direct contrast to the ambiguous backdrops to the other portraits. Francen is fully occupied with examining the artwork in his hands, passing off his observer as a lesser priority for his attention. As such, the viewer feels like an intruder to a moment of solitude, be it business- or pleasure-related. His examination of the artwork in his hands mirrors the experience of the contemporary viewer, who might view the print as Francen demonstrates (unlike today's museum-visitor, who must make do with

viewing the artwork anchored to the wall or in a vitrine). Francen's desk forms a barrier between the sitter and the viewer; placed on Francen's side are more artworks and treasures. These conspicuous objects act as additional occupants in the confined space – the stark white figure of the crucified Christ in the triptych on the wall and the small clutter of collected objects on the desk stand out in particular. Next to the devotional painting is a smaller framed work that loosely appears to be a landscape scene, perhaps an indication of Rembrandt's own skill with landscapes. The entire scene is a study in the private enjoyment of art, and thus the potentiality of having it on wider public display, in an environment that could hardly be more different than the one Rembrandt so carefully depicted, seems at the very least infused with a gentle irony.

Printmakers and draughtsmen, in being masters of what was (and remains) the most important technological advancement of the modern world, were highly valued members of the artistic community. As much is made evident by the prowess of printing families such as the Sadelers and the Galles, as well as the voracious output of creators such as Jan van de Velde. Velde was massively significant to the development and popularity of landscape prints despite the fact that very few of his engravings were of original design.[45] The sheer volume of surviving de Velde prints in institutions around the world is testament to his popularity, and that the discrimination against 'reproductive prints' that has tainted assessments of prints and printmakers was not held by contemporary consumers. The value

[45] Kok, Cornelis, Smits, *The New Holstein*, 32-38.

placed on the roles within the printmaking process outside that of artist/designer (engraver, etcher, draughtsman, etc) during the original time of these prints is often overlooked in scholarship, which can become swept up in the early Italian Renaissance differentiation between art as an intellectual pursuit and art as a lesser craft/ manual toil. William Ivins does not exaggerate when he asserts that prints, in their ability to create "exact repetition[s] of pictorial statements [...] are among the most important and powerful tools of modern life and thought."[46]

[46] William M. Ivins, Jr., *Prints and Visual Communication*, (Cambridge: MIT Press, 1996), 3.

## Past

*"There are men who dream dreams, who weave wonderful schemes, which never get beyond the theoretical. 'J.B.M' is that rare combination, a man of vision and a man of action, who can take the long view, and quietly, and pertinaciously set about making vision become reality."* [47]

The role Morrell played in the formation of York as we know it today is well documented. His positions of authority include, but are not limited to, two-time Lord Mayor of York (1914 and 1950) and founder of the York Conservation Trust. The attestation of Morrell's colleague and friend William Wallace that "with full knowledge I would say that but for the true creative thinking of J.B.M […] York would certainly not have its university"[48] certainly means he had an influence on the scholarly culture of today's York. However, aside from some passing comments about his "many"[49] contributions to the YAG and Castle Museum – earning him the unofficial title of "York's Greatest Benefactor"[50] from a colleague at the York Georgian Society – there is no mention of his interest in art collecting to which the numerous artworks in the YAG are testament. The limited archival resources at The Borthwick Institute mostly pertain to Morrell's influential role in the formation of the city, the celebrations for his 90th birthday, and his death less than a fortnight

[47] "J.B.M, York's 'greatest benefactor' is 90 today," *Yorkshire Evening Press.*
[48] Speech given at Morrell's 90th birthday celebrations by William Wallace, JBM93/I/3, The Borthwick Institute for Archives, York.
[49] "The Man Who Loved York," *Yorkshire Evening Press*, April 27, 1963, 4.
[50] "J.B.M, York's 'greatest benefactor' is 90 today".

later. The significant absence of Morrell's personal interests and pursuits in the press is perhaps indicative of a respect for Morrell's privacy and family life, which he valued highly, or perhaps in respect of his powerful political position in York.[51] However, unfortunately for the researcher, it leaves a chasm between what we know of Morrell the public figure and what we do *not* know of Morrell the collector. Therefore, this section – which will attempt to relate Morrell's collection of prints to Morrell and the process of private collection – must by necessity be based on informed speculation supported by testaments to Morrell's character, traditions of art collecting in the 20th century, and examining the collection itself. For the latter, information presented in the previous chapter will provide some assistance. While the Morrell Collection of prints at the YAG number over 200 individual artworks, it is worth noting that Morrell's contributions to public institutions in York are not limited this one print collection. His donations are spread across the YAG, Castle Museum and the Yorkshire Museum, and include archaeological materials, decorative objects (including furniture and perfume bottles) and historic fashion, as well as paintings and sculptures of both western and oriental origin.[52] Therefore, although my research is focussed mainly on the Dutch and Flemish works in the Morrell Print Collection, any future research more directly approaching Morrell as a collector would have to take the full breadth of his contributions into account.

[51] "The Man Who Loved York", 5.
[52] This is an observation based on my own interactions with the online staff collections database.

What we know about Morrell is in large part limited to what is left in archives, which due to Morrell's increasing place in the public eye as a political figure is almost exclusively limited to his political actions. The exceptions are the reports on his 90th birthday celebrations and obituaries, which include more personal anecdotes which again mostly circulate around his tenacity in bettering the City of York, and both of which come with an inherent bias. Thus, there is not much that can be reliably known about Morrell as an art collector. This sparsity of information suggests that his art collecting was more a personal hobby than something which would attract attention in and of itself. Therefore, one must enter into the field of informed speculation – a form of deduction and research that those involved in any discipline that falls under the term 'History' will be familiar with. Much like a historical game of join-the-dots, it is among the skillset of the art historian to look at what is known and apply it – with a reasonable level of critique and scepticism – to aspects of the unknown. This is what is left to do for Morrell the Collector. For example, it is already established that Morrell was a man of tenacity and patience[53] – traits that made him a successful politician and businessman, but also useful characteristics for the collector.

Due to the limited evidence held in the YAG and Borthwick Institute, it is difficult to say whether or not he followed in the footsteps of 20th century collectors in making catalogues or more extensive notations on his growing collection.[54] If so, they did not find their way into either of these archives. In

[53] "York's 'greatest benefactor' is 90 today."
[54] Alistair McAlpine and Cathy Giangrande, *Collecting & Display* (London: Conran Octopus Ltd., 1998), 20-21.

fact, almost all the information regarding the Morrell collection at the YAG is in the form of a series of letters between John Jacob, Art Assistant to Hans Hess (Head Curator), and Edward Croft Murray and Paul Hulton of the British Museum Prints and Drawings Department. The first letter from John Jacob, dated 26th April 1954, states that the York Art Gallery "has recently been presented with a small collection of prints"[55] from Morrell, and he requests that Murray "examine them [. . .] and comment on the states and probable dates of the impressions". Murray consented to have the prints sent to the British Museum, and they arrived by the 8th July 1954. After several months sitting in the British Museum, untouched, it became evident that any extensive research on the prints would not be possible by the British Museum. Therefore, in mid-December 1954, Jacob spent a week in London examining the Morrell prints with assistance from British Museum resources. The result of this was several pages of rough hand-written notes (and a typed-up copy) mostly pertaining to different types of printing techniques and loose biographical information on the artists, with only some dips into technical details. It is apparent that Jacob was more educating himself on the technicalities of printing processes and techniques than applying any pre-existing expertise to the newly-acquired prints – an area of weakness that Jacob owns to himself. The annotations written on the card onto which most of the prints are backed are slightly more enlightening. Clearly written during Jacob's time at the BM, they compare the prints to the BM's collection, featuring comments on quality and whether that print features in the BM

[55] Letter, John Jacob (YAG) to Paul Hulton (BM), [1954], YAG Morrell Print Collection archive material, 'Morrell', History of York Art Gallery.

collection [fig. 44], in addition to more basic information such as artist name, working dates and indications of states. The biographical information for each artist is expanded upon by Jacob in the pages of written notes, accompanied by quotations about the artist in focus from contemporary literature (conveniently cited in relation to a rough bibliography at the start of the notes).[56] Since Jacob only spent a week in London with the BM resources and what assistance the staff could spare him, it seems likely that this slightly more extensive research was conducted once he had either returned to York or before he departed. The prints returned to the Gallery in mid-January 1955 and in the ensuing 50 years seem to have received little additional research. Although Morrell himself made some scribbled notes on the coloured paper backing, these notes are far from ground-breaking. As figure 45 illustrates, Morrell's notes were often restricted to the artist/maker's name and their approximate working dates. These annotations do not feature on every print, occurring most commonly with prints in which the artist/maker is already specified in the print; for example, in figure 45 the phrase "Stefano della Bella" is visible in the lower left corner, making the annotation somewhat unnecessary. However, this does mean that Morrell was aware of the great importance that has historically been placed on the artist as creator. That roles within printmaking are neglected in the annotations even if they feature on the print (such as engraver, draughtsman, etc) suggests that Morrell was more familiar with other, simpler forms of high art, such as paintings. Another reasonable explanation is that, as a prominent

[56] Unlabelled notes within the Morrell file, YAG Morrell Print Collection archive material, 'Morrell', History of York Art Gallery.

businessman and politician, he simply didn't have the time to invest in researching his collection. This returns to the conclusion that Morrell's collection was first and foremost a hobby of pleasure – not an insatiable desire or "compulsion to consume"[57] – that he pursued in his free time and, in later life when his free time became increasingly limited, sacrificed to the YAG.[58] For a man who played a central role in establishing the York Museums Trust and whose first experience with art collecting as a child was set within the bounds of an imaginary museum,[59] donating the collection to a public institution would have seemed far more natural than simply selling the collection.

It may be quite easily argued that Morrell's lifelong passion was the city of York – he once stated that one of his greatest mistakes was not being born in York (he was in fact born in Selby, roughly 15 miles south of York).[60] Several among the watercolours and drawings given to the YAG by Morrell or bequeathed to it after his death feature topography of York or important figures in York governance. However, his historic and artistic interests spread beyond the city walls. As Chapter 1 showed, the print collection features some prints by Wenceslaus Hollar of English topography and engravings by English Pre-Raphaelite artist James Smetham; however, the collection is mostly composed of landscapes/rural scenes of northern Europe by Northern European artists. In much the same way that *quattrocento* and *cinquecento* Italy often dominated art historical writing and regard for painting of that

[57] McAlpine, Giangrande, *Collection & Display*, 27.
[58] "The Man Who Loved York," 4.
[59] William Wallace, Speech, 4.
[60] "Papers of John Bowes Morrell", Borthwick Institute for Archives, accessed June 14, 2019.

period, prints from northern Europe – mostly those of German, Dutch and Flemish hand – have received the most attention from scholars of the early 20th century. That Morrell's collection is mostly constructed of this very category of print/artist suggests that he was abreast of the contemporary prevailing opinion and/or he was a man whose tastes aligned with contemporary attitudes. It is not ground-breaking to suggest that both may be true as he chaired the Museums and Art Gallery Committee from 1912-52, and was encouraged to have an interest in art collecting from a young age by his parents.[61] Much like the artists whose work he collected, Morrell enriched his early education with foreign travel.[62] His time spent travelling was likely important in developing his awareness of and taste in European art, especially as he proceeded straight into work at Rowntree & Co. after finishing school at 17, where he remained until his retirement. This lack of formal education in art or art history – something he would have had in common with the general public – did not hamper his appreciation of art, which his privileged upbringing and later life allowed him to nurture. This could be one of the motivations that pushed Morrell to become a driving force in rehabilitating the local art institutions for a general public that lacked the opportunities he had been born into.

Any attempt at a psychological deconstruction of Morrell's character would be inadvisable at best for the reasons previously stated as well as my own lack of experience or expertise in the discipline. Instead, what would prove more constructive in building up a partial picture of Morrell as a

[61] Wallace, Speech, 4.
[62] Ibid.

collector is to take research into other collectors and to see how well that may be applied to what is known about Morrell. The conclusions must by necessity remain speculative but at least allow for Morrell's interest in the art world to be elucidated, which thus far has been mostly skimmed over in archival information about him and his life. In the introduction to *Collecting & Display*, Alistair McAlpine declares that "it is passion, enthusiasm and a capacity to enjoy the thrill of collecting, that makes ownership of [the collected] objects worthwhile."[63] While not a psychologist, McAlpine's qualifications for such a statement surely must stem primarily from his own passion for and experience in art collecting, which he makes apparent very early on in the text. The view that art collecting is an esoteric pursuit only open to the upper stratosphere of society is hardly discouraged by McAlpine's peerage (Baron of West Green, bequeathed in 1984) and political position, most notably as advisor to Margaret Thatcher during her controversial tenure as Prime Minister.[64] The marked difference in tone between the above quotation from *Collecting & Display* and the quotation heading this chapter regarding John Bowes Morrell is difficult to ignore – a disparity, I feel, which is symbolic of a difference in philosophy towards art and collecting as well as syntax. While McAlpine and Giangrande do give nods towards the humbler side of art collecting – for example, collections of match boxes[65] – there is a clear inclination to focus on 'high art', which in this sense means objects created by or for contemporary high civilisation. The emphasis on the

[63] McAlpine, Giangrande, *Collecting & Display,* 7.
[64] Julia Langdon, "Lord McAlpine of West Green obituary," The Guardian, January 19, 2014. https://www.theguardian.com/politics/2014/jan/19/lord-mcalpine-of-west-green
[65] McAlpine, Giangrande, *Collecting & Display,* 28.

personal benefits of art collecting – that is, acquisition and ownership primarily for personal pleasure – does not align with Morrell's more democratic attitude towards art institutions and collecting.[66] The assertion that passion and enthusiasm are the defining traits of a collector paints a flattering, even romantic, picture of the art collector yet overlooks other, more mundane characteristics which are of equal importance. Patience and dedication, as mentioned in relation to Morrell in the opening quotation, are surely just as important to art collecting as the pleasure taken from finding an object of interest. That Morrell had an interest in art is evidenced by both his own collection and his involvement in York art institutions. However, his donation of the collection in 1954, coupled with a quote from an anonymous friend or colleague pointing out that by the 1960s Morrell had "reduced the variety of his interests until only three were left – his family, York and the University"[67] suggests that his interest was not the life-long pseudo-obsession that McAlpine idealises in *Collecting & Display*. In fact, the traits highlighted by McAlpine are only suited to the individualist inclinations of collecting, in which the collector stores their treasures in cabinets of curiosity like dragons hoarding gold, a pleasure exclusively for themselves and selected guests. The focus of McAlpine's statement is the thrill and joy of *ownership*, a valued aspect of collecting corroborated by Walter Benjamin: "[for a collector]

[66] In this sense democratic is meant in a way that addresses the importance of 'democratic' public art institutions designed to be enjoyed and understood by a broad range of demographics and societal sub-groups, rather than painting their visitors with the generalised term 'target audience' suggestive of just one type of visitor/intended visitor experience. McClellan, "Art Museum Public," 1.; Eilean Hooper-Greenhill, "Education, Communication and Interpretation towards a critical pedagogy in museums," in *The Educational Role of the Museum*, ed. Eilean Hooper-Greenhill, (London: Psychology Press, 1999): 21-23.
[67] "The Man Who Loved York", 4.

ownership is the most intimate relationship one can have to objects. Not that they come alive in him; it is he who lives in them."[68] This begs the question: is the enjoyment and "thrill" of art, and art collecting, exclusively in ownership? And if so, why did Morrell give up his collection in 1954, handing over what is supposedly the *raison d'être* of the collector? Werner Muensterberger – who takes a steadfastly psychoanalytic approach – tracks this need for ownership that is central to collecting to anxiety and a fear of loss that the collector may have been exposed to at a young age.[69] The resulting behaviour that Muensterberger describes borders on fanatical, obsessive, addiction-wracked actions in the pursuit of the objects of their focus.[70] It is too much to speculate that Morrell experienced these anxieties as a child, or was tormented by an art-addiction, when there is not appropriate evidence to support either theory, further suggesting that Morrell's collection was more simply a pleasant diversion.

