

MISZELLANEEN  
*MISCELLANEA*

C.G. BOERNER  
in collaboration with  
HARRIS SCHRANK FINE PRINTS

ISRAHEL VAN MECKENEM  
ca. 1440–45 – d. Bocholt 1503

**1. *Die Auferstehung – The Resurrection*** (after the MASTER E.S.) ca. 1470

engraving with extensive hand-coloring in red, blue, green, reddish-brown and gold leaf; 94 x 74 mm (3 1/16 x 2 7/8 inches)

Lehrs and Hollstein 140

PROVENANCE

C.G. Boerner, Leipzig, sale 153, May 3–4, 1927, lot 43 sub-no. 49 (ill. on plate 3)  
S.F.C. Wieder, Noordwijk, The Netherlands  
William H. Schab Gallery, New York, cat. 40 [1963], no. 64 (the still-intact manuscript), the Meckenem ill. on p. 69  
private collection, Switzerland  
Sotheby's, London, December 4, 1969, lot 18  
William H. Schab Gallery, New York, cat. 52, 1972, no. 46 (ill. in color)  
C.G. Boerner, Düsseldorf, acquired April 25, 1972  
private collection, Germany  
Sotheby's, London, December 3–4, 1987, lot 579 (GBP 27,500)  
private collection

*Unikum.*

Very little is known about the early life of Israhel van Meckenem. His family probably came from Meckenheim near Bonn. He might have received his first artistic training with the so-called Master of the Berlin Passion who was active in the Rhine-Meuse region in 1450–70 (and whom Max Geisberg even tried to identify as Van Meckenem's father). This is supported by 13 copies that Van Meckenem made after prints by this early "Anonymous." However, the Master E.S. played an even more important role in the formation of the young artist. He worked in the Upper Rhine valley, most likely in Strasbourg, and his importance for the development of the relatively new medium of engraving can hardly be overestimated. Further, the Master E.S. was the first engraver to sign some of his prints with initials—a practice that led Van Meckenem to sign the majority of his own plates with either his initials or his full name. Van Meckenem engraved no less than 157 prints after models by the Master E.S., comprising about half of the Master E.S.'s oeuvre; it has therefore been assumed that the two artists were in direct contact during Van Meckenem's journeyman years.

*The Resurrection* counts among Van Meckenem's earliest known works. The Master E.S. died around 1467 and Van Meckenem most likely acquired some of the older artist's plates soon after and then reworked them. This print, however, is made from a new plate that copies the print recorded as Lehrs 47.



The fact that this is the only known impression known of the print also serves as a reminder of how precarious and random the survival of early prints is. *The Resurrection* was found in an illuminated breviary dating from the first quarter of the sixteenth century, written by one Anna Wartys van Utrecht, a nun. The three-hundred-page manuscript contained a number of illuminations as well as pasted-in colored prints, some of them even framed by illuminated decorative borders. The uniformity of style and manner of the coloring suggests that the prints were illuminated and mounted at the same time. The pasted-in prints, apart from those by Van Meckenem, can be attributed variously to the Master of the Dutuit Mount of Olives, the Master of the Martyrdom of the 10,000, and Sanders Alexander van Brugsal, all printmakers active in the Lower Rhine region (which would concur with the Utrecht origin of the writer). Sadly, the book was taken apart when auctioned by Sotheby's in 1969 but thanks to Max Lehrs's detailed cataloguing in Boerner's sale catalogue in 1927 (reprinted *in toto* in Schab's catalogue 40) the entire contents of the manuscript was at least documented before it was dismantled.

MARTIN SCHONGAUER  
1448 Colmar – Breisach 1491

## 2. *St. Barbara*

engraving; 96 x 56 mm (3 <sup>13</sup>/<sub>16</sub> x 2 <sup>3</sup>/<sub>16</sub> inches)

Bartsch 63; Lehrs 68 and *The New Hollstein* 68

### PROVENANCE

Otto Gerstenberg, Berlin (Lugt 2785; with the “Montag number” *M 536* on the verso, cf. Lugt 1840c); sold by P. & D. Colnaghi & Co., London, to Harlow, McDonald & Co., New York, for \$500  
Richard Zinser, Forest Hills, N.Y. (stamped, not in Lugt)  
N.G. Stogdon, *Catalogue 10: Martin Schongauer*, Middle Chinnock, Somerset 1996, no. 23  
private collection

A superb impression; trimmed just inside the platemark at top and to the left, touching the tip of the crown and the fold; apart from a rust spot just to the left of the saint’s coat, in truly impeccable and untreated condition. The relief of the engraved lines is wonderfully preserved.

*The New Hollstein* lists 22 impressions (including this one, described as “superb”). However, apart from the impression offered here, only the impressions in Basel, London, and the one in the Rothschild Collection in the Louvre are early and in good condition.

Barbara was a young, well-educated woman who lived in the third century A.D. either in Nicomedia (in present-day Turkey) or in Heliopolis (in present-day Lebanon). According to the *Legenda aurea* she came into contact with persecuted Christians and was attracted by the new faith. When her wealthy pagan father, Dioscorus, became aware of his daughter’s Christian sympathies, he locked her away in a tower (usually shown as her main attribute). However, Barbara defied her father and converted to Christianity during her imprisonment. She managed to escape but was soon recaptured by her father who brought her in front of the Roman prefect Martinianus. She then endured horrible tortures and was ultimately beheaded by Dioscorus who, soon after, was fatally struck by lightning.

St. Barbara was one of the Fourteen Holy Helpers (*Nothelfer* in German, a word that literally translates as “Helpers in Need”). Barbara was the patron saint of artillerymen, firemen, miners, and others who work with explosives. She was also invoked for protection against thunderstorms and fire, based on her legendary association with these elements.

Depictions of Barbara and the other Holy Helpers were extremely popular during the late Middle Ages. The widespread dissemination of their images was substantially assisted by the new medium of print, both woodcuts and engravings. Prints like this one by Schongauer, regularly used for invocation and prayer, tacked to walls and carried on journeys, were consequently simply worn out through practical use and this accounts for their low survival rate. A new class of mostly humanistic collectors who wanted to keep prints for their artistic quality and visual charm was



only gradually emerging at this time. It is, therefore, fair to say that most surviving fifteenth-century prints were already rare by the time Dürer was practicing as a mature artist in Nuremberg during the first and second decades of the sixteenth century.

ISRAHEL VAN MECKENEM  
ca. 1440–45 – Bocholt – 1503

### 3. *Die Messe des heiligen Gregor – The Mass of St. Gregory*

engraving; 204 x 143 mm (8 x 5 5/8 inches)

Lehrs and Hollstein 352 second (final) state; Geisberg 289

#### PROVENANCE

Count Joachim IV von Maltzan of Militsch, Silesia (cf. Lugt 3024a)

Richard Zinser, Forest Hills, N.Y. (not stamped)

N.G. Stogdon, *Catalogue 11: Early Northern Engravings*, Middle Chinnock, Somerset 1998, no. 18  
private collection

#### LITERATURE

Achim Riether, *Israhel van Meckenem (um 1440/45–1503). Kupferstiche – Der Münchner Bestand*, exhibition catalogue, Staatliche Graphische Sammlung, Munich, 2006, p. 246, no. 96

Very rare; Lehrs lists merely eight impressions (including this one), all of them of the second state with the exception of the one in Berlin (acquired from C.G. Boerner in 1879). At least three of the known impressions are damaged and/or missing the indulgence text below. Lehrs further notes that “die meisten Exemplare grau gedruckt sind” (the printing of most of the impressions is gray), something that truly cannot be said about the Maltzan impression offered here; indeed, only the impression in Aschaffenburg appears to be comparable in quality to this one (ill. in Riether, p. 145). Furthermore, as N.G. Stogdon has pointed out in his catalogue, there is no impression in the Bibliothèque nationale in Paris (which instead owns two impressions of Lehrs 351, a close variant of this print), reducing the surviving impressions to seven.

Geisberg counts this print among Van Meckenem’s later group of copies after the Master E.S. While there is no surviving print by the Master E.S. depicting the Mass of St. Gregory, the elegantly dressed youth carrying a fur hat on his back in the background copies the figure of the *Wappen Ober* (Lehrs 234) in the latter’s playing cards.

St. Gregory was Pope Gregory I (ca. 540–604) to whom Christ as Man of Sorrows appeared while he was celebrating mass. It visualizes the paradigmatic core of the Eucharist: the transubstantiation of the host into the body of Christ. As a subject of paintings, miniatures, and prints it became highly popular during the fifteenth century and was also endowed to grant an indulgence. Israhel van Meckenem alone made at least seven prints depicting the scene (Lehrs 348–354) and another three are most likely copies or emulations of his work de-attributed by recent scholarship (Lehrs 345–347). After the turn of the century, however, the wide dissemination of depictions of this miracle also exposed the precarious relationship between Christ and the pope inherent in the scene. One might even argue that later anti-papal propaganda that contrasted the luxurious ways of papal Rome with the modesty of Christ’s life is already prefigured in the iconographic model of Gregory’s mass: the Savior appears, his body naked and ravaged, amongst the assembled clergy dressed in their lavish vestments.





#### FURTHER LITERATURE

Christoph Geissmar-Brandi and Eleonora Louis (eds.), *Glaube Hoffnung Liebe Tod*, exhibition catalogue, Kunsthalle Wien/Graphische Sammlung Albertina, Vienna, 1995–96; see here the essays by Gerhard Wolf, “Die Papstmesse in der Wohnstube,” pp. 277–279, and Christine Göttler, “Deus ex machina,” pp. 280–287

In many depictions Christ is shown frontally in half-length, his arms crossed in front of his body—as he appears in the Byzantine mosaic icon above the Jerusalem altar in the church of Santa Croce in Gerusalemme in Rome that was venerated as the very image Pope Gregory had made in commemoration. In this version by Van Meckenem, however, Christ is a small figure—a *Schmerzensmännchen* (a tiny Man of Sorrows, to use Christine Göttler’s witty phrasing) rather than a somber *imago pietatis*. The figure balances atop an elaborate heraldic device consisting of a shield (with sarcophagus, shroud, and cross) and a helmet crowned with thorns and is further flanked by the lance and the sponge soaked in vinegar (the remaining *arma Christi* are lined up along the back wall that encloses the space). As Göttler observes of the scene in this print, the precise moment it describes is not determinable. In contrast to canonical depictions of the event, no mass is celebrated here. The paten (the plate that is supposed to bear the host) is half-pushed underneath the corporal (the cloth on top of the altar) and the candle is not lit. The vision of Christ experienced by Gregory has become a theatrical machine that is more likely to astonish through its elaborate heraldic appearance than to liberate the faithful from their religious doubts (cf. Göttler in cat. Vienna, p. 282). At the same time, the depiction of the scene in a print that is ideally suited for private devotion ultimately enables its owner to bring the papal mass into his or her own home (cf. Gerhard Wolf in cat. Vienna).

