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

Curator Nic Brown,
Flinders University Art Museum

Flinders University City Gallery
State Library of South Australia
4 May – 27 June 2010

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

Cover image:
Ferdinand Victor Eugène Delacroix (1798-1863) French
Macbeth and the Witches 1825
lithograph, 5th state
322 x 252 mm (image)
Flinders University Art Museum 122
Established in 1966 as a resource for teaching and research, the art collection now housed by Flinders University Art Museum (FUAM) boasts an impressive body of prints.

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

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

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

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

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

**Fiona Salmon**
Director
Flinders University Art Museum
Divinity, Death and Nature

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

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

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

This notion of utopian rural living persists in John Constable’s (1776-1837) mezzotints of East Anglia in A Mill (1830), and Gélee Farm (1832). Rather than centrally focussed figures, Constable’s figures are integrated into the landscape and subsumed by nature. In this way, Constable’s blurring of the workers’ identity side steps the social and economic instability in East Anglia at a time when local farmers were enduring poverty from the aftermath of the 1815 Battle of Waterloo. Constable veils this decline in order to recall the past: his memories of growing up in Suffolk as a child. The beauty of ephemera such as nostalgia, memory and the cult of nature, Turner’s country is out of control and rouses fear; death is possible, but not imminent.

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

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

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

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

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

Located at the foot of the Bernese Alps, Lake Thun is bound by an authoritarian mountain range which commands foreboding clouds into a perilous thunderstorm, disregarding all human activity below. The exposed figures battle the dangerous lightning and crushing waves whilst one figure stands alone on the shore. Composed, the figure faces the immensity of nature, and contemplates its horrible splendour: the figure contemplates the sublime. From Gellée and Constable’s controlled and cultivated nature, Turner’s country is out of control and rouses fear; death is possible, but not imminent.
David Lucas (1802-1881) English
after John Constable (1776-1837) English
A Mill from English Landscape: Various Subjects of Landscape,
Characteristic of English Scenery published 1830
mezzotint
143 x 216 mm (image)
Flinders University Art Museum 1184

Francisco José de Goya y Lucientes (1746-1828) Spanish
Estíragos de la guerra (Ravages of war) from
Los Desastres de la Guerra (The Disasters of War) 1810-1815 published 1863
etching with lavis, drypoint and burin, plate 30
131 x 157 mm (image)
Flinders University Art Museum 2007
no longer intact roof. This depiction of disorder, disaster and destruction not only demonstrates the shattering of a home and individual lives, but also alludes to the ruination of a country and culture as the result of war.

Another purveyor of social realism is German born Käthe Kollwitz (1867-1945) who survived two World Wars. Kollwitz drew on her lived experiences to produce graven images communicating profound emotional suffering and loss. Rather than showing the bodily damage apparent in Goya’s work, Kollwitz inflicts an emotional pain onto the viewer through her sensitively drawn figures. Survival after death, rather than fear of death itself, was a major source of motivation for Kollwitz and can be seen in *Frau mit Totem Kind* (Woman with Dead Child) (1903), where the mourning mother embraces her dead son with a quiet, soulful intensity. The potency of the image is heightened by the use of a constricted frame that isolates the two figures. Nothing but grief, melancholy and bleakness is emitted, and no hope for divine intervention is indulged in. Further sadness is added to the work with knowledge that the artist’s son who Kollwitz posed with for the making of the work, later died in action during World War I.¹

Over the soundless agony evoked by Kollwitz’s figure reverberates an abrasive screech of the ghoul-like creature in Noel Counihan’s (1913-1986) *Boy in Helmet* (1968). Made in response to Australia’s involvement in the Vietnam War and the use of the controversial selective conscription by ballot system, Counihan’s serigraph features a war-diseased Australian youth. Wearing the American M1 combat helmet, known for its design to hold plant material from the surrounding environment, the terrorized boy is shown suffering a tortured death of the spirit. The dark abyss of the gaping helmet, covered in nature’s camouflage, threatens to engulf the young man. The soldier is not depicted as a hero, or as a persecutor of death and violence. Rather, the boy is vulnerable. He has been duped by the patriotic ideal of war and condemned to a fearful, godless death.²

Counihan’s *Laughing Christ* (1970) linocut also shocks and taunts the viewer. The traditional image of a humble, honourable and saintly Jesus Christ is replaced by Counihan’s stylistically primitive representation of Christ, vexed by anxiety and madness. *Laughing Christ with Woman* (1970-1983) continues with this taunting trait. A voluptuous naked woman condemns Christ with her fierce gaze, yet crucified Christ jeers at her. Counihan uses the righteous woman’s lack of self-reflection to project his concern of bourgeois society’s moral values which he suggests are cloaked within insincere Christian superiority.³ For Counihan, the concept of the divine has melted into contempt and cynicism.

