



CG. BOERNER
MERCATOR OPERVM ARTIS
PER ANNOS CXC

A SELECTION OF PRINTS,
MOSTLY BY THE OLD MASTERS,
TO CELEBRATE OUR 190TH ANNIVERSARY

*EINE GRAPHIKAUSWAHL
MEIST ÄLTERER MEISTER, AUS ANLASS
UNSERES 190-JÄHRIGEN BESTEHENS*

C.G. BOERNER

in collaboration with

HARRIS SCHRANK FINE PRINTS

PREFACE

This year C.G. Boerner proudly celebrates its 190th anniversary. Our firm can thus be counted among the oldest art dealerships in continuous existence. And, indeed, only very few of the distinguished museums we work with these days are quite as old as we are. On this special occasion we thought we might take the liberty of prefacing our *Neue Lagerliste 135* with a brief survey of the firm's history.

The painter Carl Gustav Boerner (1790–1855) founded the company in Leipzig on November 8, 1826. From the beginning, he focused nearly exclusively on works on paper, both prints and drawings by the old masters. He also handled contemporary art, offering the work of some of his artist friends. And he published sets of prints by two of them—Adrian Ludwig Richter and Carl Ferdinand Berthold. Carl's son, Paul Erwin Boerner (1836–1880), expanded the operation substantially in December 1871 when he acquired the local firm of Rudolph Weigel/Dr. Andreas Andresen, a Leipzig auction house also specializing in works on paper. From this point, the auction business became the main focus of the enterprise. The firm's large series of by-now-legendary auctions ended only in 1943 with the 207th sale. For in December 1943, a massive Allied air raid destroyed most of Leipzig's inner city. By the end of the war, both the company's offices on the second floor at Universitätsstraße 26 and the private residence of Paul's son, Hans Boerner (1877–1947), at Hillerstraße 3 had been flattened. Hans Boerner was the last family descendant to head the firm; after his death it was taken over by Eduard Trautscholdt (1893–1976), the long-time gallery director. In 1950, Trautscholdt managed to transfer the company's operations, together with those parts of the library and archive that had survived the war, to Düsseldorf. The preserved archive mainly contained highly prized nineteenth-century documents (among them letters by Johann Wolfgang Goethe to the firm's founder) that had been safely stored at the beginning of hostilities.

VORWORT

In diesem Jahr begeht die Kunsthandlung C.G. Boerner das Jubiläum ihres 190-jährigen Bestehens und gehört somit weltweit zu den ältesten Kunsthandlungen. Selbst die meisten Museen, die wir die Ehre haben, zu unseren Kunden zählen zu dürfen, sind jünger. Es sei daher erlaubt, unsere *Neue Lagerliste 135* mit einem kurzen geschichtlichen Rückblick zu eröffnen.

Am 8. November 1826 gründete der Maler Carl Gustav Boerner (1790-1855) in Leipzig eine Kunsthandlung und spezialisierte sich auf Papierarbeiten alter Meister, Druckgraphik ebenso wie Zeichnungen. Außerdem nahm er aktuelle Werke seiner Künstlerfreunde in sein Programm auf und war sogar als Verleger tätig, indem er etwa graphische Suiten Adrian Ludwig Richters oder Carl Ferdinand Bertholds herausgab. Das Geschäftsmodell erweiterte sein Sohn Paul Erwin Boerner (1836-1880), indem er 1871 das ebenfalls auf Papierarbeiten spezialisierte Leipziger Auktionshaus Rudolph Weigel/Dr. Andreas Andresen übernahm und unter dem Namen C.G. Boerner weiterführte. Von da an trat das Auktionsgeschehen in den Vordergrund. Die Serie der längst legendären Auktionen endete zeitbedingt mit der 207. Auktion 1943. Im Dezember dieses Jahres war bei einem massiven alliierten Luftangriff die Innenstadt Leipzigs weitgehend zerbombt worden. Am Ende des Zweiten Weltkriegs waren die Geschäftsräume C.G. Boerners im zweiten Stock des Hauses in der Universitätsstraße 26 ebenso zerstört wie das Privathaus Hans Boerners (1877-1947), ein Sohn Paul Erwins, in der Hillerstraße 3. Er war das letzte Familienmitglied, das der Kunsthandlung vorstand. Nach seinem Tod ging die Leitung auf den langjährigen Prokuristen Eduard Trautscholdt (1893-1976) über. Ihm gelang es 1950, die Kunsthandlung mitsamt jenen Teilen der Bibliothek und des Archivs nach Düsseldorf zu verlagern, die der Kriegszerstörung entgangen waren. Bei den geretteten Dokumenten handelte es sich im Wesentlichen um Schriftstücke des 19. Jahrhunderts, die schon damals altherwürdig waren, etwa die Briefe Johann Wolfgang Goethes an den Firmengründer. Sie waren während des

The move to West Germany was a reaction to the political situation. Hans Boerner had already noted in his will of April 12, 1946, that “generally speaking it is right to make one’s way out of the Russian area.” It quickly became obvious that a private art dealership could have no future in the Soviet-Occupied Zone (SBZ), one that would later become the German Democratic Republic (DDR).

In Düsseldorf, Trautscholdt and his colleague, Ruth-Maria Muthmann (b. 1927), who had joined the firm when it was still in Leipzig and became its director in 1973, returned to the founder’s model of a private dealership and did not resume the auction business. The focus remained on old master drawings and prints dating from the fifteenth century to the German Expressionist period. Occasionally, contemporary works by such artists as Gérard de Palézieux and Jakob Demus were also offered. In addition, in a series of catalogues published between 1976 and 1997, Frau Muthmann fostered the art of Walter Gramatté, a little-known second-generation Expressionist. The art historian and drawings specialist, Dr. Marianne Küffner (b. 1934), joined the company in 1967. In 1984 the firm decided to open a branch in New York, headed by Dr. Nancy Bialler. This prescient move reflected its directors’ belief that the American market for old master prints and drawings would become increasingly important—and it proved to be a good decision. While state funding of public institutions in Europe has been diminishing ever since, museums and private collectors in the United States remain active and ambitious collectors in this field.

In 1995 the firm was taken over by the publicly held London art dealership of Artemis Fine Arts. Ten years later, however, we were able to reprivatize C.G. Boerner, maintaining branches in Düsseldorf and New York. Today those offices are run by the long-established teams of Dr. F. Carlo Schmid and Andrea Langenberger in Düsseldorf and Armin Kunz and Olida LeTourneau in New York.

Krieges an sichere Plätze ausgelagert worden. Mit der Übersiedlung reagierte Trautscholdt auf die politische Situation. Bereits Hans Boerner hatte in seinem Testament vom 12. April 1946 niedergelegt: „Ganz allgemein kann man vielleicht sagen, dass es richtig ist, aus dem Russischen hinaus zu streben [...].“ Es war offensichtlich, dass in der Sowjetischen Besatzungszone (SBZ), der späteren Deutschen Demokratischen Republik (DDR), ein privater Kunsthandel keine Zukunft hatte.

Trautscholdt und seine Mitarbeiterin Ruth-Maria Muthmann (geb. 1927), die noch in Leipzig 1947 eingestellt worden war und später dann, ab 1973, das Geschäft leiten sollte, kehrten zum Modell der Gründerjahre ohne Auktionstätigkeit zurück. Einzelne Positionen aktueller Kunst, etwa von Gérard de Palézieux oder Jakob Demus, akzentuierten das klassische Angebot mit Druckgraphik und Zeichnung vom 15. Jahrhundert bis zum deutschen Expressionismus. Für Walter Gramatté, einen zu diesem Zeitpunkt weniger bekannten Expressionisten der zweiten Generation, setzte sich Muthmann besonders ein und publizierte zu seinem Schaffen zwischen 1976 und 1997 nicht weniger als vier eigenständige Kataloge. 1967 trat die Kunsthistorikerin und Zeichnungsspezialistin Dr. Marianne Küffner (geb. 1934) in die Firma ein und prägte sie bis zu ihrer Pensionierung 2004 nachhaltig. 1984 wurde in New York eine Dependance mit Dr. Nancy Bialler als Gründungsdirektorin eröffnet. Diese vorausschauende Tat folgte der Einschätzung, dass sich die USA zur vitalsten Region des weltweiten Kunstmarktes für Graphik und Zeichnungen alter Meister entwickeln würden. Aus heutiger Sicht erweist sich die Entscheidung als richtig. Während die Erwerbungssetats öffentlicher Institutionen in Europa kontinuierlich gekürzt werden, sind Museen in den Vereinigten Staaten nach wie vor auf dem Graphikmarkt sehr aktiv, ebenso wie Privatsammler.

1995 kaufte die als Aktiengesellschaft geführte Londoner Kunsthandlung Artemis Fine Arts C.G. Boerner. Zehn Jahre später gelang jedoch die Reprivatisierung in der ursprünglichen Struktur

As always, C.G. Boerner chiefly handles old master prints and drawings. In recent years, however, we have also collaborated with several contemporary artists to create a stimulating dialogue between old and new art. In the past decade, for example, the German engraver, Anton Würth, has created intriguing interpretations of seventeenth-century French portrait prints as well as of Renaissance and Baroque ornament prints. In 2013, the American artist (and avid collector), Richard Tuttle, curated an exhibition of landscape etchings by Johann Christian Reinhart for C.G. Boerner at Pocket Utopia, a small gallery on Manhattan's Lower East Side. In her review of the show in *The New York Times*, Roberta Smith remarked that it is "bracing to see relatively old art amid the new and the now." This year, C.G. Boerner moved its New York office from the Upper East Side to the heart of Chelsea's gallery district. However, the change of location is not intended to signal a shift toward contemporary art. There are plenty of contemporary galleries. But an old master gallery in Chelsea is something new. And it is our aim to present within the context of a dynamic contemporary art scene works that this audience would normally expect to encounter only in museums—prints by Dürer, Rembrandt, Goya, and Degas and many other European and American masters of printmaking.

Apart from exhibitions in the gallery, we find that involvement in international art fairs is the best way for us to meet our out-of-town clients and introduce ourselves to new collectors. Among the many fairs in which C.G. Boerner has participated during recent decades (Cologne, London, Maastricht, Minneapolis, and Paris among them), two have played a key role for the firm. One is the Stuttgarter Antiquariatsmesse, usually held in January of each year; C.G. Boerner was one of the founding members in 1962 and has been a presence at this important German fair ever since. The other is the IFPDA Print Fair in New York, held each year in November, in which C.G. Boerner has also participated since its inauguration in 1988. The New York fair is again

mit den Standorten Düsseldorf und New York. Heute werden die beiden Galerien von dem seit langem eng zusammenarbeitenden Team bestehend aus Dr. F. Carlo Schmid und Andrea Langenberger in Düsseldorf sowie Armin Kunz und Olida LeTourneau in New York geleitet.

Das Haus C.G. Boerner ist nach wie vor primär der alten Kunst auf Papier verpflichtet, wobei verstärkt Werke zeitgenössischer Künstler in das Programm Eingang finden. In den vergangenen Jahren kam es zur Zusammenarbeit mit einigen zeitgenössischen Künstlern, deren Arbeiten in einen stimulierenden Dialog mit historischer Kunst traten. Beispielsweise beschäftigte sich der deutsche Kupferstecher Anton Würth in spannenden Interpretationen mit Porträts des französischen 17. Jahrhunderts sowie mit Ornamenten der Renaissance und des Barock. 2013 kuratierte der amerikanische Künstler und enthusiastische Sammler Richard Tuttle für C.G. Boerner eine Ausstellung mit Landschaftsradierungen Johann Christian Reinhalts in der kleinen Galerie Pocket Utopia auf Manhattans Lower East Side. Die Präsentation fand vielfach Beachtung und Roberta Smith bemerkte in der *New York Times* „es ist anregend, relativ alte Kunst inmitten neuer und jetziger zu sehen.“ In diesem Sommer zog unsere New Yorker Galerie von der Upper East Side in das Herz des Galerienviertels von Chelsea. Der Ortswechsel soll allerdings keine verstärkte Hinwendung zur Gegenwartskunst signalisieren. Zeitgenössische Galerien gibt es in Chelsea viele, eine Altmeistergalerie jedoch ist neu. Unser Ziel ist es daher, im Kontext der auf die Gegenwart ausgerichteten dynamischen Kunstszene Arbeiten zu zeigen, welche das dortige Publikum für gewöhnlich in Museen erwarten würde – Druckgraphik von Dürer, Rembrandt, Goya, Degas und vielen anderen europäischen und amerikanischen Meistern.

Abgesehen von Ausstellungen in den Galerieräumen, ist die Teilnahme an internationalen Kunstmessen der beste Weg, Kunden zu begegnen und sich bei neuen Interessenten einzuführen. Unter den zahlreichen Kunstmessen, an denen C.G. Boerner in der Vergangenheit teilnahm

this year the occasion for this, our most recent *Neue Lagerliste*, the latest in a series of carefully researched catalogues by our expert team that the firm first began to publish in 1948. They form an important part of C.G. Boerner's identity and, over the last 20 years, have often featured substantial contributions by Catherine Bindman as writer and always savvy and meticulous editor. Even in a world dominated by the internet, these publications remain for us the most reliable and sustainable medium for the presentation of our works of art. Nonetheless, since we are well aware of the need to be up to date, you can also find us at our website: www.cgboerner.com.

As always, we hope that the selection of prints presented here will entice collectors. For it is to you, our clients, both private and institutional, to whom we owe our deepest gratitude. It is only your support that has allowed our art dealership to flourish for 190 years. For the fact that Carl Gustav Boerner's experiment in running a gallery ultimately turned out to be successful was by no means predictable. Indeed, one can almost hear the sigh of relief he might have given as he noted in his ledger at the end of the first year of business: "Worked out fine in this year 1827—and thank God for that!!!" Here is to C.G. Boerner at 190!

Armin Kunz

oder aktuell teilnimmt (etwa in Köln, London, Maastricht, Minneapolis oder Paris), lassen sich zwei als unverrückbare Fixpunkte bezeichnen. Als erstes ist die meist Ende Januar abgehaltene Stuttgarter Antiquariatsmesse zu nennen, zu deren Gründungsmitgliedern C.G. Boerner 1962 gehörte und an der wir ununterbrochen teilgenommen haben. Die andere Messe ist die IFPDA Print Fair in New York, die immer Anfang November stattfindet, und auf der C.G. Boerner ebenfalls seit ihrer ersten Austragung 1988 ausstellt. Sie ist in diesem Jahr wiederum Anlass zum Erscheinen der vorliegenden *Neuen Lagerliste*. Beginnend 1948 setzt diese eine einzigartig umfangreiche Reihe, von den hauseigenen Experten sorgfältig erarbeiteter Kataloge fort. Diese erfuhren in den vergangenen 20 Jahren außerdem substantielle Bereicherung durch von Catherine Bindman verfasste Beiträge, die auch alle englischen Texte immer kenntnisreich und akribisch redigierte. Die *Neuen Lagerlisten* bilden somit einen wichtigen Teil des Firmenprofils. Letztendlich sind es diese gedruckten Publikationen, die auch in der heutigen Welt des allgegenwärtigen Internets die zuverlässigste und nachhaltigste Form der Präsentation von Kunstwerken bilden. Gleichwohl folgen auch wir den aktuellen Entwicklungen im Medienbereich und haben daher bereits seit geraumer Zeit eine eigene Website eingerichtet: www.cgboerner.com.

Wir hoffen, mit der hier vorgelegten Auswahl qualitätvoller Druckgraphik auch dieses Mal wieder das Interesse der Sammler zu wecken. Ihnen, den privaten wie gleichermaßen den institutionellen Kunden, gebührt unser höchster Dank. Nur ihre Unterstützung ermöglichte das Florieren der Kunsthandlung über die Jahrzehnte mit durchaus auch schweren Phasen. Dass Carl Gustav Boerners Experiment, eine Kunsthandlung zu führen, erfolgreich sein würde, war keineswegs selbstverständlich. Erleichtert notierte er daher am Ende des ersten Geschäftsjahres in seinem Lagerbuch: „Ist gut gungen in diesem Jahr 1827 und Gott dafür sehr zu danken!!!!“ Ad multos annos!

F. Carlo Schmid

MARTIN SCHONGAUER
ca. 1450 Colmar - Breisach 1491

1. *Auszug zum Markt – The Peasant Family going to Market* ca. 1470 or shortly thereafter

engraving; 164 x 164 mm (6 7/16 x 6 7/16 inches)

Bartsch 88; Lehrs, Hollstein and *The New Hollstein* 90 only state

PROVENANCE

The Metropolitan Museum of Art, New York (Lugt 1943 and duplicate stamp 1808h: acquired in 1923, deaccessioned in 1972)

Kennedy Galleries, New York

private collection, New York (acquired in 1976 for \$19,500)

A very good impression in good, untreated condition; the borderline, with some reinforcing in pen and ink above and below, showing all round.