More flatteringly, Muensterberger termed collectors "dedicated, serious, infatuated, beset,"[71] and reported that they got great delight in sharing their collection(s) with others.[72] While it is difficult to reconcile the more intense behaviours with a man only reachable through a few scattered newspaper articles and hastily scrawled memos in the YAG archives, it is easy to see the link between the collector's love of sharing their collection – be it for narcissistic spectacle or purely a love of discourse surrounding their

[68] Walter Benjamin, *Illuminations*, (London: Fontana, 1973), 60.
[69] Werner Muensterberger, *Collecting: An Unruly Passion, Psychological Perspectives* (San Diego, California: A Harvest Book, Harcourt Brace & Co, 1995), 14-16.
[70] Ibid., 3-7.
[71] Ibid., 3.
[72] Ibid., 5-7.

passions – and Morrell's donation of his collection to the YAG in 1954. While this seems contrary to the inclinations of the impassioned collector – he who lives and breathes for his collection – it does align with his more well-known persona of liberal politician and public figure. In his extensive publication psychoanalysing great collectors, Muensterberger looks towards the more extreme examples for case studies (which together form a 3-chapter section of the book, as well a prominent if sometimes anecdotal supporting role throughout the other chapters). Morrell does not fit into these radical characterisations, leaving the conclusion that either Muensterberger's profile of the collector is based on concentrated extremes, or that his understanding of the term 'collector' is innately imbued with obsessive behavioural connotations, thus disqualifying Morrell from having that term applied to him in a psychological sense. Therefore, it might be more accurate to describe Morrell's collecting as a hobby that occupied what free time he had outside of professional responsibilities, rather than a passion which overtook his dedication to all else. This helps to explain why he gave up the collection in 1954, presumably when his other duties had become so demanding that he no longer had the time to invest in his hobby to elicit an appropriate amount of emotional pay-off.[73] For a man in service to the public, and who chaired the Museums and Gallery Committee (1912-52), donation to the YAG would have seemed the natural decision (as opposed to selling them).

The intimate historical relationship between public and private collections is not merely an exchange of objects, but the integration of

[73] "The Man Who Loved York", 4.

attitudes towards beauty, culture and the surrounding world into a metaphorically (and sometimes literally) static public environment. These individual attitudes of the collector are superseded by the needs and interpretation of a collective, be it the housing institution or the public. The *Wunderkammer* and *Kunstkammer* of the 18th century form the foundations of some of today's best-known and most highly respected public art institutions; the connection between private collector and public museum still stands. One only needs to look at the various dedications to different galleries in the Victoria and Albert Museum, the Royal Academy, the British Museum, etc., to know the extent to which private benefactors financially contribute to public art institutions in the UK. In addition to this, there is the phenomenon of the permeant loan, when an artwork legally owned by an individual, body of people or organization is leant to a public art institution for an extended/indefinite period of time.[74] The boundaries between private and public are far more blurred than they seem at first glance.

However, to what extent does the private collection matter once it is amalgamated in the overarching 'Museum Collection', in so doing ceasing to be private? Its purpose is no longer to delight, educate and otherwise serve the individual but the masses in whatever context the curator(s) see fit. As much as one may (or may not) wish, the private and public spheres will forever be bound together in art institutions though the history of the

[74] This is theoretically a mutually beneficial investment, but as the much-publicised sale of Guagin's *Nafea Faa Ipoipo (When Will You Marry?)* in 2015 shows, a 'permanent' loan is still subject to the whims and wiles of the legal owner. Marion Maneker, "When A Permanent Loan Is Not So Permanent: What We Can Learn from the $300m Gaugin Sale," Art Market Monitor, uploaded February 6, 2015, https://www.artmarketmonitor.com/2015/02/06/when-a-permanent-loan-is-not-so-permanent-what-we-can-learn-from-the-300m-gauguin-sale/.

artworks on display, most of which will have come from once-private collections; this is often reinforced by prominent plaques or monuments naming the generous benefactors who financially contributed to the institution. The involvement of such individuals or private groups is certainly not a relic of the aristocratic past, and to this day museums and galleries rely on such benefactors for financial support and/or gifts of art.[75] Whether this fact meets the satisfaction of the visitor or not hardly matters, for it is for this very reason that most art institutions in the UK have their permanent collection displays free to the public-year round. The aid of these private benefactors in fact provides a far more democratic institution available to a far broader and more diverse range of visitor than one that is entirely funded (and thus inevitably under-funded) by the state but that requires a fee upon entry. This surely must be the true goal of any cultural institution which purports to serve the public, whether their focus is on education or the aesthetic experience.[76]

With regards to the Morrell collection, the collection's origins as the one-time private collection of John Bowes Morrell might not be of much importance if it were not for several reasons. Firstly, that Morrell was a highly significant figure to the city of York, having a hand in the formation of both the University and the art institutions in York (through the York Museums Trust, most particularly the Castle Museum). Secondly, that despite this, and despite published works by Morrell on the City of York and online

[75] McClellan, *Art and its Publics*, 2.
[76] Carol Duncan, *Civilising Rituals: inside public art museums* (London, New York: Routledge, 1995), 4, 85-88.

biographical accounts of Morrell by institutions such as the York Civic Trust,[77] there is very little information about his personal interest in the arts, his collecting, or much beyond his political endeavours. Therefore, an exhibition highlighting Morrell's collection would shed new light on an important figure in York's history who is already publicly commemorated by a blue plaque on Bowes Morrell House (111 Walmgate) and in the Morrell Building of the University of York Library, both of which were named after him. And finally, that York as a city and the YAG as an institution display keen interest in showcasing and celebrating their local history. As much is evident in the multiple events that take place in the city centre, particularly the Great Yorkshire Fringe which takes place in Parliament Street during July and is very much marketed as a celebration of York commerce and history.[78] Although this pride in local history is by no means unique to York, or Yorkshire as a whole, it still remains that an exhibition commemorating the art collection of a local politician and benefactor would easily fit into the self-celebratory culture of the City of York. Within the YAG, there are also examples of temporary exhibitions which proudly honour the Gallery's past and offer an opportunity to show off art that has been kept in the Picture Store for too long.[79] The current (13 July – 22 September 2019) exhibition *The National Gallery Masterpiece Tour 2019* ('Poussin: *The Triumph of Pan*, more casually known as the *Poussin* exhibition) in on one room of the Madsen

[77] Patt Hill and Katherine Webb, eds. "John Bowes Morrell (1873-1963)," York Civic Trust, accessed August 21, 2019, https://yorkcivictrust.co.uk/heritage/civic-trust-plaques/john-bowes-morrell-1873-1963/.
[78] While some of the acts are not native to York, the main stage is proudly called the White Rose Rotunda in reference to the ancient heraldic symbol of the House of York, which has become a widely adopted civic heraldic symbol across Yorkshire.
[79] This excludes the permanent displays in the Upper Galleries for obvious reasons.

Gallery dominantly features works from the Gallery's own collection of paintings, drawings, prints and ceramics.

Morrell's collection is uniquely suited to being displayed in a self-contained exhibition. The sheer diversity of subject matters, genres, schools, artists (many of which are highly important to art historical canon, not just in the history of prints but to art more broadly), and printing methods might be qualification alone. That much of the collection are Dutch, Flemish or German works of fine quality and significance also makes the formulation of any exhibition easier to tie into art historical canon – which, in such a case, is essentially how the curator answers the question posed by the public: Why should I come to see this? Why is this art worthy of my attention and/or money? The previous chapter has outlined the high points of the collection as I see it according to subject matter, partially because I have made the supposition that Morrell collected the artworks primarily for their visual appeal, and partially because in many exhibitions artworks are selected based on themes which often relate to their pictorial content. This will to some extent be covered in more depth in the next chapter, which analyses print displays in selected art institutions in the UK, but it is enough to point out that in the YAG *Poussin* exhibition many of the works which 'support' the guest painting from the National Gallery pick up on the strongest visual themes in *The Triumph of Pan*, such as the female nude, depictions of Bacchus/Pan, and Poussin's legacy (that is, the influence of his art on other artists).

In terms of a broader exhibition not focussed on Morrell himself, the possibilities are near-endless. Political affairs contemporary to the time of

creation of artworks have had what in some cases becomes a symbiotic relationship. Most people who have studied art in any form know that it cannot easily be isolated from its socio-political climate, and nor should it. Richard Sandell unarguably asserts that all public museums[80] have a responsibility to contribute to the political concerns of the moment, which goes beyond merely making art available to a broad range of people according to class, race, ethnicity, gender, levels of knowledge or confidence.[81] As much is clear in the *Les Grandes Misères de la Guerre* series by Callot discussed in Chapter 1, which plays heavily on the political upheaval in 17th century France. However, the entire collection is very Eurocentric,[82] and indeed has very few depictions of women or ethnicities other than European men. The relative sparsity of investigation into women in print – both as the subject and the creator – hardly aids in curators attempting to compile exhibitions to address these thin spots in art historical representation.[83] As an example, the *Making Her Mark* exhibition at Ulster Museum (12 October 2018 – 20 October 2019) specifically addresses not only women printmakers' output but the active impact they had on the field. The Morrell collection, and the artworks within it, also bears the weight of

[80] Here he uses the term interchangeably with galleries and other public art institutions.
[81] Richard Sandell, "Museums and the combating of social inequality: roles, responsibilities, resistance," in *Museums, Society, Inequality*, ed. Richard Sandell (London, New York: Routledge 2002), 2-5.; McClellan, *Art and its Publics*, 1.
[82] I am using this word in a modern sense with the full awareness that in the time of making for many of these prints the understanding of countries, borders and geographical areas would have been very different, and therefore would very likely not have been thought of as 'Eurocentric' by their original audience or makers.
[83] H. Diane Russell, *Eva/Ave: Women in Renaissance and Baroque Prints*, with Bernadine Barnes (National Gallery of Art, Washington, with The Feminist Press, New York, 1990), 8.

responsibility to actively engage with current political concerns in being part of a public art institution.

Aside from any link to a potential exhibition, be it centring around Morrell as a collector or merely featuring the prints that once made up his collection according to a different central theme, it is sufficient to say that there is very little research into any of the prints at the YAG and as much was reflected in the information in the private online database. As such, this essay represents a starting point from with other researchers could look more thoroughly into the prints in the YAG collection, which will hopefully feed into the collection being made displayed for the benefit of public pleasure and enrichment.

## Future

This final chapter will take a case-study approach to some prestigious institutions which house print displays, all of which are based in London: The Victoria and Albert Museum, The British Museum, and The Royal Academy. These displays fall into three broad categories: free changing displays, temporary changing exhibitions (requiring an admission fee), and free permanent collection displays.[84] Works on paper are typically excluded from the latter type for conservation purposes, and even in institutions with a permanent space dedicated to works on paper (such as the V&A) the displays are perforce rotating over periods of roughly 6 months. As such, the displays discussed in this chapter fall into the former two categories in order to preserve the prints as best as possible – that is, the "acceptable balance of cost [to the artwork] and benefit [to the audience]."[85] The final section will directly address the YAG and ask what can be done there in light of the successes and failures discussed in regard to the previously mentioned institutions.

[84] Again, this reflects the UK model of art institutions, in which permanent collection displays are freely accessible by the public. This loose division of exhibition types will need revising in order to stand up against international models.
[85] Agnes W. Brokerhof, et al, "Optimum Access at Minimum Risk: The Dilemma of Displaying Japanese Woodblock Prints," *Studies in Conservation* 53, no. 1 (December 2013): 87, https://doi.org/10.1179/sic.2008.53.Supplement-1.82.

**Victoria and Albert Museum, Prints and Drawings Gallery, *Victoria and Albert's Museum,* (The Julie and Robert Breckman Gallery, room 90)**

The Prints and Drawings Gallery in the V&A is used as a rotating gallery space for a small selection of artworks curated in reference to a pre-determined theme, much like any other exhibition. The Gallery is accessed most easily through a hallway of other galleries: either through the ever-dazzling hall of jewellery and past the glass cabinets of miniature portraits, or via the equally impressive silverware display. There are approximately 30-40 works on paper displayed, although the prints (most of which are albumen prints, one of the first commercially viable forms of photographic print[86]) are far outnumbered by the drawings and even a few assorted watercolours, which seem misplaced in a Prints and Drawings Gallery. Their presence suggests that it might be more appropriate to think of this space as a 'works on paper' gallery. All the works on display date from the middle of the 19th century in fitting with the theme at the time of my visit: *Victoria and Albert's Museum*. This seems an unusually restricted scope for the V&A, an institution that seems to emphasise breadth of media, eras and subject matters; however, for a media that needs to be rotated regularly it is better to think of this gallery as an exhibition space than one of permanent display. It is puzzling that this is not made clearer in the information provided, nor is it clear that the artworks in this gallery change regularly, unlike the more

[86] Beaumont Newell, "60,000 Eggs A Day," *Image: The Journal of Photography of George Eastman House* 4, no. 4 (April 1955): 25-26, https://web.archive.org/web/20160304084043/http://image.eastmanhouse.org/files/GEH_1955_04_04.pdf.

robust works in the surrounding galleries. It is also surprising that the Prints and Drawings gallery exhibits a limited range of media; many works on paper on display were watercolours, with a few assorted sketches, and an entirely out-of-place case of ceramics. The gallery is used more as a smaller exhibitory space than somewhere dedicated exclusively to works on paper. Broadly, the permanent displays throughout the museum are strictly sorted by medium and/or geographic area, the items within those spaces obeying firmly to these labels. While this is easier for artworks less sensitive to light and environmental damage, and thus which may be left on display for extended periods of time, I feel the purpose of the Prints and Drawings Gallery needs more clarification. I do not anticipate this being a significant obstacle at the YAG, which is much smaller than the V&A, but emphasising curatorial or thematic clarity is imperative in a regularly rotating exhibitory spaces.