Respect for religion however was ever present in fifteenth century Germany, at a time when master Renaissance printmaker Albrecht Dürer made devotional prints. Dürer’s series *The Apocalypse* (published 1498) is based on biblical prophecy of the pending divine destruction of the world, as opposed to Counihan’s proposition of the imminent self-destruction of an affluent consumerist society. The series was made in anticipation of the end of the world as stated in the Book of Revelation to occur in 1500 where Saint John predicted that Christ’s kingdom would envelop life on earth. Anticipation of doomsday was amplified in Germany at this time due to a loss of faith in Roman Catholicism. The resulting Reformation, influenced by the writings of German Augustinian monk Martin Luther (1483-1546), led to the establishment of Protestantism in the early sixteenth century.

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

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

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1 Noel Counihan (1913-1986) Australian *Boy in Helmet* 1968 serigraph, edition 22/35 908 x 624 mm (paper) Flinders University Art Museum 1224
God is the “God within”, as well as a reference to the story of Job, a biblical story of the eternal drama of mortal life on earth. Blake’s engraving shares Dürrer’s compositional use of hierarchical frontal symmetry, however Dürrer’s absolute faith in the miracles and prophecies of the Bible differ to the beliefs of Blake. Drawn to early Christianity that existed before the rise of institutionalised religion, Blake was inspired by Jesus’s confrontation towards religious authority and convention in the name of spiritual integrity. Moved by the life of Jesus the prophet and influenced by the Christian Cabbala and Neoplatonism, Blake instilled his spiritual message into his prints. In contrast to Dürrer’s powerful Apocalypse series, which suggest a sublime dissemination of the Kingdom of God onto earth resulting in the destruction and expulsion of all evil, Blake’s work expresses the Kingdom of God as apparent and obtainable on earth, without drama and devastation.

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

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

Nic Brown
Collections Manager
Flinders University Art Museum

Endnotes
3 ibid., p151
5 KLEIN, Mina, C, Käthe Kollwitz: Life in Art, Holt, Rinehart and Winston, Canada, 1972, p46
7 ibid., p18
Divinity, Death and Nature offers a unique opportunity to delve into the history of printmaking, a process that allows artists to make multiple original works of art.

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

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

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

Lino is another material used to make relief prints and, being relatively cheap, was used by Expressionist artists and is still used in art schools today. An example of a linocut print is South Australian artist Jacqueline Hick’s (1919-2004) is signed as her “1st Trial Proof” indicating the first impression printed from the plate. To create further plate tone, Hick reworked the plate by adding more hatching and when printing the edition wiped more ink from the plate’s surface to give the editioned print more contrast.

The invention of the mezzotint is credited to German artist Ludwig von Siegen (1609-1680) and, being a tonal medium, suited portraiture and landscape prints, however mezzotint is labour-intensive and is rarely used by contemporary artists. The prints by English artist Joseph Mallord William Turner (1775-1851) combine detailed etched lines to describe the landscape and the use of mezzotint to create tonal passages.

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

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

The aquatint process, invented by French artist Jean Baptiste le Prince (1734-1781), was used by Spanish artist Francisco de Goya (1746-1828) in combination with etching to add tonal areas to his images. In Si amanece; nos vamos (If dawn breaks, we’ll go) from Los Caprichos (The Whims) (1799), the night sky aquatint in the background is lighter against the horizon which suggests the coming dawn, and the shadow of an etched figure hovers disquietingly in the darkness.
One of the most recent prints in the exhibition is Australian artist Noel Counihan’s (1913-1986) colour etching, *Laughing Christ and Woman* (1970-1983) where etched and drypoint lines and coarse aquatint create the image. The print is inscribed “2nd ed., (colour) 4/15”. The “2nd ed.” denotes a second edition printed from the plate and “(colour)” may imply the first edition was monochrome.

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

French artists such as Théodore Géricault (1791-1824) and Eugène Delacroix (1798-1863) dominated the evolution of artists’ lithography. In *Macbeth and the Witches* (1825) Delacroix added white line detail by scraping and scratching back into the image on the stone to create the illusion of smoke and steam. The French publisher and art dealer Ambroise Vollard (1866-1939) invited artists to respond to a text rather than to directly illustrate it. Marc Chagall’s (1887-1985) lithograph *Moses II* (1956) from *The Bible Series* was commissioned by Vollard in 1930. The series was not completed however until the 1950s due to disruptions caused by World War II.