This unusual engraving is an early work by Schongauer, one that he is thought to have created around 1470, shortly after his return to Colmar from his *Wanderjahre*. N.G. Stogdon calls this “the period of Schongauer’s first transition” when the artist “was casting about not only for subject matter by which he might profit, but also for a means of extending the life of his plates ... by adjusting his engraving technique so that many more decent impressions could be taken” (N.G. Stogdon, *Catalogue 10: Martin Schongauer*, 1996, s.p., no. 31).

This would also account for the unusual subject matter. Embedded in a landscape that displays Schongauer’s knowledge of Netherlandish paintings of the period, we see a pair of scruffy-looking peasants who seem to be carrying their goods—a basket of eggs, a heavy sack perhaps filled with potatoes, and two geese—to the market. The peasant man leads the horse on which his wife and child sit. The elaborate yet far-too-large cap of the boy has probably been borrowed from his father, as Stogdon observes. The man’s large sword in a worn scabbard (a *Scheibenknaußschwert*) is especially noticeable here and alludes to the status of the *Marktbauer* (market peasant)—widely criticized but grudgingly tolerated by the authorities at the time—who claims the right to carry a weapon he is not entitled to by class. The peasant couple’s shabby appearance might represent a comment on this presumptuousness but Schongauer’s engraving goes beyond a mere *exemplum ridiculosum*; indeed, the expansive landscape setting and the sheer size of the plate are unique for a peasant print of the fifteenth century. A further aspect of the artistic ennoblement of this scene from everyday life is the apparent allusion to the subject of the *Flight into Egypt*, a theme with which every contemporary viewer would have been entirely familiar.



LUKAS CRANACH THE ELDER
ca. 1472 Kronach – Weimar 1553

2. *Die Versuchung des heiligen Antonius – The Temptation of St. Anthony* 1506

woodcut; 406 x 271 mm (15 ¹⁵/₁₆ x 10 ⁵/₈ inches)

Bartsch 56; Geisberg 593; Hollstein 76 second (final) state; cat. Basel, p. 542, no. 398

WATERMARK

small bull's head with flower

A fine and early impression; some skillful retouches, mainly along the edges of the sheet, otherwise in very good overall condition; trimmed to the borderline all round.

Early impressions of this woodcut are, as so often with Cranach's prints, very rare. Only two impressions are known of the first state showing the electoral shield with the sable field in base (Basel and Chicago). The colors of this coat of arms were altered in 1508 with the sable now in chief and the block was probably reprinted right after this change. We have found fewer than a dozen such early impressions of this second state, to which our print belongs. (There was also a much later printing campaign from a deteriorated block, dating to the mid-to-late sixteenth century, and even those impressions are rare).

Images of St. Anthony being tormented by demons were highly popular in Cranach's day. They allowed artists to give free reign to their imaginations, creating demons and monsters of all kinds. These hideous creatures might send shudders down the viewer's spine but they nonetheless remained safely confined within the bounds of the work of art—the same effect that might account for the popularity of ghost stories and horror movies today. Cranach was undoubtedly aware of Martin Schongauer's large engraving dating from the 1480s, the most influential depiction of the subject. However, he transformed the earlier artist's model considerably. The saint is no longer shown standing upright within a largely empty space. In Cranach's version, Anthony has fallen backwards, overwhelmed by the monsters; similarly, the dense web of lines seems to subsume the figures in the image, making it nearly impossible to differentiate between the saint in his flowing drapery and the demons. The saint's struggle is now set above a beautifully rendered and surprisingly serene landscape that allows Cranach to display his astonishing mastery in the depiction of a wide open scenery. The prototype for embedding the "aerial combat" within a detailed landscape vista was, as so often, supplied by Dürer, whose *Engelkampf* (Meder 171) from the 1498 *Apocalypse* is usually referred to as a comparison.

In addition to the popular appeal of the scary demons, there was also an interesting local connection to the cult of St. Anthony in Wittenberg. The founding chancellor of the University of Wittenberg in 1502 was Goswin von Orsoy (ca. 1450–1515). He was the preceptor general of the German branch of the Order of St. Anthony as well as the preceptor of the Antonine monastery of Lichtenburg near Prettin on the river Elbe. The Lichtenburg Antonines also maintained a house and chapel in Wittenberg where one of the altars was dedicated to their patron saint. Werner Schade, the first to point out this connection, further suggests that the group of buildings visible in the middle ground might even depict the destroyed house of the Antonines in Lichtenburg (cat. Bucharest, p. 23). There were also Anthony reliquaries in the famous collection assembled by Elector Frederick the Wise. Cranach's print can, therefore, be convincingly positioned within the context of the local veneration of St. Anthony in Wittenberg at the time and its publication would have found a ready market in town for the artist who had only started his life-long employment with the Ernestine dynasty in Wittenberg the previous year.



ALBRECHT DÜRER
1471 – Nuremberg – 1528

3. *Das babylonische Weib – The Babylonian Whore* ca. 1496–97

woodcut; 387 x 280 mm (15 ¼ x 11 inches)

Bartsch 73; Meder 177 before the edition of 1498; Schoch/Mende/Scherbaum 125

WATERMARK
imperial orb (Meder 53)

PROVENANCE
Moriz von Kuffner (1854 Vienna – Zurich 1939)

One of the so-called “proofs”; rather than being working proofs, these impressions in all likelihood derive from an edition that Dürer had printed on finer paper (usually identified, as here, by the imperial orb watermark) apart from the German and Latin text editions of his *Apocalypse* of 1498.

A very good and strong impression; the paper somewhat toned from age; trimmed to the borderline with a tiny strip of the borderline made up in the lower margin at right.

The Babylonian Whore is the penultimate scene from the series. It shows the Whore of Babylon as described in the *Book of Revelation* (17:3–4): “And I saw a woman sitting on a scarlet beast, full of names of blasphemy with seven heads and ten horns. The woman was garbed in purple and scarlet, and gilded with gold, gems, and pearls, and bearing a golden goblet in her hand full of abominations and filthiness of her fornication.” A crowd of admiring figures in contemporary German dress stands before her. Behind this extravagant creature, clothed in the costume of a Venetian courtesan (presumably inspired by Dürer’s recent trip to Venice), great arcs of exploding flame and smoke define the wicked city of Babylon itself, the realm of evil on earth; heavenly armies emerge on the upper left while above an angel holds a millstone that he will cast into the sea, crying: “Thus with violence that great city Babylon be thrown down, and shall be found no more at all” (*Revelation* 18:21). Panofsky notes that “[t]he general arrangement of the composition is drawn from the Quentell-Koberger Bible. The motif of the Child carried heavenward by two angels was, however, revised after the pattern of funerary monuments and prayer books (‘Commendatio animarium’), where the soul of the deceased, in the guise of an infant, is carried upward in a cloth” (vol. 1, p. 54).

The artist was evidently well aware of the extent of his achievement with the *Apocalypse* series and it is also likely, given the ambitious and innovative nature of the project, that he cut the woodblocks himself. He therefore set his monogram on each print, something artists traditionally did only with engravings, and gave his name as the publisher of the entire book—both prints and texts—thus making it the first publication wholly produced by one artist. Dürer’s new concept of woodcut was essentially to make it capable of similar descriptive techniques to engraving; to that end he therefore created flexible and expressive lines and hatchings of varying lengths and widths capable of both modeling form and establishing contour.



ALBRECHT DÜRER
1471 – Nuremberg – 1528

4. *Der heilige Christophorus mit dem Vogelzug – St. Christopher with the Flight of Birds*
ca. 1501–04

woodcut, 216 x 144 mm (8 ½ x 5 ¾ inches)

Bartsch 104; Meder 222 a/b (of e); Schoch/Mende/Scherbaum 133

WATERMARK
bull's head (Meder 62)

PROVENANCE
Moriz von Kuffner (1854 Vienna – Zurich 1939)

A very good, early impression of this scarce print, with the borderline showing all round. This impression has the early bull's head watermark of Meder's state a; however, it shows some minor breaks in the outlines of the back and right leg of the man with the lantern at lower right that Meder describes for his state b.

St. Christopher is another print from the group of eleven small devotional woodcuts (see also *St. George*, cat. no. 5) that Dürer produced during this period, one in which he was also establishing his distinctive mastery of the medium in such print cycles as the *Life of the Virgin* (cat. nos. 9 and 10). It is also one of the eight prints in this group showing saints and is especially notable for the sheer burliness of St. Christopher himself, legs parted in the water as he appears to balance himself (somewhat improbably) under the weight of the tiny Christ Child on his shoulders, and for the wildly swirling draperies of both figures. In the upper left, Dürer installed a flock of flying birds, a characteristic motif of many of his woodcuts.

Panofsky argues that “though the eleven woodcuts were released as single prints, there is little doubt that they were originally intended for a *Salus Animae* (a devotional book not unlike the more popular *Hortulus Animae* which is in turn a variant of the regular Book of Hours). A small-sized *Salus Animae* de luxe, illustrated by members of Dürer's workshop had been printed by the Nuremberg publisher Hölzel in 1503 ... and it is very probable that Dürer himself planned a similar publication of larger size ... but somewhat more popular in character. Because of his departure to Italy and other circumstances unknown to us this plan was never to materialize” (vol. 1, p. 96).

The artist was again to address the subject of St. Christopher in a woodcut of 1511 (Meder 223) and two engravings of 1521 (Meder 52 and 53).



ALBRECHT DÜRER
1471 – Nuremberg – 1528

5. *Der heilige Georg zu Pferd – St. George on Horseback* ca. 1504–05

woodcut; 269 x 198 mm (10 ⁹/₁₆ x 7 ¹³/₁₆ inches)

Bartsch 111; Meder 225 b (of d); Schoch/Mende/Scherbaum 138

WATERMARK

scales in a circle (Meder 170)

PROVENANCE

Moriz von Kuffner (1854 Vienna – Zurich 1939)

A very good, clear impression on a sheet with wide margins, in excellent condition.

This print shows the somewhat stiff figure of St. George spearing a cartoon-like dragon in the mouth against a ground littered with the bones of people it has devoured. In the left background Dürer has included a curious vignette incorporating what is in all likelihood the daughter of King Silenus, the ruler of Silene in Libya, in the company of a sheep; the two of them are seen popping up from behind a hillock. According to the *Golden Legend*, the city had been terrorized by the dragon and the townspeople had begun by feeding it two sheep daily to ward it off. When they ran out of sheep, they began to feed it their children, chosen by lottery. Miraculously, however, on the very day the king's daughter was selected for sacrifice, St. George appeared to save everyone from the beast.

This was one of the woodcuts made during what Panofsky has described as a “transitional” period in the artist's work, classing *The Life of the Virgin* (see cat. nos. 9 and 10) in a superior group and this print among a second group of eleven woodcuts of religious subjects that he relegates to a “minor” category, reflecting the fact that they are not only “less delicate in execution and less elaborate in composition, but also that they are smaller in size.” Dürer himself calls them “Viertelsbögenle” (quarter sheets) and, indeed, they are about half the size of the woodcuts in the *Life of the Virgin*, which are, in turn, only half the size of the sheets of the *Apocalypse* and the other large pre-1500 woodcuts. The artist also referred to the prints in this group somewhat dismissively as “schlechtes [in modern German: schlichtes] Holzwerk,” a phrase that Panofsky translates as meaning “plain” or “homely” woodcuts (vol. 1, p. 95). The print is, nonetheless, an important document of a phase in the artist's early career as he was experimenting with a new style in the medium, moving between more basic single sheets and a new series of ambitious print cycles.

Dürer addressed the subject of *St. George on Horseback* again in a refined engraving dated 1508 (Meder 56; the date on the print was changed from 1505 to 1508 by the artist after he returned from Venice to finish it). In it, the intriguing Gothic dynamism on display in our woodcut has been subdued by a classicizing serenity. And while in this earlier print the artist strives to express movement, in the engraving he is chiefly focused on the representation of the ideal proportions of the horse.



ALBRECHT DÜRER
1471 – Nuremberg – 1528

6. *Der heilige Hieronymus in der Zelle – Saint Jerome in his Cell* 1511

woodcut, 235 x 159 mm (9 ¼ x 6 ¼ inches)

Bartsch 114; Meder 228 b (of e); Schoch/Mende/Scherbaum 229

WATERMARK

bull's head with initials JZ (Meder 70)

PROVENANCE

John Barnard, London (Lugt 1419)
Richard Gutekunst, Berne (Lugt 2213a);
sale, Garland-Smith & Co., London, December 2f., 1920, lot 91
Richard Zinser, Forest Hills, New York (not in Lugt)
N.G. Stogdon, *Catalogue 8: German and Netherlandish Woodcuts of the 15th and 16th Centuries*,
1991, no. 35

A brilliant impression with deep dark printing quality and with the watermark that Meder describes for the b impressions. In very good condition.

Dürer had already depicted St. Jerome in an early woodcut of 1492, but in that case he showed the legend of *St. Jerome Extracting a Thorn from the Lion's Paw* (Meder 227), a slightly old-fashioned subject by that date. In this print, as Levenson notes, "he takes a more modern approach and portrays Jerome as a humanist scholar, the Church's first linguist" (cat. Washington, p. 189, no. 196).

The woodcut is a worthy woodcut counterpart to Dürer's famous engraved *Meisterstich* of *St. Jerome in his Cell* of 1514 (Meder 59). The saint is shown here in a similarly well-ordered study with the devoted lion dozing in the foreground in the manner of a domestic cat. Levenson observes that "the entire composition takes the approximate shape of a triangle circumscribing the saint, whose imposing form easily dominates the scene." The artist clearly derived the pose of the saint in the engraving from the one in this earlier woodcut but made him a less imposing figure, seating him well back in the room behind a large desk. The woodcut is also distinguished by the curtain at the left which "serves a spatial function, but overall its value is psychological: it is now drawn aside to reveal the saint in the privacy of his study." Levenson further addresses the "wonderful precision and economy" in Dürer's handling of the woodcut technique here. "In terms of the *clair-obscur* lighting principle, which first appears in the woodcuts of 1510, Dürer is able to find simple but totally comprehensible graphic equivalents for all of the different surfaces in the room. For the flat areas of the walls and furniture he uses parallel hatchings, enlivened with short, interspersed diagonals. The saint's mantle, the curtain, and the round flasks against the wall are modeled with lines which curve to follow the shape of the underlying form, and the shaggy lion is rendered with a mass of wavy strokes." (ibid.) The extraordinary innovations represented by the artist's development of this chiaroscuro effect is similarly evident in two prints from the *Life of the Virgin*, made the same year, and offered here as catalogue numbers 9 and 10.



ALBRECHT DÜRER
1471 – Nuremberg – 1528

Two proof plates from the *Small Woodcut Passion*

These prints belong to Dürer's *Small Woodcut Passion*, the artist's most comprehensive version of the Passion cycle comprising a total of 37 woodcuts (including a frontispiece; Meder 125–161) and created between 1509 and 1511. The prints were published together as a book under the title *Passio Christi* in 1511 with each plate facing a twenty-line Latin poem by the Benedictine monk Chelidonium. These verses had originally been written in 1507 for a book with illustrations by Hans Wechtlin and were reused by Dürer for his own publication. His images, however, relate much less directly to the borrowed texts than those of Wechtlin.

As with all the other sets, Dürer also printed single-leaf impressions of each woodcut. While usually called “proof” impressions, these prints are not in any way progress proofs. With them Dürer catered to a different segment of the market in which collectors sought his prints not primarily for devotional reasons as depictions of the Passion of the Son of God but primarily for their sophisticated artistry. In each case, Dürer used paper different from that of the text edition. Usually finer and thinner, it catches the ink better, giving the resulting impressions a brilliance and crispness usually missing from the “regular” edition.

The two plates offered here originally all belonged to a complete set of proofs owned by Gerhard Güttler (1889 Złoty Stok [formerly Reichenstein] – Bad Tölz 1966). His collection was sold in two sales at C.G. Boerner in Leipzig in May 1928 and November 1931 (cf. Lugt 2807b). The *Small Woodcut Passion* set was offered in the first sale on May 7–9, 1928, as lot 422.