ALBRECHT DÜRER

1471 – Nuremberg – 1528

#### **4. *Der heilige Georg zu Pferd – St. George on Horseback* 1505/08**

engraving; 109 x 85 mm (4 <sup>5</sup>/<sub>16</sub> x 3 <sup>3</sup>/<sub>8</sub> inches)

Bartsch 54; Meder 56 a–c (of e); Schoch/Mende/Scherbaum 41

##### PROVENANCE

Karl Johann Prince of Paar, Vienna (Lugt 2009);

his sale, Sotheby’s, London, July 13ff., 1854

Otto Gerstenberg, Berlin (Lugt 2785; with the “Montag number” *M 30* on the verso, cf. Lugt 1840c)

James Henry Lockhart, Jr., Geneseo, N.Y. (Lugt 4387)

A superb impression; trimmed on or just inside the platemark; in fine condition.

Dürer began work on this engraving before he went to Italy in 1505 at a time when he was also working on two other prints of mounted warriors, *The Large Horse* and *The Small Horse* (Bartsch 96 and 97). However, he did not complete this plate until after his return and he subsequently altered the last number of the date in the cartouche from 5 to 8. In the early years of the sixteenth century, Emperor Maximilian I promoted the cult of St. George, seen as the archetypal Christian Knight. Maximilian’s father, Frederick III, had founded the Order of St. George and the saint was also the personal patron of Maximilian’s father-in-law, Charles the Bold. Dürer, Cranach, and





Burgkmair all made prints of the popular saint around this time. In 1513, Dürer was to return to the theme of the mounted warrior overcoming trials in his famous *Meisterstich* depicting *Knight, Death, and the Devil*.

The print here is based on that of Dürer's own watercolor study of a German knight from 1498 (Winkler 176; cat. Washington, p. 135, cat. 35). However, both the knight and the horse in the engraving are much more robust than their prototypes. Indeed, as in *The Large Horse*, here the artist deployed techniques designed to enhance the viewer's sense of the creature's bulk and power, evident in the foreshortening of the animal's form, the way its body fills the sheet almost to the margins, and the bold three-dimensional modelling created by the use of long curving strokes with the burin to describe the horse's contours and delicate stippling to suggest texture.

ALBRECHT DÜRER  
1471 – Nuremberg – 1528

**5. *Die apokalyptischen Reiter – The Four Horsemen*** ca. 1496–98  
from the 1511 edition of *The Apocalypse*

woodcut; 392 x 279 mm (15 ½ x 11 inches)

Bartsch 64; Meder 167; Schoch/Mende/Scherbaum 115

PROVENANCE

Paul Davidsohn, Berlin (Lugt 654);  
his sale, C.G. Boerner, sale 129, May 3–8, 1920, lot 1533

When Dürer first published his *Apocalypse* in both Latin and German editions in 1498, his daring compositions not only changed the history of the woodcut but also the nature of book illustration itself. Such was the success of the *Apocalypse* that once the artist had completed the two comprehensive woodcut cycles of the *Large Passion* and the *Life of the Virgin* in 1511 he combined it with the others into the so-called *Große Bücher* (The Great Books). Our print was part of this 1511 edition.

The *Apocalypse* established Dürer's fame and *The Four Horsemen* is undoubtedly the most famous woodcut from the series. The accompanying text describes the image as the "third figure" in the sequence but if one includes the opening image showing the *Martyrdom of St. John the Evangelist* in the count, the *Horsemen* represents the fourth plate of the cycle. The dynamic composition shows the four riders charging in close formation from left to right. Dürer closely follows St. John's *Revelation* (6:1–8), depicting, from back to front, the four horsemen that appear when the first four seals are broken on the scroll held by God. The first is the victorious conqueror shooting with his bow and arrow. He is followed by the personification of peace-banishing War, shown wielding his sword. In front of him, taking the central position in Dürer's composition, is a youngish, beardless rider wearing a fur-trimmed jacket and carrying a pair of scales on his outstretched right arm; he represents one of the consequences of war—the rising of prices leading to famine. Lastly there is the "sickly pale" mare on which Death himself travels. Beneath him, in the lower-left corner of the image, the Beast of Hell opens its maw and swallows a crowned ruler while the common people are pushed into the opposite corner, falling over and clearly unable to escape the destruction wrought by the oncoming mounted phalanx.





### Six plates from the *Small Woodcut Passion*

These prints belong to Dürer's *Small Woodcut Passion*, the artist's most comprehensive version of the cycle. In a series comprising 37 woodcuts (including a frontispiece) that he produced between 1509 and 1511, Dürer ultimately described not only the Passion of Christ but the Fall and Redemption of Man. The prints were published together as a book under the title *Passio Christi* in 1511; each plate was faced by a Latin poem 20 lines long 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. However, his images relate much less directly to the borrowed texts.

The scenes in the *Small Woodcut Passion* are less complex and refined in composition and detail than those of the *Engraved Passion*, reflecting to some degree the nature of woodcut. But there is also a directness about these small images, with their central figures dominating the space and providing a close-up view of the dramatic narrative they present. In contrast to the *Engraved Passion*, which, as Panofsky suggests, stresses Christ's spiritual suffering, the *Small Woodcut Passion* "emphasizes the human side of the tragedy ... while the narrative as a whole has the redundancy of a popular Mystery Play, the individual incidents are told concisely and directly. The treatment is forceful at the expense of delicacy. Picturesqueness and psychological refinements have been suppressed in favor of strong and simple emotions" (vol. I, p. 141).

*Christ before Pilate* shows Christ and his guards not at the center of the composition as they appear in the *Engraved Passion* but at the far left of the image in a triangulated composition with his accusers opposite and Pilate elevated on a step in the background. The governor's worldly status is emphasized by the colonnaded staircase of his palace; he is, nonetheless, the smallest figure in the image. The half-raised gesture of his right arm is limp and ineffectual, emphasizing his lowly moral status. In the next woodcut in the series, *Christ before Herod*, Dürer again paraphrases the irresolution of the powerful. While the indignant expression and dramatic gestures of Christ's accuser suggest powerful emotion, the lavishly attired Herod adopts a relaxed pose, his legs casually crossed at the ankle next to his pet dog, the arm extended to demand further information of Christ resting on a tasseled cushion. In the *Flagellation* Pilate again appears weak, his arms folded on his chest and head bowed suggesting that he has turned inward, abdicating responsibility for the torture and ultimately the crucifixion that will be carried out on his orders. The next woodcut, *Christ Crowned with Thorns*, shows Christ mocked as "King of the Jews," seated on a throne and wearing a "royal" robe and crown of thorns as his tormentors attack him; the frenzied activity of the foreground scene contrasts with that of the background in which Pilate and Caiaphas are seen conferring with agonizing indecision (and conspicuous lack of urgency) in their expressions.

The language of Dürer's woodcut version of *The Lamentation* is, as Panofsky observes, much more direct than that of his elegant *Engraved Passion*: "In the engraved *Lamentation*, the mourners sigh; in the *Lamentation* in woodcut they cry out—not to mention the more pitiful aspect of the dead Christ—and the Magdalen kisses His feet" (vol. I, p. 142). In this devotional image, Joseph of





Arimathea presents the body of Christ not only to the mourners depicted in the image but also to the viewer. Christ's body is similarly presented in the foreground of the *Deposition* in which his body is laid in the tomb. In contrast to the intricate foreshortening of the engraved version of the scene, Panofsky notes that "In the strictly frontalized composition of the woodcut nothing disturbs the atmosphere of silent grief" (ibid.).

#### 6. *Christus vor Pilatus – Christ before Pilate* ca. 1508/09

woodcut; 127 x 97 mm (5 x 3 <sup>13</sup>/<sub>16</sub> inches)

Bartsch 31; Meder 140, before the text; Schoch/Mende/Scherbaum 201

WATERMARK

bull's head (Meder 70)

A clear and sharp impression; in good condition; trimmed on the borderline all round.





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

woodcut; 129 x 101 mm (5 1/16 x 4 inches)

Bartsch 32; Meder 141, with the text; Schoch/Mende/Scherbaum 202

PROVENANCE

with C.G. Boerner, Düsseldorf, in 1962 (our stock no. in pencil on the verso 5652)

A good and dark impression; with small margins all round.



**8. *Die Geißelung Christi – Flagellation* ca. 1509**

woodcut; 138 x 109 mm (5 <sup>7</sup>/<sub>16</sub> x 4 <sup>1</sup>/<sub>4</sub> inches)

Bartsch 33; Meder 142, before the text a (before the break in the line under the left foot of Christ); Schoch/Mende/Scherbaum 203 (ill. in reverse to the original)

**PROVENANCE**

Duc d'Arenberg, Brussels and Nordkirchen (Lugt 567)

Hermann Marx, Cobham, Surrey (Lugt 2816a)

A fine and crisp impression; showing relief on the verso; some very pale foxing in the margins; in very good condition with margins all round.





**9. *Die Dornenkrönung – Christ Crowned with Thorns*** ca. 1509

woodcut; 130 x 100 mm (5 1/8 x 3 15/16 inches)

Bartsch 34; Meder 143, before the text (before the break in the bottom step); Schoch/Mende/Scherbaum 204

A very good impression; showing relief on the verso; with small margins all round.



**10. *Die Beweinung Christi – The Lamentation*** ca. 1509/10

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

Bartsch 43; Meder 152, before the text (before the crack in the borderline above the trunk of the cross); Schoch/Mende/Scherbaum 213

**PROVENANCE**

Duc d'Arenberg, Brussels and Nordkirchen (Lugt 567)

Hermann Marx, Cobham, Surrey (Lugt 2816a)

A good and clear impression; with small margins all round.





**11. *Die Grablegung – The Deposition*** ca. 1509/10

woodcut; 129 x 99 mm (5 1/16 x 3 7/8 inches)

Bartsch 44; Meder 153, with the text; Schoch/Mende/Scherbaum 214

PROVENANCE

with C.G. Boerner, Düsseldorf, in 1965

A very good and dark impression; cut on the borderline at left, otherwise with narrow margins.



