"Fury said to a mouse, That he was in the house. 'Let us both go to law, I will prosecute you.'— Guess, I'll take my own here."

---


---

et descendre en tranchant l'air comme un aigle inhabile, pour pénétrer la parabole.

Dada n'est pas folie — ni sagesse — ni ironie — ni meaning. Ce sont des peuples. L'art était un jeu, les enfants assemblaient les mots qui ont une mémoire à la fois; puis ils criaient et pleuraient la morte, et lui hurlaient les bonnes des peuples, et la prophétesse reçut pour mourir un enfant, et la reine devint belle et les enfants courant à perdre sa vie.

Puis vinrent les grands Ambassadeurs du sentiment qui s'écrivent historiquement, en chose psychologique: psychoanalyse, scénario, science, etc. Vive la France! Nous ne sommes pas nuls, nous sommes accros, nous sommes excentriques et nous savons bien discuter l'intelligence. Mais nous avons, nous ne sommes pas de leur avis car l'art n'est pas sérieux, je vous assure, et nous montrons le Sud pour dire clairement: l'art s'engouffre harmonie, c'est pour vous livre du plaisir, bonne audiente, je vous aime tant je vous aime tant, je vous aime, et je vous adore.

**LA PARAPAGE**

si l'on peut demander à une victime dans l'adresse d'un bordel

on dit oui et on dit non

qui chante sur la borne du chemin

les éléphants verts de la sensibilité

trambent chaque sur un potas télégraphique

les quatre pieds clous ensemble

il a tant regardé le soleil, que son visage s'aplatisse

ou s'oh ou sah ou sah ou sah

---

**TOP: FIG 14  Salvador Dali | BOTTOM: FIG 61  Tristan Tzara**
ARTS & LETTERS

ARTS & LETTERS began life as a small exhibition of literary illustrations, mostly pre-20th century, and many taken from illustrated editions of classic stories. With further research and some fortuitous recent accessions, however, the concept blossomed into this major exhibition, considering various connections between literature and the visual arts across many times and cultures, representing more than five centuries of art. The famous scenes from well-known books remain, but sit alongside modern and contemporary work that takes those stories as inspiration for formal experimentation and emotional expression. The contemporary works in the show prove that even centuries-old stories are still fertile resources of imagery and subject. In other cases, artists explore the theme of reading more broadly, from book collecting, to intellectual exercise, to the physical act of settling in and turning pages. Overall, the nearly 70 art objects in the show present a rich narrative, from hand-colored manuscripts to digital video.

To enhance this exhibition, the Art Center looked to its neighbors, receiving generous loans of incredible art not often available for public view. From the Special Collections Library of the University of Iowa comes two volumes of poetry by the celebrated Dadaist Tristan Tzara [FIG 61]. Slim and filled with beautiful abstract imagery by fellow Dadaists Marcel Janco and Jean Arp to intensify Tzara’s words, these fragile pamphlets reflect the revolutionary ideals of the early 20th–century avant-garde. We have also borrowed from the University’s collection Salvador Dalí’s surreal and psychedelic illustrations for Lewis Carroll’s Alice’s Adventures in Wonderland [FIG 14]. Its pages swirl with bright, acidic colors and text playfully formed into fanciful shapes.

The library of the Salisbury House & Gardens, a local treasure containing a substantial collection of rare books and special editions, lent four works to the show. Previously only displayed during the Salisbury House’s “treasures tours,” these objects are in some ways making their public exhibition debut. Most notable is the 1896 “Kelmscott Chaucer,” [FIG 48] the culmination of William Morris’ philosophy on design and aesthetics. The books illustrator, Edward Burne-Jones, referred to it as a “pocket cathedral” for its intricate complexity. Each page overflows with Morris’ ornate floral pattern work, surrounding a specially designed typeface and Burne-Jones’ elegant, Pre-Raphaelite imagery. Of the 425 made, this version is one of only 48 made with a leather cover and silver clasps.
Also from the Salisbury Foundation are two classic texts illustrated by the pillars of Modernism, Pablo Picasso and Henri Matisse. Picasso’s mastery of the erotic drawing is a great match for Aristophanes’ *Lysistrata* [fig 49]. The Matisse work, on the other hand, is a somewhat humorous anomaly – he likely did not read Joyce’s famously difficult *Ulysses*, and instead provided scenes from Homer’s *Odyssey* [fig 47]. Salisbury’s fourth contribution is another “Alice,” by French Modernist Marie Laurencin [fig 43]. Its soft, pastel illustrations offer sharp contrast to Dali’s version of the same story, and both compliment Anna Gaskell’s *Untitled #24* (override) [fig 30] from the Art Center’s collection. Gaskell, a contemporary photographer, uses Alice’s adventures as an inspiration for an unsettling tableau of mysterious young girls.

