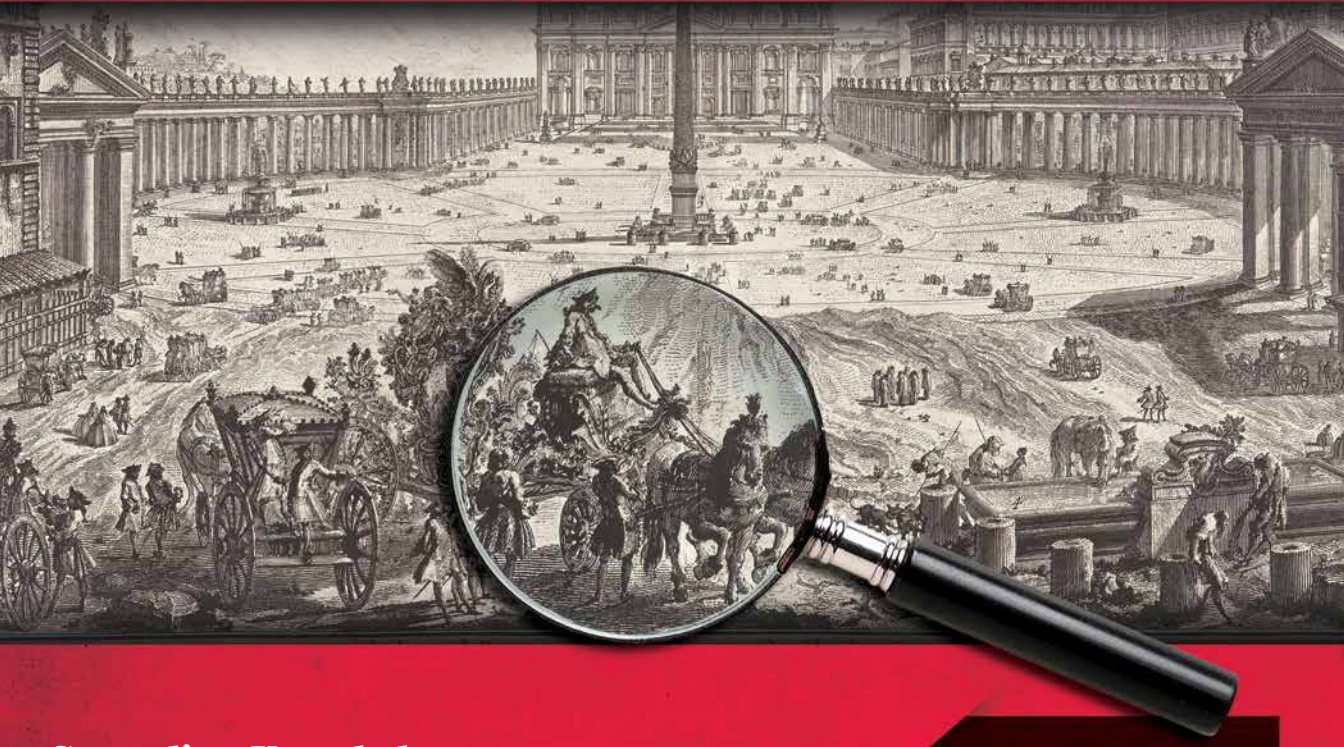


Meant to Be Shared

A Discovery Guide



Spreading Knowledge

Before the copy machine, photography or the Internet, the production of prints was the primary way to spread information through images and text. The invention of the printmaking press was a revolutionary tool that brought art and knowledge to an ever-wider public.

Look closely at the prints
in *Meant to Be Shared*.
Discover remarkable details
to share with a friend or on
social media. Tag
@harmuseumofart.

Remember to turn off your flash

The Grand Tour and its Influence



Giovanni Battista Piranesi, *Veduta del Pantheon d'Agrippa oggi Chiesa di S. Maria ad Martyre* (View of the Pantheon of Agrippa, today Santa Maria ad Martyres [actually the Pantheon of Hadrian])

In the 18th century, wealthy men and women followed the Grand Tour around Europe as part of their cultural education. Ancient ruins and impressive architecture made Rome an important stop on this rite of passage.

Prints depicting these sights were must-have souvenirs. Italian artist **Giovanni Battista Piranesi** produced more than 100 etchings in his series *Vedute di Roma* (Views of Rome). These prints were widely collected by travelers.



Giovanni Battista Piranesi, *Veduta dell'Arco di Tito*. Esso fu eretto a questo Imperadore dopo la di lui morte in memoria della distruzione di Gerosolima (View of the Arch of Titus). It Was Erected for this Emperor After His Death in Memory of the Destruction of Jerusalem)



Giovanni Battista Piranesi, (Detail) *Colonna Trajana* (Trajan's Column)

Traveling along the East Coast of the United States, you can find examples of modern buildings directly influenced by ancient Roman monuments, like those seen in Piranesi's prints.