The works on paper displayed are spread in a band around the room at roughly eye-height, as is standard, the warm red colour of the walls complimentary to the works on display. Most of the works are displayed in matching frames, with a few exceptions (visible in fig. 46), suggesting that these exceptions came to the museum in those frames. The room is small, theoretically allowing an unobstructed view of the works on show from most any point in the space. However, puzzlingly, the tall cabinet has been placed on the right side of the room, preventing easy view of the whole room and proving a surprisingly large annoyance, particularly because the contents of the cabinet have no relevance to prints or drawings [fig. 47]. Instead, the cabinet relates more closely to the current exhibition on Victorian art, showing once more that the Prints and Drawings Gallery is seen more as a

flexible exhibition space than one dedicated to works of the titular media; yet another hint that the gallery is used more as a general exhibition space than a gallery dedicated to works on paper. This, coupled with the limited selection of works on display, gives the impression that this gallery is an afterthought, especially in comparison to the preceding galleries which clearly received more curatorial attention. In fact, for display inspiration it is more fruitful to look at the surrounding gallery spaces. The Miniature Portrait Gallery immediately before the Prints and Drawings Gallery is bathed in darkness, providing what would be a comfortable environment for any light-sensitive artworks. Contained in large glass cabinets, the artworks are displayed 'floating' at a near-vertical angle [fig. 48]. The cabinets are fitted with motion-sensitive lighting, so that the viewer standing before the cabinet causes the lights to gently flare, illuminating the contents of that cabinet. This method limits the artworks' exposure to stronger light and allows them to sit in a much lower light while they are not being 'used' by the viewer. This approach seems well-suited to prints in permanent or annually rotating displays by both limiting light exposure and allowing more delicate prints to be given gentler lighting in their own cabinets. The general darkness in the room also gave a sense of serenity, quietness and contemplation that supports the idea that these artworks would have been personal, portable items, much like prints.[87] The plentiful magnifying glasses dotted around the gallery were an excellent addition, encouraging the viewers to take a closer examination of

[87] Freedberg, *Dutch Landscape Prints*, 19.

the extremely detailed paintings on display and in so doing giving a solution to the distance the glass cases gave between the viewer and the artwork.

The integration of technologies such as motion-sensitive lighting highlights the role that new developments could play in museums beyond the more spectacular interactive digital displays increasingly employed in the hopes of increasing viewer interaction. Such cabinets as those in the miniature portraits gallery could increase the amount of time fragile objects may be safely on show, also meaning that the display might be changed less regularly. The need for prints to be rested after anywhere between 6 months to a year depending on their condition is certainly an obstacle for smaller institutions such as the YAG (which have a smaller body of staff), as opposed to places such as the British Museum, which has a Department of Prints and Drawings. In terms of application to works on paper at the YAG, the idea is valuable yet ultimately impractical. Aside from the inevitable expense of the cabinets, the cabinets themselves would need to be placed in a space separated from the main gallery spaces to allow for the different lower light conditions – a space that as of now does not exist. Much of the upper gallery spaces are filled with the YAG's extensive ceramics collection, and the Burton Gallery is predominantly dedicated to the display of paintings. The lower Madsen Galleries are reserved for temporary exhibitions. The Upper North Gallery opposite the Burton is also a space for rotating exhibitions; however, it does have a small isolated room within the gallery space where it may be easier to suitably maintain lower light conditions. As such, any exhibition of the Morrell prints – or any of the other innumerable works on paper kept in the YAG picture store – would have to vie for its own temporary exhibition in

one of the temporary display spaces. As such, the use of cabinets would be impractical and expensive for something on display for only a few months. Less expensive and more space-efficient cabinets with draws are already implemented in the upper galleries at the YAG and are marginally successful, however a great issue seems to be encouraging viewers to notice and use the cabinets. A simple solution may be to clearly signpost the cabinets – such tactics are used elsewhere in the YAG to signify 'hands on' sculptures – or otherwise craft the cabinets so that they draw attention to themselves.

**British Museum, *Rembrandt: Thinking on Paper* (7th February – 4th August 2019), room 90**

The Rembrandt exhibition at the British Museum is a more representative and relevant display of print displays than the V&A, partly because of the curatorial decisions made and partly because the subject matter is far closer to – and even occasionally overlaps with – that in the Morrell collection. Much like the V&A Prints and Drawings Gallery, the Prints and Drawings Gallery in the BM is located in what may be described as an 'out-of-the-way' space on the second floor. It was clear upon visiting that despite the fame of the starring artist, the museum in general places more emphasis on their seemingly unending collection of ancient artefacts than the

comparatively small display of 17th-century prints. One benefit to the peripheral position of the Picture and Drawings Gallery is that it is protected from the business and noise of the main areas of the British Museum, which from less than half an hour after the museum opens is typically crowded with enthusiastic visitors.[88] In addition the prints gallery was free from natural light; although many curators and scholars alike extol the virtues of natural light in viewing artworks, it is undeniable that displaying works on paper in a space isolated from natural light makes conservation concerns much easier to address. The gallery space itself was separated into three segments: the first contained a rotating display of prints dating from the Renaissance to the c. 19th century; the second was occupied by the *Rembrandt: Thinking on Paper* exhibition; and the third by another exhibition, *The World Exists To Be Put On A Postcard: artists' postcards from 1960 to now*. The first and second spaces are separated by glass doors, but the second and third are open to one another even though they were thematically unrelated. This detracted from the authority of the Rembrandt exhibition as a self-contained space and presented it more as a side-show than a highlight. It is worth noting that this space is typically one larger show, and that the divide between two unrelated exhibitions is not the norm.

The *Rembrandt* exhibition places emphasis on the creation process of Rembrandt's prints, as Rembrandt is well-known to have been a prolific creator and experimenter. This is clearly expressed, with several designs

[88] This is based merely on my observation during my visit; arriving promptly at 10.00, I noticed that by around 10.20 that the surrounding galleries were already enjoying much traffic.

shown in progressing proof prints or states [fig. 49]. The most striking of these comparisons can be seen in fig. 50. The second print, in which a film of ink was left on the plate before printing to create an extremely dark image, is in fact so dark that in figure 51 my own reflection in the vitrine glass is more visible than the print on display. This is an issue avoided by Royal Academy in *The Renaissance Nude* exhibition, in which a non-reflective treatment was applied to the glass in the framed, mounted images. The accompanying plaques gave plenty of information regarding state and the often-multiple printing techniques employed by Rembrandt to create his designs – that is, which techniques were employed, and what state that print was (for example, see fig. 52). However, what this actually means for the viewer is not explained anywhere in the exhibition. As can be seen in figure 52 the paragraphs of information in the plaques relate mostly to the iconographic themes, and while they mention the states, they never really explain what a 'state' is. On a more basic level, the different printing techniques are not outlined anywhere in the exhibition either, assuming a somewhat steep level of knowledge in their target audience. Therefore, whilst it is exceptional that the exhibition addresses some of the complexities of printmaking and Rembrandt's engagement with this plethora of creative decisions, it seems unusual that the terms and processes that form the fundamental theme of the exhibition are not suitably explained. Assuming this level of knowledge narrows the supposed target audience to a rather shallow, possibly esoteric pool of people who are most likely educated in art and/or art history; a fact which does not

support the goal of 'democratising' museums.[89] It also makes Andrea Witcomb's pointed question regarding the role of curators as "first and foremost good communicators"[90] even more poignant. The creativity of Rembrandt, his fervour for artistic experimentation and some enlightenment about the possibilities of the multi-staged printing process, comes through strongly in the display of prints in the exhibition. However, the difference between an etching and an engraving, or what a burr is and the effect it gives in a print – these things which support the explicitly educational role of the exhibition – are not made precisely clear. A simple solution may be to have a leaflet available which contains definitions of technical terms, an idea that would also be possible to implement at the YAG. Such easily-accessible information would allow the curious visitor to distinguish between printing methods but also avoid patronising them. Defining specific vocabulary is especially important for prints, as terms such as 'print' or 'engraving' have sometimes been used interchangeably or imprecisely in past scholarship.[91] Confusion may also occur with terms that overlap linguistically but not technically. For example, a woodcut, a wood-engraving and an engraving seem similar but in fact are three different processes; a wood-engraving is counted as a 'relief' prints (in which the print is made by ink on the raised surface of the base material), as opposed to an engraving, which is an intaglio method (where the ink sits within the grooves of the base material) .[92] In an

[89] Hooper-Greenhill, "Education, Communication and Interpretation", 22.
[90] Andrea Witcomb, *Re-Imagining the Museum: Beyond the Mausoleum* (London, New York: Routledge), 2.
[91] Griffiths, *Prints and Printmaking*, 38.
[92] Griffiths, *Prints and Printmaking: An Introduction to the history and techniques*, 23.

educational exhibition, such distinctions ought to be highlighted and explained for the benefit of the visitor.

Space restrictions can be surmounted with no greater ease in the YAG than the BM. One of the many boundaries the curator must work within are the literal boundaries of their own walls. It goes without saying that any temporary exhibition in an institution like the BM must compete with their exceptional permanent collection, both for space and attention. Despite its underwhelming Prints and Drawings Gallery, the V&A generally does an excellent job of advertising and executing their temporary exhibitions without detracting from the permanent displays or vice versa, especially with the more glamorous (and expensive) ones such as the *Christian Dior: Designer of Dreams* exhibition (2 February 2019 – 1 September 2019). Once more, the smaller scale of the YAG works in favour of the a potential display of the Morrell Collection; as there are two potential display galleries suitable for works on paper (the Madsen and Upper North Galleries), both detached from the permanent display galleries, the collection would not be forced to directly compete against other types of work as in the British Museum and the V&A. However, as the following examination of the Royal Academy's *The Renaissance Nude* exhibition demonstrations, prints need not be isolated from all other forms of art in order to draw the attention of the viewer.

**Royal Academy, *The Renaissance Nude* (3rd March – 2nd June), The Jillian and Arthur M. Sackler Wing of Galleries**

The experience of travelling to the Sackler Galleries in the RA is not entirely removed from what one might imagine it would be like to reach the inner sanctum of a stately home. Whether entering from Burlington Gardens or from Piccadilly, the viewer must travel up several flights of a spiral staircase to an enclosed landing and into the heart of the building. On this landing is a ledge upon which are displayed several sculptures in the Classical style, further encouraging the idea that the viewer is approaching a space not dissimilar to a cabinet of curiosities or the study of a connoisseur. That musing silence, with the occasional whisper of some observation or another, that typically characterises a serious exhibition space is in residence even in this transitionary space and takes full effect upon entry into the wing of galleries itself.

The gallery is a large space made up of three rooms [fig. 53]. Two of these rooms are further broken up by temporary divides (indicated by the blue lines in fig. 53) – these divides are a robust but flexible feature of these galleries, not ones put in place exclusively for this exhibition. For example, the *Klimt/Schiele* exhibition (which preceded *The Renaissance Nude*) utilised these divides in similar but not identical positions as the current exhibition [fig. 54]. Unlike the displays discussed in the previous two sections, *The Renaissance Nude* was not solely dedicated to prints, and exhibited a wide range of media including paintings (oil on canvas/wooden panel, tempera on

panel), prints, illuminated manuscripts, drawings (red/black chalk, pen and ink) and sculpture. The breadth of media was not isolated to one geographical area, although it was clear that anywhere outside Italy and Northern Europe[93] was neglected. Even so, the impressive breadth of art gathered in one room for the pleasure of the viewer filled the gap left by the underwhelming display at the V&A. The prints exhibited were a mix of engravings, woodcuts, chiaroscuro woodcuts and etchings, with heavy emphasis on engravings. Unlike the *Rembrandt* exhibition at the BM, the focus of this exhibition was not the technical processes of creation and therefore any perceived narrowness in selection of printing technique would be more acceptable.

Unlike the single-room gallery at the V&A, the artworks on the wall were generously spaced out, allowing each artwork to monopolise viewer's attention while also, with a few steps back, permitting easy comparison to the other artworks nearby [fig. 55]. The spacing between wall-mounted artworks also softens the contrast between different lighting intensities. In fact, the disparity in lighting was not recognised on a DSLR camera, and could only be captured on a lower-quality photographic device [fig. 56].[94] A relative uniformity among the prints is attainted by giving the very small prints very large borders [fig. 57]. However, it is clear that visual uniformity was not a big concern; Albrecht Dürer's *Adam and Eve* (25.1 x 20 cm) did not suffer from being displayed in the near vicinity of Dosso Dossi's sizable *Allegory of Fortune* (181.3 x 194.9 cm) [figs. 58]. These differences in scale did nothing to

[93] In this context meaning specifically Germany, France and the Netherlands.
[94] Namely, my camera phone.

detract attention from the smaller artworks, possibly because these pieces are given more wall-space (as can be seen in fig. 59].

Even though there is not the sense of hierarchy in *The Renaissance Nude* that may be expected of an institution whose first president was such a firm advocate of the hierarchy of genres,[95] there is an element of division that is interesting within the context of the process of creation. While most of the prints are scattered throughout all three galleries – with most of them clumped at the opening spaces – the first half of the second gallery is solely dedicated to *abbozzi*. This division draws a stark line between the 'complete' and 'incomplete', thereby bathing prints with a similar authority to the completed, 'published' paintings and sculptures. In fact, this is an oversimplification of the process of creating a print. As the *Rembrandt* exhibition showed, there was far more to making a high-quality print of artistic value than creating one set of indents on a base material and impressing that base onto paper. However, that prints are featured in each of the three galleries makes a lingering statement about their importance to Renaissance artists and, more broadly, the art world.

The overarching similarities between the RA Sackler Wing and the Madsen Gallery at the YAG are notable, if imperfect. Both feature the division of space into three relatively equal rectangles, all of which are large enough to support further sub-division of space to suit the needs of the exhibition. For example, in the YAG the recent exhibition in the Madsen Galleries *When All is*

[95] Joshua Reynolds, "IV – A Discourse," *Discourses on Art* (Auckland: The Floating Press, 2009), 81-2.

*Quiet: Kaiser Chiefs in Conversation with York Art Gallery* (14 December 2018 – 10 March 2019) Madsen Gallery 3 featured a 'silent disco' enclosed inside a temporary tent-like structure, and in *Strata – Rock – Dust – Stars* (28 September – 25 November 2018) Madsen Gallery 2 was dominated by large screens backed with mirrors, offering the viewer a dreamlike experience while wandering through the space. Although the Madsen Gallery and the Upper North Gallery are without natural light (unlike the RA), this would prove beneficial for displaying delicate works on paper by making it easier to control light exposure. While the manipulation of display in terms of the individual print is simple, uncomplicated, and even unexceptional, the conceptual treatment of prints within the context of the mixed-media exhibition is handled with impressive sensitivity. That *The Renaissance Nude* is focussed on one artistic theme rather than techniques or production – like the *Rembrandt* exhibition and the display at the V&A – goes some way to address this new treatment, which integrated prints into a visual cornucopia of artworks. Overall, from the journey through the RA into what very much feels like the heart of the institution to the discerning bric-a-brac of artistic-anatomical excellence, which includes a broad range of media from within the 'fine art' category, stepping into *The Renaissance Nude* was the cabinet-of-curiosities-like experience that happily supports the innate character of Renaissance prints.