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

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

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

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Endnotes


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

Albrecht ALTENDORF (c1480-1538) German
Presentation in the Temple from The Fall and
Redemption of Man 1515
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72 x 48 mm (image)
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Jost AMMAN (1539-1591) Swiss
Untitled (A bishop) 16th century
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Flinders University Art Museum 173

Hans BALDUNG GRIEN (c1484-1545) German
The Man of Sorrows 1517
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Stefano della BELLA (1610-1664) Italian
Une escarmouche (A skirmish) from Varie Figure
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Flinders University Art Museum 2004

William BLAKE (1757-1827) English
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And my servant Job shall pray for you
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Jan BOTH (c1618-1652) Dutch
Upright Italian Landscapes: View between Ancona and
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Edward BRANDARD (1819-1898) English
after John Skinner PROUT (1805-1876) English
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Maria Island, Tasmania published c1874
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Flinders University Art Museum 319
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George BRANNON (1784-1860) Irish
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La Mirande (Scene of Pillage) from Les Grandes Misères
de la Guerre (The Large Miseries of War) 1633
etching, plate 4
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Devotion d’un Monstre ( Destruction of a Convent)
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Jacques CALLOT (1592-1635) French
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The Martyrdom of St Lawrence early 17th century
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Simone CANTARINI (1612-1648) Italian
Rest on the Flight into Egypt early 17th century
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Agostino CARRACCI (1557-1602) Italian
The Virgin Protecting Members of a Confraternity c1582
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C. CÉYER (dates unknown)
after Paolo VERONESE (1528-1588) Italian
The Martyr St Sebastian and his Companions
mid-late 19th century
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Victor Ernest CORB (1876-1945) Australian
Evening Shadows, Olinda Falls 1935
etching, artist’s proof
220 x 154 mm (image)
Flinders University Art Museum 2330

Nicholas-Toussaint CHARLET (1792-1845) French
L’Intrepide Lefevre early-mid 19th century
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Victor Ernest CORB (1876-1945) Australian
Dispute populaire (Common dispute) c1800
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Du Fé c1800
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Flinders University Art Museum 138

Attaque dans un bois (Attack in the woods) c1800
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John Skinner PROUT (1805-1876) English
Painting in the Temple 1825
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Dominique Vivant DENON (1747-1825) French
Vue de Vaprio date unknown
etching
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Marengo DENTE (1493-1527) Italian
after Marcantonio RAIMONDI (c1480-1534) Italian
after RAFFAELLO SANZIO or Raffaello SANTI (1483-1520) Italian
The Martyrdom of St Lawrence early 17th century
carved and aquatint, 2nd edition 4/15
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Jean DULPESSE-BERTAUX (1750-1818) French
Attaque d’un boîte (Attack in the woods) c1800
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Gendarmes (French Police) c1800
etching, plate 6
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Boy in Helmet 1968
drawing, edition 22/25
908 x 624 mm (paper)
Flinders University Art Museum 1224

Charles-François DAUBIGNY (1817-1878) French
Les Ventes (The Vintage) 1865
etching and drypoint
203 x 236 mm (image)
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Ferdinand Victor Eugène DELACROIX (1798-1863) French
Murcien and the Woofers 1825
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Noel COUNIHAN (1913-1986) Australian
Laughing Christ 1970
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Laughing Christ and Woman 1970-1983
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Flinders University Art Museum 1994

Bay in Helmet 1968
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Travancore Estate, Moonee Ponds 1970
etching, artist’s proof
250 x 179 mm (image)
Flinders University Art Museum 2330

The Two Poplars, Travancore Estate, Moonee Ponds
1935
etching, artist’s proof
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Flinders University Art Museum 46

Victor Ernest CORB (1876-1945) Australian
Pastoral Gums 1935
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John Smith COTMAN (1782-1842) English
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Nom de l'Intrépide Lefèvre (The Victor) 1924
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Victor Ernest CORB (1876-1945) Australian
Attaque d’un bois (Attack in the woods) c1800
etching
59 x 84 mm (image)
Flinders University Art Museum 70

Gendarmes (French Police) c1800
etching, plate 6
60 x 85 mm (image)
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250 x 179 mm (image)
Flinders University Art Museum 2330

The Two Poplars, Travancore Estate, Moonee Ponds
1935
etching, artist’s proof
138 x 220 mm (plate)
Flinders University Art Museum 46

Victor Ernest CORB (1876-1945) Australian
Pastoral Gums 1935
etching
117 x 186 mm (image)
Flinders University Art Museum 70