7. *Christus vor Annas – Christ before Annas* ca. 1508–09

woodcut; 132 x 102 mm (5 $\frac{3}{16}$ x 4 inches)

Bartsch 28; Meder 137 before the edition of 1511; Schoch/Mende/Scherbaum 198

WATERMARK

partial bull's head (probably Meder 70)

8. *Christus vor Herodes – Christ before Herod* 1509

woodcut; 130 x 100 mm (5 $\frac{1}{16}$ x 3 $\frac{15}{16}$ inches)

Bartsch 32; Meder 141 before the edition of 1511; Schoch/Mende/Scherbaum 202



ALBRECHT DÜRER
1471 – Nuremberg – 1528

9. *Der zwölfjährige Jesus im Tempel – Christ among the Doctors* ca. 1503
from *The Life of the Virgin*

woodcut; 297 x 209 mm (11 1/16 x 8 1/4 inches)

Bartsch 91; Meder 203 proof before the edition of 1511; Schoch/Mende/Scherbaum 181

WATERMARK

high crown (Meder 20)

PROVENANCE

Peter Gellatly, London (Lugt 1185)

Siegfried Barden, Hamburg (Lugt 218)

P. & D. Colnaghi & Co., London (their stock no. in pencil on the verso *C. 28601*)

A very good, clear impression; the sheet is untreated with a thread margin beyond the borderline.

Dürer worked on the twenty (nineteen plus one for the title-page) woodcuts that together comprise *The Life of the Virgin* for some ten years. (Seventeen of these woodcuts were engraved by Marcantonio Raimondi before Dürer left for Italy in 1505 and were published as single prints.) Dürer did not begin work on the last two, *The Death of the Virgin*, seen here, and *The Assumption and Coronation of the Virgin* (Meder 206), until 1510. In 1511, he published all the prints, with a new frontispiece, together as a book, accompanied by Latin verses written by Benedictus Chelidonius. The Benedictine monk also collaborated with Dürer on the publication of the two of the three other major series on which he was also working during this period: the *Large Passion* and the *Small Passion*. Dürer's *Apocalypse* series of 1498 was also reissued in 1511.

Christ Among the Doctors, like the other prints from this series, represents an extraordinary stylistic refinement in the artist's use of woodcut; while Dürer in all likelihood closely supervised the cutting of the woodblocks for the entire project, this is one of the images on which Panofsky believed he had done some of the "knife work" himself. The main event is pushed to the back of the scene, reinforcing a sense of perspective, as does the circle of doctors, centered on the standing figure with his back to the viewer, in the foreground. And while some of the doctors appear to be attending to the words of Christ, others are seen chatting on a bench or languidly debating. As Panofsky notes, elements in the series "reveal a passion for the luminary, the intimate, and the particular which fundamentally differs from the spirit of the *Apocalypse* and the *Large Passion*. Without doing violence to the potentialities of the medium, the subtlety of these woodcuts rivals, to some extent, that of the contemporary engravings" (vol. 1, p. 96).



ALBRECHT DÜRER
1471 – Nuremberg – 1528

10. *Der Tod Mariens – The Death of the Virgin* 1510
from *The Life of the Virgin*

woodcut; 294 x 209 mm (11 5/16 x 8 1/4 inches)

Bartsch 93; Meder 205 proof (b) before the edition of 1511; Schoch/Mende/Scherbaum 183

WATERMARK

bull's head with cross and flower (Meder 66)

PROVENANCE

Moriz von Kuffner (1854 Vienna – Zurich 1939)

A very good, crisp impression; the sheet untreated with a few traces of red wax probably from a previous mounting; thread margins beyond the borderline all round.

The compositions of both *The Death of the Virgin* and *The Assumption and Coronation of the Virgin* are based broadly on the central panel of Dürer's *Heller Altarpiece*, completed in 1509. Both woodcuts point to the development of the artist's mastery of the medium as he models figures and objects with subtle shading, deploying straight horizontal hatching to establish a middle tone against which other areas of light and dark are defined (referred to by Panofsky as the "*clair-obscur* effect"; vol. 1, p. 134). In contrast to the earlier prints in the series, Panofsky observes that in these later woodcuts, "the most startling innovation is the suppression of plastic relief in favor of tonality wherever solid bodies lie in a shadow of medium depth" (p. 135).

Panofsky argued that the artist's choice of theme here was significant: "As the grand style and imperious temper of the years before 1500 required and presupposed such subjects as the *Apocalypse* and the *Passion of Christ*, so the serene and delicate spirit of the following half-decade required and presupposed a narrative neither tragic nor phantasmagorical—a narrative which would justify the presence of peasants and burghers, shepherds and scholars, landscapes and animals and childlike little angels, and where all kinds of architecture, from homely interiors and rustic farmyards to fantastic temples and palaces, afforded opportunity for a display of Dürer's newly acquired skill in perspective" (pp. 96f.).



ALBRECHT DÜRER
1471 – Nuremberg – 1528

11. *Der heilige Antonius vor der Stadt – St. Anthony Reading* 1519

engraving; 99 x 143 mm (3 ⁷/₈ x 5 ⁵/₈ inches)

Bartsch 58; Meder 51 a (of d); Schoch/Mende/Scherbaum 87

PROVENANCE

Pierre Mariette, Paris (Lugt 1789, with the date “1669”)

Jules Meunier, Lyon (Lugt 1810, signed, annotated “Lyon” and dated “1825”);

sale, J.M. Heberle/H. Lempertz, Cologne, April 15–23, 1857

Paul von Baldinger-Seidenberg, Stuttgart (Lugt 212);

his sale, H.G. Gutekunst, Stuttgart, May 7–11, 1912, lot 319, described as: “Brillanter Abdruck. Sehr selten.”

Gilhofer & Ranschburg, Lucerne

Carl and Rose Hirschler, née Dreyfus, Haarlem (Lugt 633a), acquired November 1924;
thence by descent

EXHIBITED

B.L.D. Ihle/J.C. Ebbinge Wubben, *Prentkunst van Martin Schongauer, Albrecht Dürer, Israhel van Meckenem. Uit eene particuliere verzameling*, exhibition catalogue, Museum Boijmans, Rotterdam, 1955, p. 35, no. 60

A very fine, silvery impression; trimmed on the platemark; in excellent condition and with an esteemed provenance dating back to the seventeenth century.

The angular, almost “cubistic” grouping of houses clustered on the hill in the background is based on a motif in the pen-and-ink drawing *Pupila Augusta*, a sheet usually dated to ca. 1495–96 (but bearing the date “1516” in a later hand) at Windsor (Winkler 153). It combines elements from the artist’s views of Trent, Innsbruck, and Nuremberg dating from his first journey to Italy. It also reappears in the background of *The Feast of the Rose Garlands*, an altarpiece that Dürer painted during his stay in Venice in 1506. This led Charles Talbot to suggest that the undated Windsor drawing might not have been executed until 1505 (cat. Washington, pp. 152f., no. 70, see esp. p. 153 note 4).

The cityscape in the drawing is the same size as it is in the print. Eduard Flechsig therefore proposed that Dürer began a print after the *Pupila Augusta* drawing that might have served as a pendant to his *Sea Monster* (Meder 66) but then abandoned it. After cutting the plate down two decades later, Dürer then completed the smaller *St. Anthony* print (Eduard Flechsig, *Albrecht Dürer. Sein Leben und seine künstlerische Entwicklung*, 2 vols., Berlin 1928–31, vol. 1, p. 246).

One argument against this theory, however, is the astonishing subtlety of the burin work in this engraving. Dürer barely relies here on the strong contrast between areas of light and shade that characterize his earlier prints (both engravings and woodcuts). He now substitutes those contrasts with a wide, gradual range of grays to create the overall silvery appearance evident in the finest impressions of his later prints.



Panofsky points out that the *St. Anthony* is “the only late engraving in which the scenery plays a major part, and indeed almost dominates the composition.” In the *Pupila Augusta* drawing as well as in *The Feast of the Rose Garlands* altarpiece, the cityscape remained a backdrop, relegated to the far distance. “In the *St. Anthony* engraving, however, it is brought up to the center of the stage—so close, in fact, that Dürer felt the need to introducing a ‘repoussoir’ in the shape of a slender cross-staff—and it has the nearness, sharpness and palpability of an architect’s model. One might say that Dürer did not devise an architectural setting for a contemplated *St. Anthony*, but rather invented a *St. Anthony* for an architectural setting already on hand—a setting which had been available for almost a quarter of a century but had remained undiscovered as a ‘cubistic’ possibility until the master had developed a ‘cubistic’ mode of vision.” Panofsky describes how the city on the hilltop in the background “is exclusively composed of such clean-cut stereometrical solids as prisms, cubes, pyramids and cylinders which coalesce and interpenetrate so as to bring to mind a cluster of crystals.” And while he cautions “against interpreting the term ‘cubistic’ according to the usage of today,” he points to the common ground between modern “cubism” and Dürer’s pictorial language: “both are not only a matter of aesthetic preference or ‘taste’ but reflect a reasoned theory. There is, however, this difference: that Dürer’s theory, unlike the modern one, was intended, not as a justification for breaking away from what is commonly understood by ‘reality’ but, on the contrary, as an aid to clarifying and mastering it” (Panofsky, vol. 1, pp. 201f.).

ALBRECHT DÜRER
1471 – Nuremberg – 1528

12. *Maria, von einem Engel gekrönt – Virgin and Child Crowned by One Angel* 1520

engraving; 137 x 98 mm (5 ³/₈ x 3 ⁷/₈ inches)

Bartsch 37; Meder 41 Ia (of IIb); Schoch/Mende/Scherbaum 92

PROVENANCE

Pierre Mariette, Paris, with the date 1674 (cf. Lugt 1788–1790)

Karl Eduard von Liphart, Dorpat, Bonn, and Florence (Lugt 1687)

Theodore Irwin, Oswego, New York (Lugt 1540, not stamped)

Junius Spencer Morgan, Princeton and Paris (Lugt 1536)

A fine, warm-toned impression as asked for by Meder for the earliest pulls. The paper is slightly brownish but is clearly untreated, with Mariette's signature still sharp on the verso.

This was one of several engravings that Dürer produced in the years immediately after the death of Maximilian I in 1519, his “kindly and generous though not always solvent employer,” as Panofsky describes him (vol. 1, p. 298). The resulting spiritual crisis led the artist to largely abandon secular subject matter and to pursue instead “religious subjects of a strictly evangelical character. The lyrical and visionary element was suppressed in favor of a scriptural virility which ultimately tolerated only the Apostles, the Evangelists and the Passion of Christ. His style changed from scintillating splendor and freedom to a forbidding, yet strangely impassioned austerity...” (ibid., p. 199).

In contrast to the rather sweet and serene image of the *Virgin Crowned by Two Angels* (Meder 38) that Dürer had engraved in 1518, showing the Madonna seated and cradling the Christ Child before a picket fence with a brilliantly lit landscape beyond it, here the Virgin is posed solemnly on a bench staring directly at the viewer. She seems disproportionately large, as does the angel, whose body is curiously contorted as if he is trying to fit himself into the picture frame. He is an awkward figure in general: the crown is held decisively above his head with both hands as if he might be just about to hurl it onto the Virgin's head like a hoop. Further, the landscape here, comprising only the minute cityscape seen in the distant background at lower left, is suppressed in favor of a darkly hatched sky that appears simply as a backdrop for the main figures. As Panofsky observes, the abstract rigidity of both this *Virgin and Child* and the *Virgin with the Swaddled Infant* (Meder 40), engraved the same year, “suggest voluminous sculptures set out against a foil of solid gray...” (ibid., p. 200).

A direct preliminary drawing for the *Virgin Crowned by One Angel* survives in Melbourne (Winkler 544).



ALBRECHT DÜRER
1471 – Nuremberg – 1528

13. *Philipp Melanchthon* 1526

engraving; 172 x 128 mm (6 $\frac{3}{4}$ x 5 $\frac{1}{16}$ inches)

Bartsch 105; Meder 104 c (of f); Schoch/Mende/Scherbaum 101

WATERMARK
small jug (Meder 158)

PROVENANCE
the Spencer earls, Althorp (not stamped; cf. Lugt 1530–1532 and 2341a), by descent until 2003

A very good impression; in good condition; trimmed on the borderline on three sides but the thin band and of shading at the lower edge trimmed off.

Melanchthon was a close friend of Luther and deeply committed to school reform in the German lands based on humanistic principles. Indeed, during his lifetime he earned the honorary title “*Praeceptor Germaniae*” (the teacher of Germany). On the basis of Melanchthon’s ideas, the city council of Nuremberg reorganized the Latin school in the Benedictine monastery of St. Aegidius into a *Gymnasium* focusing on mathematics and ancient languages. This was also the purpose of the scholar’s visit to the imperial city in November 1525 when he stayed with Willibald Pirckheimer and Dürer drew his portrait (Winkler 901). While Melanchthon refused to become new school’s principal, he did return to the city for its opening in May 1526. It is likely that Dürer might have completed the print by then.

The Latin inscription on a stone tablet below the image has rightly been called a masterpiece of humanist learning and translates as: “While Dürer grasped the appearance of the living Philipp his skilled hand could not paint his mind.” We must assume that this observation on the limits of artistic representation was formulated with the help of a Latin scholar since Dürer himself never studied Latin.

The copper plate for this print is the only one by Dürer to have survived (now in the Schlossmuseum in Gotha).



1526
VIVENTIS·POTVIT·DVRERIVS·ORA·PHILIPPI
MENTEM·NON·POTVIT·PINGERE·DOCTA
MANVS
AD

HANNES LAUTENSACK
1524 Bamberg – Vienna 1564/66

14. *Georg Roggenbach* 1554

etching; 346 x 243 mm (13 5/8 x 9 1/16 inches)

WATERMARK

crowned double-headed eagle

PROVENANCE

Albertina, Vienna (cf. Lugt 5d)
Moriz von Kuffner (1854 Vienna – Zurich 1939)
C.G. Boerner, *Graphik der Dürerzeit*, 2003, no. 93

Bartsch and Schmitt 9 second state (of two); Hollstein 65 second state (of two)

A fine, strong, and well-preserved impression of this remarkable portrait; trimmed just outside the borderline all round.

Hanns Lautensack, an etcher, draftsman, and medalist, started his career in Nuremberg where he was influenced by the work of the Beham brothers and Georg Pencz as well as by the landscape etchings of Albrecht Altdorfer and Augustin Hirschvogel. In 1554, the year he etched the portrait of Georg Roggenbach, he was called to Vienna to record the classical coin collection of Archduke (later Emperor) Ferdinand.

“Dr. Georg Roggenbach (1517–1581) was a Nuremberg lawyer who served as a counsel to the city and the bishop-elect of Mainz ... [He is depicted sitting] in a chamber surrounded by his books and an hour glass. His family coat of arms is set against the left-hand wall ... The landscape serves simply as a backdrop and has no specific association with Roggenbach. The inscriptions on the parapet beneath Roggenbach read, ‘In the thirty-eight year of his life’ and, below, in poorly composed Greek, ‘You see the image of a good man, whose intelligence no one could paint; the art of graphic pictures only bodies.’” (Jeffrey Chipps Smith in cat. Austin, p. 260, no. 167).



1644

ANNO ÆTATIS SVE XXXVIII

161.

Ἄνδρως ὄρας ἄραθς τ' εἰδῆλιον οὐ φεῖα μινδείο
Ποινοῖ· Γραβικὴ σωμαῖα γῆμια Ἰαφει·



ALBRECHT DÜRER
1471 – Nuremberg – 1528

**15. *Der heilige Sebastian an der Säule –
St. Sebastian Bound to the Column*** ca. 1499

engraving; 110 x 76 mm (4 $\frac{5}{16}$ x 3 inches)

Bartsch 56; Meder 61 first state (of IIb);
Schoch/Mende/Scherbaum 25

PROVENANCE

the Spencer earls, Althorp (not stamped; cf.
Lugt 1530–1532 and 2341a), by descent until
2003

A fine impression; laid down on an old album
sheet.



ALBRECHT DÜRER
1471 – Nuremberg – 1528

**16. *Der heilige Sebastian am Baume –
St. Sebastian Bound to the Tree*** ca. 1501

engraving; 115 x 71 mm (4 $\frac{1}{2}$ x 2 $\frac{3}{4}$ inches)

Bartsch 55; Meder 62 b? (of e); Schoch/
Mende/Scherbaum 30

PROVENANCE

the Spencer earls, Althorp (not stamped; cf.
Lugt 1530–1532 and 2341a), by descent until
2003

A very good impression; laid down on an old
album sheet.

HANS BALDUNG GRIEN

ca. 1484 Schwäbisch-Gmünd – Strasbourg 1545

17. *Der große heilige Sebastian – St. Sebastian Bound to a Tree* 1514

woodcut; 313 x 235 mm (12 5/16 x 9 1/4 inches)

Bartsch 37; Hollstein 128; cat. Karlsruhe, p. 262, no. 62; Mende 38;
cat. Washington/New Haven 48

WATERMARK

Gothic P surmounted by a small imperial orb

A very good and, most significantly, untouched and untreated impression of this rare and important print.