LUCAS CRANACH THE ELDER  
ca. 1472 Kronach – Weimar 1553

woodcuts and initials for:

**12. *Missale Salisburgensis* – Mass book for the Diocese of Salzburg**

Vienna: Johann Winterburger, 1506

fol. I–CLVI, 1 unnumbered and 6 foliated vellum leaves, CLVII–CCLXII

contemporary blind-tooled leather binding over wooden boards; one brass corner on the back and one clasp missing, the other detached; overall in very good condition

reference for the book: VD 16 M 5621; for the *Crucifixion* woodcut: Hollstein 29

Cranach can first be found working as an artist in Vienna. By then he was already in his late twenties. If, however, Cranach was active as an artist at an earlier date, any works he created probably still linger among the vast corpus of southern German late-Gothic paintings that cannot be linked to a specific artist's name. It is likely that it was the encounter with the art of the young Albrecht Dürer that catapulted Cranach from being a mere Gothic "Anonymous" to becoming the creator of a highly expressive, daring, and individual group of works executed in Vienna between 1500 and 1504. Among them is the iconographically sophisticated portrait pair of the humanist Johannes Cuspinian and his wife Anna (Oskar Reinhart Foundation, Winterthur); two paintings of the crucifixion executed with a considerable amount of spontaneous *alla prima* painting (the undated so-called *Schottenkreuzigung* in the Kunsthistorische Museum in Vienna, and the so-called *Schleifheimer Kreuzigung* of 1503, in the Bayerische Staatsgemäldesammlungen in Munich); as well as three monumental woodcuts depicting *Christ at the Mount of Olives* (Hollstein 24) and two scenes of the *Calvary* (Hollstein 25 and 26). These woodcuts reveal the artist's awareness of Dürer's seminal *Apocalypse* series of 1498 and directly rival his *Large Woodcut Passion* for which the first blocks were cut and issued as single sheets between 1497 and 1499 (although the set as a whole was not published until 1511). Cranach's woodcuts, however, remained experiments, perhaps also meant as "showpieces" intended to advertise his artistic prowess. As "projects" (if he ever planned a complete *Passion* cycle) they remained fragments. No









Et igitur clemen-  
tissime pater: per  
iesum christū filiū  
tuū dñm nostrū:  
supplices rogam⁹  
et petimus: vt ac-  
cepta habeas et

benedicas. **H**ec do **†**na **H**ec mu-  
ne **†**ra **H**ec sacro **†**sancta sacri-  
ficia illibata. **E**n primis que tibi  
offerim⁹ pro ecclesia tua sancta ca-  
tholica: quā pacificare: custodire:  
adunare et regere digneris: toto or-  
be terrarū: vna cū famulo tuo papa  
nrō. **R.** et antistite nrō. **R.** et rege  
nostro. **R.** et omnib⁹ orthodoxis  
atq; catholice et apostolice fidei  
cultoribus. **M**emoria **M**emeto dñe fa-  
muloꝝ famularūq; tuarū. **R.** et **R.**

further blocks were cut, and those that had been finished were apparently never printed in any edition: *Christ on the Mount of Olives* and one of the *Calvary* woodcuts are only known as *Unika* (Kupferstichkabinett, Berlin, and Metropolitan Museum of Art, New York) and the *Calvary* survives in merely two impressions (again in both Berlin and New York).

Given the exceptional quality of these graphic “experiments,” it is worth considering Sabine Heiser’s recent theory in her exemplary and thorough study of Cranach’s Viennese years. She refers to the earliest known biographical text on Cranach, written in 1556, three years after the artist’s death, by the Wittenberg *Magister*, Matthias Gunderam, who tells us that Cranach learned the *ars graphica* from his father in Kronach. This has always been interpreted as referring to the artist’s early training as a painter. Heiser, however, suggests taking Gunderam’s Latin phrase literally (*Das Frühwerk Lucas Cranachs des Älteren*, Berlin 2002, see esp. pp. 50 and 56). What if the design (*reissen*) and/or the cutting (*formschneiden*) of woodblocks was what Cranach had been trained in by his father? This would at least explain the fact that he was technically well prepared for his own artistic response to Dürer’s powerfully compelling innovations in the medium of print.

Another important part of Cranach’s earliest known *ars graphica* are the various book decorations he created for Johannes Winterburger in Vienna. At the time Winterburger was establishing himself in the lucrative market for liturgical works through the publication of Mass books for various dioceses in the vicinity of Vienna between 1503 and 1512. The first among them is the Mass book for Passau from 1503. Sabine Heiser points out that Cranach’s work for a book publisher most likely enabled Cranach to work in spite of a variety of restrictions that the late-medieval guild system would have imposed on any artist arriving from out of town (see Heiser, pp. 79–82). But Winterburger, who published works by Celtis and Cuspinian, must also have facilitated Cranach’s access to the humanist milieu at the University in Vienna. As a result, Cranach painted the remarkable portrait of Cuspinian, and Celtis might also have been the person who introduced Cranach to the Saxon Elector Frederick III (known as Frederic the Wise) who was looking for a court artist at his residence in Wittenberg. Cranach left Vienna for Wittenberg and is first documented in the services of the Ernestine court in 1505; he would remain there until the end of his life.



The *Crucifixion* woodcut always precedes the Easter part of the Mass books and is often printed together with this section on vellum. Cranach’s woodcut shows all the vibrancy that is so characteristic of his other Viennese works. The technique with which the *Formschneider* (the artist himself?) cut the lines into the block has the same rawness that can be discerned in the three large woodcuts mentioned above. The liveliness of forms and visual inventiveness is also apparent in the various decorative white-line initials used throughout the book. Perhaps the most astonishing decorative element,





however, is the large and elaborate white-line woodcut that Cranach designed for the table used for finding the dominical letter (*littera dominicalis*) and the dates of church holidays for each given year starting in 1490. (It was used to determine the date of the first Sunday of a year: The letter “a” means that it falls on January 1; “b” means that it falls on January 2; and so on, to letter “g” which would mean that the first Sunday falls on January 7. The second circle of the table deals with leap years; the third circle serves to determine the date of Easter and of those church holidays that depend on it. The fourth circle indicates the number of the Roman indiction which repeats in a 15-year cycle and originally regulated tax payments.

Ultimately, the decorations for Winterburger’s Missal books are the only works from Cranach’s Viennese years ever to appear on the market; in any case, they are very rare. Single sheets of the *Crucifixion* are in the print rooms in Basel, Berlin, Cleveland, London, Vienna, and Washington (2 impressions); complete copies of the *Missale Pataviense* of 1503 (VD 16 M 5606) are in Amsterdam (Rijksprentenkabinet), Berlin (Kupferstichkabinett), Munich (Bayerische Staatsbibliothek), and Vienna (Österreichische Nationalbibliothek, 3 copies); the edition of 1509 is also in Munich and Vienna (VD 16 M 5610) as is the edition of 1512 (VD 16 M 5611); the *Missale Olomucense* (for the city of Olmütz, present-day Olomouc in the Czech Republic) of 1505 is in the ÖNB in Vienna (D 16 M 5604) and the *Missale Salisburgense* (for the city of Salzburg) of 1506 (VD 16 M 5621) is in Munich and Vienna as is that of 1510 (VD 16 M 5623). In 1508 Winterburger had also printed a *Missale Strigoniense* (for the city of Gran, present-day Esztergom in Hungary) that reuses Cranach’s *Crucifixion* woodcut.

We can offer here the first edition of the *Missale Salisburgensis* from 1506.



LUCAS CRANACH THE ELDER  
ca. 1472 Kronach – Weimar 1553

**13. *Sächsisch-kurfürstliche Hirschjagd – The Stag Hunt* ca. 1506**

woodcut from two blocks on two sheets of paper; 522 x 367 mm (14 <sup>7</sup>/<sub>16</sub> x 20 <sup>3</sup>/<sub>8</sub> inches)

Bartsch 119; Dodgson, vol. 2, p. 282, no. 3; Geisberg 632 (Geisberg/Strauss, p. 598); Hollstein 115 second state (of two); cat. Basel, vol. 1, p. 241, no. 138

**WATERMARK**

small shield with three mountains surmounted by a cross (dating from the mid-sixteenth century)

**PROVENANCE**

C.G. Boerner, Düsseldorf (our stock no. in pencil on the verso 4208)

Together with the four depictions of tournaments (Hollstein 116–119), this monumental print counts among the most ambitious of Cranach's woodcuts. The woodcut was partially copied in 1512 by the imperial painter, Jörg Kölderer, in a luxurious manuscript on hunting, evidence that by then the print had already reached the court of Emperor Maximilian. It also illustrates the primary function of such woodcuts, namely the promotion of the lavish ceremonial activities at the court of the Saxon Elector, Frederick the Wise, in Wittenberg. As official court artist, Cranach made no less than ten paintings depicting similarly expansive hunting scenes; murals with hunting scenes by Cranach also decorated the electoral residences. The medium of the print, however, allowed the image to reach a much wider audience than the paintings. It also predates the latter by about two decades. It was, therefore, this woodcut that first elevated the depiction of the hunt from its background role as part of a larger decorative scheme in murals to that of a central subject in its own right.

Cranach makes use of the large format to depict a wide panoramic landscape. Within it, the various phases of a stag hounding are shown in a sweeping movement that begins in the background at the upper left with the bringing out of the hounds and then moves to the right where the stags have been chased into a river and in front of the crossbows of the assembled nobility. In the right foreground, the action swings in the opposite direction; a stag trying to escape in a river is pursued by hounds and is finally chased with lances until a mounted hunter delivers the *coup de grâce* with a longsword.

A very good but later impression; the cracks in the borderline filled in and some touches of ink along the joint of the sheets. Overall in remarkably good and untreated condition for a sheet of this size.

While some of Cranach's woodblocks were still being reprinted at the beginning of the seventeenth century, the blocks for this print seem to have been lost during the sixteenth century. The print is, therefore, rare even in such mid-sixteenth century impressions as the one offered here.



LUCAS CRANACH THE ELDER  
ca. 1472 Kronach – Weimar 1553

**14. *Reitender Prinz vor der Veste Coburg – Saxon Prince on Horseback with Coburg Castle in the background* 1506**

woodcut; 181 x 125 mm (7 1/16 x 4 7/8 inches)

Bartsch 116; Dodgson, vol. 2, p. 284, no. 9; Geisberg 627 (Geisberg/Strauss, p. 594); Hollstein 110 second state (of two); cat. Basel, vol. 1, p. 68, no. 20

An outstandingly beautiful impression in excellent condition with margins all round.