There are several instances in which various artists in the show approach the same or related materials across centuries. Heroic Hercules appears in Dürer’s 15th-century print [fig 24] and Bourdelle’s late 19th-century sculpture [fig 8]. The transgressive sexuality of the Greek myth of Leda and the swan has attracted hundreds of artists over time, and here both neo-classical and modernist interpretations are present. Artists from three centuries take on Shakespeare, from Delacroix’s Romantic engravings of Hamlet [fig 22] to Fred Wilson’s complex rumination on Othello in contemporary Murano glass, *Iago’s Mirror* [fig 67]. Unsurprisingly, the Art Center’s print collection offered dozens of versions of bible stories to choose from, with the selections here representing some of the most well-known and dynamic, covering several hundred years of art history. Fairy tales, too, seem to continue to inspire artists, and are here in German Expressionist inspired graphics and a contemporary feminist reimagining.

In covering such a large time span ARTS & LETTERS also has the luxury of showing how the concept of illustration in Western European art has changed over time. Almost all of the works spring from this region, with the earliest works tracking the rise of the printing press and the subsequent availability of books to mass audiences. The sole exceptions here are four Japanese woodblock prints, two of which show scenes from Lady Murasaki’s *Tale of Genji* [figs. 40 & 41], published in 1010 and considered by many to be the world’s first novel. Like these, many of the works illustrate stories in the traditional sense, meaning literal depictions of the events described.
Fig. 67 Fred Wilson
by the text, and some of the works on paper were in fact book pages at one point. Others were done because the artist was particularly drawn to the story, and felt compelled to visualize the actions depicted, and the emotions these tales inspire. This can be seen realistically in Rembrandt and Tanner’s intense and touching versions of bible stories involving children, and more abstractly in Frank Stella’s bold, swirling take on *Moby Dick* [FIG 58] or Jasper John’s grey, monolithic ode to the Victorian poet Alfred, Lord Tennyson [FIG 37]. Jefferson Pinder’s atmospheric, immersive video meditation on Ralph Ellison’s *Invisible Man* [FIG 50] shows how video art, outside the rules of mainstream cinema, can offer a new kind of illustration.

Finally, this exhibition celebrates the act of reading in and of itself. Mark Dion’s [FIG 23] reproduction of a Parisian bookstall, as well as Victory Valery’s print of the same subject [FIG 63], celebrate the lure of finding something new to read – irresistible to the dedicated bookworm. Honoré Daumier’s 1863 painting [FIG 16] shows a man deep in thought, lost in the pages of his book. Fast forwarding to 2012, Carrie Schneider’s series of video portraits, *Reading Women* [FIG 55], offers the viewer a chance to watch a most intimate activity – a woman reading alone. We see them settle into the furniture, focus more intently on their pages, and even subtly react to the words on the page. This is an activity a huge number of us enjoy almost above all others, and constantly strive for time to do more often. ARTS & LETTERS invites you to pore over these paintings, sculptures, and printed pages, and bring your favorite book along as well. We’ve even put out some comfy chairs.

Laura Burkhalter | Curator
EXHIBITION CHECKLIST

Albrecht Altdorfer
German, c. 1480 – 1538
1 Christ in Hell from "The Story of Man’s Fall and Redemption," 1515
Woodcut on paper
2 7/8 × 1 7/8 inches
Des Moines Art Center Permanent Collections; Gift of Louise R. Noun, 1948.128

Anonymous
2 The Raising of Lazarus, c. 1505
Print on paper
6 1/4 × 4 3/16 inches
John C. Huseby Print Collection of the Des Moines Art Center through Bequest, 1994.32

Anonymous
3 The Visitation, ca. 1543
Woodcut on paper
8 3/4 × 6 1/16 inches
John C. Huseby Print Collection of the Des Moines Art Center through Bequest, 1994.33

Thomas Hart Benton
(American, 1889 – 1975)
4 Huck Finn, 1936
Lithograph on paper
16 1/2 × 21 3/4 inches
Des Moines Art Center Permanent Collections; Gift of Mrs. K. A. Chittick in memory of Mr. and Mrs. Edward J. Renwald, 1976.75