Hollstein describes an impression before the crack in the middle of the block. However, despite his extensive research, Eckart von Borries, who has been working on a catalogue raisonné of Baldung's prints, was not able to confirm this. Indeed, all known impressions do have the crack and were mostly printed on paper with the same Gothic-P watermark as the sheet offered here. The paper and, therefore, this impression most likely dates from the middle to the second half of the sixteenth century. In addition to the crack, the block shows a fair number of wormholes, the result of some woodworm's food fest that must have occurred in the years after the block was cut in 1514. When we examined the two impressions in the Kupferstichkabinett in Berlin side by side (acc. nos. 891-2 and 191-1990)—one with the crack and wormholes, the other initially seeming to be well-preserved—it became apparent that the latter was not an earlier printing but had, in fact, been carefully retouched with pen and ink. We took detailed photos of the entirely untouched sheet and have been using them as reference when examining other impressions. So far, we have found that, indeed, *every* one either shows the wormholes or has been retouched—further suggesting that no contemporary impressions have survived.

In the light of these findings, it is surprising that the print is, nevertheless, one of the great rarities of the market. None was offered at auction during the last 30 years; one was with C.G. Boerner back in 1983 (*Neue Lagerliste* 79, 1983, no. 16; watermark Gothic P) and another with Daniela Laube Fine Art last year (*Catalogue* 12, 2015, no. 6; this impression is somewhat unusual since it shows the watermark of a small shield with grapes, similar to Briquet 2112 and datable to about 1542–48. However, this impression, too, has been retouched to minimize the visual distraction of the crack). In the United States there are two impressions at the National Gallery in Washington, D.C., one at the Metropolitan Museum of Art in New York, and one in the Museum of Fine Arts in Boston. The latter was featured in the 1981 Baldung exhibition shown in Washington and at Yale.

In 1923, Hans Curjel described the “Large Sebastian” as the first example of Baldung's fully developed “new style” that became evident in the woodcuts created during the artist's years in Freiburg between 1512 and 1516. Calling the print a “German Laocoon,” he remarks that Baldung sacrifices beauty in this composition in favor of a powerful expressiveness (Hans Curjel, *Hans Baldung Grien*, Munich 1923, p. 85). The impact of the image is such that it did not only intoxicate that German art historian, under the spell of Expressionism in the precarious years

between the two World Wars; even in the relatively sedate context of New England in 1981, James Marrow could not help remarking on Baldung's "usual perversity" in depicting "Sebastian with an arrow stuck in the pubic region," describing "the entire scene [as] enframed by intestine-like storm clouds populated by grieving putti" (cat. Washington/New Haven, p. 199).

This woodcut is also the culmination of a whole series of St. Sebastian images created by Baldung. The earliest is a woodcut that dates from the artist's apprentice years in Dürer's workshop which he entered in 1503 (Hollstein 130); this is a somewhat awkward composition that Bartsch attributed to Dürer (whose monogram was added to the block in a later, posthumous state) while Passavant suggested that Schäufelin might be its author. Baldung's developed style becomes more apparent in the "Small Sebastian" of 1512 (Hollstein 129). Most likely in 1507, and probably while still working in Dürer's Nuremberg workshop, Baldung also painted a Sebastian altarpiece, now in the Germanische Nationalmuseum in Nuremberg and one of two altarpieces commissioned by Archbishop Ernst of Saxony at the time. Here, the artist depicts himself in the central figure of the saint, further accentuating the significance St. Sebastian apparently had for the artist (see Sabine Söll-Tauchert, *Hans Baldung Grien. Selbstbildnis und Selbstinszenierung*, Cologne/Weimar/Vienna 2010, esp. chapter III.1: *Prominent im Bild: Baldung in der "Marter des hl. Sebastian,"* pp. 108–167).

In this context, it is interesting to compare Baldung's woodcut here with the small early engraving of Dürer's *St. Sebastian Bound to the Tree* also offered in this catalogue (cat. no. 16). The engraving was so "unclassical" that the Tietzes grouped it in their catalogue raisonné among the works of the *Werkstatt* and suggested it might be a work by the young Baldung (Hans Tietze/Erica Tietze-Conrat, *Kritisches Verzeichnis der Werke Albrecht Dürers*, vol. 1, Augsburg 1928, p. 100, no. W50). In order to more closely situate the print in Dürer's oeuvre, however, Jay Levenson has alternatively suggested that it might have been initially conceived as a depiction of the flaying of Marsyas, with the somewhat illogically tacked-on *cartellino* being an afterthought (cat. Washington, p. 125, no. 20).





ALBRECHT ALTDORFER
1480 – Regensburg – 1538

**18. *Der heilige Sebastian an der Säule –
St. Sebastian Bound to a Column*** ca. 1512

engraving; 87 x 46 mm (3 ⁷/₁₆ x 1 ¹³/₁₆ inches)

Bartsch 23; Winzinger 116 Id (of three); *The
New Hollstein* e.26 first state (of three)

PROVENANCE

Albertina, Vienna (Lugt 5d)
sale, C.G. Boerner, Leipzig, May 25–27,
1925, lot 25, described as “seltenes Blatt in
frühem Abdruck von der größeren Platte”
C.G. Boerner, *Neue Lagerliste* 120, 2007, no. 61

A very good impression of this very rare little
print; a pale brown stain to the right of the
saint’s head; otherwise in excellent condition.



LUCAS VAN LEYDEN
1494 – Leiden – 1533

19. *St. Sebastian* ca. 1510

engraving; 105 x 72 mm (4 ¹/₈ x 2 ¹³/₁₆ inches)

Bartsch 115, *The New Hollstein* state b/c (of c)

A fair impression; trimmed on or just inside
the borderline.



HANS SEBALD BEHAM
1500 Nuremberg – Frankfurt/Main 1550

20. *Querfüllung mit der Palmette – Ornament with Scroll and Dolphin Heads*

engraving; 40 x 93 mm (1 9/16 x 3 11/16 inches)

Bartsch 235; Pauli 240 first state (of two), Hollstein first state (of two)

PROVENANCE

Paul Davidsohn, Berlin (Lugt 654);
his sale, C.G. Boerner, Leipzig, May 3–8, 1920, lot 508, described as “Brillanter, frischer erster
Abdruck,” to Gutekunst for 950 Reichsmark

A very fine impression in good condition.

HANS SEBALD BEHAM
1500 Nuremberg – Frankfurt/Main 1550

21. *Allegorie des Christentums – Allegory of Christianity*

engraving; 77 x 48 mm (3 1/16 x 2 1/16 inches)

Bartsch 128; Pauli 130, Hollstein first state (of four)

A very fine impression; the untreated sheet in excellent
condition and showing thread margins all round.





HANS SEBALD BEHAM
1500 Nuremberg – Frankfurt/Main 1550

22. Bauernschlägerei – Peasant's Brawl 1547

engraving; 51 x 75 mm (2 x 3 inches)

Bartsch 162; Pauli 185 first state (of two), Hollstein first state (of two)

PROVENANCE

Paul Davidsohn, Berlin (Lugt 654);
his sale, C.G. Boerner, Leipzig, May 3–8, 1920, lot 474, to Hollstein for 740 Reichsmark

A fine impression, printing with delicate platetone; trimmed along the platemark at top, otherwise with thread margins.

MONOGRAMMIST PM (PIETER MAES?)
born 1560/61, active in Cologne

23. Herkules und die Kentauren – Hercules Prevents the Rape of Hippodameia (after HEINRICH ALDEGREVER) 1577

engraving; 93 x 66 mm (3 5/8 x 2 1/2 inches)

Bartsch (vol. 9), p. 596, no. 12; Nagler (*Monogrammisten*, vol. 4), p. 647, no. 2045; *The New Hollstein (Heinrich Aldegrever)*, 92 copy a

This print is a copy in reverse of Aldegrever's engraving of 1555.

A good impression, trimmed on or just inside the platemark.





GEORG PENCZ
1500 Nuremberg – Leipzig 1550

24. Planetenkinderbilder – The Seven Planets and Their Influence on Their Children 1531

woodcuts; sheet sizes ca. 365 x 230 mm (14 ½ x 9 inches)

Passavant, vol. 4, p. 80, nos. 181–187 (as Beham); Dodgson, vol. 1, pp. 466–469, nos. 117–123 (as Beham; Dodgson later concurred with Röttinger's attribution to Pencz); Pauli, *Beham*, 904–910 fourth edition (of six); Röttinger, *Pencz*, 4–11; Geisberg 990–996; Hollstein (*Beham*), p. 219; Hollstein (*Pencz*) 89–96

WATERMARKS

trombone (similar to Meder, *Dürer-Katalog*, watermark no. 133)

kite (similar to Meder, *Dürer-Katalog*, watermark no. 136)

PROVENANCE

Prosper Henry Lankrink, London (Lugt 2090; two sales of his collection of prints and drawings were held in London in 1693–94)

Friedrich August II, King of Saxony, Dresden (Lugt 971);

his sale, C.G. Boerner, Leipzig, November 11–13, 1930, lot 851

LITERATURE

Meister um Albrecht Dürer, exhibition catalogue, Germanisches Nationalmuseum, Nuremberg 1961, p. 164, no. 286

cat. Austin, p. 204, no. 103

Giulia Bartrum, *German Renaissance Prints 1490–1550*, exhibition catalogue, British Museum, London 1995, p. 115–117, 109 a–c

In the early literature this set was attributed to Hans Sebald Beham. More recently, however, it has been accepted as the work of Georg (or Jörg) Pencz and recognized as the most important woodcut set by the artist. Each print is composed of different blocks with the central image in each case surrounded by the same decorative ornamental frame printed from four separate blocks. “It is clear from their design, with the shading on the columns done to imply a consistent source of light from the right, that the series was supposed to be joined together” (Giulia Bartrum in cat. London, p. 117). The resulting frieze might then serve as wall or furniture decoration. The primarily functional role of these prints accounts for their extreme scarcity.

Pauli (in his catalogue raisonné of Hans Sebald Beham’s prints) distinguishes six editions. The first was issued in 1531 by the Nuremberg miniaturist, *Briefmaler*, and publisher Albrecht Glockendon the Younger. Only one complete set is known of the first edition (Rothschild collection in the Louvre, Paris; there is also one woodcut [*Venus*] from this edition in Berlin). Pauli’s second edition is based on some orthographic variants in the verses above on the *Sun* and *Mercury* images (he does not mention where those two prints survive). In the third edition, the verses were reset (from this edition, there is a *Venus* in Berlin; *Saturn* and *Jupiter* are in Hamburg; and there are five prints without the verses in Dresden). The fourth edition again has only minute textual variants and Pauli records only our set, then still in Dresden. The fifth edition shows different frames (Pauli mentions sets in Berlin and London as well as a single print [*Moon*] in Munich). His sixth edition is comprised of Derschau restrikes made in the early nineteenth century (the woodblocks survive in Berlin). The Bibliothèque nationale in Paris owns two prints, both very late impressions of only the central blocks (*Sun* and *Venus*). Hollstein mentions complete sets in Berlin, Coburg, Nuremberg, and Vienna without specifying any editions (to which one must add the sets in Paris and London described by Pauli); the authors of Hollstein do point out, however, that “complete, early series with the large text underneath ... have not been traced.”

In the United States we have found a single print from the first edition (*Venus*), acquired by the Metropolitan Museum of Art in New York in 1957. In 1953 the Museum of Fine Arts in Boston purchased a well-printed, early set from the Liechtenstein collection through Richard Zinser but even here one print (*Saturn*) is missing and has been substituted by a Derschau restrike; further, none of the prints show the verses above the image, making it impossible to determine exactly to which edition they belong.

Mercurius kind sind freudentrich
An behendigheyt ist in nyman gleich

In dreyhundert fünf und sechzig tag lang.
Verbring ich meinen lauff vnd gang.



Mercurius.



The iconography of planet cycles had developed a fairly consistent form as early as the fifteenth century. This woodcut set itself is based on a set of Florentine engravings dating from the 1460s that are attributed to Baccio Baldini (Hind, vol. 1, pp. 77–83, nos. A.III.1–9). However, Pencz transforms these models (or perhaps other similar ones, since lost) into a series of truly original, expansive genre scenes filled with closely observed details of contemporary life. In each print, the figure of the planet god is shown at the top in his or her heavenly sphere, separated from the earthly realm by a band of clouds. Toiling on Earth we see the *Planetenkinder* (children of the planets)—the humans born under the influence of those seven planets. This influence was dependent on “the relationship of one’s birth date to the planet’s ascendance or descendance and the planet’s position in the heavens relative to the constellation of the stars” (Jeffrey Chipps Smith in cat. Austin, p. 204). The effect each planet has on human beings was understood as a complex combination of the character of the god (according to classical mythology) for which it was named as well as of the qualities astrology would ascribe to the planets themselves. “Jupiter, king of the gods, held sway over kings, emperors, popes, and other leaders. ... Saturn, over laborers; and Mercury, over men of science and art. Venus ... encouraged lovers and musicians” (ibid.).



The moon's influence on the tides is reflected in the fishing and milling activities depicted in the foreground of the *Moon* image, while in the *Mars* print the god of war rides on his chariot above a scene showing an attack by mercenary troops on a peasant family. The brutality of this detail must have reminded contemporary viewers of the gruesomeness of the Peasants' Revolt of 1524–25—an event that undoubtedly remained a haunting memory when Pencz's woodcuts were first published a mere six years later.

The set is arguably Pencz's most significant work in the medium of the woodcut although—due its very limited survival rate—it is hardly known. While in these compositions Pencz transformed the much more rudimentary images in the Florentine engravings that served as their models, his prints in turn became the prototypes for a series of Venetian woodcuts by the Monogrammist GGF as well as for a set of engravings by the Nuremberg printmaker Virgil Solis (Bartsch 163ff.). Their popularity is further proven by the existence of copies "in a variety of other media, including plaquettes by Peter Flötner" (Giulia Bartrum in cat. London, p. 117; see also cat. Nuremberg, p. 164).

WOLFGANG (WOLF) HUBER
ca. 1490 Feldkirch (?) – Passau 1553

25. *Beschneidung Christi – The Circumcision* ca. 1512–13 or ca. 1521

woodcut; 119 x 93 mm (4 ¾ x 3 ⅝ inches)

Bartsch 3; cat. Washington/New Haven, no. 91, pl. 47; Winzinger 265

PROVENANCE

Gustav von Rath, Krefeld (Lugt 2772)

The print belongs to a group of four woodcuts depicting scenes from Christ's childhood, all of them vertical compositions of similar size. They form an important part of the artist's small graphic oeuvre because of their close relationship to the St. Anne Altarpiece in Feldkirch, Huber's *chef d'oeuvre* as a painter. However, the dating of this group is somewhat disputed. The contract for the altar was signed in 1515. Winzinger, the author of the catalogue raisonné, argues that the woodcuts belong to a preliminary stage of design and dates them to 1512–13. However, Alan Shestack and Charles Talbot suggest that 1521, the date the altarpiece was completed, is a more likely date for the prints (cat. Washington/New Haven, p. 85).

Winzinger points out that the woodcut was reprinted in a papal bull printed in the Benedictine monastery of Weihenstephan in 1537; the block, used as a book illustration, shows many breaks, especially in the borderline. The present impression does not show any of these damages; its crispness and clarity prove it to be a very early impression.

This print as well as the other twelve woodcuts by Wolf Huber are all rare.



HANS BURGMAIR THE ELDER
1473 – Augsburg – 1531

26. *Des kunig von Schotten begrebnus – The Burial of the King of Scotland* ca. 1514–16
illustration for *Der Weißkunig – The White King*

woodcut; 221 x 197 mm (8 ¾ x 7 ¾ inches)

Muther 854, no. 139; Hollstein 527; Petermann 207 second state (of six); Geissler 197 fig. 171

PROVENANCE

Princes of Liechtenstein (Lugt 4398)

LITERATURE

Rolf Biedermann/Tilman Falk/Heinrich Geissler, *Hans Burgkmair. Das graphische Werk*, exhibition catalogue, Städtische Kunstsammlungen Augsburg/Graphische Sammlung Staatsgalerie Stuttgart, 1973, no. 197

The Princes of Liechtenstein owned a bound album containing 120 *Weißkunig* woodcuts; it was subsequently acquired by Max Kade who donated it to the Graphische Sammlung of the Staatsgalerie in Stuttgart. Their collection further contained a group of 21 sheets of *Weißkunig* woodcuts that had been sold separately. All were duplicates already present in the album and fifteen of them were early proofs. It is to this latter group that our sheet originally belonged. Petermann was unable to trace impressions of the first and third states and knows of only two impressions of the second state, to which this one must now be added.