**The York Art Gallery – what does this mean?**

The Morrell Collection, as mentioned in Chapter 2, is composed almost entirely of Northern European Renaissance prints, with a few exceptions such as those by Stefano della Bella. As such they are extremely detailed and modest in size, so for an exhibition one of the central concerns will be ensuring that the viewer can truly see the prints and take time contemplating them. As an exhibition of the collection would be just of prints c. 1500-1800s, unlike *The Renaissance Nude* or the Prints and Drawings Gallery at the V&A, it would be an excellent opportunity for education as well as "showing off", as Luckhurst so cavalierly asserted in *The Story of Exhibitions* (which he later distils into the more formal "cultural pleasure and instruction").[96] It is interesting that Luckhurst joins together 'pleasure' and 'instruction' as equals in the artistic experience; he wastes no time in stating that the focus of his book is about exhibitions "from a human angle."[97] Art as entertainment as well as education is a reality of the 21st century museum that is easily looked down upon by some scholars, to whom museums and the masterpieces they contain are matters of professionality, the bedrock of careers, rather that something fun to do on a bank holiday weekend.[98] Although Hopper-Greenhill's observation that the educational space of a museum is no longer limited to "education rooms" [99] but dispersed throughout the museum itself is

[96] Kenneth W. Luckhurst, *The Story of Exhibitions* (London, New York; The Studio Publications, 1951), 10-11.
[97] Ibid., 9.
[98] Hooper-Greenhill makes the humbling point that in fact the only people to whom museums are a central concern are those who work in, for or with them. Hooper-Greenhill, "Education, Communication and Interpretation," 11.
[99] Ibid., 4

accurate, Andrea Witcomb questions the perception of the museum as "on a mission to educate or reform society."[100] One of the successes of the RA exhibition was that it was a visual feast that made a strong statement about the nude in Renaissance art before the visitor had even read any of the accompanying information. The *Rembrandt* exhibition made a similar visual point about Rembrandt as a prolific experimenter, however unlike the RA exhibition (which focussed on a trend in art, not on the possibilities of a particular medium) the BM needed the educational follow-through to allow the exhibition to be most effective both in terms of education and entertainment.

Hooper-Greenhill dramatically observes that "museums [. . .] claim to be for everyone, but both [. . .] visitor statistics and research studies [. . .] insist that museums are not experienced equally by all."[101] He surely means to make a statement about democratising museums, which can refer to making the educational aspect more inclusive or allowing greater physical access to museums. However, anyone who has walked around a museum with another person knows that art is a fundamentally personal experience – even the choice of which objects or images to linger before can be a subjective, arguably unconscious, decision. To expect that museums can be experienced equally by the broad range of societal groups that visit them is an oversimplification of humanity – such a statement assumes that humanity is a homogenous group. In fact, as art is a fundamentally subjective experience, to which each individual brings their own tastes and experiences, it would be

[100] Witcomb, *Re-Imagining the Museum*, 4-5.
[101] Hooper-Greenhill, "Education, Communication and Interpretation," 22.

counter-productive to attempt to appeal to all people at once. It is the endless depths of perspectives and opinions, methodological approaches and interpretations, that make art history such a rich field of study.

The gap that the *Rembrandt* exhibition left – a simple explanation of the technical terms of printmaking – might easily be filled in an exhibition formed by the Morrell Collection, not least because the collection spans several artists and a longer time period. Therefore, the viewer may have the pleasure of seeing earlier 16th century intaglio prints, in which it was becoming common practice to attribute the artist and printmaker/draughtsman/engraver with their own Latin abbreviations.[102] Hooper-Greenhill cites that roughly one third of the footfall in museums is from children (under 15 years old), and that for these children it was crucial that the experience be fun.[103] One method of engaging school groups may be a set activity of finding printmaker abbreviations on the prints, thereby emphasising learning through observation – surely the very first act of research for any art historian. If an exhibition based around the Morrell Collection wishes to be more appealing to children, it may also be a good idea to provide a means to allow children to get a closer look at the prints if they are mounted on the walls at an adult's eye-height, for example stools or digital screens that show the prints and allow the viewer to zoom in on the images.

[102] Ad Stijnman, "Terms of Print Addresses: Abbreviations and Phrases on Printed Images 1500-1900," in *Engraving and Etching 1400-2000: A History of the Development of Manual Intaglio Printmaking Processes* (London & Houten: Brill, 2012), https://www.delineavit.nl/wp-content/uploads/Terms-in-print-addresses.pdf.
[103] Hooper-Greenhill, "Education, Communication and Interpretation," 9-11.

There are several aspects of the exhibitions at the aforementioned research institutions that would be impractical, if not impossible, to adopt in the YAG – for example, the glass cabinets housing the miniature portraits in the V&A would be expensive and cumbersome to have for a short-term exhibition. Furthermore, while the motion-sensitive lighting employed within those cases seems an excellent way to limit light exposure on delicate artworks, it seems redundant for a short-term exhibition which, one might hope, would enjoy greater footfall than the out-of-the way Miniature Portraits and Prints and Drawings Galleries in the V&A. This might be a side-effect of the sheer size of the V&A – an issue not at play in the YAG, which has only 5 gallery spaces – and the fact that they generally clump their most exciting exhibitions and displays closer to the two entrances. Contrarily, the YAG's primary exhibition space (the Madsen Galleries) are situated quite literally front and centre, directly opposite the entrance.

The BM's setup of having the space lined with vitrines gives an added sense of formality to the exhibition experience – closer to a traditional English museum – but is not always the most suitable for displaying works on paper. To a certain extent this is merely an innate issue of vitrine displays. While vitrines in the Prints and Drawings Gallery is consistent with the style of display of ancient artefacts throughout the rest of the museum, often items which are relatively large and three-dimensional, the distance of several inches between the print and the glass (and thus the viewer) makes it difficult to truly look closely and see the details. Considering the theme of the exhibition and the experimental style of the starring artist this complication is particularly frustrating. As the focus of the exhibition was on the

technicalities of creating prints, it was disappointing to not be able to truly look closely at the works on display, even those laid near-horizontally in cabinets. That the YAG is most easily set up to display artworks hung on the walls, like the V&A, means that this issue will be avoided in displaying the Morrell Collection. It would, however, be important to ensure the frames are covered with a less reflective glass than that in the BM vitrines [fig. 51], like that in the RA. Less reflective glass also increases opportunities for the lighting of the prints. While the lighting must be strictly controlled, what may be an interesting solution is to have the accent lights focussed directly on the mounted artwork while the rest of the gallery space is in relative shadow.[104] Thus, this would make the prints stand out more as the general light levels in the room are lower, while also allowing for a more dramatic effect in the exhibition as a whole.[105]

[104] How low the light can go in a public space like a gallery is likely dependent on health and safety regulations. Personal communication with Beatrice Bertram, Head Curator of the YAG.
[105] The YAG is already familiar with a similar lighting technique and has employed it in previous exhibitions, such as the *Ruskin-Turner* exhibition earlier this year.

## Conclusion

That the Morrell Print collection contains prints that are more than capable of bolstering or entirely supporting a display of prints had been unequivocally evidenced by the brief array of prints discussed in Chapter 1. The Appendix, which details the full extent of the collection, gives a far more accurate representation of the collection's breadth and exhibitory potential. Although Chapter 1 roughly split the collection into three broad genres, there are multitudes of secondary themes that are evident within the collection as well as further complexities of subject matter, chronology, media and production techniques that might be discussed according to the desires of the curator. The three genre categories chosen – landscape, religious/allegorical, and portraits – were chosen based on my own observation that typical displays of prints could fall into one of these three groups, as well as that these three types broadly made up most of the collection; there are, of course, near-infinite complexities that may be explored within and beyond these sweeping categories. Although the collection most heavily features landscape scenes, many of the prints within that category are landscapes in the most generalised terms and if they were to be examined in further depth would bring far more fruitful and interesting interpretations. Although the inability to expound upon the depths of these issues is a result of the limited scope of this project, such a goal is might be easily achieved by the YAG by displaying the prints more regularly. Such action might also counterbalance the issue of the size of the collection, which while small for a museum collection is

certainly enough for a single researcher. This is not to purport that the Morrell collection ought to be in every exhibition and display at the YAG in future – merely that it does not go another 50 years without neither research nor display. Whilst my research has focussed exclusively on the Morrell collection, I think it important to acknowledge this is not the only print collection in storage at the YAG. For instance, the Knowles collection of prints is a similar size to the Morrell collection yet contains a greater variety of French and Italian prints – albeit in a worse condition. I do not attempt to claim that the Morrell collection is the only mass of prints worthy of display or research in the YAG, merely that it is one of many such groups, chosen for its generally high quality and the renown of its collector. Furthermore, the interpretations enumerated in Chapter 1 highlight possibly the most important aspect of museum studied and curatorship in today's art world – communicating effectively to the audience. Prints remain one of the most crucial technological inventions, and repercussions that spread beyond the realms of art history. Within art and art history, prints were the first and perhaps the only true art formats able to transcend restrictions of social class, politics, economy and geography to be as close to democratic as might be considered possible. Prints did not bow to the esoteric tendencies of 'high art' and were available to a wide demographic of consumers. Despite much progress in the several-hundred years between the invention of the printing press and today's viewer, art sometimes remains intimidating and esoteric. That prints live in the realm of the masses (and mass-produced), innately avoiding the taint of the aristocratic, should underpin any significant

exhibition of the Morrell prints in the future. This is not least because it contains a mix of 'high' and 'low' subject matter.

Based on the deficiencies observed in other prints exhibitions, both in this research and in my own experience art exhibitions, I strongly feel these prints ought to be exhibited with a sensitivity to the rich art historical value that prints have. This is something that the collection is fully capable of exemplifying. As Chapter 3 observed, prints that feature in a display with other medias, particularly paintings, sometimes neglected in comparison to the larger, full-colour artworks with which they rub shoulders – but not always. This is an issue surmounted by the RA with great success by not crowding the artworks and giving smaller prints generous frames to make more of a visual presence on the walls. This latter technique was particularly effective given the high ceilings and larger, more open gallery space in the Sackler Wings, an architectural feature not mirrored in any of the rotating exhibition spaces at the YAG. As such, the YAG might be able to embrace the smaller scale of some of the prints in the collection and display them in such a way that embraces their physical dimensions while also not sacrificing viewer attention or interest.

The case studies in Chapter 3 have given a sample of the potentialities, mistakes and successes of print display, but it should be acknowledged that this sample is by no means comprehensive and therefore the conclusions drawn should not be generalised. A more comprehensive examination of print display and conservation would greatly benefit from looking further afield into leading prints institutions not mentioned here such as: the Rijksmuseum (Amsterdam, The Netherlands), the Fitzwilliam Museum

(Cambridge, UK), The Metropolitan Museum of Art (New York, USA), and the Albertina (Vienna, Austria). Due diligence should also be given to smaller galleries which are making strong statements, such as Ulster Museum's *Making Her Mark* exhibition, which focuses on womens' role in printmaking (not merely depictions of women in prints by men, images which by this point the art historical world is quite familiar with). This truly embraces the multi-faceted, democratic nature of prints as immensely valuable vehicles of meaning and interpretation, both in the time of their own making and to contemporary audiences.

The chief and unabashed intention of this research project is to highlight the richness of the Morrell collection with the hopes of having it put in display and to acknowledge the injustice of its neglect since its donation in 1954. An exhibition of the collection in its entirety seems unlikely to elegantly occur unless within the context of an exhibition on Morrell himself, which as I have stated is plausible as it aligns with the YAG's interests, and even interesting to the broader public. The mandatorily temporary nature of print exposure poses its own problems to a smaller public art institution such as the YAG, which has more limited staff, space and resources than the larger institutions addressed in Chapter 3. Therefore the possibility of a prints gallery with biannually rotating displays is not possible aside from in the case of a gallery expansion, staff expansion, or on a very small scale (for example, a small cabinet or draws which may be pulled out and closed again by the viewer). As such, conclusions drawn from this research must place themselves within this context so that they might be of more immediate use, with the open acknowledgement that the YAG would be enriched by more

extensive exploration into the I have explored. Given the new awareness I have raised about this collection of prints and the options for display within the context of the YAG, a more direct and interactive approach would not only be beneficial but firmly within the bounds of possibility. This essay had proved that the Morrell collection has great potential for exploration and research, and thus should not be indefinitely confined to storage in fear of damage or disinterest. These images, which once captivated the attention of one of the most influential recent historical figures in York, prove that art has the ability to revivify itself again and again.

## Appendix

This appendix details the fundamental information of the entire Morrell collection. The information in the table below has its basis in the information already on the YAG online collections database, and as such as been sorted alphabetically by 'Creator' (which in most cases means artist/designer). This has obvious flaws in the context of prints, in which there are often multiple creators, however for the sake of clarity I have retained the sorting by 'artist' and inserted any additional creators in the production notes, along with details regarding states, the series the print is a part of, and number in that series. This table is by no means a comprehensive compilation of information on these prints, and I have attempted to fill any holes in the online database, correct any inaccuracies or mistakes, and provide extra information that may be of use in future research. Alternative spellings for artists are in parentheses below their names according to the YAG database. Where the titles for artworks are ambiguous, I have attempted to provide clearer or more accurate ones according to cross-referencing with other online collections databases, such as those of the Rijksmuseum, the British Museum, the V&A and the Fitzwilliam Museum.

| Creator(s) | Object Information | Production Notes | Object Number (YORAG : ) |
|---|---|---|---|
| Aelsheimer (Elsheimer, Adam) | *Tobias and the angel*, 1608, engraving, 11.3 x 18.0 cm | Engr. Count Henry de Goudt. | 1954.707.200 |
| Aldegrever, Heinrich | *Hercules and the Stag*, c. 1550, engraving, 10.3 x 7.1 cm | From *Labours of Hercules* series. | 1954.707.38 |
| | *The Judgement of Solomon*, c. 1555-87, engraving, 12.2 x 8.9 cm | | 1954.707.39 |
| | *Fortune ('Fortuna')*, 4/14, 1549, engraving, 7.2 x 5.0 cm | From *Deugden en ondeugden* ('*Virtues and Vices*') series, after Cornelis Anthonisz. | 1954.707.40 |
| Baillie, William | *Portrait,* 1723, engraving, 15.3 x 12.2 cm | In the manner of Rembrandt. | 1954.707.30 |
| | *Portrait of old man with beard,* 1723, engraving, 15.3 x 12.2 cm | In the manner of Rembrandt. | 1954.707.31 |
| | *Seascape,* 1723, engraving, 16.0 x 20.3 cm | After W. Van de Velde. | 1954.707.29 |
| Bega, Cornelis Pietersz<br><br>(Cornelis Pietersz *Begijn*) | *La jeune cabaretière*, c. 1642-64, etching, 19.9 x 16.8 cm | | 1954.707.170 |
| Berghem, M. (possibly N.) | *Donkeys and sheep by a lake,* 1781, etching, 14.2 x 19.3 cm | After Berghem; etched by Jean Duplessis-Bertaux; drawn by Pierre Etienne Moitte; published by Pierre Françios Basan. | 1954.707.162 |

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|---|---|---|---|
| (*Nicolaes/Nicholaas Pieterszoon Berghem*) | *Sheep in landscape*, 1648-52, etching, 14.0 x 21.6 cm | | 1954.707.83 |
| | *Shepherd and sheep*, 3/6, 1652-55, etching, 26.6 x 20.8 cm | | 1954.707.84 |
| | *Le troupeau se reposant*, c. 1655, etching and engraving, 14.4 x 19.9 cm | 3rd state. | 1954.707.182 |
| Bolwert, Schelte A.<br><br>(*Bolswert*) | *Guilielmus de Vos. Antverpiae pictor Humanarum figurarum*, 1630-41, etching and engraving, 14.4 x 15.4 cm | 4th state, after Anthony van Dyck. From *Icones Principum Virorum* series. | 1954.707.1 |
| Both, Jan Driksz | *Le muleteer*, 1636-52, etching, 19.5 x 27.0 cm | 2nd state. From *Views of Rome and its surroundings* series. | 1954.707.82 |
| Brouwer, Adriaen | *Two men in a hut with windmill*, c. early-mid 17th century, engraving, 13.9 x 23.4 cm | | 1954.707.101 |
| Callot, Jacques | *Veut Ancienne de Paris*, c. 1590-1630, etching, 32.0 x 50.0 cm | | 1954.707.27 |
| | *Les miseres et les malheurs de la guerre (L'arquebusade),* 12/18, 1633, engraving, 9.2 x 20.0 cm | From *Les Misères et les Malheurs de la Guerre*. Published by Israël Henriet. | 1954.707.46 |
| | *Le Bûcher*, 13/18, 1633, engraving, 9.2 x 20.0 cm | From *Les Misères et les Malheurs de la Guerre*. Published by Israël Henriet. | 1954.707.47 |
| | *La Rove*, 14/18, 1633, engraving, 10.3 x 20.3 cm | From *Les Misères et les Malheurs de la Guerre*. Published by Israël Henriet. | 1954.707.48 |
| | *Decoration for the funeral oration to Donato dell Antella*, c. 1618, etching, 39.9 x 49.4 | | 1954.707.52 |