William Blake
(British, 1757–1827)
5 And I only am escaped alone to tell thee
(Plate 4 of Illustrations for the Book of Job), 1825
Engraving on paper
8 7/16 × 6 11/16 inches
Des Moines Art Center Permanent Collections; Purchased with funds from Rose F. Rosenfield, 1964.52

Emile Antoine Bourdelle
(French, 1861–1929)
8 Head of Hercules #4, n.d.
Bronze
14 1/4 × 9 1/2 × 10 1/2 inches
Des Moines Art Center Permanent Collections; Gift of Mr. B. Gerald Cantor, 1969.13

Aleksandr Savvie Brodskij and Ilya Utkin
(both Russian, born 1955)
9 Dwelling House of Winnie the Pooh, 1990
Etching on German paper
23 1/4 × 32 1/4 inches
Des Moines Art Center Permanent Collections; Gift of the Des Moines Art Center Print Club and Ronald Feldman Fine Arts, Inc., 1991.43
Jacques Callot (French, 1592–1635)
10 Judith, n.d.
Engraving on paper
3 1/2 × 2 9/16 inches
John C. Huseby Print Collection of the Des Moines Art Center through Bequest, 1994.85

Théodore Chassériau (French, 1819–1856)
11 Apollon et Daphné (Apollo and Daphne), 1844
Lithograph on paper
8 15/16 × 4 3/16 inches
John C. Huseby Print Collection of the Des Moines Art Center through Bequest, 1994.99

Warrington Colescott (American, born 1921)
12 Death on the Lido from Death in Venice, 1971
Intaglio on paper
16 × 11 7/8 inches
John C. Huseby Print Collection of the Des Moines Art Center through Bequest, 1994.103

Joseph Cornell (American, 1903–1972)
13 Sand Fountain (pour Valéry), c. 1956
Mixed media box construction
14 1/2 × 7 3/4 × 4 inches
Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory Coffin Collection of the Des Moines Art Center, 1970.18

Salvador Dalí (Spanish, 1904–1989)
[PAGE 2]
14 Illustrations for “Alice’s Adventures in Wonderland,” 1969
12 illustrations with original woodcuts and an original etching
17 × 11 1/2 × 2 inches
Courtesy of the University of Iowa Special Collections Library

Lucifer (P. 27 from “La Divina Commedia,” Canto 34), 1960–1964
Color woodblock print on paper
9 3/4 × 7 inches
Des Moines Art Center Permanent Collections; Gift of Keith Shaver in honor of Mary and Roy Shaver, 2013.10

Honore Daumier (French, 1808–1879)
16 Le Liseur (The Reader), c. 1863
Oil on panel
13 1/2 × 10 inches
Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory Coffin Collection of the Des Moines Art Center, 1958.59

Eugène Delacroix (French, 1798–1863)
17 Mephistopheles apparaissant à Faust (Mephistopheles Appearing before Faust), 1828
Lithograph on paper
10 5/16 × 9 3/8 inches
Des Moines Art Center Permanent Collections; Purchased with funds from Rose F. Rosenfeld, 1964.49

18 Faust et Mephistopheles galopant, 1828
Lithograph on paper
8 1/4 × 11 3/8 inches
John C. Huseby Print Collection of the Des Moines Art Center through Bequest, 1994.126
19 L’ombre de Marguerite apparaissant a Faust, 1828
10 3/8 × 13 7/8 inches
John C. Huseby Print Collection of the
Des Moines Art Center through Bequest,
1994.125

20 Le fantome sur la terrasse, 1843
10 1/4 × 8 inches
John C. Huseby Print Collection of the
Des Moines Art Center through Bequest,
1994.128

21 Macbeth Consultant les Sorcières
(Macbeth and the Witches), 1825
Lithograph on paper
12 5/8 × 9 9/16 inches
John C. Huseby Print Collection of the
Des Moines Art Center through Gift,
1992.21

22 La Mort d’Ophélie, 1843
Lithograph on paper
7 5/16 × 10 1/16 inches
John C. Huseby Print Collection of the
Des Moines Art Center through Bequest,
1994.129

Mark Dion (American, born 1961)
23 Sea Life, 2013
Book cart, books, prints
79 × 74 1/2 × 37 inches
Des Moines Art Center Permanent
Collections; Purchased with funds from
the Edmondson Art Foundation, Inc.,
2013.6.1342