The impressive scene with the veiled *pleurants* surrounding the coffin with long torches depicts the entombment of James IV, King of Scotland, who died on September 9, 1513, at the Battle of Flodden Field. While his death relieved Henry VIII on the northern front, France lost an important ally. Since France was the natural opponent of Emperor Maximilian's Netherlandish-Burgundian interests, the death of the King "of the wild folks," as he is called in the *Weißkunig* text, represented a political advantage for Maximilian.

While the "studio proofs" of the first state were printed and used during the working process and are therefore often poorly preserved, the proofs of the second state were printed by professional printers and kept more carefully (mostly in albums). They surpass the earliest impressions "im handwerklichen Sinne" (from a craft perspective; Petermann, p. 66). This can be easily seen in the outstanding quality of this impression with its clear, sharp and highly differentiated printing even in the most densely hatched areas. In perfect condition with full borderline all around.

An inscription on the surviving woodblock for this print names as *Formschneider* Hans Taberith, who, according to Geissler, stands out even in a field distinguished by a generally high level of craftsmanship as one of the best cutters.



HANS WEIDITZ

before 1500 Freiburg (Breisgau) – Strasbourg ca. 1536

27. Maximilian I. hört in Augsburg die Messe – The Emperor Maximilian Hearing Mass

ca. 1518–19

woodcut; 288 x 211 mm (11 5/16 x 8 5/16 inches)

Bartsch (*Dürer appendice*) 31; Passavant, vol. 3, pp. 207f., no. 270 (under Dürer) and p. 271f., no. 99 (under Burgkmair); Röttinger, *Weiditz*, 13; Musper 576, state uncertain; Geisberg 1524; Hollstein (*Burgkmair*) 319

WATERMARK

lozenge (Briquet 10609, from a mill in the vicinity of Geneva, ca. 1523)

PROVENANCE

Princes of Liechtenstein (Lugt 4398)

Richard Zinser, Forest Hills, New York (stamped, not in Lugt)

N.G. Stogdon, *Catalogue* 8, no. 47

C.G. Boerner, *Neue Lagerliste* 120, 2007, no. 31

The quality of both the design and the cutting of the block for this print was recognized by Bartsch, who attributed it to Dürer while acknowledging its stylistic closeness to Burgkmair (“On l’attribue communément à Albert Durer quoiqu’il paraisse être plutôt de Hans Burgmair.” Bartsch, p. 185). Passavant echoed this tentative classification, noting in reference to the *Formschneider* that “[l]a taille, qui ressemble beaucoup à celle de Lützelburger, appartient à un excellent graveur sur bois” (Passavant, p. 272; for Lützelburger see our cat. no. 28). Heinrich Röttinger made the decisive connection between Hans Weiditz, named as the artist who provided the watercolors after which the illustrations of the first two volumes of Otto Brunfels’s *Herbarum vivae eicones* were cut (printed by Johann Schott in Strasbourg in 1530 and 1532) and the *Reisser* (designer) of the highly original woodcuts accompanying the German translation of Petrarch’s *Von der Artzney bayder Glück*. This translation and the 254 blocks for this work were commissioned by the Augsburg publishers Grimm and Wirsung and cut as early as 1519–20. Ultimately, this joint venture ran into financial difficulties (the wealthy merchant Marx Wirsung had died in late 1520 or early 1521) and the Petrarch remained unpublished until the blocks were bought by Heinrich Steiner and finally published in 1532. By then Weiditz had long since left Augsburg and settled in Strasbourg.

This richly detailed scene allows an illuminating perspective on the culture at the court of the aging emperor. The setting here is generally understood to be Augsburg even though there is no confirmation of this either in the print itself or in the text (missing here) that originally accompanied this woodcut. The woodcut might therefore have been created when the Reichstag was in session in this town in 1518. Maximilian left in late September and died in January of 1519. The whole scene is surmounted by the imperial coats of arms which flank that of Pope Leo X (r. 1513–21). The small coats of arms depicting wild men, seen above the upper corners of the altar, resemble the mark of the Augsburg printers Grimm and Wirsung who most likely commissioned the woodcut.



The emperor can be seen in profile kneeling to the right of the altar. Opposite him, further to the front, Weiditz depicted an *Apfelregal* or “Apple Organ” (the portable organ or “regal” derives its name from the shape of the small globular resonators, pierced with holes, that surmount the short tubes; a reconstruction of such an instrument, based on this very image, is in the Technisches Museum in Vienna) played by the organ virtuoso Paul Hofhaimer. “It is said of him by Paracelsus [the Swiss-German philosopher and scientist] ‘was dr Hofhaimer auf der Orgel, ist der Dürer auf der Malerei’ [what Dr. Hofhaimer is to the organ, Dürer is to painting]. He can be recognized as he is also seen, and identified, playing a portable organ ... in a plate by Burgkmair from the Triumphal Car, which, like plates in the *Weisskunig*, also celebrates Maximilian’s attachment to music” (Stogdon, s.p.).

HANS LÜTZELBURGER
d. Basel 1526

28. *Schlacht der nackten Männer gegen die Bauern im Wald – Battle of Naked Men and Peasants* (after a design by the MASTER NH) 1522

woodcut; 185 x 300 mm (7 ¼ x 11 13/16 inches)

Passavant, vol. 3, pp. 443f., no. 2; Geisberg 954; Hollstein (*Hogenberg*) 3 first state (of two)

LITERATURE

Dodgson, vol. 2, pp. 195–197

David Landau/Peter Parshall, *The Renaissance Print 1470–1550*, New Haven/London 1994, pp. 212–216, figs. 224–226

WATERMARK

high crown

A somewhat lighter, but sharply printed impression of this very rare woodcut; a skillfully repaired tear in the lower margin outside of the image, otherwise in good condition.

This print is discussed at length in Landau and Parshall's seminal study of the Renaissance print in the section on Emperor Maximilian's block cutters (chapter 5, pp. 212–217), the craftsmen or *Formschneider* who cut the printing blocks for woodcuts. The production of woodcuts appears to have been strictly divided early on between the *Reisser*, the artist who drew the image, and the *Formschneider*, whose (often uncredited) role it was to spare the wood along the drawn lines but carefully cut away all the areas lying between them. The present print, apart from its immense rarity, is remarkable in that it prominently displays the cutter's name on one of the two tablets below the composition. Given the supreme refinement of this *Formschneider's* skill, however, this should not come as a total surprise; we have thus taken the liberty here of presenting this print under the name of the cutter and not that of the otherwise anonymous Master NH who has sometimes (not very convincingly, in our opinion) been identified as Nicolaus Hogenberg.

Lützelburger worked in the large printmaking workshop established by Emperor Maximilian in Augsburg for the production of various publishing projects. He was one of several craftsmen forced to seek new work after 1519 when the emperor's death brought these grandiose schemes to a halt. We do not know how long Lützelburger stayed in Augsburg but by 1522 he was almost certainly in Basel where he would later cut blocks for Hans Holbein the Younger's *Dance of Death*. The *Battle of Naked Men and Peasants*, "his first undoubted masterpiece" (Landau/Parshall, p. 212), is dated 1522 but it is not known if the print was created at the end of the artist's time in Augsburg or after his arrival in Basel. The panel at the left gives the cutter's full name and the date of the print; he therefore proudly presents himself as the skillful creator of the block while the designer's initials, NH, are discretely inserted in the shading of the ground just above the tablet. With the sample alphabet of Roman capitals on the tablet on the right Lützelburger further advertises himself as a designer and cutter of letters.



The *Urbild* depicting nude men in combat is, of course, Antonio Pollaiuolo's *Battle of the Nudes*, engraved half a century earlier. It was frequently copied in both intaglio and woodcut, but Landau and Parshall observe that Lützelburger's woodcut "shows no definitive evidence of direct dependence on Pollaiuolo" (*ibid.*, p. 394, note 96). After all, the nudes do not stage an *all'antica* fight against each other but use hooks, yokes, and clubs in addition to contemporary swords and long bi-handers. Even more importantly, they fight a group of unmistakably Northern-looking peasants in a dense forest whose fir trees are reminiscent of those populating the landscapes of the Danube School artists. The volatile peasants thereby eerily pre-figure scenes from the German Peasants' War that was to break out only a few years later (1524–25). Ultimately, the image blends the visual traditions of North (Germany) and South (Italy) in a thoroughly original composition. It demonstrates that its creator(s) are well versed in both styles; in addition, it is designed to showcase the cutter's virtuosity, making it an ideal promotional vehicle for presentation to local artists and publishers upon his arrival in Basel.

The print is very rare; Hollstein records only four complete impressions of the first state, this one not included (Basel, Berlin, Munich, and Paris), and three complete impressions of the second state. Even such eminent old collections as Coburg and the Albertina in Vienna hold merely trimmed impressions without any accompanying text. We have not found an impression in an American museum.

LUCAS VAN LEYDEN
1494 – Leiden – 1533

29. *The Story of Joseph* 1512

set of 5 engravings, each ca. 125 x 162 mm (5 x 6 ¾ inches)

Bartsch 19–23, *The New Hollstein* state Ib (of III)

WATERMARK

Gothic P with flower (Bartsch 20)

shield with sun (Bartsch 22 and 23; *The New Hollstein* watermark no. 2)

The five engravings comprising *The Story of Joseph* represent a significant moment in the development of Lucas's style. "It is the end of a period characterized by a search for technical understanding of the graphic medium ... and the beginning of a seven- or eight-year span remarkable for its stylistic consistency and refinement" (Ellen Jacobowitz in: cat. Washington/ Boston, p. 98, nos. 31–32). Jacobowitz further notes that "The most obvious change in appearance from the prints of the previous period is that in the tonal scale. The extremely broad range seen in the pre-1510 engravings is replaced by a much more limited one emphasizing the middle gray tones" (ibid.).

Here Lucas addresses a subject neglected by earlier printmakers, vividly creating a visual narrative of the story of Joseph's fortunes in Egypt that clearly unfolds in a series of sequential frames. The story is driven by glance and gesture: in the first four scenes in particular, the majority of these are directed to the right; in the final print in the series, *Joseph Interprets the Dreams of the Pharaoh*, an onlooker partially cut off at the far right of the image faces left into the interior of the room, forming a closing parenthesis to the tale.

Lucas appears to have based the austere architectural structures here on those in Dürer's *Life of the Virgin* (see cat. nos. 9 and 10). However, the monumental arches and columns that frame the scenes in the German master's work are here reduced in scale and set back in series of horizontal rather than vertical interiors in which the human interactions are pushed into the foreground. And while Lucas certainly made some concessions to the ancient Egyptian setting of the series, depicting some of the figures in turbans and "exotic" costumes (most notably in the third print showing *Potiphar's Wife Accusing Joseph*), many of the others in these engravings are dressed in a Northern style, complete with boots, cloaks, and feathered caps, that would surely have been familiar to Lucas's contemporaries.







HENDRICK GOLTZIUS
1558 Mülbracht – Haarlem 1617

30. *Portrait of Jan Nicquet* 1595

engraving; 155 x 110 mm (6 1/16 x 4 3/16 inches)

Bartsch 177; Hirschmann 202 second (final) state; Strauss 327 second (final) state

PROVENANCE

Sigmund von Wagner, Vienna (Lugt 2380)
Moriz von Kuffner (1854 Vienna – Zurich 1939)

A very good impression of this rare print with thread margins all round.

“Jan Nicquet (1544–1628), a native of Antwerp, was a merchant trader at Amsterdam as well as an art collector who owned no fewer than five paintings by Carel van Mander. In this portrait he is pictured at the age of 56. Hirschmann calls this likeness ‘the artistic highpoint’ of Goltzius’ small portrait engravings. ... No longer are the attributes of the subject’s occupation displayed, nor is there any artificiality in the man’s glance. It is a pure portrait, and the subject knows he is being portrayed” (Strauss, vol. 2, p. 598). This is an astonishingly nuanced portrait, one in which the artist suggests the intelligence in his subject’s frank gaze as well as indicating his social status (the sitter holds a glove in his left hand rather than the tools of his trade and there is a coat of arms at the upper right of the image). Goltzius also describes the paunch that slightly stretches Nicquet’s elegant doublet, too closely tied at the waist, pointing to a well-fed man in the prime of life. The right hand apparently resting on the Latin and Dutch inscription panel below, just outside the picture plane as if it were a window frame, is a further demonstration of the artist’s virtuoso skills in the medium.

Through his exceptionally fine burin work Goltzius successfully transferred to the medium of print the essential characteristics of the delicate metalpoint drawing (now in the Rijksprentenkabinet, Amsterdam; Reznicek 280) that served as its model.

JAN HARMENSZ. MULLER
1571 – Amsterdam – 1628

31. *The Fight between Ulysses and Irus* (after CORNELIS CORNELISZ. VAN HAARLEM) 1589

engraving; 425 x 328 mm (16 $\frac{3}{4}$ x 13 inches)

Bartsch 30; Hollstein 52 second of three; *The New Hollstein* 30 second state (of three)

WATERMARK

grapes with countermark

PROVENANCE

Princes of Oettingen-Wallerstein, Maihingen and Harburg (not stamped, cf. Lugt 2715a)
C.G. Boerner, *Neue Lagerliste 110*, 1998, no. 32

A very good impression; the sheet is untreated and still has a strip of paper from an old album visible on the verso; two unobtrusive light-brown color traces, otherwise in excellent condition with thread margins beyond the borderline and the text below.

The print was originally published by Hendrick Goltzius. The plate was then printed by Claes Jansz. Visscher (the impression of the second state offered here) from whom it passed into the possession of Gerard van Keulen (state III).

Muller's print shows a scene from book 18 of *The Odyssey*. Ulysses returns home disguised as a beggar. This displeases Irus, an actual beggar known for his size, gluttony, and penchant for drink, who arrives there at the same time. Irus is used to sponging at the table of Ulysses with the suitors who have installed themselves in the hero's home during his absence and are courting Ulysses's wife, Penelope. Irus challenges the newcomer to a fist fight and loses after Ulysses's first blow.

Cornelis Cornelisz. van Haarlem (1562–1638) chose this moment of triumph as the subject of a design that survives in a signed and dated oil sketch (now in an English private collection). The beggar, apparently out cold on the ground, his leg folded in front of him, gave the artist a pretext for the depiction of one of his widely admired foreshortened human figures. But while the nude figure of Ulysses, with his back to the viewer, clearly reflects the influence of classical prototypes, the composition itself defies the conventions of classical composition for it lacks a real central focus. Before a crowd of onlookers, one of whom appears to look out anxiously at the viewer over Ulysses's right shoulder, the hero raises his left arm in triumph. Oddly, however, his hand seems to hover above his fallen opponent's raised kneecap at the left of the image.



N. 1513.

5. Cauda musculi huius
 hinc dicitur *phlegma* *phlegma* *phlegma*

*Symphyla tridactyla, et mucedinatum et from
 dicitur a fine rutilans, ab hinc et phlegma*

*Nisi tibi malum fecerit, sed est unguis
 Mercurius salis, et est, et est*

*Membra cruralia, cum sit, sit, sit, sit, sit
 Clitoris, et sit, sit, sit, sit, sit*

*Phlegma pulchrum, hinc sit, sit, sit, sit, sit
 Cereus unguis, gaudet, sit, sit, sit, sit*

REMBRANDT HARMENSZ. VAN RIJN
1606 Leiden – Amsterdam 1669

32. *Self-Portrait in a Velvet Cap with Plume* 1638

etching; 135 x 105 mm (5 ⁵/₁₆ x 4 ¹/₈ inches)

Bartsch 20, White/Boon only state; Hind 156; New Hollstein 170 second state (of four)

WATERMARK

horse and rider (Hinterding variant A-b, vol. 2, p. 152; vol. 3, p. 296 ill.; the watermark dates from ca. 1632 and is not documented for this print so far)

PROVENANCE

Hermann Weber, Bonn (Lugt 1383)
his sale, Rudolph Weigel, Leipzig, April 28ff, 1856, lot 35

Between 1636, when he made his etched *Self-Portrait with Saskia*, and 1640, when he painted the self-portrait now in the National Gallery in London, Rembrandt depicted himself several times in etchings in increasingly self-assured poses and wearing early sixteenth-century costumes of an ever-more elaborate kind. This version is particularly flamboyant, comprising a doublet, slashed on the chest; a fur-lined coat with richly patterned fabric on the shoulders; and a velvet cap with a dramatic feather on one side. Hinterding suggests that “It is quite possible that Rembrandt did not intend to make a self-portrait, and has used himself simply as a model for a ‘tronie’ in exotic garb.” However, he believes that the significance of the costume remains unclear, and also notes the views of scholars who argue that it represents a conscious attempt by Rembrandt to situate himself in the Northern European painting tradition of admired masters, most notably Dürer (Hinterding, *Lugt Collection*, vol. 1, p. 58, no. 12).