This is one of Cranach's most charming woodcuts. It shows a young prince riding on a small horse or pony. He is traditionally identified as John Frederick, the son of John the Constant, brother and co-regent of Elector Frederick III. John Frederick, who later also became elector, was born in 1503 and would have been only three years old when Cranach designed this woodcut. It is, therefore, worth considering an often overlooked alternative identification for the rider; he might instead be Prince Johann, the son of Duke George the Bearded who belonged to the Albertine branch of the house of Saxony. Born in 1498 John would have been eight years old in 1506, a far more believable age for the depicted youth.

The landscape setting is one of the few instances in which Cranach represents a recognizable site rather than some generic scenery in a print. For, as Charles Talbot observes, "the walled castle has the essential features of the Veste Coburg, viewed from the north" (cat. Detroit, p. 220, no. 119). From 1499, the Veste Coburg was the residence of John the Constant and his family, a fact that would support the idea that John's son John Frederick is shown here. Further, Cranach had been in the employ of the Ernestine court of Frederick III since 1504. However, since no explanatory text survives for this print it might never be possible to definitively identify the rider. For speculating on the basis of the date of the print in relation to the birthdates of the various Saxon princes, however tempting, runs the risk that we will too easily equate a stately representation (which this image, dignified by a pair of electoral coats of arms, clearly is) with a realistically accurate depiction from life in a way that may well contradict the original intentions of the artist and his patron.

The print is very rare. The first state, in which the light and dark fields (silver and sable) in the left (electoral) shield are reversed, is unique (Szépművészeti Múzeum, Budapest). During 1507 a heraldic change occurred and the sable was placed above the silver; most of Cranach's earlier woodcuts were altered accordingly after this date. The impression offered here belongs to the first reissue of the block after the change; we have only been able to trace six other impressions of comparable quality in public collections (most of them, however, in inferior condition: Bamberg, Berlin, Coburg, London, Minneapolis, and Washington).





LUCAS CRANACH THE ELDER  
ca. 1472 Kronach – Weimar 1553

**15. *Der heilige Hieronymus büßend in der Landschaft – The Penance of St. Jerome in the Wilderness* 1509**

woodcut; 331 x 225 mm (13 1/16 x 8 7/8 inches)

Bartsch 63; Dodgson, vol. 2, p. 295, no. 60; Geisberg 600 (Geisberg/Strauss, p. 567); Hollstein 84; cat. Basel, vol. 2, p. 547, no. 405

WATERMARK  
high crown

An early and sharp but somewhat lightly printed impression; in good condition with narrow margins all round; the gaps in the borderline at upper left and below filled in with pen and ink.

“In this woodcut Saint Jerome’s wilderness is an idyllic German image of nature both mysterious and generous, like the Christianity to which the saint devoted his life” (Charles Talbot in cat. Detroit, p. 224, no. 121). The lion, the saint’s faithful companion, is set prominently in the foreground and betrays the artist’s awareness of Dürer’s engraving of 1498 (Bartsch 61), yet Cranach’s landscape differs notably in several respects. The rocky and barren landscape behind Dürer’s Jerome has been replaced here by a fertile, somewhat lush and loosely wooded scenery with a spring splashing into a pool. The composition is punctuated by trees whose branches appear to extend beyond the picture frame and expands brightly into the far distance where the view of a town can just be made out. Cranach conceived the space within this wide landscape in a far more logical manner than he had done in some of his earlier works—most likely, as Guido Messling suggested, reflecting the artistic impact of his trip to the Netherlands the year before (cat. Brussels, pp. 135f., no. 54). Thus the saint is now no longer positioned before the landscape but embedded within it. “Cranach took measures to draw the beholder into the landscape, not only by the compelling vista that angles from the near left to the mountainous horizon, but also by the foreshortening of tree branches, suggesting that a canopy of foliage extends overhead toward the viewer. Just how mindful the artist was of such two-way visual movement can be seen in the lower left corner, where the lion confronts the beholder face-to-face and the tablet with the signature and date has been turned around as if for reading from within the picture” (Talbot, *ibid.*).

Despite the gaps in the borderline, this impression belongs to the first printing. It was only reissued once more and not before the 1620s when the block was already in the possession of the Augsburg art dealer and publisher Johann Klocker. As in the case of all prints by Cranach, early impressions like this one, contemporary to the creation of the blocks, are very rare.







UGO DA CARPI  
1480 Carpi – Rome 1523

**16. *The Miraculous Draught of Fishes*** (after RAPHAEL) ca. 1527–30; printed 1609

chiaroscuro woodcut from three blocks; 238 x 347 mm (9 3/8 x 13 5/8 inches)

Bartsch, vol. 12, p. 37, no. 13 second state (of two)

PROVENANCE

Buttstaedt, Berlin (according to a pencil inscription on the verso)  
Adalbert von Lanna, Prague, (Lugt 2773), acquired June 1879;  
his sale, H.G. Gutekunst, Stuttgart, sale 66, May 11–22, 1909, lot 1175, described as:  
“Prachtvoller Abdruck des 2. Zustandes mit der Adresse von Andreani, tadellos erhalten und mit Rand.”  
Charles A. Loeser, Florence  
Sotheby’s, Florence, October 1974, lot 4  
private collection

LITERATURE

*Beyond Black and White: Chiaroscuro Prints from Indiana Collections*, exhibition catalogue, Indiana University Art Museum, Bloomington/Indianapolis Museum of Art, 1990, pp. 50f., no. 10 (entry by Megan E. Soske)  
Dieter Graf and Hermann Mildenerberger, *Chiaroscuro. Italienische Farbholzschnitte der Renaissance und des Barock*, (Im Blickfeld der Goethezeit, vol. 4), exhibition catalogue, Casa di Goethe, Rome/Kunstsammlungen zu Weimar/Haus der Kunst, Munich, 2001–03, pp. 52f., no. 5  
Michael Matile, *Italienische Holzschnitte der Renaissance und des Barock. Bestandskatalog der Graphischen Sammlung der ETH Zürich*, Basel 2003, p. 124, cat. no. 49  
Achim Gnann, *In Farbe! Clair-obscur-Holzschnitte der Renaissance. Meisterwerke aus der Sammlung Georg Baselitz und der Albertina in Wien*, exhibition catalogue, 2013–14, pp. 120–123, nos. 44–45

The print is based on Raphael’s famous cartoons (now in the Victoria and Albert Museum, London) for the tapestries in the Sistine Chapel depicting the lives of Saints Peter and Paul. It shows the scene in reverse to the cartoon and in the same direction as the executed tapestry. The direct model for the woodcut probably survives in a drawing (in reverse of the print, as one would expect) in Windsor Castle that was recently reinstated as an original work by Raphael (inv. 12749). It shows exactly the same detail as the print and also omits the cranes visible in the foregrounds of both the cartoon and the tapestry.

As Megan Soske has pointed out, the print is probably unfinished. “This is particularly evident in the boats, which are created by shadows and reflection; the gunwales of the boat remain undescribed, creating a lack of definition between the boat’s interior and the water.” It is interesting to see that Andrea Andreani (1540–1623), who clearly altered the blocks prior to his 1609 printing, adding his signature tablet and carving out the horizon in the lighter of the two tone-blocks, “did not complete da Carpi’s omission, and the boats remain half sunk” (Soske, p. 51).

The attribution is somewhat contested. Whereas Bartsch attributed the print to Ugo da Carpi, Paul Kristeller relegated it to the work of a follower (in his entry in Thieme/Becker, vol. 6,



1912, p. 49). Jan Johnson omits this print in her catalogue of Ugo's oeuvre (Jan Johnson, "I chiaroscuro di Ugo da Carpi" in: *Print Collector / Il conoscitore di stampe*, issue 57/58, 1982, pp. 2–82). Megan Soske accepts the attribution of the original block to Ugo but allots the print in the 1990 Indiana catalogue to "Andreani as the final contributing artist and the actual printer of this chiaroscuro"—an impression of Bartsch's second state, as is ours. Michael Matile suggests a tentative attribution to Giuseppe Niccolò Vicentino. He counts *The Miraculous Draught of Fishes* among a group of chiaroscuro prints of high quality, describing their balanced tonal values and praising the way in which painterly qualities have been masterfully transferred into the print medium. He concludes that, apart from Ugo da Carpi, only Vicentino (whose woodcuts are repeatedly based on designs by Parmigianino) would have been able to accomplish this (pp. 112f.). Achim Gnann, on the other hand, firmly restores the print to Ugo's oeuvre. He, too, points to its distinctively painterly quality. Gnann further notes that the dark lines no longer merely define the individual forms but are now also able to represent optical effects. He sees the print as stylistically anticipating later works by Ugo that are based on designs by Parmigianino. It is perhaps worth noting here that while Matile and Gnann come to different conclusions, in their stylistic analyses of the print they both refer to a "Parmigianesque" element.



GIUSEPPE NICCOLÒ VICENTINO

b. Vicenza – active Rome and Bologna, ca. 1525–50

**17. *The Virgin and Child with Saints Sebastian and Geminianus* (?) (after PARMIGIANINO)**  
ca. 1530–40, printed 1605

chiaroscuro woodcut from four blocks; 408 x 308 mm (16 x 12 inches)

Bartsch, vol. 12, p. 66, no. 26 second state (of two)

**WATERMARK**

sun in circle (cf. Woodward 152, documented Perugia, ca. 1595)

**PROVENANCE**

unidentified collector's mark (similar to Lugt 1045b)

**LITERATURE**

Michael Matile, *Italianische Holzschnitte der Renaissance und des Barock. Bestandskatalog der Graphischen Sammlung der ETH Zürich*, Basel 2003, p. 152/154, cat. no. 65

Achim Gnann, *In Farbe! Clair-obscur-Holzschnitte der Renaissance. Meisterwerke aus der Sammlung Georg Baselitz und der Albertina in Wien*, exhibition catalogue, 2013–14, pp. 212–214, nos. 98–99

When Andreani reprinted the blocks for this image in 1605 he not only added his name and date in the lower-right corner, but he also carved the monogram F.BV on the top of the capital just below the bishop's right hand in the foreground. Bartsch recognized that the three letters stand for "Francesco Barozzio Urbinas." However, Andreani, more than half a century after the blocks were made, had misidentified the model for the print. It is not based on a work by Federico Barocci but rather on a drawing by Parmigianino now in the Louvre and that Gnann dates to the artist's early Bolognese years between 1527 and 1528 (ill. in Gnann, p. 212, fig. 56). It should be noted, however, that the drawing is in the same direction. Furthermore, the attribution of the Louvre drawing to Parmigianino is not completely undisputed. Sylvie Béguin, for example, suggested Niccolò dell'Abate as a possible author (cf. Matile's footnote p. 152, n. 349). The bishop in the foreground cannot be identified with certainty either; he is thought to be either St. Geminianus, the patron saint of Modena, or St. Petronius, the patron saint of Bologna. If the latter were correct, the model in the bishop's hands might be seen as referring to Petronius's architectural endeavors since he is known to have initiated the building of S. Stefano in Bologna as well as the Church of the Holy Sepulchre in Jerusalem.