Albrecht Dürer (German, 1471–1528)
24 The Combat of Virtue and Pleasure in
the Presence of Hercules, 1498–1499
Engraving on paper
12 5/8 × 8 3/4 inches
Des Moines Art Center; Mildred M. Bohlen
Collection, 1983.15

25 The Temptation, from the “Small Passion,”
c. 1509–1511
Woodcut on white Japan paper
4 15/16 × 3 13/16 inches
Des Moines Art Center Permanent
Collections; Purchased with funds from the
Edmondson Art Foundation, Inc., 1950.31

Antonio Frasconi
(Uruguayan American, 1919–2013)
26 Adam and Eve Expelled from Eden, from the
“Small Passion,” 1510
Woodcut print on paper with handcoloring
4 15/16 × 3 15/16 inches
Des Moines Art Center Permanent
Collections; Purchased with funds from the
Edmondson Art Foundation, Inc., 1950.32

Henri Fantin-Latour (French, 1836–1904)
27 La damnation de Faust: apparition de
Marguerite, 1888
9 11/16 × 6 inches
John C. Huseby Print Collection of the
Des Moines Art Center through Bequest,
1994.157

28 The Fox and the Crow, from the portfolio
“Some Well-Known Fables,” 1951
Woodcut on white Japan paper
16 1/8 × 11 9/16 inches
John C. Huseby Print Collection of the
Des Moines Art Center through Bequest,
1994.16
FIG. 36  Robert Indiana

The Tribes of Men Together on the Mountains of the Prairies

- Delawares
- Mohawks
- Choctaws
- Camanches
- Pawnees
- Blackfeet
- Mandans
- Calumets
- Dakotas
- Ojibways
- Hurons
- Shawano
- Navajos
Anna Gaskell (American, born 1969)

**29** Untitled #74 Resemblance, 2001
C-print
39 1/8 x 49 1/4 inches
Des Moines Art Center; Paul and Anastasia Polydoran Collection, 2007.15

**30** Untitled #24 (Override), 1997
C-print
Image: 48 x 39 3/4 x 1 1/4 inches
Des Moines Art Center; Paul and Anastasia Polydoran Collection, 2015.91

Théodore Géricault (French, 1791–1824)

**31** La Fiancée d’Abydos, from “Lord Byron’s Oriental Tales,” 1813
Lithograph on white wove paper
5 x 6 1/2 inches
John C. Huseby Print Collection of the Des Moines Art Center through Bequest, 1994.187

Johann Grüninger (German, 1483–1530)

**32** Scene from Adéphærum (The Brothers), from Act IV, Folio (From Terence) COMEDIAE (Comedies), Strasbourg, 1496
Handcolored woodcut and text on paper
12 x 8 1/4 inches
Des Moines Art Center Permanent Collections; Purchased with funds from Rose F. Rosenfield, 1965.37

**33** Aeneas and Achates Exploring Carthage: Folio CXXXVI from Virgil’s Aeneid, Book I, Strasbourg, 1502
Woodcut, ink, and text on paper
12 1/8 x 8 3/8 inches
Des Moines Art Center Permanent Collections; Mrs. Earl Linn Memorial Fund, 1965.13

Joseph Hecht (Polish, 1891–1952)

**34** Leda et le cygne (Leda and the Swan), c.1925
Etching, engraving, and drypoint on paper
9 1/2 x 7 inches
Des Moines Art Center Permanent Collections; Gift of Marilyn & Ted Lee, 2015.47

Ando Hiroshige (Japanese, 1797–1858)

**35** Honzo dressed as Beggar visits Yuranosuke, from Act 9 of “Chushingura (47 Ronin),” 1862
Color woodblock on paper
9 1/8 x 14 inches
Des Moines Art Center; Richard L. and Kay E. Ward Collection, 2009.31

Robert Indiana (American, born 1928)

**36** The Callaum, from the “Decade” portfolio, 1971
Screenprint on paper
37 3/8 x 31 13/16 inches
Des Moines Art Center Permanent Collections; Gift of Keith Shaver in honor of Mary and Roy Shaver, 2015.87

Jasper Johns (American, born 1930)

**37** Tommies, 1958
Encaustic and canvas collage on canvas
73 1/2 x 46 1/4 inches
Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory Coffin Collection of the Des Moines Art Center, 1971.4
38 Rockwell Kent (American, 1882–1971)
Relief print from a copper line relief plate mounted on woodblock, after ink drawing on paper
7 1/2 × 5 1/4 inches
Des Moines Art Center Permanent Collections; Gift of Keith Shaver in honor of Mary and Roy Shaver, 2015.64.1