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|---|---|---|---|
| | *The Matyrdom of St. Erasmus,* 12/30, 1607-11, engraving, 39.9 x 49.4 cm | From *Tableaux of Rome* series. After Girolamo Muziano. | 1954.707.53 |
| | *The Entombment*, 1609-11, engraving, 39.9 x 49.9 cm | | 1954.707.54 |
| | *Woman*, 1592, engraving, 50.2 x 40.5 cm | Possibly a fashion plate. | 1954.707.55 |
| | *Woman in furs,* 1592, engraving, 50.2 x 40.5 cm | Possibly a fashion plate. | 1954.707.56 |
| | *Woman Spinning*, 1592, engraving, 50.2 x 40.5 cm | Possibly a fashion plate. | 1954.707.57 |
| | *Woman with skirts hitched up,* 1592, engraving, 50.2 x 40.5 cm | Possibly a fashion plate. | 1954.707.58 |
| | *Devastation d'un Monastire,* 6/18, 1633, engraving, 9.0 x 19.9 cm | From *Les Misères et les Malheurs de la Guerre*. Published by Israël Henriet. | 1954.707.49 |
| | *L'Estrapade,* 10/18, 1633, engraving, 9.5 x 20.5 cm | From *Les Misères et les Malheurs de la Guerre*. Published by Israël Henriet. | 1954.707.50 |
| | *Distribution des recompenses,* 18/18, 1633, engraving, 8.9 x 19.1 cm | From *Les Misères et les Malheurs de la Guerre*. Published by Israël Henriet. | 1954.707.51 |
| Cameron, David Young (Sir) | *Amboise*, 1903, etching, 28.1 x 17.2 cm | 2nd state (of two). | 1954.707.94 |
| Canaletto (Giovanni Antonio Canal) | *Le Procuratie nioue e S. Ziminian V.*, 1697, engraving, 27.8 x 40.5 cm | | R3351 |
| | *The Market at Dolo*, 1697, engraving, 27.8 x 40.5 cm | | R3350 |
| Cezanne, Paul | *Le Peintre A.Guillaumin*, 1873, etching, 18.3 x 15 cm | | 1954.707.8 |
| Chahine, Edgar | *St Germain L'aux acroix a Paris* (*Portal of Saint-Germain-l'Auxerrois*), 1902, etching and aquatint, 30.6 x 19.8 | | 1954.707.96 |

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|---|---|---|---|
| Cranach, Lucas | *George and the Dragon,* (?), engraving, 19.2 x 14.8 cm | Potentially not Cranach. | 1954.707.26 |
| | *The Virgin and Child and St Anne with the first and third persons of the Trinity*, 1510-15, woodcut (?), 24.5 x 17.2 cm | Noted on Adlib as being an engraving (BM notes it as a woodcut). | 1954.707 |
| de Goudt, Henry<br><br>(*Count Hendrick Goudt/ Hendric / de Gouden*) | *Philemon and Baucis giving hospitality to Jupiter and Mercury*, 1612, engraving, 22.1 x 23.2 cm | | 1954.707.199 |
| | *Aurore*, 1613, etching and engraving, 12.8 x 16.7 cm | 2nd state, after Adam Elsheimer. | 1954.707.201 |
| de Laer, Peter<br><br>(*Pieter Bodding/Boddingh van Laer*) | Title paper of *'Différents Animaux',* 1/8, 16.36, etching, 11.9 x 17.0 cm | | 1954.707.184 |
| | *Dog and horse in landscape*, 1636, etching, 8.2 x 9.8 cm | Number '4' on print. | 1954.707.185 |
| | *Goats in a landscape*, 1636, etching, 7.1 x 10.0 cm | Possibly Peter de Laer. | 1954.707.186 |
| | *Dogs in a landscape*, 1636, etching, 7.1 x 10.2 cm | Possibly Peter de Laer. | 1954.707.187 |
| de Vos, Maerten (the Elder)<br><br>(*Marten/Maarten*) | *Praying man in a landscape (The Hermit,* from *Solitudo Sive Vitae Patrum Eremicolarum,* of 29*)*, c. 1590-1600, engraving, 15.9 x 20.7 cm | Engr. Jan Sadeler. | 1954.707.102 |
| | *Kneeling man with angel (St Maglor receiving the Eucharist from an Angel*, from *Oraculum Anachoreticum,* of 28*)*, c. 1600, engraving, 15.3 x 20.8 cm | | 1954.707.103 |

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|---|---|---|---|
| | *Untitled (Macarius of Egypt as a Hermit*, from *Solitudo Sive Vitae Patrum Eremicolarum*, of 29*)*, c. 1590-1600, engraving, 15.5 x 20.3 cm | | 1954.707.104 |
| | *Figures in a forest (The generation of Enoch*, from *The story of the family of Seth)*, 4/15, 1586, engraving, 19.0 x 26.6 cm | | 1954.707.105 |
| della Bella, Stefano | *Le manége*, 1642-47, etching, 10.5 x 15.4 cm | From *Varie Figure*. Published by François Langlois, il Ciartres, with royal privilege. | 1954.707.205 |
| | *Castel St. Angelo in Rome*, c. 1634 (?), etching, 10.2 x 15.2 cm | Print differs from the c. 1634 *St Angelo*, more closely resembling the c. 1645 etching from *Varie Figure* in the Met. | 1954.707.206 |
| Dodd, Francis | *Portrait of Judge*, early-mid 20th C, mezzotint, 17.5 x 15.3 cm | | 1954.707.18 |
| Dujardin, Karel<br><br>(*Carel / du Jardin / Bokkebaart)* | *Le mulet aux clochettes*, 1653, etching, 19.6 x 16.0 cm | 2nd state, no. 29 in lower left corner. | 1954.707.180 |
| Dürer, Albrecht | *The Nativity of the Virgin*, 5/12, 1501-05, woodcut, 29.5 x 20.7 cm | From *The Life of the Virgin* series. | 1954.707.33 |
| | *The Nativity*, 1504, engraving, 17.4 x 12.2 cm | | 1954.707.23 |
| | *The Cannon,* 1506, engraving, 22.3 x 32.2 cm | Possibly 1518. | 1954.707.34 |
| | *The Dream (The Dream of the Doctor*), c. 1498, engraving, 18.6 x 11.6 cm | | 1954.707.24 |
| Fellows, Jasmine | *Untitled*, c. 20th century, etching/engraving, 19.7 x 25.0 cm | | 1954.707.100 |

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|---|---|---|---|
| Gaywood, Robert | *The Lion's Den*, 1630, engraving, 17.5 x 23.8 cm | After Peter Paul Rubens, from the picture *Daniel in the Lion's Den.* | 1954.707.87 |
| | *Beasts of Various Species 1 (*frontispiece), 1630, engraving, 20.1 x 33.3 cm | Design Francis Barlow. | 1954.707.85 |
| | *Beasts of Various Species 2,* 1630, engraving, 20.6 x 33.0 cm | Design Francis Barlow. | 1954.707.86 |
| Goya, Francisco | *Ni así la distingue*, 7/80, 1788, etching, aquatint and drypoint, 17.2 x 11.1 cm | From *Los Caprichos,* | 1954.707.6 |
| Gronsvelt, Johan<br><br>*Johannes*<br><br>*Gronsveld/Groensveld* | *Rural scene (Twee wandelaars op landweg),* 1/6, c. 1679-1728, etching/engraving, 14.4 x 19.5 cm | Series title: Landschappen (*Landscpes*)<br><br>Draughtsman: Adriaen Hendricksz Verboom | 1954.707.72 |
| | *Rural scene (Landschap met dorp),* 2/6, c. 1679-1728, etching/engraving, 14.4 x 19.8 cm | | 1954.707.73 |
| | *Forest scene (Boslandschap met huizen),* 3/6, c. 1679-1728, etching/engraving, 14.3 x 19.6 cm | | 1954.707.74 |
| | *Forest scene* (*Boslandschap met twee wandelaars*), 4/6, c. 1679-1728, etching/engraving, 14.4 x 19.7 cm | | 1954.707.75 |
| | *Rural scene (Boslandschap met boerderijen),* 5/6, c. 1679-1728, etching/engraving, 14.4 x 19.6 cm | | 1954.707.76 |
| | *Rural scene (Boslandschap met boerderij),* 6/6, c. 1679-1728, etching/engraving, 14.5 x 19.8 cm | | 1954.707.77 |
| Guercino (Giovanni Francesco Barbieri) | *Boy Reading*, c. 1590-1666, engraving and drypoint, 23.7 x 15.8 cm | | 1954.707.204 |
| Henderson, H. | *Untitled,* (?), | | 1954.707.98 |
| Hogarth, William | *Hudidras (Hudibras and the Skimmington*), 9/17, 1721-6, engraving, 12.2 x 24.6 cm | 'Seventeen Small Illustrations for Samuel Butler's *Hudibras*'. | 1954.707.132 |

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| Holbein, Hans (the Younger/II) | *Lady Butts* (*Lady Margaret Butts, née Bacon*), 1649, etching, 13.8 x 9.4 cm | 3rd state, engr. Wenzel Hollar. | 1954.707.138 |
| | *Young man with a plumed hat,* (*Young Woman with Plumed Hat*), 1647, etching, 13.6 x 9.0 cm | Engr. Wenzel Hollar, printed by Adam Alexius Bierling. As the figure is wearing a hood underneath the plumed hat the BM's assessment that they are a young woman seems more accurate. | 1954.707.139 |
| | *"Katharine of Aragon" (Princess Mary)*, 1647, etching, 10.5 x 10.4 cm | 4th state. Etched by Wenzel Hollar. Attribution as Princess Mary widely questioned. | 1954.707.140 |
| | *Portrait of unknown man*, 1649, etching, 12.5 x 9.1 cm | Etched by Wenzel Hollar. | 1954.707.142 |
| | *Unknown man*, 1647, etching, 10.3 x 7.5 cm | Etched by Wenzel Hollar. | 1954.707.143 |
| | *Henrico van der Borcht Junior* (*Portrait of a young man with a beret*), 1646, etching and drypoint, 12.3 x 8.8 cm | Etched by Wenzel Hollar, printed by Adam Alexius Bierling | 1954.707.144 |
| | *Portrait of a Man*, c. early-16th century, woodcut, 13.4 x 9.1 cm | Not amongst B.M. Holbein impressions. | 1954.707.22.1 |
| | *St. Jerome*, c. early-16th century, woodcut, 12.3 x 8.0 cm | Not amongst B.M. Holbein impressions. | 1954.707.22.3 |
| | *Christ appearing to St. John*, c. 1520-50, woodcut, 12.5 x 8.1 cm | Not amongst B.M. Holbein impressions, likely after Holbein. Very similar to Hans Holbein the Younger, *St. John the Evangelist*, 1523-40, woodcut and letterpress, (museum number 1923,1112.95), British Museum. | 1954.707.22.2 |

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| | *St. Peter*, c. 16th century, engraving, 12.4 x 8.1 cm | Not amongst B.M. Holbein impressions; unlikely to be H. Holbein. | 1954.707.22.4 |
| | *Infantry Marching into a Fortress*, early 16th century, woodcut, 11.9 x 14.9 cm | Not amongst B.M. Holbein impressions; unlikely to be H. Holbein. | 1954.707.21 |
| | *Combat Scene Overlooking a Hillside Town*, early 16th century, woodcut, 11.8 x 14.6 cm | Not amongst B.M. Holbein impressions, unlikely to be H. Holbein. Shows stylistic similarities to a print in the Los Angeles County Museum of Art: unknown artist, *Battle Scenes*, 16th century (Germany), woodcut and letterpress. https://collections.lacma.org/node/230769 | 1954.707.20 |
| Hollar, Wenceslaus<br><br>(*Wenzel/ Václav* Hollar) | *Franciscus Iunius F.F.*, 1641, etching, 15.2 x 12.1 cm | 2nd state, before 'Verslant' changed to 'Verstant' in verse. | 1954.707.123 |
| | *Ober Wesel*, c. 1652-77, etching, 5.6 x 13.2 cm | | 1954.707.124 |
| | *S. Iuliano d'Arba*, 1666, etching, 5.5 x 9.4 cm | | 1954.707.125 |
| | *Pemsey in Sussex*, 5/8, 1652-77, etching, 5.7 x 13.6 cm | 2nd state. From *Englische Ansichten* ('English Views', or 'Divers Views after the Life'), Labelled as no. 11 in YAG database (it is in fact no. 5). | 1954.707.126 |
| | *Deale Castle,* ?/8, 1652-77, etching, 5.7 x 13.4 cm | From *Englische Ansichten.* | 1954.707.127 |
| | *Autumn,* 1641, etching, 26.3 x 18.1 cm | From *The Seasons* series (1641). | 1954.707.136 |
| | *Winter,* 1641, etching, 24.3 x 18.5 cm | From *The Seasons* series (1641). | 1954.707.137 |
| | *Woman with ribbons and ringlets (from 'Runde Frauentrachten')*, (*Woman with hair parted in centre*), 1646, etching, 9.1 x 9.1 cm | 3rd state. Referred to by various descriptive titles in different institutions. | 1954.707.141 |
| | *Bey Albury*, 7/?, c. 1645, etching, 8.1 x 15.5 cm | First state. From *Ansichten von Albury* ('Views of Albury'). | 1954.707.146 |