John Smith COTMAN (1782-1842) English
Tao Y’Beck, North Wests from Über Studiorum
published c1860
soft ground etching
120 x 171 mm (image)
Flinders University Art Museum 56
Albrecht DÜRER (1471-1528) German
Saint John before God and the Elders from The Apocalypse c1496-1498
woodcut
393 x 276 mm (image)
Flinders University Art Museum 184
Descent of the Holy Ghost from The Little Passion prior to edition of 1511
woodcut, proof without text
129 x 96 mm (image)
Flinders University Art Museum 88
Christ among the Doctors from The Life of the Virgin c1503 published 1511
woodcut
291 x 205 mm (image)
Flinders University Art Museum 132
The Circumcision of Christ from The Life of the Virgin c1503 published 1511
woodcut
297 x 206 mm (image)
Flinders University Art Museum 133
Ecco Homo (Christ shown to the People) from The Engraved Passion published 1513
engraving
116 x 74 mm (image)
Flinders University Art Museum 89
Godfried ENGELMANN (1788-1839) French (German born) after Louis-Eugène WATELET (1780-1866) French
Ruins du Château de Robert le Diable (Ruins of the Chateau of Robert the Devil) c1819
hand-coloured lithograph with tint, plate 4
220 x 295 mm (image)
Flinders University Art Museum 43
Allaert van EVERDINGEN (1621-1675) Dutch
L'église sur la montagne (The Church on the Hill) mid 17th century
etching
71 x 102 mm (image)
Flinders University Art Museum 31
The Inscription on the Rock mid 17th century
etching
98 x 137 mm (image)
Flinders University Art Museum 32
L. FAJETI (dates unknown)
Untitled 19th century
etching
98 x 156 mm (image)
Flinders University Art Museum 368
Gift of Miss M.E. Wharhmb
Ignace Henri Jean Theodore FANTIN-LATOUR (1836-1904) French
The Evolution of Eras: Siegfried, Act III 1887
lithograph
223 x 150 mm (image)
Flinders University Art Museum 171
William FORREST (1805-unknown) after Claude GELLEE, also known as Claude LORRAIN (c1604-1682) French
Landscape with Goats from Engravings after the Best Pictures of the Great Masters c1842
steel engraving, plate 11
224 x 339 mm (image)
Flinders University Art Museum 424
Gift of Miss M.E. Wharhmb
Claude GELLEE, also known as Claude LORRAIN (c1604-1682) French
Les Trois Chièvres (The Three Goats) date unknown
etching
197 x 128 mm (image)
Flinders University Art Museum 735
James William GILES (1801-1870) British
after George French ANGAS (1822-1886) Scottish (worked in Australia)
Falls of Glen Stuart from South Australia Illustrated published 1847
hand-coloured lithograph, plate 57
354 x 254 mm (image)
Flinders University Art Museum 2375
The Center of Mount Storrack from South Australia Illustrated published 1847
hand-coloured lithograph, plate 4
255 x 354 mm (image)
Flinders University Art Museum 2376
Hendrik GOLTZIUS (1558-1617) Dutch
The Crucifixion of Christ from The Martyrdom of the Apostles and the Crucifixion c1600
engraving, plate 1
190 x 283 mm (image)
Flinders University Art Museum 19.01
The Martyrdom of St Peter from The Martyrdom of the Apostles and the Crucifixion c1600 engraving, plate 3
192 x 283 mm (image)
Flinders University Art Museum 19.02
The Martyrdom of St Andrew from The Martyrdom of the Apostles and the Crucifixion c1600 engraving, plate 4
188 x 280 mm (image)
Flinders University Art Museum 19.03
The Martyrdom of St James the Elder from The Martyrdom of the Apostles and the Crucifixion c1600 engraving, plate 4
190 x 278 mm (image)
Flinders University Art Museum 19.04
The Martyrdom of St John from The Martyrdom of the Apostles and the Crucifixion c1600 engraving, plate 5
192 x 278 mm (image)
Flinders University Art Museum 19.05
The Martyrdom of St Philip from The Martyrdom of the Apostles and the Crucifixion c1600 engraving, plate 6
192 x 278 mm (image)
Flinders University Art Museum 19.06
Edward GOODALL (1795-1870) English
after Joseph Mallord William TURNER (1775-1851) English
Untitled date unknown
engraving and etching
165 x 242 mm (image)
Flinders University Art Museum 233
Gift of Miss M.E. Wharhmb
Francisco José de GOYA Y LUCIENTES (1746-1828) Spanish
Si amanece; nos vamos (If dawn breaks, we’ll go) from Los Caprichos (The Follies) 1799
etching with burnt aquatint and burin, plate 71