Relief print from a copper line relief plate mounted on woodblock, after ink drawing on paper
7 9/16 × 5 1/4 inches
Des Moines Art Center Permanent Collections; Gift of Keith Shaver in honor of Mary and Roy Shaver, 2015.64.5

Relief print from a copper line relief plate mounted on woodblock, after ink drawing on paper
7 1/2 × 5 3/16 inches
Des Moines Art Center Permanent Collections; Gift of Keith Shaver in honor of Mary and Roy Shaver, 2015.64.10

Relief print from a copper line relief plate mounted on woodblock, after ink drawing on paper
7 9/16 × 5 1/4 inches
Des Moines Art Center Permanent Collections; Gift of Keith Shaver in honor of Mary and Roy Shaver, 2015.64.11

Frontispiece, vol. 12, “Casanova, Memoirs,” 1925
Relief print from a copper line relief plate mounted on woodblock, after ink drawing on paper
7 9/16 × 5 1/4 inches
Des Moines Art Center Permanent Collections; Gift of Keith Shaver in honor of Mary and Roy Shaver, 2015.64.12

Robert Kohl (Austrian, 1891–1944)
39 Schwarscen aus Shakespeare’s Hamlet (Oath Scene from Shakespeare’s Hamlet), 1920
Lithograph on paper
10 1/8 x 11 1/16 inches
John C. Huseby Print Collection of the Des Moines Art Center through Gift, 1972.63

Utagawa Kunisada II (Japanese, 1823–1880)
40 Bamboo River, from the series “Cards of the tale of Genji by Murasaki Shikibu,” c. 1857
Color woodblock on paper
13 × 9 1/4 inches
Des Moines Art Center Permanent Collections; Richard L. and Kay E. Ward Collection, 2009.35

41 Yugao (Evening Faces), from the series “Cards of the tale of Genji by Murasaki Shikibu,” 1857
Color woodblock on paper
13 1/16 × 9 1/4 inches
Des Moines Art Center Permanent Collections; Richard L. and Kay E. Ward Collection, 2009.36
[back cover, top]

Utagawa Kuniyoshi (Japanese, 1798–1861)

Inuyama Dōsetsu, from the series “The Lives of Eight Brave and Loyal Dog Heroes”, 1848–1849

Color woodblock print on paper

13 3/4 × 9 7/16 inches

Des Moines Art Center; Richard and Kay Ward Collection, 2014.16

Marie Laurencin (French, 1883–1956)

Illustrations for “Alice in Wonderland,” 1930

11 5/8 × 10 × 2 inches

Courtesy of the Salisbury House Foundation

[page 6]

Wilhelm Lehmbruck

(German, 1881–1919)

Macbeth V, 1918

Etching and drypoint on paper

15 3/8 × 11 5/8 inches

John C. Huseby Print Collection of the Des Moines Art Center through Gift, 1984.32

Georg Lemberger

(German, c. 1495 – c. 1540)

Bileam (The Story of Balaam and the Ass). “Und die Eselin sahe den Engel des Herrn im wege stehen und ein blas Schwert in seiner Hand (And he saw the angel of the Lord standing in the way with his drawn sword in his hand)…” (Numbers 22:32–33), c. 1530

Woodblock print and typographic text on paper with hand coloring

4 3/4 × 5 1/2 inches

Des Moines Art Center Permanent Collections; Gift of Keith Shaver in honor of Mary and Roy Shaver, 2015.66

Joab killing Abner at the city gate of Hebron (2 Sam. 3:27), c. 1530

Woodblock print and typographic text on paper with hand coloring

6 11/16 × 8 11/16 inches

Des Moines Art Center Permanent Collections; Gift of Keith Shaver in honor of Mary and Roy Shaver, 2015.67

[page 4]

Henri Matisse (French, 1868–1954)

Illustrations for James Joyce, Ulysses, The Limited Editions Club, New York, 1935

9 1/4 × 12 × 1 1/2 inches

Courtesy of the Salisbury House Foundation

William Morris, designer

(English, 1834–1896), with illustrated engravings by Edward Burne-Jones

(English, 1833–1898)

The Works of Geoffrey Chaucer, 1896

12 × 17 × 2 1/2 inches

Courtesy of the Salisbury House Foundation

Pablo Picasso

(Spanish, 1881–1973)

Illustrations for Aristophanes, Lysistrata, The Limited Editions Club, New York, 1934