Michael Matile tentatively suggests an attribution of the woodcut to Vicentino. This is fully endorsed by Achim Gnann. He admits that the very subtle, painterly quality of the print is related to *The Miraculous Draught of Fishes*—a work that he firmly attributes to Ugo da Carpi (see the previous cat. no.). He nevertheless points to a certain lack of plasticity (*plastische Substanz*) here in comparison to Ugo's prints. This relates to the individual figures—although St. Sebastian's pose is based on that of one of the two sons of Laocoön in the famous antique Roman sculpture—but also to the composition as a whole. As Gnann writes, the color of the background does not denote a space but a two-dimensional plane onto which the figures seem merely to have been tacked.



GIOVANNI BATTISTA SCULTORI  
1503 – Mantua – 1575

**18. *Battle Scene with Ships – Scene from Homer's Iliad* 1538 / 1648**

engraving; 410 x 586 mm (16 1/8 x 23 inches)

Bartsch, vol. 15, p. 383, no. 20; *The Illustrated Bartsch*, vol. 31, no. 20

LITERATURE

*Bilderwelten der Renaissance*, exhibition catalogue, Kunsthalle zu Kiel, 1992, pp. 130f., no. 112  
Patricia Emison, *The Simple Art: Printed Images in an Age of Magnificence*, exhibition catalogue, University of New Hampshire, Durham/Keene State College, 2006, pp. 62f., no. 37

A good albeit late impression of this fairly monumental engraving; in excellent condition, hinged to an old album sheet.

The print is dated 1538; the impression was pulled more than a hundred years later when the plate was in the possession of the Roman publisher Giovanni Jacomo Rossi who not only added his name at lower right but also gave the date 1648 on which the edition was printed.

Although Gian Paolo Lomazzo had already attributed the design for this print to Scultori himself in his *Trattato dell'arte* of 1584, Bartsch describes it as engraved after Giulio Romano. However, the visual concept of the whole (the *Bildauffassung*) reveals no direct links to Giulio's oeuvre (see Frank Büttner in cat. Kiel, pp. 130f.). Instead, the composition is highly eclectic, teeming with visual quotations from antique sources as well as motifs from Raphael and Mantegna. "In general, the design combines modern and ancient sources to produce a tumultuous scene of battle" in which "all are heroic, but no one is victorious ... The exact narrative reference is less the point than producing an outstandingly complex and kinetic battle scene, on sea and on land" (Patricia Emison in cat. Durham/Keene, pp. 62f.). And as Emison further observes, "this design certainly would have worked well as a tapestry."

While more recent scholars seem reluctant to identify the precise subject matter here, Bartsch's title "Les Troyens repoussant les Grecs jusques dans leurs vaisseaux, où ils les combattent" (the Trojans push the Greeks back to their boats where they fight them) probably comes as close to doing so as possible. The giveaway is probably the paddlewheeled chariot pulled by seahorses in the left foreground: it is the preferred means of transport of Poseidon, and while he has left it to join the battle (he might be the nude bearded fighter about to strike in the foreground just to the right of the center) one can make out his trident floating by the chariot. Book 13 of the *Iliad* was therefore the most likely inspiration for Scultori's *magnum opus*. In it, Homer describes how the Trojans attacked the Greeks by the shore close to where they have moored their ships. However, either intentionally or due to a limited knowledge of the classical text, the print is far from being a precise illustration of Homer's story (in which, among many other specific events, the Greek ships are set on fire). Instead Scultori created an archetypal scene of battle *all'antica*.





MICHELE CRECCHI LUCCHESI  
active Rome 1534–1564

**19. *The Large Sea Battle*** (after POLIDORO DA CARAVAGGIO) ca. 1550–55

engraving; 217 x 447 mm (8 5/8 x 17 5/8 inches)

Nagler (*Monogrammisten*) 1977; Passavant, vol. 6, p. 167, no. 11

**WATERMARK**

pilgrim with vertical crook in shield (cf. Woodward 9; documented Rome 1545–70)

**LITERATURE**

George L. McKenna, *Prints 1460–1995: The Collections of The Nelson-Atkins Museum of Art*, Kansas City 1996, pp. 50f., no. 26

A superb impression; with generous margins all round. An apparently unique impression at the Nelson-Atkins Museum has been described as “1st before clipping of upper left corner.” Comparison with the illustration further shows that not only the upper-left corner of the plate was clipped or damaged; the plate was also cut down along the lower edge by ca. 3–4 mm.

Lucchese’s exceptionally ornamental engraving reflects his own eccentric version of the work of the Mannerist printmakers he met in Rome, among them Giulio Romano, Perino del Vaga, and Polidoro da Caravaggio, the pupils of Raphael who assisted in the decoration of the Vatican Loggia. Patricia Emison aptly characterizes Lucchese’s engraving technique as “having adopted something of the etcher’s haste in his burin’s mark.” The dramatic effects achieved in his prints for her anticipate “Caravaggio’s lighting more than Raphael’s” and she concludes that “Michele Lucchese’s art is reproductive in function, independent in spirit, and fully engaged in the pictorial challenges both of his predecessors and his successors” (*The Simple Art: Printed Images in an Age of Magnificence*, exhibition catalogue, University of New Hampshire, Durham/Keene State College, 2006, p. 58).

The composition of our engraving is taken from a section of one of the frescoes on the painted façade of the Palazzo Gaddi (since destroyed), one of 35 Roman buildings decorated by Polidoro da Caravaggio. An anonymous Italian drawing, retouched by Rubens, in Goethe’s collection in Weimar reproduces a detail of the frieze and partially overlaps—in reverse—with the section engraved by Lucchese (Goethe-Nationalmuseum, Weimar, inv. 29240). It is worth mentioning this here since one has to assume that it was reproductive drawings of this type rather than the frieze itself that served as the immediate model for the printmaker.

In a frieze-like image that suggests the shallow three-dimensionality of a bas-relief, the artist tightly compresses the scene of lavishly ornamented boats set on scrolling waves and barely containing the dramatically muscled and twisted forms of the nude warriors. It is a wild and diffuse composition that at once reinforces the turbulence of the action and defies the elegant geometries of classical orthodoxy.







GIORGIO GHISI  
1520 – Mantua – 1582

**20. *Hercules, Bacchus, Pan, and Another God;  
Venus, Two Other Goddesses, and Two Putti;  
Juno and Other Goddesses;  
Apollo, Neptune, Pluto, and Athena***

(a set of four prints, after FRANCESCO PRIMATICCIO ) 1560s

engravings; each averaging 180 x 236 mm (7 1/16 x 9 5/16 inches)

Bartsch, vol. 15, p. 404, nos. 48–51; Massari 225–228; Lewis/Lewis/Boorsch 30–33, all first states (of two or three)

**WATERMARKS**

small crowned coat of arms with letters P PRICARD (Briquet 9613 and Lewis/Lewis/Boorsch 43 and 44: documented for Namur, 1547)

After working in Rome during the 1540s, Ghisi went to Antwerp in either 1549 or 1550 where he stayed for about five years to work for Hieronymus Cock whose print publishing house, *Aux Quatre Vents*, was one of the largest and influential in Europe at the time. We do not know for sure where Ghisi lived and worked between his stint in Antwerp and his return to his hometown of Mantua in about 1569. However, he is documented as having been in Paris in 1562 and many of the prints from these years seem to have been published in France.

Among them is this set of four prints depicting various gods and goddesses based on the ceiling frescoes by Primaticcio in the Galerie d'Ulysse at Fontainebleau. They were executed during the 1540s but destroyed in 1738–39. In her essential monograph on Ghisi, Suzanne Boorsch suggests that the artist most likely worked from Primaticcio's preparatory drawings rather than the executed frescoes. By now, Ghisi's engraving style was fully developed and displays a fluency and sophistication that was lacking in many of his earlier prints. Together with her co-authors Michal and R.E. Lewis, Boorsch was able to establish that the early, first-state impressions of these prints—like the ones offered here—were always printed on northern papers and that, therefore, they must predate Ghisi's return to Mantua. The plates only ended up in Italy a few years later where the French-born publisher Antonio Lafreri (1512–1577) reprinted them in Rome after adding his address (and thereby creating second states for each of the plates).



ENEAS VICO  
1523 Parma – Ferrara 1567

**21. Vase no. XII**

from the series *Différens Vases dessinés d'après l'antique*

engraving; 288 x 200 mm (11 <sup>5</sup>/<sub>16</sub> x 7 <sup>7</sup>/<sub>8</sub> inches)

Bartsch, vol. 15, p. 351, no. 427; De Jong/De Groot 650.5; Miller 68b plate XII

WATERMARK  
fleur-de-lis in circle

PROVENANCE  
Königliches Kupferstich-Kabinett Dresden (Lugt 1647 recto, 1617 verso; duplicate stamp Lugt 1618 verso)  
Dr. Friedrich Bleibaum, Marburg;  
thence by descent

A brilliant impression with margins all round.

Vico was trained in Parma and Rome. He went via Florence to Venice and was ultimately summoned to the court of Ferrara in 1563 where he worked for the rest of his life. Vico was a prolific printmaker; he made around five hundred engravings. While the majority of these reproduce the designs of other artists, he also made a number of engravings, like this one, after his own designs.

The art of Greek and Roman antiquity was evidently the main subject of Vico's personal interest. He represented ancient gems and medals in his prints and became an important scholar in that field (*Le imagini con tutti i riversi trovati et le vite degli Imperatori tratte dalle medaglie e dalle historie degli antichi*, Bartsch 322–406; *Ex antiquis cameorum et gemmae delineata*, Bartsch 100–133); he also recorded antique friezes (Bartsch 455–466), candlesticks (Bartsch 491–494), and trophies (Bartsch 434–449).