Rembrandt’s furrowed brow, solemn gaze, and contrived pose in this image, made about five years into his permanent move to Amsterdam, point to a self-possessed and mature if somewhat weathered character, one fully conscious of the role he is playing. “If in the intense little studies of the Leiden period ... he had rehearsed expression, lighting and technique, Rembrandt stepped on stage in full costume before a larger audience in his highly imaginative Amsterdam self-portraits” (Thomas Rasseur in cat. Boston/Chicago, p. 150). It represents, in any case, a technical tour de force, one in which the artist offers not only a compelling psychological study but also, characteristically, uses the etching needle to describe a wide range of textures, from the scraggly hairs on his head to the fur lining of his coat and the velvet of his cap. It is also clear, as Hinterding observes, that Rembrandt made a correction to the right shoulder at a late stage, raising it slightly; the pattern on the fabric there was thus partly obscured by new lines of shading. This print survives only in a single state so the stages of this change are not fully documented (Hinterding, *Lugt Collection*, p. 59).



REMBRANDT HARMENSZ. VAN RIJN
1606 Leiden – Amsterdam 1669

33. *The Artist's Mother Seated, in an Oriental Headdress: Half Length* 1631

etching; 155 x 136 mm (6 1/8 x 5 3/8 inches)

Bartsch 348, White/Boon second state (of three); Hind 51; *The New Hollstein* 86 fourth state (of six)

PROVENANCE

Moritz Michael Daffinger, Vienna (Lugt 652a)

August Artaria, Vienna (Lugt 33)

A fine, delicate impression, printed with harmonious plate tone. The unpressed sheet is in excellent condition overall, with approximately 3-mm margins all round.

The print is of great rarity. *The New Hollstein* lists five impressions of the first state, three of the second, and one of the third. Even for this, the fourth state, the authors found only 22 impressions in public collections.

Rembrandt made at least six etchings, three paintings, and a drawing of the woman seen in this print, traditionally identified as his mother, Neeltgen (Cornelia) Willemsdr. Thomas Rasseur notes that when Rembrandt first established his own studio in Leiden (almost certainly in his parents' house) in 1625, he not only used himself as a readily available model but also seems to have deployed his mother as a female subject while he sought to master the artistic description of likeness, gesture, and expression. Indeed, his first two dated etchings from 1628 both show this same old lady (Bartsch 352 and 354). However, as Rasseur further observes, “[p]erhaps as interesting as the question of whether or not this woman was Rembrandt’s mother, is the fact that her likeness was repeatedly placed before a public that in all likelihood cared little about who she was.” For these portraits also relate to an emerging market for pictures of elderly men and women in general, one that contrasts with a longstanding tradition of images celebrating youthful loveliness. “The interest in faces eroded by time closely parallels the taste for ‘the picturesque,’ including images of dilapidated farmhouses, ruins, ragged peasants, and beggars, all subjects depicted by Rembrandt” (cat. Boston/Chicago, pp. 86f.).

Rembrandt’s 1628 etchings of his mother are intimate descriptions of an elderly lady, focused on her face. *The Artist’s Mother with Oriental Headdress*, like his etching *The Artist’s Mother Seated at a Table* (Bartsch 343), probably made the same year, is a more formal portrait showing her seated in three-quarter length and brought to a higher degree of finish. In Clement de Jonghe’s inventory the present print is catalogued as “An Old Persian Woman,” presumably because of the ornate striped headdress she is wearing, hardly common in the Netherlands at this time. This description indicates that the print was understood not as a portrait of a specific sitter but as a “tronie,” a study that allowed the artist to explore a range of expressions, poses, and costumes while demonstrating his virtuosity. Julia Lloyd Williams suggests that such studies “would have had the additional bonus of training Rembrandt in the observation necessary for a portrait painter that he was to exploit so successfully on his arrival in Amsterdam, but they undoubtedly also taught him how to interpret real features with an inventive artist’s license which was also to prove invaluable to him as a history painter” (*Rembrandt’s Women*, exhibition catalogue, National Galleries of Scotland, Edinburgh, 2001, p. 69).



REMBRANDT HARMENSZ. VAN RIJN
1606 Leiden – Amsterdam 1669

34. *The Good Samaritan* 1633

etching, engraving, and drypoint; 253 x 214 mm (9 ¹⁵/₁₆ x 8 ³/₈ inches)

Bartsch 90, White/Boon first state (of four); Hind 101; *The New Hollstein* 116 first state (of four)

WATERMARK

arms of Burgundy and Austria (Hinterding, vol. 2, pp. 42f.; vol. 3, pp. 63f. ill.)

PROVENANCE

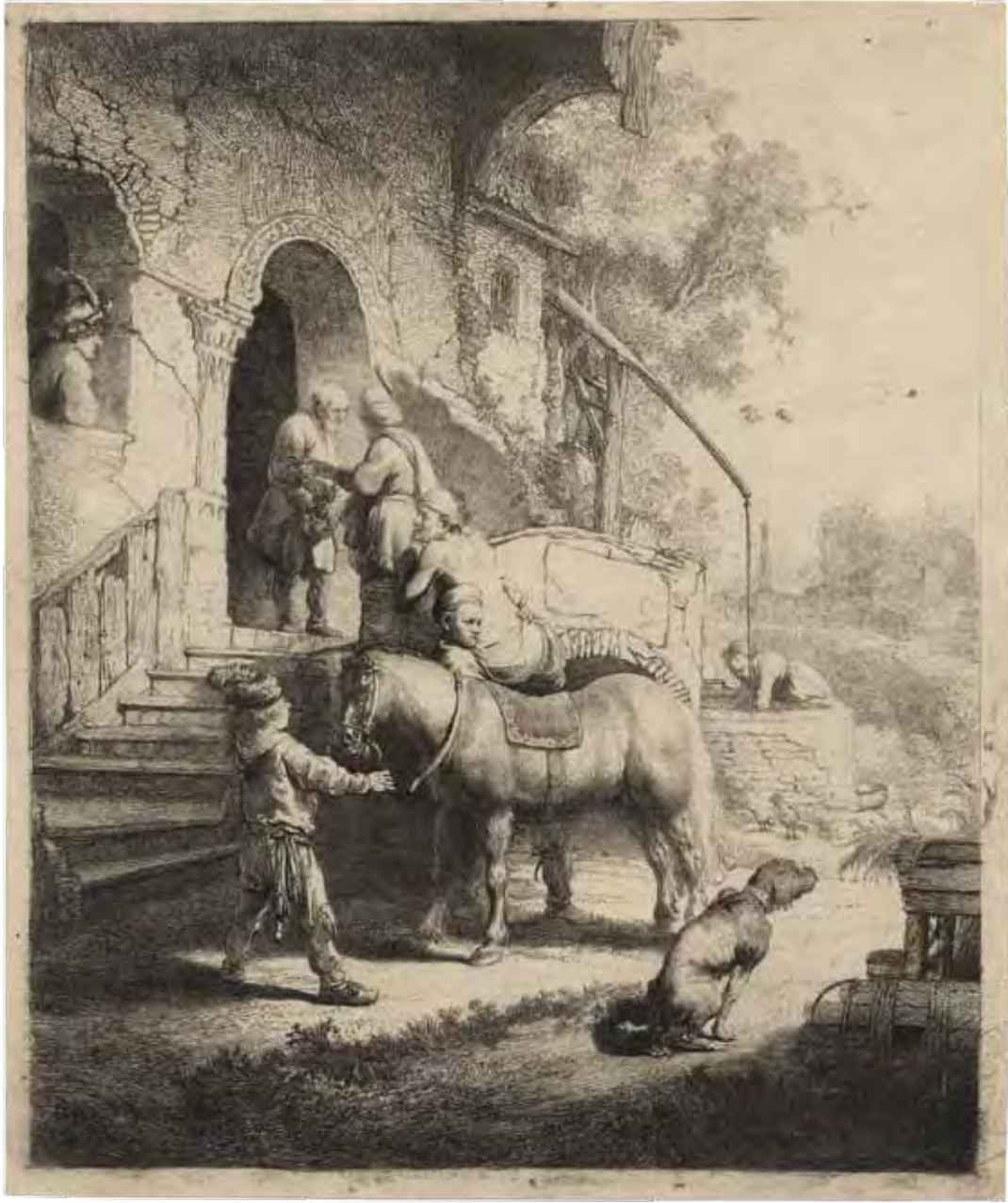
Gilhofer & Ranschburg, Lucerne

Carl and Rose Hirschler, née Dreyfus, Haarlem (Lugt 633a), acquired in 1925
thence by descent

A very good impression of the rare first state; trimmed on or just inside the platemark and therefore retaining most of the blank space of the plate beyond the image; the margin of the plate shows a *remarque* at right and many areas where the hatching lines reach beyond the image.

The Good Samaritan shows the closing scene of the parable (*Luke* 10:25–37) in which the Samaritan stops to help a merchant who has been attacked by thieves on the road from Jerusalem to Jericho and left for dead. A passing priest and a Levite have already failed to assist him. Rembrandt situates the scene in a contemporary Dutch setting, showing the moment when the Samaritan and the merchant arrive at an inn. The Samaritan is seen paying the innkeeper in advance to take care of the man (although in the biblical version the payment does not take place until the following day). The biblical scene, defined by a sophisticated gradation of tones and depicting a subject that was especially popular during the seventeenth and eighteenth centuries, nonetheless features in the foreground an element of everyday life—a defecating dog, representing a note of irreverence highly characteristic of the artist.

The Good Samaritan is also one of the most pictorial of Rembrandt's etchings. Executed when he was only 27, it illustrates the extraordinary technical confidence of the young artist who, by use of varied lines and techniques, conjures both a sense of color and of movement in this monochrome medium. The composition is based on an oil painting of 1630 in the Wallace Collection, London, although there is now some debate as to the authenticity of this painting, which may, in fact, be a copy of the print.



REMBRANDT HARMENSZ. VAN RIJN
1606 Leiden – Amsterdam 1669

35. *The Fourth Oriental Head* ca. 1635

etching; 162 x 139 mm (6 3/8 x 5 1/2 inches)

Bartsch 289, White/Boon second state (of three); Hind 134; *The New Hollstein* 152 third state (of six)

PROVENANCE

Princes of Oettingen-Wallerstein, Maihingen and Harburg (Lugt 2715a);

their sale, C.G. Boerner, Leipzig, May 28, 1935, lot 297

Dr. Hans Müller, Braunschweig

C.G. Boerner, Düsseldorf, by 1956 (our stock no. in pencil on the verso *zu 2801*)

Richard Harris, Chicago (Lugt 4364)

C.G. Boerner, New York, *The Richard Harris Collection*, November 2003, cat. no. 24

A fine impression with narrow margins. The first state, newly described by Erik Hinterding and Jaco Rutgers in *The New Hollstein*, is unique; for the second state they list merely five impressions; and even the present third state is not common.

This etching is one of a set of four prints traditionally known as *The Oriental Heads*, free copies made by Rembrandt in or around 1635 after prints by Jan Lievens. Three of them are among seven “tronies” that Lievens made around 1631. This print from the group, however, is copied (in reverse) after an unrelated print made by Lievens in the same year. For many years scholars accepted the hypothesis, put forward by Carel Vosmaer in his 1868 monograph on the artist, that the four prints had been executed by a pupil and then worked on by Rembrandt himself; however as Erik Hinterding notes, “no difference between the styles of pupil and master can be discerned in the prints, and nowadays the heads are considered to be all Rembrandt’s own work” (Hinterding, *Lugt Collection*, vol. 1, p. 523, no. 213).

While Rembrandt, without referring to Lievens, indicated on three of these plates that the image had been “geretuckeerd,” which, as Hinterding infers, can mean it was either retouched or improved (*ibid.*), this one does not appear to have received either treatment. Rembrandt also introduced some notable differences to this portrait, creating a more expressive face and suggesting a more distinctive personality overall. Here he uses short lines rather than stippling to model the sitter’s face, masking the weak chin and puffy cheeks of Lievens’s subject with a moustache and beard as well as with locks of hair; he also replaces the rather vapid bug-eyed expression of Lievens’s sitter with a melancholy gaze.



REMBRANDT HARMENSZ. VAN RIJN
1606 Leiden – Amsterdam 1669

36. *Adam and Eve* 1638

etching; 165 x 118 mm (6 7/16 x 4 5/8 inches)

Bartsch 28, White/Boon second (final) state; Hind 159; *The New Hollstein* 168 second (final) state

PROVENANCE

Hermann Weber, Bonn (Lugt 1383);
his sale, Rudolph Weigel, Leipzig, April 28ff., 1856, lot 60
Gabriel von Cronstern III (1783–1869), Nehmten; thence by descent until
their sale, Christie's, London, June 18, 1992, lot 128
private collection, USA

The print is not common and impressions are often compromised, mostly by retouching or surface erasure of Eve's pubic area. However, this is an extremely fine impression in beautiful, untreated condition. Purchased by the Cronstern family at the Weber sale in 1856, the sheet remained in the same collection for 135 years until it came to the market in 1992 in the second part of the notable Christie's sale of "A German Family of Title," when it was purchased by the present owner.

Rembrandt's Adam and Eve contrast notably with the idealized youthful forms of the first parents of mankind in Dürer's celebrated engraving of 1504, the *Fall of Man*. And indeed, the artist's description of this robustly unlovely couple was criticized as early as 1713 by Arnold Houbraken, by Gersaint in 1751, and subsequently by many other authors (Hinterding, *Lugt Collection*, vol. 1, p. 70, no. 18, note 4). For the figures of Adam and Eve are distinguished here by their slightly flabby-looking flesh, while the apparently contentious manner of their exchange suggests decades of tricky negotiation. These two are decidedly and comically middle-aged—and a great deal more lively and earthy than the somewhat static heroic nudes described by Dürer and his successors in the sixteenth and early seventeenth centuries. Further, as Clifford Ackley observes, "Their vulnerable physical appearance, touchingly different from Dürer's superhumans, seems already to reflect the consequences of the transgression they are in the very act of committing" (cat. Boston/Chicago, p. 165).

Eve stands at the very center of the composition here, with both feet firmly on the ground. She is also established as the key agent of the action by the determined expression with which she fixes Adam, gripping the apple closely in her hand as she offers it to him. Meanwhile, the slightly ineffectual First Man is posed insecurely, one foot behind the other on a rock, his right hand raised in admonishment as he reminds Eve of God's command. More telling, however, is his left hand, hovering uncertainly above the apple. The serpent, here in the guise of a winged dragon, is entwined about the tree on the right, a second apple in its mouth ready as a backup. Ackley notes that Rembrandt was inspired to represent the Tempter as a winged dragon rather than the more common snake by the lizard-like Satan over the archway in Dürer's 1512 engraving of *Christ's Descent into Limbo* from his *Engraved Passion* (Meder 16), a series Rembrandt actually acquired in the year that he made this print (cat. Boston/Chicago, p. 165). As Hinterding points out, this is consistent in any case with the fact that "The Bible says that only after the Fall was the beast condemned to crawl on its belly forever" (Hinterding, *Lugt Collection*, vol. 1, pp. 69f.).



The secondary details in Rembrandt's prints frequently provide a comic or instructive counterpoint to the central theme, however weighty it might be. The elephant, depicted in the distance at the lower right of this scene, seems to serve both purposes. This large, charming beast, lumbering obviously through the leafy realms of Eden, is at once the solitary representative of the animal kingdom and a traditional symbol of purity and temperance, neither of which is much in evidence here. Astonishingly, the previous year Rembrandt had made four black-chalk sketches from direct observation of an elephant that was exhibited as a curiosity in the Netherlands and these served as the basis for the elephant in the etching (see Ackley in cat. Boston/Chicago, p. 165).

REMBRANDT HARMENSZ. VAN RIJN
1606 Leiden – Amsterdam 1669

37. *Joseph Telling his Dreams* 1638

etching; 120 x 93 mm (4 $\frac{3}{4}$ x 3 $\frac{1}{16}$ inches)

Bartsch 37, White/Boon second state (of three); Hind 160; *The New Hollstein* 167 second state (of six)

WATERMARK
fragment of Strasbourg lily

PROVENANCE

Richard Dawnay, 10th Viscount Downe, Wykeham Abbey, Yorkshire (Lugt 719a);
his sale, Sotheby's, London, November 26, 1970, lot 42

Joseph R. Ritman, Amsterdam

Artemis Fine Arts/Sotheby's, *A Collection of Etchings by Rembrandt Harmensz. van Rijn formed by Joseph R. Ritman*, private sale catalogue, 1995, no. 15

private collection, USA

This is a fine and delicate impression; it is very rare in this early state (the first state is known in only three impressions).