170 x 127 mm (image)
Flinders University Art Museum 61
Nadie nos ha visto (No one has seen us) from Los Caprichos (The Follies) 1799
etching with burnt aquatint and burin, plate 71
170 x 127 mm (image)
Flinders University Art Museum 61
Disparate furioso (Furious folly) from Los Disparates (The Follies) also known as Los Proverbios (The Proverbs) 1816-1822 published 1864
etching and burnt aquatint, plate 6
220 x 325 mm (image)
Flinders University Art Museum 77
Para eso habíais nacido (This is what you were born for) from Los Desastres de la Guerra (The Disasters of War) 1810-1815 published 1863
etching with lavis, drypoint and burin, plate 12
127 x 194 mm (image)
Flinders University Art Museum 2005
Caridad (Charity) from Los Desastres de la Guerra (The Disasters of War) 1810-1815 published 1863
etching with lavis, drypoint and burin, plate 27
132 x 194 mm (image)
Flinders University Art Museum 2006
Esturgos de la guerra (Ravages of war) from Los Desastres de la Guerra (The Disasters of War) 1810-1815 published 1863
etching with lavis, drypoint and burin, plate 30
131 x 157 mm (image)
Flinders University Art Museum 2007
Qué hai que hacer man? (What more can be done?) from Los Desastres de la Guerra (The Disasters of War) 1810-1815 published 1863
etching with lavis, drypoint and burin, plate 33
141 x 189 mm (image)
Flinders University Art Museum 2008
No llegan a tiempo (They do not arrive in time) from Los Desastres de la Guerra (The Disasters of War) 1810-1815 published 1863
etching with lavis, drypoint and burin, plate 52
128 x 182 mm (image)
Flinders University Art Museum 135
Giovanni Francesco GRIMALDI (1606-1680) Italian
Rocky Landscape with Men Bathing 17th century
etching
219 x 314 mm (image)
Flinders University Art Museum 125
Antoine-Jean GROS (1771-1835) French
Chef des Mamelukes (Chief of the Mamelukes) 1817
lithograph
333 x 240 mm (image)
Flinders University Art Museum 121
Barbara HANRAHAN (1939-1991) Australian
The Eye of God 1974
hand-coloured linocut, artist’s proof
507 x 375 mm (image)
Flinders University Art Museum 1846
Thomas HEAWOOD (dates unknown) after John Skinner PROUT (1805-1876) English (worked in Australia)
Fall of the Westherboard from Edwin Carton’s Australia Vol 1 published c1874
steel engraving and etching
182 x 129 mm (image)
Flinders University Art Museum 317
Gift of Miss M.E. Wharhmb
Erich HECKEL (1883-1970) German
Zwei Verwundete (Two Wounded Men) 1914
woodcut
428 x 282 mm (image)
Flinders University Art Museum 110
Jacqueline HICK (1919-2004) Australian
Black Out 1943-1944
intaglio and drypoint, 1st trial proof, edition of 12
177 x 230 mm (image)
Flinders University Art Museum 2152
Gift of the artist
Augustin HIRSCHVOGEL (1791-1844) German
David with Head of Goliath from Konkordanz des Alten und Neuen Testaments published 1844
etching
194 x 145 mm (image)
Flinders University Art Museum 14
No man, having put his hand to the plough and looking back, is fit for the kingdom of God from Konkordanz und Vergleichung des Alten und Neuen Testaments published 1185 steel engraving 148 x 225 mm (image) Flinders University Art Museum 1185

Thomas Lipton (1791-1873) English after Joseph Mallord William Turner (1775-1851) English Little Devil's Bridge over the Russ above Alderley, Swiss, from Liber Studiorum published 1809 etching and mezzotint, 2nd state 179 x 261 mm (image) Flinders University Art Museum 40

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

William Miller (1796-1882) Scottish (worked in England) after Claude Gellée, also known as Claude Lorrain (c1604/5-1682) French Landscape, Roman Edifices in Ruins from Engravings after the Best Pictures of the Great Masters c1642 steel engraving, plate 5 241 x 319 mm (image) Flinders University Art Museum 430 Gift of Miss M.E. Wharmby

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

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

Ferdinand P Loyt (1786-1844) German after Raphael, also known as Raffaello Sanzio or Raffaello Santi (1483-1520) Italian La Vierge (The Virgin) c1811 lithograph 392 x 305 mm (image) Flinders University Art Museum 53
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