The print offered here belongs to a series of ancient vases (Bartsch 420–433). This elaborate ewer with a grotesque head holding a bowl in its mouth is also decorated with a frieze showing two kneeling figures worshipping a central caryatid. Ornament prints of this kind were primarily intended as sources of design inspiration for goldsmiths and other craftsmen. However, their detailed and sometimes fantastical ornamentation inevitably made them attractive to collectors and connoisseurs as works of art in their own right. While the prints that were used in the workshops of craftsmen rarely survived the abrasions of practical application, there are numerous examples, many showing old collectors' marks and often carefully preserved in albums, that have since entered museum collections.





HENDRICK GOLTZIUS  
1558 Mülbracht – Haarlem 1617

**22. *Marcus Curtius*** 1586  
from the series *The Roman Heroes*

engraving; 367 x 236 mm (14 ½ x 9 ¼ inches)

Bartsch 99; Hirschmann and Hollstein 165; Strauss 234 first state (of two); *The New Hollstein* 167 first state (of two)

WATERMARK

grapes (as mentioned by Strauss for impressions of the first state)

PROVENANCE

Dr. Friedrich Bleibaum, Marburg;  
thence by descent

LITERATURE

Bruce Davis, *Mannerist Prints: International Style in the Sixteenth Century*, exhibition catalogue, Los Angeles County Museum of Art, 1988, pp. 258–260, no. 113

A brilliant impression; the sheet in fine, untreated condition with small margins all round.

This dramatic figure of Marcus Curtius on his rearing horse is the fourth plate in Goltzius's series *The Roman Heroes*. The series consists of eight engravings and two title pages and also shows Publius Horatius, Horatius Cocles, Mucius Scaevola, Titus Manlius Torquatus, Marcus Valerius Corvus, Titus Manlius, and Calphurnius.

Bruce Davis points out that the figure of Curtius relates to Italian equestrian subjects, most notably Giuseppe Scolori's woodcut *St. George* based on a fresco (since lost) of the hero by Giovanni Antonio da Pordenone. Both artists, albeit in different print media, use a dense and regular network of lines to suggest the three-dimensionality of the horse and rider as well as elements of the dramatic settings in which each is situated. Goltzius's engraved hero is defined by his exaggerated muscularity, a style characteristic of the artist's classical heroic types of the late 1580s, most famously *The Great Hercules* of 1589 (Bartsch 142).

A drawing that is nearly identical to the second state of the print (except for the billowing clouds in the sky and the artist's signature) is in Copenhagen (Reznicek 142). Reznicek noted that it shows Goltzius for the first time using swelling and tapering lines to define drawn forms in the manner of engraving; he also believed that this drawing was not preparatory for the print as one might assume but made by the artist as a record of the print, possibly as a gift for a patron.





4

Et. scit.

*Curtius in vastum sese telluris hiatus  
Conjicit, ut patria cedat acerba lues.*

*Finunc et spernas patriae celestis amore  
Dum pati, et putris sidera vincat, humus.*

F. Knecht.



JAN PIETERSZ. SAENREDAM  
ca. 1565 Zaandam – Assendelft 1607

**23. *The Worship of Bacchus*** (after HENDRICK GOLTZIUS) 1596  
from the series *The Worship of Bacchus, Venus, and Ceres*

engraving; 444 x 322 mm (17 <sup>7</sup>/<sub>16</sub> x 12 <sup>5</sup>/<sub>8</sub> inches)

Bartsch 80; Hollstein 71 first state (of two)

A superb, early impression before any publisher's address; trimmed to the borderline and laid onto an old album sheet; in very good condition.

The period between 1592 and 1600 was one of immense productivity for Goltzius as a designer; he published around 165 prints, most of them after his own designs, works that significantly contributed to the success of the Haarlem print business during this time. Goltzius's operation was also unusual in the sense that after 1594, it worked almost exclusively to produce and distribute designs only by one artist—that of Goltzius himself. These prints, typically of the highest aesthetic and technical standard, were distributed to collectors and connoisseurs all over Europe; on April 12, 1595, Goltzius was granted imperial privilege by Emperor Rudolf II (a point of prestige that also protected the artist against copyists for six years), and this was noted thereafter on many of his prints.

Jan Saenredam, the engraver of this print, took over the role of chief printer in the Goltzius workshop from Jacob Matham during Matham's stay in Italy between 1593 and 1597. He did not return to the Haarlem workshop in which he is thought to have apprenticed (ca. 1589–90) during this period but seems to have produced numerous plates for Goltzius from his home in Assendelft. Huigen Leeftang suggests that “aside from those of the master, Saenredam's prints are among the best that the Haarlem publishing house produced” (“A Proteus or a Vertumnus in Art,” in: *Hendrick Goltzius: Drawings, Prints and Paintings*, Rijksmuseum Amsterdam/Metropolitan Museum of Art, New York, 2003, p. 205).

This print relates to a theme derived from the comedy *Eunuchus* by the Roman playwright Terence: *Sine Cerere et Libero friget Venus* (without Ceres and Bacchus, Venus would freeze; or: without food and wine, love grows cold), one that Goltzius addressed in various compositions; it also reflects his proclivity for classical scenes of an erotic kind or those that allowed the representation of a titillating nudity. The idealized form of Bacchus here is characteristic of Goltzius's style after his return from a year in Italy in 1591, when he began to turn away from extreme Mannerism in favor of a more conventional Classicism. Ricardo de Mambro Santos has recently offered a further and intriguing interpretation of Goltzius's interest in the subject, arguing that “the creation of such a coherent *corpus* of prints, drawings and paintings is directly associated with the horizon of expectation of a precise circle of patrons, commissioners and art collectors: the wealthy Dutch brewers” and relates to “an exquisitely Northern interpretation of Bacchus as ‘the first producer of beer’” (“The Beer of Bacchus. Visual Strategies and Moral Values in Hendrick Goltzius' Representations of *Sine Cerere et Libero friget Venus*,” in: E. Canone and L. Spruit (eds.), *Emblemi in Olanda e Italia tra XVI e XVII secolo*, Florence 2012, pp. 9–36, here pp. 9f.).



The Latin text below the image was, like all those on Goltzius's prints after 1593, inscribed by Cornelius Schoneaeus, whose signature appears at lower right.

REMBRANDT HARMENSZ. VAN RIJN  
1606 Leiden – Amsterdam 1669

**24. *The Artist's Mother: Head Only, Full Face* 1628**

etching; 63 x 66 mm (2 ½ x 2 ⅝ inches)

Bartsch 352, White/Boon second (final) state; Hind 2; *The New Hollstein* 6 second (final) state

This rare little plate is one of the earliest to be generally accepted as the work of Rembrandt. It is still experimental; the artist has not managed to get the tonal balance in the biting of the two states correct. The face, which was etched first and was never bitten deeply, is considerably paler than the hood, which was added later.

Further, the unusual composition makes the print look almost like a fragment; the head of the woman is oddly anchored slightly to the lower right of the image and points to Rembrandt's early tendency to begin drawing with his etching needle without having a clear idea of the size or position of the intended image. In this case, although the first state (of which a unique impression survives in Amsterdam) shows that the artist used black chalk to develop a version that would have included part of the figure's upper body, in the end, the artist cut away more than an inch of the plate just below her chin, reinforcing the idiosyncrasy of the portrait (see Clifford Ackley in cat. Boston/Chicago, p. 48). Two other prints that Rembrandt made of his mother, Bartsch 354 of the same year and Bartsch 343 of ca. 1631, demonstrate his rapid progress in a range of printmaking techniques.

Rembrandt's mother provided a readily available female counterpoint to his own self-portraits. But his choice of her as subject matter also reflects a growing market at this time for images of old people, their time-worn faces providing a contrast to the long-established taste for comely young women. This aesthetic interest might also relate to the contemporary "picturesque" taste for such dilapidated old structures as ruins and humble farmhouses as well as peasants and beggars. The popularity of these motifs, frequently addressed by Rembrandt himself, might be explained in some cases by their familiarity, as well as by their freedom from complex or morally burdensome religious, historical, or literary themes (see Ackley, *ibid.*, p. 86).





REMBRANDT HARMENSZ. VAN RIJN  
1606 Leiden – Amsterdam 1669

**25. *A Beggar Seated on a Bank (Self-Portrait)* 1630**

etching; 117 x 70 mm (4  $\frac{5}{8}$  x 2  $\frac{3}{4}$  inches)

Bartsch 174, White/Boon only state; Hind 11; *The New Hollstein* 50 first state (of two)

PROVENANCE

Josef V. Novák, Prague (Lugt 1949);  
his sale, H.G. Gutekunst, Stuttgart, May 16–20, 1904, lot 1117, sold for 55 Marks  
Friedrich Quiring, Eberswalde (Lugt 1041c)  
Richard Zinser, Forest Hills, N.Y. (stamped, not in Lugt)  
private collection

A superb impression of the first state; Erik Hinterding and Jaco Rutgers, the authors of *The New Hollstein*, describe early impressions as showing “rough, uneven plate edges” while, still in the first state, “in later impressions two horizontal scratches appear over the man’s right foot.” One can also observe considerable wear in the upper-left edge and in the deep shadows behind the back of the seated man in later impressions of the first state. This impression shows neither the wear nor the scratches. Rembrandt also left a thin layer of ink on the wiped plate, creating a subtle plate-tone that helps to define the composition even in areas without any etched lines. The ink also shows the fine scratches left from polishing the plate; the latter usual disappear in the course of successive stages of the printing process.

The sheet survives in impeccable, untreated condition with narrow margins all round.

Rembrandt produced numerous small plates showing beggars and street people during his Leiden period between ca. 1629 to 1630, partly inspired by the famous series of 25 images of beggars by the Lorraine etcher Jacques Callot. The *Beggar Seated on a Bank* in his ragged cloak, with his untamed hair and beard and hand open for alms, is especially remarkable since he has the unmistakable features of the artist himself. Indeed, the beggar’s expression is especially similar to that in one of Rembrandt’s small vivid etchings of the same year, *Self-Portrait Open-Mouthed, as if Shouting* (Bartsch 13). However, as Clifford Ackley suggests, “this extraordinary bit of role-playing need not necessarily be taken as signifying a Christ-like identification on Rembrandt’s part with the beggar’s lot, but should perhaps be viewed—Rembrandt had a robust sense of visual humor—as a good, if inside, joke. The twenty-four-year-old artist was not yet fully established and could use some financial assistance!” (cat. Boston/Chicago, p. 91).