Here Rembrandt addresses the Old Testament subject of Joseph Telling his Dreams. In this tale, Joseph, the favorite of Jacob's twelve sons, recounts to his herdsmen brothers two prophetic dreams in which they symbolically show him reverence. In the first dream, sheaves of grain representing the brothers bow down to Joseph's sheaf. The recounting of the second dream, also told in the presence of Jacob, is the subject of the small etching here. This one further provokes the brothers' murderous envy, for in it the sun and the moon (the parents Jacob and Rachel) and eleven stars (the brothers) also abase themselves before him. Even Jacob is moved to reprimand him: "Shall I and thy mother and thy brethren indeed come to bow down ourselves to thee to the earth?" (*Genesis* 37:10). Joseph is depicted at the center of this crowded image surrounded by his ten older brothers, one of whom is represented merely by his fingertips on the table at the far right of the scene, as well as Jacob, seated at the left, and a woman, possibly Rachel, lying in the bed. Hinterding suggests that the young woman reading in the foreground, who does not appear in the Bible story, is perhaps Jacob's only daughter, Dinah (Hinterding, *Lugt Collection*, vol. 1, p. 87, no. 25). Rembrandt established a new tradition of incorporating female characters into representations of this subject. He also provides an especially sympathetic portrait of Joseph; his expression is confessional and even bewildered rather than boastful—and contrasts with the mocking poses and conspiratorial exchanges of the brothers huddled behind him.

Rembrandt appears to have made an unusual number of studies for this print. There is a large-scale grisaille oil sketch in Amsterdam that dates from around 1633–34 (Rijksmuseum) on which the etching is at least partially based; two individual figure studies (Benesch 20 and 168); and a rare compositional sketch (verso of Benesch 161).



REMBRANDT HARMENSZ VAN RIJN
1606 Leiden – Amsterdam 1669

38. *The Death of the Virgin* 1639

etching and drypoint, reworked with mezzotint rocker; 416 x 316 mm (16 ³/₈ x 12 ⁷/₁₆ inches)

Bartsch 99, White/Boon third (final); Hind 161; *The New Hollstein* 173 fourth state (of five)

WATERMARK

letters P and G with heart in cartouche

PROVENANCE

Kennedy Galleries, New York (their stock no. in pencil on the verso *a 7192*)

A very good and strong but posthumous impression from the reworked plate, with some slightly slipped printing at the top; in excellent condition with thread margins all round.

The Death of the Virgin is possibly the most important of Rembrandt's early prints, providing a bravura demonstration of the extraordinary range of printmaking skills he had developed up to that date. It was also very popular in the artist's own day; the plate went through four separate printings while still in his own hands (see Ackley in cat. Boston/Chicago, p. 138).

In this, one of Rembrandt's largest etchings, he conflates two stories relating to the Death of the Virgin: the arrival of an angel announcing her imminent demise and Mary's subsequent request that the apostles, preaching the gospels in distant parts of the world, should attend her at her deathbed in Mount Sion (to which they seem to have been miraculously air-lifted). While the Virgin's death is not mentioned in the Bible, it is described in several apocryphal texts, of which Jacobus da Voragine's *Golden Legend* is the most familiar (Hinterding, *Lugt Collection*, vol. 1, p. 214, no. 83).

This print is also, as Clifford Ackley observes, "one of the last etchings in which Rembrandt fully indulges his taste for Baroque pomp characteristic of many of his works of the 1630s" (cat. Boston/Chicago, p. 137). In highly nuanced passages of etching and drypoint, Rembrandt nonetheless successfully focuses this overblown baroque grandeur on a deathbed scene characterized above all by its touching intimacy. The setting of the scene in a lavishly appointed bedroom owes much to the precedents set by Martin Schongauer in his late fifteenth-century engraving of the subject (Lehrs 16) and Dürer's 1510 woodcuts showing the *Birth of the Virgin* (Meder 192) and the *Death of the Virgin* (Meder 205; see our cat. no. 10) from his *Life of the Virgin* cycle, all of which feature canopied beds. (Rembrandt actually purchased Dürer's *Life of the Virgin* set in 1638, the year before he made this print). Rembrandt, however, brought a new level of extravagant grandeur to the room while the holy activity near the ceiling reinforces the drama and portent of the human interactions below.



REMBRANDT HARMENSZ. VAN RIJN
1606 – Amsterdam – 1669

39. *The Adoration of the Shepherds with the Lamp* 1654

etching; 106 x 130 mm (4 1/8 x 5 1/8 inches)

Bartsch 45, White/Boon first state (of two); Hind 273; *The New Hollstein* 279 second state (of three)

PROVENANCE

Princes of Oettingen-Wallerstein, Maihingen and Harburg (Lugt 2715a);
their sale, C.G. Boerner, Leipzig, May 28, 1935, lot 231
C.G. Boerner, Düsseldorf (our stock no. in pencil on the verso *zu 2801*)

A very good, well-preserved impression with an old provenance. According to the authors of *The New Hollstein*, however, it is a posthumous impression. While the white areas, especially along the upper edge to the right where the resin layer prevented the acid from biting into the plate, have not been reworked in burin, the plate shows two small dots in the upper-left corner. Hinterding and Rutgers nonetheless follow the Polish scholar Krzysztof Kruzela in maintaining that these dots are the identifying marks of a later, thus-far-unidentified owner of a number of plates (including this one), “applied ... to make it possible for him to recognize his own reprints” (*The New Hollstein, Rembrandt: Text*, vol. 1, p. lviii).

The Adoration of the Shepherds with the Lamp is one of a group of six horizontal etchings on the early life of Christ. While the first five are fully signed and dated and very similar in size and format, this one, *The Adoration of the Shepherds*, is somewhat longer and more square in format—and signed but not dated. However, it is generally understood to be part of the same loose series. All of the scenes are described with an economical and swiftly handled line and with the passages of parallel shading that are fairly typical of the artist’s etchings of 1650s in general. Like the others, too, this is a small intimate scene, rich in quotidian detail, emphasizing the quiet and humble beginnings of Christ’s life.

As the shepherds arriving at the left press forward to get a look at the infant Christ, Joseph, seated on the right, opens his arms, a gesture encouraging them to behold the mother and child. Characteristically, Rembrandt focuses the scene on ordinary human gestures: one of the shepherds respectfully doffs his cap while another carries bagpipes with which to entertain the Holy Family (the unlikely figure of the bagpipe player also appears in two woodcuts by Dürer of the same subject: Meder 129 and 197); they have also brought a small child with them who appears to be fascinated by the baby. And on the right, taking up about a quarter of the image, are two doe-eyed oxen, apparently oblivious to the momentous scene (this is a classic instance of subtle Rembrandtian comedy).

In contrast to the deep encroaching darkness that all but obscures the figures in Rembrandt’s larger etched nocturnal *Adoration of the Shepherds* of the mid-1650s (probably made a few years after this one), this night scene is flooded with light. As Ackley observes: “Although the literal source of the light is an oil lamp on a bracket [seen just above Mary’s head on the left], metaphorically we understand the source of the light to be the small child beneath the canopy of his mother’s mantle. A blank semicircle of weathered boards subtly suggests a halo or aureole without violating the mood of everyday reality” (cat. Boston/Chicago, p. 241).



REMBRANDT HARMENSZ. VAN RIJN
1606 Leiden – Amsterdam 1669

40. *Christ Appearing to the Apostles* 1656

etching; 165 x 214 mm (6 ½ x 8 7/16 inches)

Bartsch 89, White/Boon only state; Hind 237; *The New Hollstein* 296 only state

PROVENANCE

Princes of Liechtenstein (Lugt 4398)

Richard Zinser, Forest Hills, New York (stamped, not in Lugt); thence by descent

An extremely fine impression of this rare print, printing with warm, carefully applied surface tone and no sign of the double printing of the outlines of the figures on the left that is present in the majority of impressions pulled from this plate; the sheet in pristine condition with small margins all round. Overall the sheet is similar in quality to the other truly outstanding impression on the market during the last 25 years, now in a private collection (cf. Adrian Eeles, *Rembrandt Prints 1648–1658: A Brilliant Decade*, exhibition catalogue, University of San Diego, 2015, no. 38).

This scene, showing one of Christ's appearances to his followers after his resurrection, has been variously identified in its history; Gersaint, in his first published catalogue of the artist's etchings of 1751, described it as "Christ Healing the Sick," while in 1797, Bartsch gave the etching the "Doubting Thomas" identification that was generally associated with it until Christopher White's compelling arguments established the present title in 1969 (cf. cat. Boston/Chicago, p. 229). According to the account in *John* (20:24–29), Thomas had not witnessed Christ's first appearance to his disciples and did not believe their story of the event. Upon his second appearance eight days later, Christ therefore persuaded Thomas to touch his wounds as evidence. It is more likely, however, that the print shows Christ's first appearance to his disciples after his resurrection (*John* 20:19–23). White notes that while "Christ draws the attention of a kneeling figure, who is usually identified with Thomas, to the wound in His side ... the remaining apostles, who should be no more than calm witnesses of this meeting, since Christ had already shown Himself to them earlier, are also clearly undergoing a deep emotional experience" (White, vol. 1, p. 94). He points to a drawing by Rembrandt in the Louvre (Benesch 1010) that clearly shows the incredulity of Thomas but in which the apostles stand calmly watching as Thomas touches Christ's wounds. "The general mood of the print, therefore, seems to connect it with the earlier incident when Christ first showed Himself to his apostles." Luke describes the apostles' fear on this occasion "But they were terrified and affrighted, and supposed that they had seen a spirit" and as White notes, this is consistent with the postures and gestures of some of the figures in the scene who raise their hands in alarm and shade their eyes. He further suggests that the gesture of the figure, probably St. Peter, kneeling before Christ in the print can be distinguished from the cowering form of the guilty Thomas in the drawing, for he "seems to be motivated more by wonderment and gratitude that their faith had been rewarded, than by any sense of shame" (*ibid.*, pp. 94f.).

Some of the difficulties in establishing the subject lies in the artist's spare, spiritual interpretation of it. The insubstantial but masterfully handled lines that make up the composition represent an effective translation of the contents of the scene; through the delicacy of the drawing the forms literally dissolve in the brilliance of the light emanating from Christ. Indeed, Ackley states that "[t]he image involves one of the most radical conceptions of the 'light of divine revelation' in Rembrandt's work" (cat. Boston/Chicago, p. 229).





REMBRANDT HARMENSZ. VAN RIJN
1606 Leiden – Amsterdam 1669

41. *The Adoration of the Shepherds: A Night Piece* ca. 1657

etching, engraving, and drypoint; 165 x 211 mm (6 ½ x 8 ¼ inches)

Bartsch, White/Boon 46 seventh state (of eight), Hind 255; *The New Hollstein* 300 ninth state (of eleven)

PROVENANCE

Henry Danby Seymour, London and Trent (Sherborne, Dorset) and London (Lugt 176)
Henry Percy Horne, London (Lugt 2804 but here a different stamp has been applied)
C.G. Boerner by 1965 (our stock in pencil on the verso *zu* 7059)

A posthumous impression, but still printing very well with only a few signs of wear; the sheet in very good, untreated condition with some pale foxing in the generous margins.



REMBRANDT HARMENSZ. VAN RIJN
1606 Leiden – Amsterdam 1669

42. *Abraham Francen, Apothecary* ca. 1657

etching, engraving, and drypoint; 163 x 213 mm (6 ⁷/₁₆ x 8 ³/₈ inches)

Bartsch 273, White/Boon tenth (final) state; Hind 291; *The New Hollstein* 301 eleventh state (of twelve)

WATERMARK

shield (Hinterding, “miscellaneous”, variant A.f: vol. 2, p. 237; vol. 3, p. 500 ill.)

A posthumous impression, the rework printing exceptionally well; in good condition with small margins all round.

FERDINAND BOL
1616 Dordrecht – Amsterdam 1680

43. *A Woman Holding a Pear* 1651

etching and drypoint on *gampi* Japan paper; 152 x 123 mm (6 x 4 7/8 inches)

Bartsch 14; Dutuit 16; Hollstein 15 third state (of four)

PROVENANCE

Sir Edward Astley, Norfolk (Lugt 2775)

Edme-Antoine Durand, Paris (Lugt 741);

his sale Bénard, Paris, March 19ff., 1821, lot 652 (with the other Bol prints)

Alexandre-Pierre-Francois Robert-Dumesnil, Paris (Lugt 2200);

his sale Phillips, London, April 12–14, 1836, lot 339 (with another print)

Arkady Nicolayevitch Alferoff, Bonn (Lugt 1727);

his sale, Maillinger, Munich, May 10, 1869, lot 86, described as “magnifique épreuve du même [premier] état, fort chargée de barbes et tirée sur papier de Japon; elle a de la marge. De la dernière rareté. Cette épreuve a appartenu aux collections suivantes: Astley, Ed. Durand, Rob. Dumesnil, Verstolk van Soelen, van den Zande et Molasse”

Ivan Izaklevitch de Kouriss, Odessa (Lugt 2722), who is said to have sold his prints (apart from the portrait collection auctioned in Berlin in 1889) to Posonyi in Vienna Moriz von Kuffner (1854 Vienna – Zurich 1939)

A fine, rich impression of the third state (of four) on Japan paper with narrow margins all round.

With this illusionistic image of a woman leaning out of an open window and thereby apparently defying the limits of the picture plane, Bol embraces a device familiar in the paintings of Rembrandt and his pupil Gerrit Dou (as well as Dou's followers in Leiden). He uses a range of etched and drypoint lines to describe a range of textures and details, from the dense shading that suggests the various shadows cast on the woman's face by the veil on her head to the velvety drypoint burr that indicates the plush fabric of her clothing. The Fogg Museum at Harvard owns a preparatory drawing in reverse for this print which is indented for transfer to the metal plate.

The significance of the pear remains ambiguous and mysterious even with the Christian tradition. The sweetness of the fruit might qualify it as a symbol of love. This is congruent with its meaning in antiquity where the pear was understood to be the fruit of Venus. During the Italian Renaissance it generally signified affection and well-being (see Ackley in cat. Boston, pp. 206f., no. 139, note 4). Lucas van Leyden included a pear on a small table in his allegorical engraving of *Caritas* (Charity; Bartsch 129), one of a set from 1530 showing *The Seven Virtues*. Bol's print neither bears a motto nor has it any accompanying text. Yet a young woman with a voluptuous *décolletage* leaning out of a window while looking straight at the viewer and dangling a pear suggestively with her right hand might reasonably position the image within an erotic context.



JOHN BAPTIST JACKSON
1701 – ca. 1780

44. *The Miracle of St. Mark* (after JACOPO TINTORETTO) 1740

chiaroscuro woodcut from four blocks in two parts;
overall 565 x 791 mm (22 ¼ x 31 ⅛ inches)

Kainen 23

PROVENANCE

Karl Ewald Hasse, Leipzig, Zurich, Heidelberg, Göttingen, and Hanover (Lugt 860, recto)

A strong impression in good condition with wide margins; the sheet, due to its large scale, has a vertical fold at the center as well as some small tears in the margins well outside the composition.

During the eighteenth century, artists like Count Antonio Zanetti in Venice and Elisha Kirkall in England revived the chiaroscuro woodcut technique first seen in Europe during the sixteenth century. John Baptist Jackson studied under Kirkall; in 1725 he went to Paris where he improved his woodcut technique by working with such preeminent engravers as Jean Michel Papillon and Vincent Le Sueur before leaving for Italy in 1730. In Venice, he began making woodcuts for local printers and began to experiment further with chiaroscuro techniques. Jackson's work began to dry up in the late 1730s due to the theft of his designs and techniques by printers who made cheap versions that undercut his sales. However, he was rescued by the English consul, Joseph Smith, who commissioned him to reproduce paintings and drawings from his collection, among them Rembrandt's *Descent from the Cross*. In 1739, Smith, with Charles Frederick and Smart Lethieullier, further commissioned Jackson to create seventeen woodcuts after some of the most famous works of the Venetian painters. The series was completed in 1743 and published two years later in bound form under the title *Titiani Vecelli, Pauli Caliarrii, Jacobi Robusti, et Jacobi de Ponte opera selectiora* by Giovanni Battista Pasquali (whose publishing house Smith sponsored). The large woodcut after Tintoretto offered here was part of this "Venetian Set," the artist's largest and best-known print series.