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| | *Windsor*, 1644, etching, 8.9 x 16.4 cm | Possibly Abraham Aubrey after Wenzel Hollar. | 1954.707.147 |
| | *Tootehill fields,* 1643, etching, 8.9 x 16.4 cm | Possibly Abraham Aubrey after Wenzel Hollar. | 1954.707.148 |
| | *Ansicht der Abtei Rothendael*, 1648, etching, 14.1 x 21.0 cm | 1st state of 3. | 1954.707.149 |
| Holroyd, Charles | *In The Brighouse Gardens* (*Borghese Trees*), c. 1891, etching, 20.0 x 14.8 cm | | 1954.707.16 |
| Jacquemart, Jules-Ferdinand | *Pivoines et Rhododendrons*, c. late 18th century, etching, 13.4 x 18.3 cm | | 1954.707.12 |
| | *Print of Vase*, 1868, etching, 23.4 x 14.6 cm | Printed by A. Salmon. | 1954.707.11 |
| | *Moise Sculpture de Michel Ange*, 1875, etching, 24.5 x 15.5 cm | 3rd state of 5. Printed by Francois Lienard. | 1954.707.9 |
| Janson, Jacques<br><br>(*Johannes/Jacobus* Janson) | *Les douze mois* (title-paper), 1783, engraving, 12.9 x 15.5 cm | 3rd state, alternatively entitled *de 12 Maanden.* Since the prints were published in Leiden there seems little reason to use the French. | 1954.707.59 |
| | *January*, 1783, engraving, 12.9 x 15.5 cm | From *Les douze mois* / *De 12 Maanden.* | 1954.707.60 |
| | *February*, 1783, engraving, 12.9 x 15.5 cm | From *Les douze mois* / *De 12 Maanden.* | 1954.707.61 |
| | *March,* 1783, engraving, 12.9 x 15.5 cm | From *Les douze mois* / *De 12 Maanden.* | 1954.707.62 |
| | *April*, 1783, engraving, 12.9 x 15.5 cm | 1st state, from *Les douze mois* / *De 12 Maanden.* | 1954.707.63 |
| | *May*, 1783, engraving, 12.9 x 15.5 cm | 3rd state, from *Les douze mois* / *De 12 Maanden.* | 1954.707.64 |
| | *June*, 1783, engraving, 12.9 x 15.5 cm | 1st state, from *Les douze mois* / *De 12 Maanden.* | 1954.707.65 |

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| | *July*, 1783, engraving, 12.9 x 15.5 cm | 1st state, from *Les douze mois / De 12 Maanden.* | 1954.707.66 |
| | *August*, 1783, engraving, 12.9 x 15.5 cm | 3rd state, from *Les douze mois / De 12 Maanden.* | 1954.707.67 |
| | *September*, 1783, engraving, 12.9 x 15.5 cm | 1st state, from *Les douze mois / De 12 Maanden.* | 1954.707.68 |
| | *October*, 1783, engraving, 12.9 x 15.5 cm | 1st state, from *Les douze mois / De 12 Maanden.* | 1954.707.69 |
| | *November*, 1783, engraving, 12.9 x 15.5 cm | 1st or 2nd state, from *Les douze mois / De 12 Maanden.* | 1954.707.70 |
| | *December*, 1783, engraving, 12.9 x 15.5 cm | 1st state, from *Les douze mois / De 12 Maanden.* | 1954.707.71 |
| Kendrew, J., Mr | *Untitled*, c. 1714-1837, engraving, 10.7 x 15.0 cm | | R5531 |
| la Fargúe, Paulus Constantijn | *Street scene* (*View of Rijswijk village*), 1761, engraving, 16.4 x 24.2 cm | | 1954.707.207 |
| Lalanne, Maxime | *Paris 1884 Boulevard Monmartre*, 1884, engraving, 15.4 x 21.5 cm | | 1954.707.13 |
| Laroon, Marcellus<br><br>(*Lauron*) | *From a Series of Plates of lowlife,* 1680-1700, etching, 10.5 x 10.5 cm | | 1954.707.130 |
| | *From a Series of Plates of lowlife*, c. 1680-1700, etching, 10.2 x 9.2 cm | | 1954.707.131 |
| Legros, Alphonse | *Lisiese de Font* (*Lisiere de foret*), 1923, etching, 21.9 x 34.4 cm | Name misspelled as 'Alphaust Legios' in the database. | 1954.707.93 |
| Lorrain, Claude | *Le Soleil Levant*, 1603, engraving, 14.3 x 21.2 cm | | 1954.707.163 |
| Loutherbourg, Philip James de | *From the Haymarket*, 1740, engraving, 14.5 x 11.6 cm | Distinct from later coloured prints of this same subject matter, published c. 1776. | 1954.707.135 |

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| (Philippe-Jacques, Philipp Jakob, the Younger) | | | |
| Manet, Edouard | *Lola de Valence*, 1862, etching and aquatint, 50.0 x 40.0 cm | Published by Cadart & Luquet. | 1954.707.92 |
| Meryon , Charles | *La Rue de Toiles. Bourges*, 1853, etching with drypoint, 40.2 x 30.5 cm | | 1954.707.7 |
| (*Maryon*) | *Vue De L'Ancien Louvre Du Cote De La Seine*, 1866, etching, 39.7 x 50.2 cm | After Renier Nooms ('Zeeman'). | 1954.707.99 |
| Millais, John Everett | *Untitled*, 1861, etching, 17.5 x 25.5 cm | Published by Day & Son. | 1954.707.121 |
| Monde, J.B. | *G Fox his Journal*, c. 18th century, engraving, 21.5 x 16.1 cm | | 1954.707.17 |
| Palmer, Samuel | *The Morning of Life*, 1860-61, etching, 13.7 x 21.0 | | 1954.707.14 |
| Pencz, Georg | *The Tamed Husband* (or *Aristotle and Phyllis*), c. 1545-6, engraving, 4.9 x 7.1 cm | | 1954.707.41 |
| | *Taste*, c. 1544, engraving, 7.6 x 5.0 cm | From *The Five Senses* series. | 1954.707.42 |
| | *Joseph Sold by His Brothers*, 1546, engraving, 11.5 x 7.7 cm | | 1954.707.43 |
| | *Music*, c. 1541, engraving, 7.4 x 5.2 cm | From *The Seven Liberal Arts* series. | 1954.707.44 |
| | *The Supper at Emmaus*, 1534-5, engraving, 3.8 x 6.0 cm | | 1954.707.45 |
| Pennell, Joseph | *Untitled* (*Bridge of St Martin, Toldeo*), 1904, etching and aquatint, 21.2 x 27.9 cm | | 1954.707.97 |

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| Pere, Le<br><br>(Lepère, Auguste) | *L'abreuvoir Paris au pont marie*, 1912, etching, 17.9 x 26.9 cm | | 1954.707.95 |
| Potter, Paulus | *Frontispiece? of engraved rock with horned cow's head*, 1/8, 1657, etching, 10.8 x 14.2 cm | Possibly 2nd state, engr. Marcus de Bye (*de Bye/ de Bie/ de Bije*). From *Farm Animals* series. | 1954.707.174 |
| | *Cows and sheep in landscape*, c. 1655-1723, etching, 13.2 x 18.4 cm | Likely from a series of farm animals or cows – P. Potter published several. | 1954.707.175 |
| | *La Mazette*, 1652, etching, 15.0 x 22.9 cm | 2nd state. | 1954.707.176 |
| | *Le cheval réunissant*, 1650, etching, 15.2 x 23.2 cm | 2nd state. | 1954.707.178 |
| | *Le Berger*, 1644, engraving, 17.5 x 26.3 cm | 1st to 2nd state. | 1954.707.179 |
| van Rijn, Rembrandt Harmenszoon | *St. Jerome in a dark study*, 1642, etching, engraving and drypoint, 14.7 x 17.2 cm | Possibly Rembrandt van Rijn. 2nd state, late impression. | 1954.707.129 |
| | *Interior with a nude female figure* (*Artist Drawing from the Model*), c. 1636, etching, drypoint and burin, 23.6 x 19.0 cm | Possibly Rembrandt van Rijn, 2nd state. Proof print. | 1954.707.165 |
| | *The Death of the Virgin*, 1639, etching, 41.0 x 31.5 cm | 4th state. | 1954.707.208 |
| | *Self-portrait by Rembrandt*, 1653, etching, 13.2 x 10.3 cm | | 1954.707.3 |
| | *Flight into Egypt*, 1651, etching and drypoint, 12.8 x 10.9 cm | Plate etched in 1651, print may be later (reworked by Henry Louis Basan?) | 1954.707.4 |
| | *St. Jerome in his Study*, 1642, etching, engraving and drypoint, 13.3 x 17.6 cm | 2nd state. | 1954.707.5 |
| | *Old man with hat*, c. 1632, etching and drypoint, 15.0 x 13.2 cm | | 1954.707.128 |

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| | *Abraham Francen, art dealer* (or *Abraham Francen, Apothecary*), 1656, etching, drypoint and burin, 16.6 x 21.7 cm | 11th state (posthumous). | 1954.707.2 |
| Roos, Theodore<br><br>(*Theodor*) | *Nobleman on horse*, 1638, etching, 17.8 x 22.4 cm | | 1954.707.181 |
| Ruisdael, Jacob Isaackszoon van | *Landscape with trees* (*The Three Oaks*), 1649, etching, 12.1 x 14.3 cm | | 1954.707.154 |
| | *Landscape with boat on lake*, 1801-53, etching and drypoint, 14.3 x 19.5 cm | Potentially made by Samuel Woodburn after Ruisdael. | 1954.707.155 |
| | *La chaumière au haute de la colline*, c. 1660, etching, 27.2 x 18.6 cm | 2nd state | 1954.707.166 |
| Schüt, Cornelis | *Virgin and Child*, 1618-55, etching, 13.2 x 9.4 cm | | 1954.707.122 |
| | *Dead warriors*, 1618-55, etching, 16.7 x 22.4 cm | | 1954.707.188 |
| | *Mars, Flora, Venus*, 1618-55, etching and engraving, 21.2 x 17.4 cm | | 1954.707.189 |
| Smetham, James | *Mr Robert Levett*, c. 1861, etching, 29.8 x 22.0 cm | From *Studies from an Artist's Sketchbook* series. Plate 6. | 1954.707.106 |
| | *The Lord of the Sabbath*, 1861, etching, 22.0 x 29.5 cm | From *Studies from an Artist's Sketchbook* series. Plate 7. | 1954.707.107 |
| | *The Moorland Edge*, c. 1860-62, etching, 22.2 x 30.2 cm | From *Studies from an Artist's Sketchbook* series. Plate 10. | 1954.707.108 |

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| | *The Water-Lily*, 1714, etching, 22.2 x 30.5 cm | Published by Williams & Lloyd. From *Studies from an Artist's Sketchbook* series. Plate 12. | 1954.707.109 |
| | *The Resurrection of the Daisy*, 1861, etching, 16.0 x 21.5 cm | From *Studies from an Artist's Sketchbook* series, plate 5. Scene from 'The Legend of Good Women' by Chaucer. | 1954.707.110 |
| | *The Last Sleep*, c. 1860-62, etching, 11.0 x 16.3 cm | From *Studies from an Artist's Sketchbook* series, plate 2. | 1954.707.111 |
| | *Hugh Miller*, 1860-67, etching, 22.2 x 29.2 cm | From *Studies from an Artist's Sketchbook* series. Plate 4. | 1954.707.112 |
| | *Midsummer*, 1860-67, etching, 21.8 x 29.4 cm | From *Studies from an Artist's Sketchbook* series, plate 5. | 1954.707.113 |
| | *The Dell*, 1837, etching, 30.5 x 21.6 cm | From *Studies from an Artist's Sketchbook* series, plate 11. | 1954.707.114 |
| | *The Death of Earl Siward*, 1861, etching, 22.0 x 16.5 cm | From *Studies from an Artist's Sketchbook* series. Plate 9. | 1954.707.115 |
| | *The Days of Noah*, c. 1860-64, etching, 29.6 x 21.8 cm | From *Studies from an Artist's Sketchbook* series. Plate 3. | 1954.707.116 |
| | *Forsake not the law of thy mother*, c. 1860-62, etching, 29.4 x 21.8 cm | From *Studies from an Artist's Sketchbook* series. Plate 1. | 1954.707.117 |
| Stephani, Petrus | *Figures under trees*, 1597-1629, etching and engraving, 15.9 x 25.2 cm | Engr. Aegidius Sadeler II. From *Eight Landscapes from Bohemia* series. | 1954.707.190 |

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| (*Pieter Stevensz/Stevens van Gunst*) | | | |
| Tenniel, John | *Untitled*, 1861, etching, 27.6 x 37.0 cm | | 1954.707.119 |
| Titian<br><br>(Vecelli, Tiziano) | *Pierre Aretino*, 1647, etching, 16.8 x 12.8 cm | After Titian, engraved by Wenzel Hollar (potentially also after an engraving by Marcantonio Raimondi). | 1954.707.145 |
| Turner, Joseph Mallord William | *Bolton Abbey*, 1827, engraving, 16.9 x 2.9 cm | Engraved by Rob Wallis. | R3730 |
| | *Scene in the Campagna,* 1812, engraving, 18.2 x 26.2 cm | 1st state. Engraved by W. Say. | 1954.707.32 |
| unknown | *Cottages beside a canal with a church and sailing boat*, c. 1645, etching and drypoint, 11.8 x 20.6 cm | High-quality copy of Rembrandt, potentially by Ferdinand Bol (who is known to have copied Rembrandt's prints). | 1954.707.164 |
| unknown | *Stag in a landscape*, 18th century, engraving (?), 16.5 x 12.7 cm | | 1954.707.177 |
| Uytenbroek, Moses<br><br>(*van Uyttenbroeck/ Moyses van Wtenbrouck*) | *Tobias and the angel*, 1620, etching and engraving, 12.5 x 18.2 cm | 1st state. Print by Jan van de Velde? | 1954.707.202 |
| van Aken, Jan | *Les voyageurs à cheval (one of 4 views of the river Rhine)*, 1630-61, etching, 18.0 x 25.2 cm | 3rd state. | 1954.707.183 |
| van der Cabel, Adrian | *Landscape*, 1660-1700, etching, 15.0 x 24.0 cm | 2nd state. With royal privilege. | 1954.707.198 |

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| (*Adriaen/Ary van der Touw*) | | | |
| van der Velde, Jan | *Ellet (?) de soloil conchant*, 1620-50, engraving, 9.5 x 14.5 cm | Questionable attribution. | 1954.707.191 |
| | *Le milieu de jour*, etching and engraving, 9.2 x 16.4 cm | From *Les quatre points du jour / Les petits plaucheurs* ('The Times of the Day') series. | 1954.707.192 |
| | *L'Aurore*, 1615-41, etching and engraving, 9.0 x 15.4 cm | From *Les quatre points du jour / Les petits plaucheurs* ('The Times of the Day') series. | 1954.707.193 |
| | *Aurora*, c. 1622, etching and engraving, 11.9 x 21.4 cm | From *Les quatre points du jour / Les petits plaucheurs* ('The Times of the Day') series. | 1954.707.194 |
| | *(after) 'Vesper',* c. 1604-41, etching and engraving, 11.9 x 21.0 cm | After painting by Adam Elsheimer. | 1954.707.196 |
| | *(after) 'Nox',* c. 1604-41, etching and engraving, 11.7 x 21.3 cm | After painting by Adam Elsheimer. | 1954.707.197 |
| van Everdingen, Allard<br><br>(*Allaert* van Everdingen) | *Le porcher*, 1631-75, etching, 12.4 x 10.4 cm | 4th state | 1954.707.156 |
| | *The three huts on the top of the rocks,* 1631-75, etching, 14.0 x 9.4 cm | 5th state | 1954.707.157 |
| | *La chaumière affaissée,* 1631-75, etching, 9.4 x 14.9 cm | 2nd state. Part of a set of 8 prints. | 1954.707.158 |
| | *La femme regardant la nacelle*, 1631-75, etching, 9.4 x 15.0 cm | 3rd state. Part of a set of 8 prints. | 1954.707.159 |
| | *La large Rivière,* 1631-75, etching, 12.2 x 15.6 cm | 2nd state. Part of a set of 6 prints. | 1954.707.160 |
| | *La Deuxième Fontaine*, 1631-75, etching, 12.2 x 16.6 cm | 3rd state. Part of a set of 4 prints*: Les fontaines de Spa.* | 1954.707.161 |