REMBRANDT HARMENSZ. VAN RIJN  
1606 Leiden – Amsterdam 1669

**26. *Self-Portrait in a Cap, wide-eyed and open-mouthed* 1630**

etching and drypoint; 51 x 45 mm (2 x 1 ¾ inches)

Bartsch 320, White/Boon only state; Hind 32; *The New Hollstein* 69 second (final) state

PROVENANCE

Charles Delanglade, Marseille (Lugt 660)

A very good impression of this rare and much sought-after little print; in good condition with the platemark visible all round.

This is one of Rembrandt's early self-portraits from his Leiden years between 1628 and 1631. More specifically, it is one of a small group of etchings dating to 1630 in which he used his own image to experiment with various facial expressions that might serve as models for his work and that of his pupils. In these tiny prints, many little bigger than postage stamps, the artist's features undergo many transformations as he explores a range of expressions. In this case, he wears a beret and his eyes, mouth, and the contours of his face are rounded in apparent wonder or surprise. Three other etchings of this date show the artist frowning (Bartsch 10); open-mouthed (Bartsch 13); and laughing (Bartsch 316). The inventiveness and variety of Rembrandt's self-portraits (as well as his obsession with making them) far exceeded that of his Dutch contemporaries. Indeed, Clifford Ackley observes that "these quirky, personal etched self-portraits are without clear precedent in the history of self-portraiture, particularly in printmaking" (cat. Boston/Chicago, p. 80).



REMBRANDT HARMENSZ. VAN RIJN  
1606 Leiden – Amsterdam 1669

**27. *Young Woman Reading* 1634**

etching; 122 x 99 mm (4 <sup>13</sup>/<sub>16</sub> x 3 <sup>7</sup>/<sub>8</sub> inches)

Bartsch 345, White/Boon third (final) state; Hind 113; *New Hollstein* 137 third (final) state

**WATERMARK**

single-headed eagle with Basel crosier (Hinterding, vol. 2, p. 106 variant B.a.a, vol. 3, p. 172 ill.)

**PROVENANCE**

private collection, Düsseldorf

C.G. Boerner, *Neue Lagerliste 46: Europäische Graphik 1580–1780*, Düsseldorf 1967, no. 168 (our stock no. in pencil on the verso 7662), described as: “Die hübsche Darstellung in ganz ausgezeichnetem Abdruck ... Einfassungslinie ringsum sichtbar.”

A very good impression; trimmed to the image with the borderline fully visible.

This exquisite etching showing a woman in a headscarf reading a book at a table underscores the value ascribed to the written and printed word in the Protestant Dutch society of the seventeenth century, one that was frequently represented in the art of the period. *Vanitas* still-life paintings of this time often incorporated a pile of well-worn books, for example, and letters sometimes appeared in *trompe l'oeil* still-lives, too. In portrait paintings, books were used to establish the intellectual and educational status of the sitter.

This print, however, falls into another established bookish category, one showing a man or woman simply reading. Indeed, Rembrandt's own oeuvre is full of standard subjects of this genre—prophets, sibyls, hermits, or saints—often seen reading holy texts. His painting *Old Woman Reading (probably the Prophetess Anna)* of 1631 (Rijksmuseum, Amsterdam, inv. A 3066) is a pre-eminent example. This etching showing a *Young Woman Reading*, dated three years later, represents an extraordinary contrast. In his painting Rembrandt depicts Anna, who, according to the Gospel of Luke, was an elderly widow who worshipped God night and day with fasting and prayer. The light coming in from the window behind her indicates that she has been dutifully pouring over her holy book all night. This reading woman is lavishly attired in a red robe and an ornate head-dress as she attends her religious duties. In the artist's print, the young woman is shown facing in the opposite direction from Anna and the background of the scene is undefined but the light ground and the absence of any other form of lighting suggest broad daylight. She has a fur wrap across her shoulders but her clothing is otherwise simple. Her head-covering is described by some art-historians as being in a generic “Eastern” style but without any specific religious connotation; her apparent secularism makes it likely that the young woman is absorbed in a fascinating literary work.

**FURTHER LITERATURE**

Sabine Schulze (ed.), *Leselust. Niederländische Malerei von Rembrandt bis Vermeer*, exhibition catalogue, Schirn Kunsthalle, Frankfurt am Main, 1993





REMBRANDT HARMENSZ. VAN RIJN  
1606 Leiden – Amsterdam 1669

**28. *The Pancake Woman* 1635**

etching; 110 x 80 mm (4  $\frac{5}{16}$  x 3  $\frac{1}{8}$  inches)

Bartsch 124, White/Boon third state (of three); Hind 141; *The New Hollstein* 144 second state (of seven)

PROVENANCE

Robert Dighton, London (Lugt 727)  
sale, Sotheby's, London, February 20, 1962, lot 176  
C.G. Boerner, Düsseldorf (our stock no. in pencil on the verso 5494)  
private collection, Germany (acquired in October 1962)

Of the first state, pulled from the unfinished plate that shows no shading on the central figure, only two impressions survive in Amsterdam and London. This is a very fine impression of the second state when the plate is finished but the small area of foul biting on the basket in the foreground at right has not yet been reworked with cross hatching. The sheet is in pristine condition, with margins all round.

By the time Rembrandt made his etching of a woman baking pancakes in 1635, the subject was already a well-established one in the genre scenes of such artists as Jan van de Velde and Adriaen Brouwer. Indeed, Rembrandt owned a painting by Brouwer of a *koekebaker* (cake baker) which is the earliest known treatment of the subject and might have been the direct inspiration for Rembrandt's own image. However, unlike Brouwer and Jan van de Velde, who set their scenes in domestic interiors, Rembrandt's pancake baker is a street vendor.

A small crowd of hungry children crowd around the pan of the grim-faced woman; a youth standing behind her offers her coins, perhaps in the hope of preferential treatment, while a tiny child at the far right looks longingly at the three pancakes as they cook. Rembrandt represents the children here in a characteristically robust and vivid manner, one that avoids the sentimental conventions traditionally surrounding the subject. Between 1635 and 1651, Rembrandt made many studies of life in the streets of Amsterdam and this etching is based on one of his drawings of a pancake woman (Benesch 409). The little boy in the foreground desperately protecting his pancake from a determined dog was taken from another drawing (Benesch 112).

Clifford Ackley notes that "*The Pancake Woman* is one of the first etchings in which Rembrandt made expressive use of different degrees of finish" (cat. Boston/Chicago, p. 145, no. 75). While in the first state of this print the various elements are described sketchily with wiry outlines and little shading, in this, the finished second state of the image, the pancake woman is now heavily shaded with parallel lines of hatching, providing a visual anchor around which the lighter forms of the largely unshaded figures of the children circulate.





REMBRANDT HARMENSZ. VAN RIJN  
1606 Leiden – Amsterdam 1669

**29. *The Angel Departing from the Family of Tobias* 1641**

etching and drypoint; 104 x 155 mm (4 1/16 x 6 1/16 inches)

Bartsch 43, White/Boon second state (of four); Hind 185; *The New Hollstein* 189 second state (of nine)

WATERMARK

Strasbourg lily with initials PR (Hinterding variant E'.a.a, vol. 2, p. 211; vol. 3, p. 454 ill.)

PROVENANCE

Karl Ferdinand Friedrich von Nagler, Berlin (Lugt 2529)

Kupferstich-Sammlung der königlichen Museen, Berlin (Lugt 1606 and with their duplicate stamp Lugt 234)

collector's stamp "F" (not in Lugt)

C.G. Boerner, Düsseldorf

private collection, Germany

A fine impression, with good contrasts and burr on the patches of drypoint work; the top left corner made-up; otherwise in very good condition with thread margins all round.

This scene from the Book of Tobit (chapter 12) shows an event soon after Tobias's homecoming with his new wife Sara and a travelling companion. Tobias's little dog, seen at the center of the main figure group, has rushed ahead to alert the blind Tobit to his son's imminent arrival. Rembrandt's earlier pen drawing of *Tobias Healing his Father's Blindness* (now in Cleveland; Benesch 547) shows Tobias restoring his father's sight with the magic fish gall procured on the instruction of the mysterious companion during the journey. Tobit and his son thank the man for his help by offering him half the riches Tobias has brought with him (at the far right we see an open trunk brimming with treasure as well as a donkey driver leaning back against his animal, a reference to the recent journey of the newlyweds and to the goods that Sara's father Raguel has given them). At this point, the man reveals that he is the angel Raphael sent by God both to remove a curse on Sara that killed her first seven husbands on the wedding night and to cure Tobit of his blindness. Raphael then levitates to the heavens through swirling clouds in a shaft of light, leaving in his wake a lasting impression of the soles of his solidly human-looking feet.



REMBRANDT HARMENSZ. VAN RIJN  
1606 Leiden – Amsterdam 1669

**30. *The Circumcision in the Stable* 1654**

etching; 95 x 145 mm (3 ¾ x 5 1/16 inches)

Bartsch 47, White/Boon first state (of two); Hind 274; *The New Hollstein* 280 third state (of five)

WATERMARK

countermark FD (Hinterding variant FD'.a: vol. 2, p. 76; vol. 3, p. 126 ill.)

PROVENANCE

collector's mark: ? and K (not in Lugt)  
Domgalerie Schmidt, Cologne  
C.G. Boerner, Düsseldorf (our stock no. in pencil on the verso 4737)  
private collection, Germany (acquired in March 1961)

A very good impression of the third state, printing with a subtle plate-tone; the grain blemishes in the background burnished out but before the reworking of the unetched areas below the signature at upper left and just right of the center along the upper edge of the plate; in fine condition; trimmed to the platemark all round.

The iconography here is especially unusual: the circumcision of Christ is usually depicted as occurring in the Temple, not in a stable. Indeed, Rembrandt himself had not only represented the subject in the Temple in both the 1626 and 1630 etchings (White/Boon S398 and Bartsch 48) but also in a drawing (Benesch 574) and in a lost painting made for Stadtholder Frederik Hendrik of Orange in 1646. Mary and Joseph were both present in these works. But the stable allowed Rembrandt and other artists to show Mary at the ceremony without violating the Jewish law forbidding mothers to enter the temple until 33 days after the circumcision of a male child (which must take place when he is eight days old). The stable is also a more suitable location for Rembrandt's interest in representing the human aspects of the story of Christ's childhood in this series. Here the family is shown jumbled together on the stable floor and the infant sits peacefully in his father's lap during the operation (in notable contrast to the howling little creature depicted in the 1630 etching). Mary sits next to them in prayerful meditation.