The set was undoubtedly intended primarily to exploit the demand among educated "Grand Tourists" for souvenirs of masterworks and sites seen on their travels. Indeed, and in spite of the fact that Jackson took four years to complete the project and that the Spanish War in 1740 discouraged such journeys, many of the subscriptions were sold to English tourists of this kind. Jackson's choice of the then-unusual medium of chiaroscuro for the project may have been inspired by the series of chiaroscuro woodcuts after Parmigianino drawings executed by Antonio Zanetti during his stay in England in 1720. It might equally have been influenced by the Crozat collection, a series of chiaroscuro reproductions by the Comte de Caylus and Pierre Crozat after drawings in French collections. Caylus's reject of a chiaroscuro that Jackson submitted to the project might have motivated him to suggest this larger, more ambitious scheme to Smith (see Megan E. Soske, "Chiaroscuro in England in the Eighteenth Century," in: cat. Bloomington, pp. 26f. and "John Baptist Jackson: 'The Venetian Set,'" pp. 116f.; this print pp. 126f., cat. 47a–b).

Tintoretto painted his *opus magnum*, *The Miracle of St. Mark*, in 1548 for the Scuola Grande di San Marco; today it is kept in the Galleria dell'Accademia in Venice. It shows St. Mark's miraculous intervention to save a slave from punishment for travelling to Venice to pray at the



tomb of the saint without permission from his master. Jackson devised a large, two-part woodcut appropriate to a reproduction of the monumental painting. His decision to match the two sections of the print by following the outlines of various details within the composition, rather than connecting them in a straight vertical seam is highly unusual. As in the other prints in this set, Jackson used a wide range of lines and tones adequate to the task of capturing some of the effects of color and light in the painting as well as its three-dimensional elements. This extraordinary print demonstrates the extent to which he saw the chiaroscuro technique as representing a kind of adventure and a challenge. In 1735, he had designed his own printing press to allow him to pull prints with higher-than-usual pressure. He also fixed the moistened papers in a stretcher to allow for an even inking of the larger tonal areas. In addition to his technical brilliance, as this print so amply demonstrates, Jackson notably strove to recreate the visual impact of the paintings on which his prints were based without pedantic adherence to detail. Indeed, in his *Essay on the Invention of Engraving in Chiaro Oscuro* (London 1754) he describes the chiaroscuro woodcut as “a masterly and free Drawing, a boldness of Engraving and Relief, which pleases a true taste more than all the little Exactness found in the Engravings on Copper Plates ... Chiaro Oscuro is sure to captivate those whose taste is formed ... upon the Freedom, Life and Spirit of the separate Figures, and indeed the whole composition” (p. 6; quoted by Soske in *ibid.*, p. 117).

FERDINAND RUSCHEWEYH
1785 – Neustrelitz – 1846

45. *Album with 35 Engravings after Italian Renaissance Paintings* ca. 1824–26

engravings on wove paper; album size 565 x 425 cm (22 ¼ x 16 ¾ inches)

signed in pencil, some sheets dated 1824, 1825, and 1826; further annotated by the artist with the name of the Italian master he believed had created the works that served as models for the prints

PROVENANCE

estate of the artist; thence by descent

This set of prints is apparently undescribed and probably unique; the impressions are superb and all are annotated artist's proofs. Apart from the first engraving that has been pasted onto a support sheet, all the prints survive on the full, wide-margined sheets that were bound early on into an album. The paper is untreated and hence shows some foxing that is slightly stronger toward the edges of the sheets outside of the images.

Ferdinand Ruscheweyh is one of the most important engravers of the Nazarene circle. He was trained in Berlin and then worked in Schwerin. To round out his training he travelled to Vienna in 1804 and in 1808 received a stipend to go to Italy where he visited Venice before settling in Rome. There he made reproductive engravings after Raphael and Michelangelo as well as after the work of such Nazarene artist friends as Friedrich Overbeck, Eduard Jakob Steinle, and Philipp Veit. His best-known works are the engraved large-format illustrations for Goethe's drama *Faust* after designs by Peter Cornelius. In 1814 Ruscheweyh converted to Catholicism, ultimately returning to Mecklenburg in 1835 where the onset of blindness tragically forced him to stop making art.

New information about Ruscheweyh's early life before his trip to Italy has recently emerged due to the acquisition by the Staatliche Museum Schwerin of a hitherto unknown autobiographical manuscript. The museum also purchased from his descendants at the same time seven previously unknown sketchbooks by the artist. The album offered here derives from the same source, further expanding our knowledge of Ruscheweyh's oeuvre.

The prints mostly show paintings by artists working in Ferrara. Many of them were originally in Ferrarese churches and are now kept in the Pinacoteca Nazionale di Ferrara. Under each print Ruscheweyh annotated the name of the artist who, at the time, was believed to have created the depicted painting. He was apparently well attuned to the different regional schools. Among other places, he had visited Umbria to see the frescoes in Assisi, dedicating one of the above-mentioned sketchbooks to Assisi and to nearby Perugia.



The present prints after Ferrarese masters are remarkable in that they record a relatively little-known school of painting. Since some of the inscriptions also specify a place (“Roma”) in addition to the date, we can assume that the plates were engraved in the artist’s studio in Rome. We do not know, however, if Ruscheweyh travelled to Ferrara himself to record these works or if the design drawings were provided by another artist. It is equally unclear if this elaborate project was initiated by Ruscheweyh himself or if it related to a commission.

The paintings show biblical themes as well as scenes from classical mythology. Since Nagler’s entry in the *Allgemeines Künstler-Lexicon* from 1845 (the artist was still alive at that time), art historians have tended to reiterate the view that Ruscheweyh strove to achieve the clarity of line characteristic of a Marcantonio Raimondi. It is worth pointing out, however, that John Flaxman’s outline etchings might have been an equally powerful influence on the German artist’s engraving style—as well as on those by such other Nazarenes as the Riepenhausen brothers, whose illustrations to the *Geschichte der Malerei in Italien* of 1810 (which does not include the painters from Ferrara) are clearly indebted to Flaxman.





HUGO BÜRKNER
1818 Dessau – Dresden 1897

46. *Portrait of Johann Christoph Erhard* (after JULIUS SCHNORR VON CAROLSFELD) 1860

etching in brown on wove paper; 193 x 148 mm (7 5/8 x 5 13/16 inches)

Apell (*Erhard*), *Bildnisse des Meisters*, no. 3 (before letters)

PROVENANCE

“Sammlung Ziolko” (stamped, not in Lugt)

Bürkner was one of the most important illustrators and reproductive printmakers of his time. Trained at the academy in Düsseldorf, in 1846 he became a teacher at the newly established studio for woodcutting at the academy in Dresden; in 1855 he was appointed professor there. He trained no less than 50 woodcutters during his time in Dresden and thus exerted a considerable influence on the revival of this printmaking technique around the middle of the nineteenth century. Bürkner carved roughly one fifth of all the illustrations designed by Adrian Ludwig Richter; he also contributed to many of the most ambitious woodcut and wood engraving cycles of the period, among them Julius Schnorr von Carolsfeld's *Bibel in Bildern* (Picture Bible) of 1860.

Bürkner was also a masterful etcher, as evidenced by the subtlety with which he translated Schnorr's delicate and sensitive drawing style into print. This portrait of the artist Johann Christoph Erhard was made in 1821 and was originally intended for Schnorr's "Roman Portrait Book," now in the Kupferstichkabinett in Dresden. In April 1860, however, Schnorr sold the drawing to the art historian Aloys Apell who had repeatedly asked for it in order to reproduce it as the frontispiece to his catalogue raisonné of Erhard's prints. Since the drawing was made shortly before Erhard's suicide at the age of 26 in January 1822, he felt it had a special poignancy.

When Apell's catalogue was published in 1866, it did indeed include Bürkner's etching after the drawing as the frontispiece. The printmaker adheres faithfully to his model, even leaving the left ear unfinished the way it is in the drawing. Schnorr was highly satisfied with the result, noting in his diary in August 1860: "Herr Apell (in Arnolds Kunsthdlgung) had the portrait of Erhard, which he had bought from me, etched by Bürkner ... The print is very good and I returned it with only a few remarks" (cat. Mainz/Nuremberg/Lübeck, p. 29).

The impression here is one of the proofs pulled from the plate before the text and offered as single sheets apart from the book. As such it is very rare.



FRANCISCO JOSÉ DE GOYA Y LUCIENTES
1746 Fuendetodos – Bordeaux 1828

47. *Bravo Toro – Picador Caught by a Bull* 1825
from *The Bulls of Bordeaux* series

lithograph on wove paper; image: 311 x 413 mm (12 ¼ x 16 ¼ inches)

Delteil 287; Harris 284

PROVENANCE

Henri-Jean Thomas, Paris (Lugt 1378);
his sale, Ader/Laurin/Rousseau, Paris, June 18, 1952, part of lot 99
Albert H. Gordon, New York

Printed by the lithographer Cyprien Gaulon in Bordeaux.

Goya settled in Bordeaux in September 1824, following the fall of Spain's liberal constitutional government (1820–23) and the reestablishment of the absolutist government under Fernando VII, and remained there until his death on April 16, 1828. During this period, he produced a number of highly successful, experimental lithographs with the aid of the calligrapher and lithographer Cyprien Charles Marie Nicolas Gaulon. In November and December of 1825, Gaulon published an edition of one hundred impressions each of four large lithographs, drawn by Goya from memory with lithographic crayon directly on the stone, depicting bullfights, the so-called *Bulls of Bordeaux*. It was a subject with which the artist had long been preoccupied; indeed, some of the motifs in this group are drawn from those in his famous series of bullfight etchings, *La Tauromaquia* (1815–16) as well as from his painting *Suerte de Varas*, a bullfighting scene made in 1824 for the businessman Joaquin Maria de Ferrer y Cafranga (now in the Getty Museum, Los Angeles).

Goya's unusual approach to the medium is captured by the words of the Madrid painter Antonio de Brugada, who was with him in Bordeaux during this period: "The artist worked at his lithographs on his easel, the stone placed like a canvas. He handled the crayons like paintbrushes and never sharpened them ... He usually covered the stone with a uniform gray tint, and then removed the areas that were to be light with a scraper; here a head, a figure, there a horse, a bull. The crayon was then brought back into play to reinforce the shadows and accents, or to indicate figures and give them a sense of movement ..." (quoted by Jonathan Brown and Susan Grace Galassi, *Goya's Last Works*, exhibition catalogue, The Frick Collection, New York, 2006, p. 151).

Goya's unorthodox methods, the abbreviated lines, and roughly defined highlights may have produced images that seemed unrefined at the time, especially in contrast to the standard lithographs of the period, prized for their ability to imitate the smooth linearity and finished forms of painting and watercolor, but they have long since been appreciated as among the early masterpieces of the medium. In this, the second print of the series (not titled by Goya), he shows a picador caught on the horns of a bull as two others attack the animal with their pics, and a horse lies on the ground next to them in a pool of blood and entrails. The perspective



appears to have been tipped forward, eliminating the sky and most of the spectators. Goya's vivid characterization of the participants of the drama in the center of this large and magnificent lithograph, and the apparently visceral response of the audience, suggest that the vitality and ability of the artist, then eighty years old, remained undiminished.

EDGAR DEGAS
1834 – Paris – 1917

48. *Les Blanchisseuses – The Laundresses* 1879–80

etching and aquatint on cream laid paper without watermark;
118 x 160 mm (4 $\frac{5}{8}$ x 6 $\frac{5}{16}$ inches)

Delteil 37 fourth (final) state; Reed/Shapiro 48 fourth (final) state

PROVENANCE

estate of the artist (Lugt 657)
his sale, Galerie Manzi-Joyant, Paris, November 22–23, 1918, part of lot 95
François Heugel, Paris (Lugt 3373)
private collection, France

Unlike some of the other small-size etchings Degas made during the late 1870s, this plate was never editioned. The census given in the Boston catalogue of 1984 lists four impressions of the first state, two of the second state, two of the third state (one retouched with pastel), and eight impressions of the fourth and final state, to which this one must be added since it was not known to the catalogue's authors, Sue Welsh Reed and Barbara Stern Shapiro.

The subject matter here is highly unusual in Degas's printed oeuvre; the only other comparable work is the large monotype *Les Repasseuses* (The Ironing Women), probably created at the same time and now in a private collection in New York (Janis 258). The print is nevertheless closely related to other etchings of the period both in terms of the innovative way in which the artist explores the interior space and his use of a variety of intaglio techniques to achieve painterly effects. Degas worked on a daguerreotype plate rather than a standard copper plate and the stamp of its maker is still visible in the lower-right corner:

“Degas seems to have begun another composition on this plate before executing *The Laundresses*. Numerous light scratches already existed around the standing figure, and a light aquatint grain initially covered the plate. The aquatint was stopped out in the upper right and center, and a pervasive crisscross pattern of white lines was burnished” (Reed/Shapiro, p. 149).



EDGAR DEGAS
1834 – Paris – 1917

49. *Après le Bain – After the Bath II* 1891–92

lithograph on wove paper; stone: 236 x 188 mm (9 3/8 x 7 3/8 inches)

annotated in pencil at lower left *Le Lever (1^e planche) 1^{er} Etat*

Delteil 60 second state (of six); Reed/Shapiro 64 first state a (of five)

PROVENANCE

estate of the artist (Lugt 657);

his sale, Galerie Manzi-Joyant, Paris, November 22–23, 1918, one of the lots 149–152

Richard Zinser, Forest Hills, New York (stamped, not in Lugt); thence by descent

EXHIBITED

Edgar Degas: The Painter as Printmaker, Museum of Fine Arts, Boston/Philadelphia Museum of Art/Hayward Gallery, London, 1984–85, cat. no. 64 Ia

Degas began making his series of six lithographs of a bathing woman drying herself with a towel in the spring of 1891, frequently reworking the design in drawings on tracing paper. Sue Reed and Barbara Shapiro describe the resulting versions as “Degas’s last great effort in printmaking . . . [works that] vividly illustrate [his] inventive, and sometimes unique working methods” (Reed/Shapiro, p. 220).

This lithograph, *After the Bath II*, is based on the same drawing that had been used for a first version of the subject, *After the Bath I* (Reed/Shapiro 63). The softness with which the details are rendered gives the print the appearance of a monotype. While Delteil differentiates six states, Reed and Shapiro conclude that “upon close examination of *After the Bath II* . . . that the first and second states cited by Delteil are in fact variant printings of the first state. Four impressions coming from the Atelier sale show the same amount of scraping on the bather’s body; however, there are two light impressions and two dark ones. The variations in printing are not due to additional work but occurred when the stone rapidly filled in with ink” (ibid., p. 234).

The variant printings of the first state make for another intriguing comparison to the artist’s monotypes: the “darker” impressions effectively represent the first pull from the matrix whereas the “lighter” impressions are similar to the cognates (or “ghost impressions”) of monotypes. In the light printing, Degas “strengthened the hair and contours of the bather and delicately scraped the left and right sides of her body. The crayon additions are darker than the parts transferred” (ibid.). In the rich, dark impression offered here, the left part of the bather’s body and areas of the background are partly concealed by the accumulation of ink, contributing a dramatic and experimental quality to the image.



2. Seven (1. Stunde) 1. 1882



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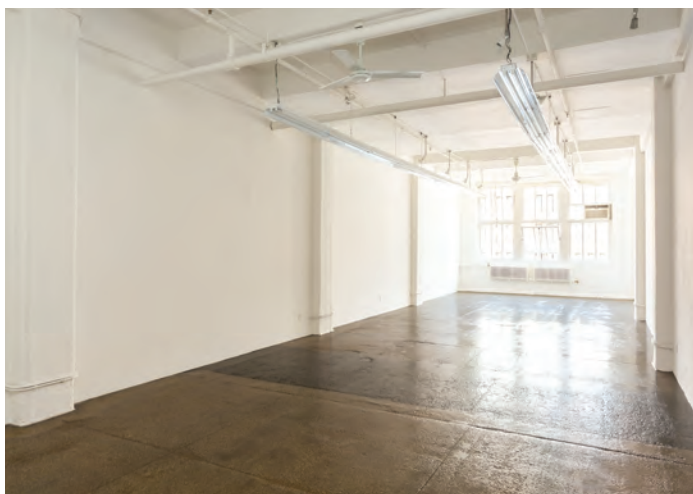
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NEUE LAGERLISTE 135 (2016)

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Catalogue: Catherine Bindman, Armin Kunz, and F. Carlo Schmid

Editor: Catherine Bindman

Photo Editor and Layout: Olida LeTourneau

Printed by Bestype, New York, New York, October 2016