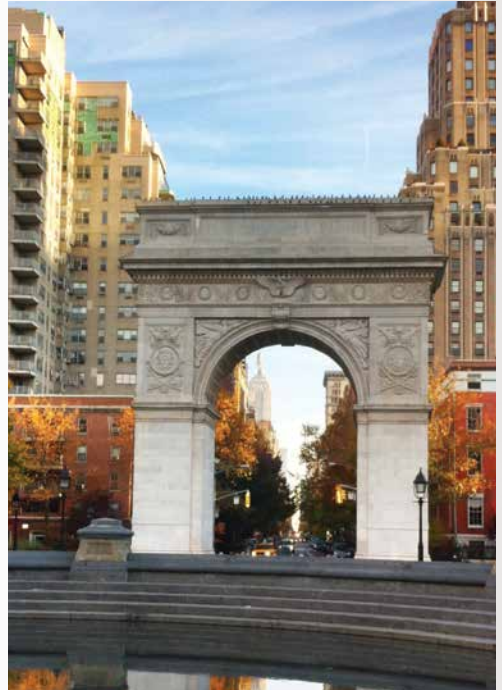
Where else in the world have you seen the influence of this Roman architecture?



Washington Monument, Baltimore
completed in 1829, architect: Robert Mills



The Rotunda at the University of Virginia
completed in 1826, architect: Thomas Jefferson



Washington Square Arch, NYC
completed in 1895, architect: Standform White
Image: Teri Tynes, [flickr.com](https://www.flickr.com/photos/teritynes/)

The Disasters of War

Francisco Goya was a painter for the Spanish king during conflicts between Spain and France, following the French Revolution. Goya's *Disasters of War* series, begun in 1810, marked a break from traditional war art. It was not commissioned by a winner to celebrate a victory. Rather, the etchings depict violent and horrific acts committed during war with brief captions. Goya did not publish these critical depictions of war during his lifetime for fear of being jailed, or worse.

What do you think Goya was criticizing about war?



Francisco Goya, *Para eso habeis nacido* (This Is What You Were Born For)

Political Satire

This image by **Édouard Manet** was intended for wide distribution through the daily French newspaper *Le temps*, but the French police halted its printing because it caricatured the President of the Republic, General Patrice de MacMahon.

Manet depicted the general as Polichinelle, French for Pulcinella, a well-known character in the *Commedia dell'arte*, a form of Italian improvisational theatre.

Where do you find political satire today?

Pulcinella was a character of contradictions who might act as a “know-it-all” but be completely ignorant of the situation. He also tended to have a hot temper and acted with deceit, self-interest and vulgarity.



Édouard Manet, *Polichinelle*

Lithography

Manet was the first artist to make a color lithograph. In lithography, another printmaking process, the artist draws with oil-based crayons directly on a stone slab. The greasy drawing attracts the printing ink while the wet stone resists it. A separate stone is used to print each color.

Etching: a printmaking process



Draw

Use a needle to scratch an image into a metal plate coated with acid-resistant ground.



Fix

Put the metal plate in a bath of acid, which “bites” into the drawn lines. Then wash it.



Ink

Apply ink onto the plate. Wipe any excess from the surface, leaving ink in the sunken lines.



Print

Lay a sheet of paper on top of the inked plate and run through a printing press, transferring the image to the paper.

January 31 - May 28

Meant to Be Shared

Selections from the Arthur Ross Collection of
European Prints at the Yale University Art Gallery



Art Credits

Cover:

Giovanni Battista Piranesi, (Detail) *Veduta della Basilica, e Piazza di S. Pietro in Vaticano* (View of the Basilica, and Piazza of Saint Peter's in the Vatican), from *Vedute di Roma* (Views of Rome), 1748, Etching

Inside Left:

Top: Giovanni Battista Piranesi, *Veduta del Pantheon d'Agrippa oggi Chiesa di S. Maria ad Martyre* (View of the Pantheon of Agrippa, today Santa Maria ad Martyres [actually the Pantheon of Hadrian]), from *Vedute di Roma* (Views of Rome), 1761, Etching

Left: Giovanni Battista Piranesi, *Veduta dell'Arco di Tito. Esso fu eretto a questo Imperadore dopo la di lui morte in memoria della distruzione di Gerosolima* (View of the Arch of Titus). It Was Erected for this Emperor After His Death in Memory of the Destruction of Jerusalem), from *Vedute di Roma* (Views of Rome), 1760, Etching

Right: Giovanni Battista Piranesi, *Colonna Trajana* (Trajan's Column), from *Vedute di Roma* (Views of Rome), 1758, Etching

Inside Center:

Francisco Goya, *Para eso habeis nacido* (This Is What You Were Born For), Plate 12, from *Los desastres de la guerra* (The Disasters of War), 1863, Etching, lavis, drypoint and burin

Inside Right:

Bottom: Édouard Manet, *Polichinelle*, 1874-76, Lithograph printed in seven colors

Back:

Giovanni Battista Piranesi, (Detail) *Veduta della Piazza di Monte Cavallo* (View of the Piazza di Monte Cavallo [now the Piazza del Quirinale with the Quirinal Palace]), from *Vedute di Roma* (Views of Rome), 1750, Etching

All works are loaned from the Yale University Art Gallery, The Arthur Ross Collection.

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