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| van Leyden, Lucas<br><br>*(*Lucas *Hugensz,* Lucas *Joacobsz*) | *Man and woman with vase,* 1520, engraving, 11.0 x 7.2 cm | | 1954.707.35 |
| | *Madonna and child with two angels*, 1523, engraving, 14.6 x 10.0 cm | | 1954.707.36 |
| | *Lamech killing Cain*, 1524, engraving, 11.4 x 7.4 cm | | 1954.707.37 |
| van Ostade, Adriaen<br><br>(Adriaen Jansz Hendricx) | *La Grange*, 1647, etching, 15.7 x 19.0 cm | 6th state. | 1954.707.80 |
| | *Les pêcheurs*, 1647, etching, 10.1 x 16.0 cm | 4th state. | 1954.707.81 |
| | *La fête sous la totille (?)*, 1651-55, etching, 12.5 x 17.0 cm | 1st state. | 1954.707.167 |
| | *La fête sous un grand arbre*, 1652-56, etching, 12.1 x 22.3 cm | 2nd state, possibly Adriaen van Ostade. | 1954.707.168 |
| | *Les Maragneurs*, 1666-70, etching, 21.8 x 18.5 cm | 5th state. | 1954.707.169 |
| | *Figures in a formal landscape*, c. 18th c, engraving (?), 17.4 x 20.4 cm | Questionable attribution. | 1954.707.203 |
| van Swanevelt, Herman | *Elie dans le desert*, c. 1645-55, etching, 12.4 x 19.6 cm | 1st state. | 1954.707.78 |
| | *La grotte dela nymphe Égérie*, c. 1650-55, etching, 17.0 x 27.6 cm | | 1954.707.79 |
| von Bemmel, Peter<br><br>(*Bemelfe*) | *Forest scene,* c. 1716-19, etching, 13.4 x 18.6 cm | Engr. Henrich Jonas Ostertag. From a series of 5. | 1954.707.28 |
| Wageman | *Mr Wilkinson as Simkin*, 1820, engraving, 18.0 x 10.5 cm | Engr. T Wright. | R2174 |
| Warrington, Gordon | *The Herd*, 1868, etching, 13.9 x 20.7 cm | | 1954.707.19 |

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| Waterlo, Antoine<br><br>(*Antoni/ Anthony/ Waterloo*) | *Les trois pêcheurs a la ligne sur le petit pont*, 1630-63/or 1655-1717, etching, 8.6 x 14.0 cm | 2nd state. | 1954.707.150 |
| | *Rural landscape*, c. 1630-63/1765, etching, 12.4 x 20.4 cm | From *Different Landscapes* series. | 1954.707.151 |
| | *View of a Dutch landscape (Reenen/Rhenen)*, c. 17th century, etching, 12.2.x 21.3 cm | 2nd state, possibly Antoine Waterloo. | 1954.707.152 |
| | *The village on the side of a canal*, c. 1640, etching, 12.2 x 21.0 cm | 2nd state, possibly by Johannes Ruisscher and reworked by A. Waterloo. | 1954.707.153 |
| Whistler | *Untitled,* 1861, etching, 27.0 x 37.0 cm | Published by Day & Son. | 1954.707.118 |
| Zuccarelli, Francesco | *Mother and Child*, 1702, engraving, 20.8 x 14.4 cm | | 1954.707.134 |
| | *Autumn*, 1702, engraving, 20.8 x 17.2 cm | From *Four Seasons* series. | 1954.707.133 |

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## Illustrations

Figure 1*:* Demonstration of a print being stuck down in irregular corners. Jan van der Velde*, Ellet de soloil conchant,* 1620-50, engraving, 9.5 x 14.5 cm.


Figure 2: Image showing the damage from glue in each corner. Cornelis Schüt, *Virgin and Child*, 1618-55, etching, 13.2 x 9.4 cm.

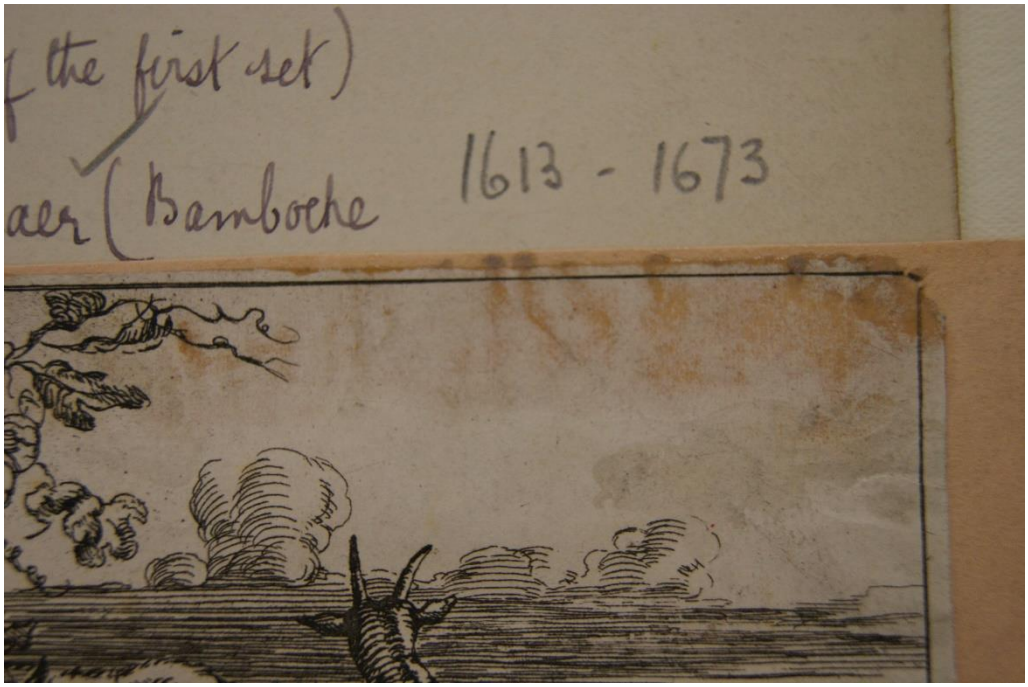


Figure 3: Detail of chemical damage to printed surafce from glue. Peter de Laer, *Goats in Landscape*, 1636, etching, 7.1 x 10.0 cm.

Figure 4: Jacob van Ruisdael, *La chaumière au haute de la colline,* c. 1660, etching, 27.2 x 18.6 cm.

Figure 5: Jacob van Ruisdael, *Landscape with Trees (The Three Oaks)*, 1649, etching, 12.1 x 14.3 cm.

Figure 6: Rembrandt, *Cottages by a stream with a washing line*, c.1600-99, etching and drypoint, 12.2 x 19.5 cm. Blue cast is from the blue backing card.


Figure 7: Johannes Gronsvelt, *Rural scene (Twee wandelaars op landweg)*, 1/6, c. 1679-1728, etching/engraving, 14.4 x 19.5 cm.

Figure 8: Johannes Gronsvelt, *Rural scene (Landschap met dorp),* 2/6, c. 1679-1728, etching/engraving, 14.4 x 19.8 cm.

Figure 9*:* Johannes Gronsvelt, *Forest scene (Boslandschap met huizen)*, 3/6, c. 1679-1728, etching/engraving, 14.3 x 19.6 cm.

Figure 10: Johannes Gronsvelt, *Forest scene (Boslandschap met twee wandelaars),* 4/6, c. 1679-1728, etching/engraving, 14.4 x 19.7 cm.

Figure 11: Johannes Gronsvelt, *Rural scene (Boslandschap met boerderijen),* 5/6, c. 1679-1728, etching/engraving, 14.4 x 19.6 cm.

Figure 12*:* Johannes Gronsvelt, *Rural scene (Boslandschap met boerderij),* 6/6, c. 1679-1728, etching/engraving, 14.5 x 19.8 cm.

Figure 13: *Peter de Laer, Dogs in a landscape*, 1636, etching, 7.1 x 10.2 cm.

Figure 14: Paulus Potter, *La Mazette,* 1652, etching, 15.0 x 22.9 cm.


Figure 15: *Jacques Callot, La Rove*, 14/18, 1633, engraving, 10.3 x 20.3 cm.

Figure 16*:* Jacques Janson, *Les douze mois (title-paper),* 1783, engraving, 3rd state, 12.9 x 15.5 cm.

Figure 17: *Jacques Janson, January*, 1783, engraving, 12.9 x 15.5 cm.

Figure 18*:* Jacques Janson, *February,* 1783, engraving, 12.9 x 15.5 cm.

Figure 19*:* Jacques Janson, *March,* 1783, engraving, 12.9 x 15.5 cm.

Figure 20*:* Jacques Janson, *April,* 1783, engraving, 1st state, 12.9 x 15.5 cm.

Figure 21*:* Jacques Janson, *May,* 1783, engraving, 3rd state, 12.9 x 15.5 cm.

Figure 22: Jacques Janson, *June,* 1783, engraving, 1st state, 12.9 x 15.5 cm.

Figure 23: Jacques Janson, *July,* 1783, engraving, 1st state, 12.9 x 15.5 cm.

Figure 24*:* Jacques Janson, *August,* 1783, engraving, 3rd state, 12.9 x 15.5 cm.

Figure 25: Jacques Janson, *September,* 1783, engraving, 1st state, 12.9 x 15.5 cm.

Figure 26*:* Jacques Janson, *October,* 1783, engraving, 1st state, 12.9 x 15.5 cm.

Figure 27*:* Jacques Janson, *November,* 1783, engraving, 1st or 2nd state, 12.9 x 15.5 cm.

Figure 28: Jacques Janson, *December*, 1783, engraving, 1st state, 12.9 x 15.5 cm.

*Figure 29:* Lucas Cranach I, *The Virgin and Child and St Anne with the first and third persons of the Trinity,* 1510-15, woodcut (?), 24.5 x 17.2 cm.

Figure 30: Maerten de Vos*, Kneeling man with angel (St Maglor receiving the Eucharist from an Angel*, from *Oraculum Anachoreticum,* of 28*)*, c. 1600, engraving, 15.3 x 20.8 cm.

Figure 31*:* Maerten de Vos, *Praying man in a landscape* (*The Hermit*, from *Solitudo Sive Vitae Patrum Eremicolarum*, of 29), c. 1590-1600, engraving, 15.9 x 20.7 cm.

Figure 32: Maerten de Vos*, Untitled* (*Macarius of Egypt as a Hermit*, from *Solitudo Sive Vitae Patrum Eremicolarum*, of 29), c. 1590-1600, engraving, 15.5 x 20.3 cm.

Figure 33: Lucas van Leyden, *Madonna and child with two angels*, 1523, engraving, 14.6 x 10.0 cm.


Figure 34*:* Lucas van Leyden, *Lamech killing Cain,* 1524, engraving, 11.4 x 7.4 cm.


Figure 35: Wenceslaus Hollar, *Winter*, 1641, etching, 24.3 x 18.5 cm.


Figure 36: Wenceslaus Hollar, *Autumn*, 1641, etching, 26.3 x 18.1 cm.

Figure 37: Georg Pencz, *The Tamed Husband* (or *Aristotle and Phyllis*), c. 1545-6, engraving, 4.9 x 7.1 cm.

Figure 38: Albrecht Durer, *The Dream (The Dream of the Doctor*), c. 1498, engraving, 18.6 x 11.6 cm.

Figure 39: Rembrandt, *Abraham Francen, art dealer (or Abraham Francen, Apothecary*), 1656, etching, drypoint and burin, 16.6 x 21.7 cm .


Figure 40: Schelte A. Bolwert after Antony van Dyck, *Guilielmus de Vos. Antverpiae pictor Humanarum figurarum*, 1630-41, etching and engraving, 14.4 x 15.4 cm.


Figure 41: Wenceslaus Hollar, *Franciscus Iunius F.F.*, 1641, etching, 2nd state, 15.2 x 12.1 cm.

ABOVE: Figure 42*:* Schelte A. Bolwert after Antony van Dyck, *Guilielmus de Vos. Antverpiae pictor Humanarum figurarum* (detail), 1630-41, etching and engraving, 14.4 x 15.4 cm.

RGHT: Figure 43: Wenceslaus Hollar, *Franciscus Iunius F.F.* (detail), 1641, etching, 2nd state, 15.2 x 12.1 cm.

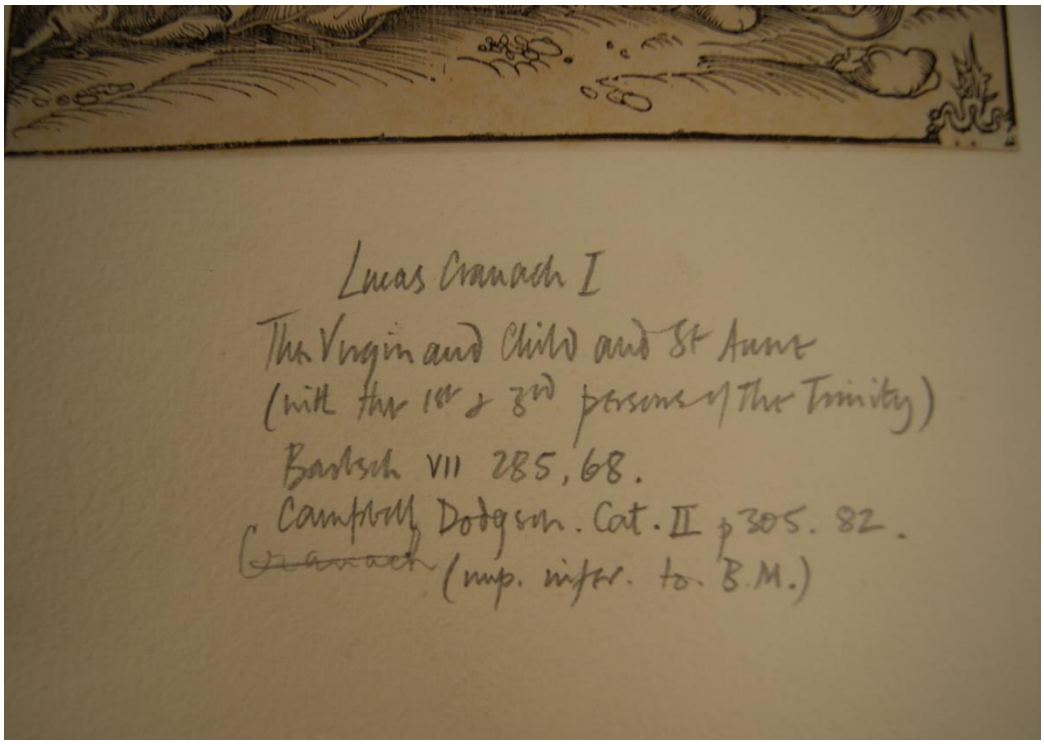


Figure 44: Example of the notes made by John Jacob, including bibliographic references and notes comparing the print quality to examples in the British Museum.


Figure 45: Annotations made by Morrell of a far more restricted scope than the above by John Jacob. In the lower left corner, the artist is already identified on the print.

ABOVE: Figure 46: V&A Prints and Drawings Gallery, “Victoria and Albert’s Museum”, May 2019.

BELOW: Figure 47: V&A Prints and Drawings Gallery, central cabinet.