9 1/2 × 12 × 3 3/4 inches

Courtesy of the Salisbury House Foundation
50 Invisible Man, 2005
Digital video
Running time: 5:15
Courtesy of the artist and Patricia Sweetow Gallery, San Francisco

51 Frontispiece for “The Iliad,” 1786
Engraving on paper
7 5/8 x 4 13/16 inches
John C. Huseby Print Collection of the Des Moines Art Center through Gift, 1994.276

Rembrandt van Rijn (Dutch, 1606–1669)
52 The Return of the Prodigal Son, 1656
Etching on paper
6 1/8 x 5 3/8 inches
Des Moines Art Center Permanent Collections; Gift of Benjamin A. Young, 1942.11

53 Abraham Caressing Isaac, c. 1637
Etching on paper
4 5/8 x 3 1/2 inches
Des Moines Art Center Permanent Collections; Purchased with funds from the Edmundson Art Foundation, Inc., 1970.135

[FRONT COVER, TOP]
Tim Rollins (American, born 1955)
and K.O.S (American)
54 A Midsummer Night’s Dream (After Shakespeare), 1999
Watercolor, fruit juices, collage, mustard seed, book pages on canvas
42 x 50 inches
Des Moines Art Center Permanent Collections; Gift of Lois and Louis Fingerman, 1999.16

[INSIDE BACK COVER]
Carrie Schneider (American, born 1979)
55 Reading Women, 2012–2014
HD film
Running Time: 4 hours
Courtesy of the artist and Monique Meloche, Chicago

56 Unkas springt herab um Cora zu retten (Uncas Leaps Down To Rescue Coral), 1909
Lithograph on Japanese paper
14 1/4 x 9 13/16 inches
John C. Huseby Print Collection of the Des Moines Art Center through Gift, 1972.84

57 Companions, 2001
Lithograph on two sheets
Collection of Kirk and Doreen Blunck, Des Moines

[BACK COVER, BOTTOM]
Kiki Smith (American, born 1954)
58 Stubb & Flask Kill a Right Whale, 1991
Etching, aquatint, carbonundum, and relief on paper
76 3/8 x 55 3/4 inches
Des Moines Art Center Permanent Collections; Gift of Pat and Lou Schneider, 1998.4
Fig. 59: Henry Ossawa Tanner
Henry Ossawa Tanner  
(American, 1859–1937)  
59 Christ Learning to Read, c. 1911  
Oil on canvas  
56 5/8 × 47 7/8 × 4 inches  
Des Moines Art Center Permanent Collections; Gift of the Des Moines Association of Fine Arts, 1941.16

Giovanni Domenico Tiepolo  
(Italian, 1727–1804)  
60 The Rest on the Flight into Egypt from the series “Pictorial Ideas on the Flight of Jesus, Mary and Joseph into Egypt,” 1753  
Etching on paper  
7 3/16 × 9 5/16 inches  
Des Moines Art Center Permanent Collections; Gift of Benjamin A. Younker 1941.16

Tristan Tzara  
(Romanian and French, 1896–1963)  
Illustrated by Marcel Janco  
(Romanian and Israeli, 1895–1984)  
65 La Première Aventure céleste de Mr. Antipyrine, 1916  
9 1/4 × 6 1/2 × 1/16 inches  
Courtesy of the University of Iowa Special Collections Library

Richard Westall  
(British, 1765–1836)  
66 Leda and the Swan, reclining to left under a spreading tree in rushes at the edge of a river, c. 1792  
Etching on paper  
6 5/8 × 8 15/16 inches  
Des Moines Art Center Permanent Collections; Gift of Marilyn & Ted Lee, 2015.44

Lynd Ward  
(American, 1905–1985)  
64 Untitled, print #70, from “Mad Man’s Drum,” 1930  
Wood engraving on paper  
3 3/4 × 3 3/8 inches  
Des Moines Art Center Permanent Collections; Gift of Keith Shaver in honor of Mary and Roy Shaver, 2015.78
LA BERNATiON DE FAUST : APPARiTioN DE MARGuERiTE,
Lithographie originale de Fantin-Latour.

FIG. 27 Henri Fantin Latour
ARTS & LETTERS

FEBRUARY 13 – MAY 1, 2016 | ANNA K. MEREDITH GALLERY
DES MOINES ART CENTER
CURATOR | LAURA BURKHALTER

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entirelyunexpected

FIG 55 Carrie Schneider
entirely unexpected