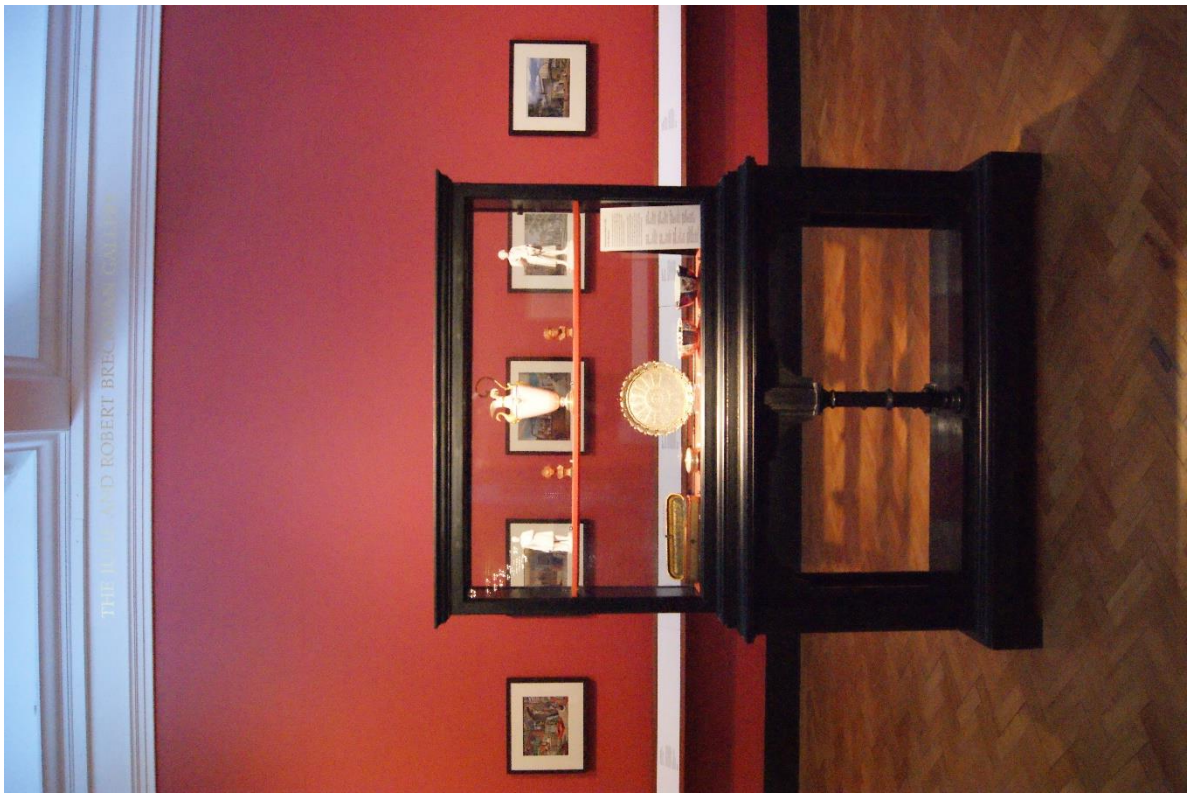

Figure 48: V&A Miniature Portraits Gallery, one case illuminated, May 2019.

Figure 49: Rembrandt, *The Flight into Egypt*, 1651, etching, drypoint and engraving, state III/X; counterproof state III/X; state IV/X; state V/X, British Museum.

Figure 50: Rembrandt, *The Entombment*, c. 1654, (left) etching, engraving and drypoint on China paper, state I/IV; (right) etching, engraving and drypoint with heavy surface tone, state III/IV. British Museum.

Figure 51: Detail of the heavy surface tone (*The Entombment*), showing the visual disruption the glass vitrines caused.

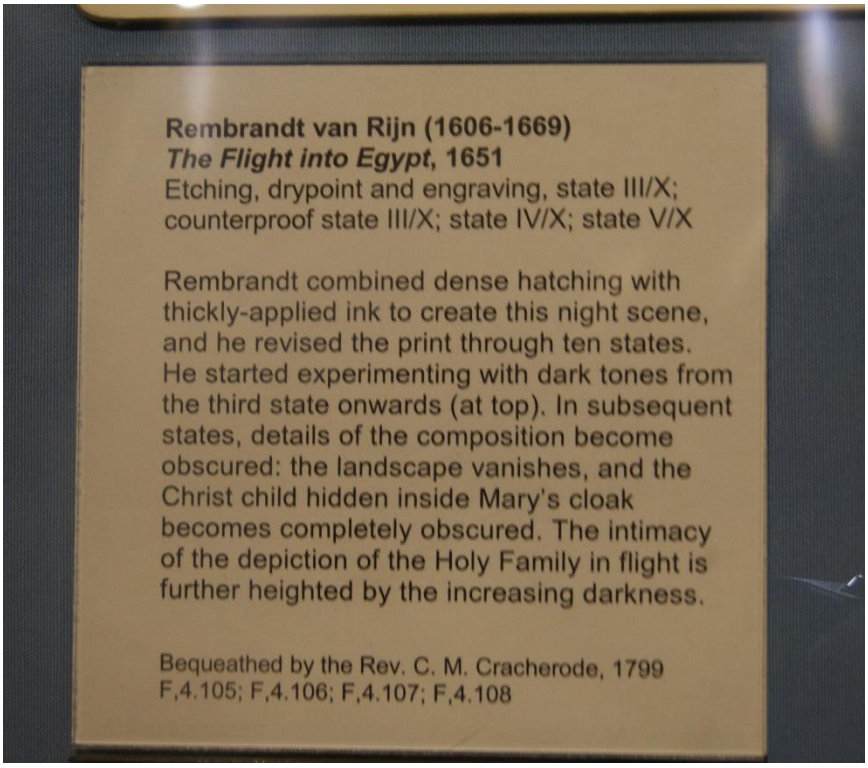


Figure 52: Example of the tombstone information at the Rembrandt exhibition, British Museum.

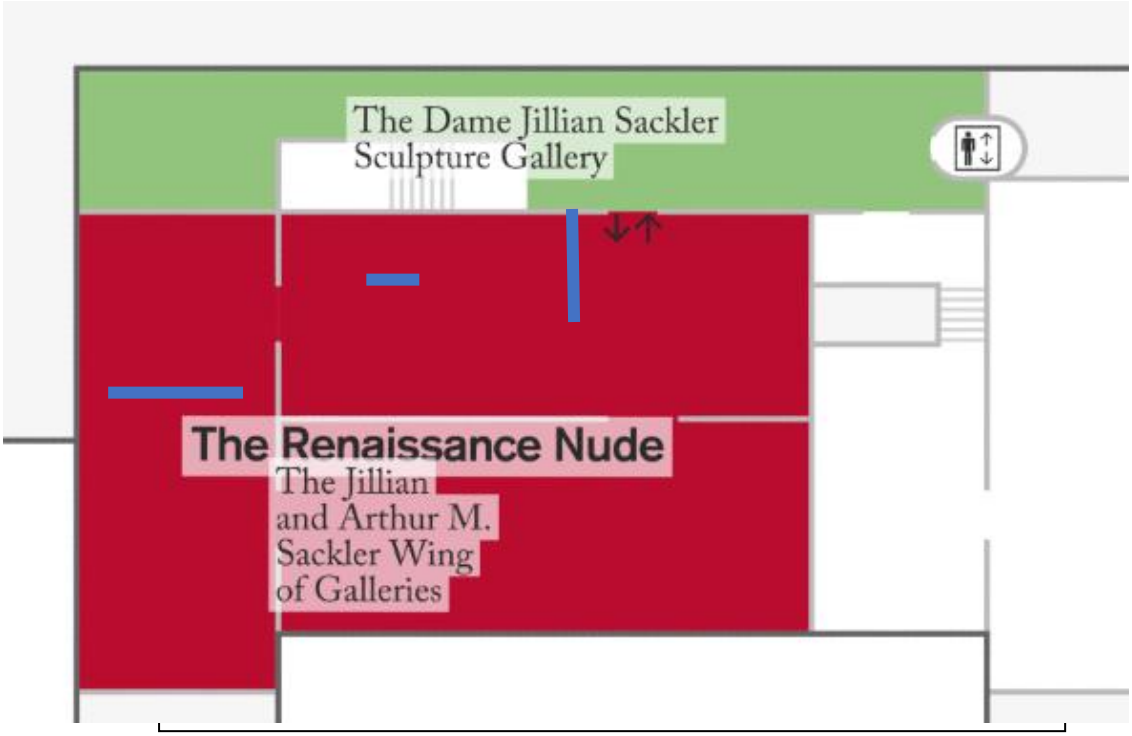


Figure 53: Sackler wing of galleries, RA, with blue lines showing the positions of the architectural divides in place for "The Renaissance Nude".

Figure 54: RA, Sackler galleries, during the "Klimt/Schiele: Drawings from the Albertine Museum, Vienna" exhibition.

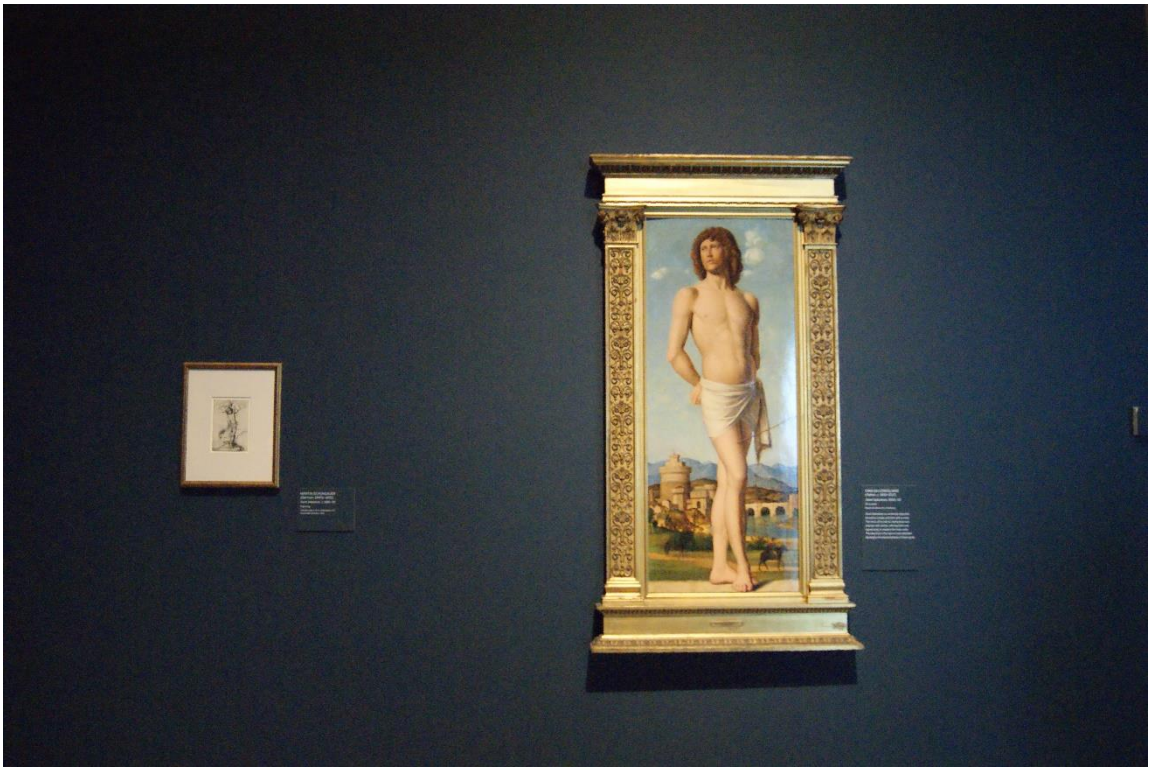

Figure 55: Example of the spacing between artworks in The Renaissance Nude: in this image of Giambattista Cima da Conegliano's St Sebastian (1500-1502) and Martin Schongauer's engraving Saint Sebastian (c. 1480-90).

Figure 56: Image showing the lighting differences between a Dürer's woodcut *The Bath House* (c. 1496-97) and Pietro Perugino's c. 1483 oil painting *Apollo and Daphnis.*

Figure 57: Example of a small work given a larger border to give more visual balance to the other works on display. Albrecht Dürer, Satyr Family, 1505, engraving, Royal Academy.

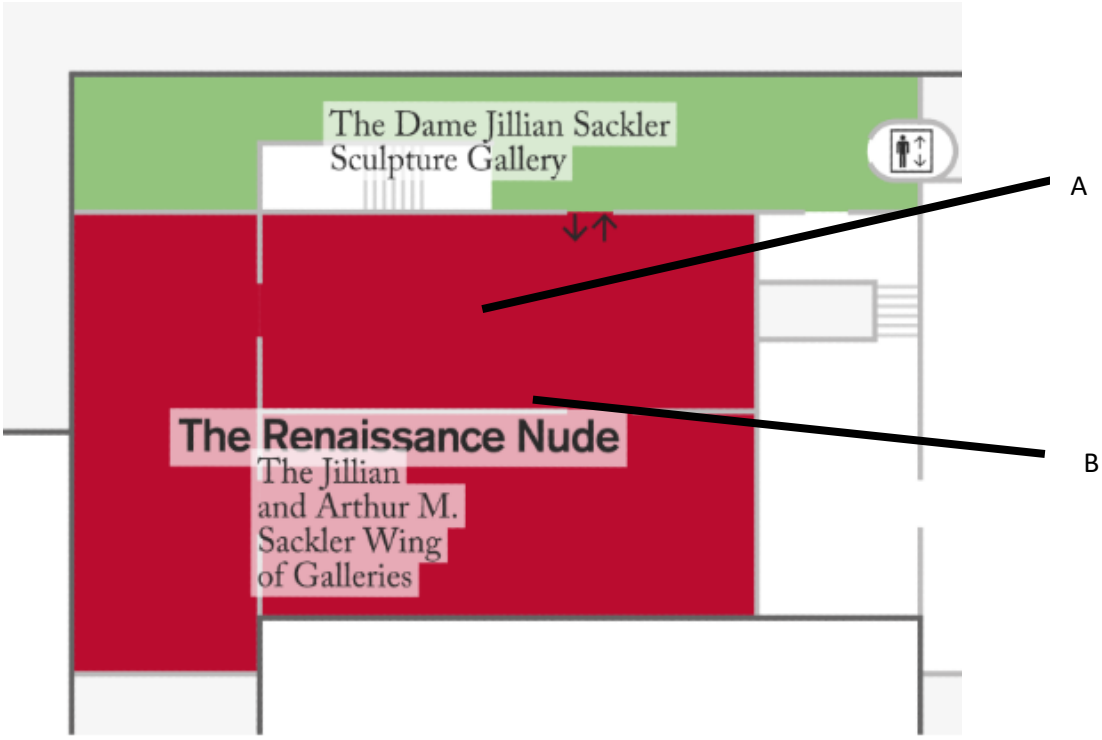


Figure 58: Diagram of the Sackler wing of galleries, Royal Academy. A – Dosso Dossi, *Allegory of Fortune*, c. 1530, oil on canvas, Royal Academy. B – Albrecht Dürer, *Adam and Eve*, 1504, engraving, Royal Academy.

Figure 59: Albrecht Dürer, *Adam and Eve*, 1504, engraving, Royal Academy.