This is one of a series of six etchings, all similar in style and horizontal format, made by Rembrandt in 1654 and showing scenes from the early life of Christ. What makes this particular print exceptional, as Martin Royalton-Kisch observes, is the area of dark shadow down the right side of the print which is "reminiscent of the dramatic chiaroscuro of the drypoint of the *Three Crosses* of the preceding year" (cat. Amsterdam/London, pp. 304f., no. 74). This dark area of the print appears like a shadowy scrim through which the characters in the scene remain largely visible. The ladder, resting against a post at the left of the scene, echoes the diagonal lines of this dark area and also serves as an allusion to the *Descent from the Cross*.





REMBRANDT HARMENSZ. VAN RIJN  
Leiden 1606 – 1669 Amsterdam

**31. *The Goldsmith*** ca. 1655

etching and drypoint on *gampi* Japan paper; 77 x 56 mm (3 x 2  $\frac{3}{16}$  inches)

Bartsch 123, White/Boon first state (of two); Hind 285; *The New Hollstein* 289 first state (of three)

PROVENANCE

Johann Karl Brönner, Frankfurt am Main (Lugt 307); gifted to the  
Städelsches Kunstinstitut, Frankfurt am Main, in 1815 (their duplicate stamp Lugt 2396)  
sale, C.G. Boerner, Leipzig, sale 14, October 5, 1874, lot 862, described as: “Schöner Druck auf  
Japanischem Papier.”  
J. E. de Wit, Portland, ME (Lugt 1451)

According to Erik Hinterding and Jaco Rutgers, the authors of *The New Hollstein*, only the first state is entirely by Rembrandt; they consider even the drypoint additions described for the second state to be posthumous.

The present impression is printed on golden-toned *gampi* paper. Of all the “Indian Papers” (oriental papers imported into Europe by the Dutch East India Company), this is the one with the most clearly established origin. It was produced in Japan and was not brought to Europe until the 1650s when Rembrandt used it repeatedly, sometimes even in reprints of plates created earlier. Of the 61 first-state impressions listed in *The New Hollstein*, 14 were printed on “Japanese paper.” The second state, in which a little more hatching has been added to the plate, exists only on Western paper.

This paper lends a soft glow to the fire-lit goldsmith’s workshop. The bold geometries of the room, the forge, and the workbench in the foreground contrast with the more organic forms of the craftsman and the figure of Charity embracing her children that he seems to be fixing to its scrolled pedestal. The tiny scale of the print reinforces the intimacy of the scene, the head of the artist and subject inclined toward each other in apparently tender accord. Rembrandt seems thus to be addressing the special nature of the relationship between an artist and his work. Indeed, Christopher White suggested that “The eloquent affection of the sculptor for his work may be taken as a visible symbol of the artist’s deep attachment to his craft, and one cannot help personalizing such devotion. This little, gem-like print, as precious as any cameo, stands as Rembrandt’s last excursion into the field of genre in etching, and in the whole of his career he created no more eloquent testimonial to his own passionate and inexhaustible devotion to printmaking” (*Rembrandt as an Etcher*, p. 171).





REMBRANDT HARMENSZ. VAN RIJN  
1606 Leiden – Amsterdam 1669

**32. *Jacob's Ladder*, an illustration to *Piedra gloriosa* 1655**

etching and engraving with drypoint; 115 x 70 mm (4 ½ x 2 ⅓ inches)

Bartsch 36B, White/Boon third (final) state; Hind 284; *The New Hollstein* 288b third state (of four)

PROVENANCE

Heneage Finch, 5th Earl of Aylesford, London and Packington Hall, Warwickshire (Lugt 58)

John Heywood Hawkings, London and Bignor Park, Sussex (Lugt 3022)

Walter Francis, 5th Duke of Buccleuch, London and Dalkeith, Scotland (Lugt 402)

Kennedy Galleries, New York (their stock no. in pencil on verso *a12846*)

John William Bender, Kansas City (Lugt 1555b)

A fine impression of this state, printed after the plate was cut into four, with the lower sides of the stepladder burnished in; the platemark visible at top and right, trimmed just inside the platemark at left and with the empty tablet fully visible below; in impeccable condition.

*Jacob's Ladder* is one of four etchings that Rembrandt composed on one plate, intended to be cut into four for use by the publisher as illustrations to a book by his friend, the rabbi, scholar, publisher, and diplomat Menasseh ben Israel (1604–1657). (The other images show *The Statue of Nebuchadnezzar Overthrown*; *David and Goliath*; and *Daniel's Vision* [Bartsch 36A, C, and D respectively].) This work, written in Spanish and titled *Piedra gloriosa de la estatua de Nebuchadnesar*, was published in Amsterdam in 1655. It is a mystical tract in which a series of episodes from the *Book of Daniel* are seen to presage the coming of the Messiah. It also incorporates appeals for greater tolerance of the Jewish population. As Jan Piet Filedt Kok put it: “The Jews of the 17th century were obsessed with the coming of the Messiah, which they looked forward to in the expectation that it would put an end to the misery and suffering of the Jewish people. In a time of persecutions in Portugal, Spain and Poland this was not to be wondered at” (Filedt Kok, p. 43).

*Jacob's Ladder* shows the sleeping patriarch, his head resting on a stone, as he dreams of a ladder upon which angels ascend and descend to and from heaven. Menasseh understood the work to be an allegory of the fall of the enemies of Israel, writing in the text that “you will see how three angels descend a staircase ... and another who is at the top and ascending, representing the fall of the three preceding monarchies and the escalation in which we experience the last” (quoted in Michael Zell, *Reframing Rembrandt: Jews and the Christian image in Seventeenth-Century Amsterdam*, Berkeley/Los Angeles/London 2002, p. 74).

The book with Rembrandt's etchings survives in only five known copies. Other editions exist but these contain often crude engravings after Rembrandt's original designs, sometimes with significant adjustments to the images. Current scholarship suggests that these are the work of Salom Italia, a Jewish artist who had made an engraved portrait of Menasseh in 1642. Rembrandt's choice of etching and drypoint for book illustration, although reinforced by engraving, was somewhat unusual since they tend to deteriorate much more rapidly than



engraving or woodcut, both of which are thus better suited to producing enough impressions for a book edition. It seems most likely, therefore, that Rembrandt's etchings were replaced for practical reasons. In the first instance, however, Menasseh did entrust this politically and religiously complex project to Rembrandt, who was neither Jewish nor a professional illustrator. Furthermore, Rembrandt's illustration of the text "reflects an exceptional degree of cooperation. The alterations Rembrandt agreed to make, even if they involved compromising his aesthetic convictions, attest to an uncharacteristic willingness to revise his work to accommodate Menasseh's directions ... Menasseh, moreover, always under financial pressures, which were particularly acute during this period, could hardly have afforded to pay the fee Rembrandt could command" (ibid., pp. 84f.).

Given that a number of surviving individual impressions, like this one, exist outside the book, and that Rembrandt experimented with some of them on a range of different supports, including vellum and Japanese *gampi* paper, it seems clear that he used this commission to create highly idiosyncratic prints that could stand on their own. All of these prints, with their rich plate tone and selective wiping, are not accidental trial proofs but were clearly pulled by Rembrandt to satisfy the requirements of a highly sophisticated group of collectors. This is ultimately the reason for their survival, even though they count among the rarest and most sought-after of the master's prints.

UNKNOWN ARTIST  
17th Century

**33. *Rembrandt's Mother* 1630s**

etching; 150 x 116 mm (5  $\frac{7}{8}$  x 4  $\frac{5}{16}$  inches)

Bartsch 344; White/Boon 343 copy 3 (=Bartsch 344) and p. 183 (early unknown pupil); Hind 91 (probably not by Rembrandt); *The New Hollstein* 91a, first state of three (copy by an artist from Rembrandt's workshop); *The New Hollstein: Rembrandt Copies*, vol. 1, p. 110 ill.

PROVENANCE

P. & D. Colnaghi & Co, London (their stock number in pencil on the verso C 76829)

Brilliant impression with margins all round.

The model for this copy was Rembrandt's hugely successful etched portrait of his mother, Neeltgen Willemsdr. van Zuytbroeck (ca. 1568–1640), from ca. 1631. Rembrandt's etching was reprinted five times in the 1630s, and four times in later decades (Hinterding, *Lugt Collection*, vol. 1, p. 581). *The New Hollstein* lists five copies after it, providing further evidence of the image's popularity.

The copy offered here is the most famous one. In addition to the fact that it is printed in reverse from Rembrandt's original, the image reveals numerous alterations, including the extra layer to the headdress across the forehead, the fuller ruffled collar, and the almost static expression of the sitter. This might be why Bartsch listed it as an original work by Rembrandt and why it has been debated in the literature for centuries. Some scholars argued, like Bartsch, that the print was by the master himself and others attributed it to artists like Ferdinand Bol and Karel van der Pluym. It is currently considered to be an anonymous copy. What remains most distinctive about this print, however, is its maker's unusually unsophisticated use of the etching needle as he created a random mesh of lines that appears almost to fossilize its subject's physiognomy and form. By contrast, Rembrandt had used the same tools with extraordinary mastery to enliven and refine his description of his mother.





UNKNOWN ARTIST  
18th century

**34. *Head of a Bearded Old Man in the Manner of Rembrandt***

etching on laid paper; 69 x 59 mm (2 11/16 x 2 5/16 inches)

*The New Hollstein: Rembrandt Copies*, vol. 1, p. 61, no. 64 copy, and p. 93, no. 84 copy c/II ill.

PROVENANCE

Hermann Weber, Bonn (Lugt 1383)

C.G. Boerner, *Neue Lagerliste 46: Europäische Graphik 1580–1780*, Düsseldorf 1967, no. 76, as attributed to Johann Georg Dietrich (our stock no. in pencil on the verso *zu 7513*)

A brilliant impression, richly inked and printing with considerable tone; some thin spots in the paper and the margins reinforced.

Of utmost rarity.

The print, clearly inspired by Rembrandt, has long been discussed in the scholarly literature. It might well be the one listed in Nagler's *Monogrammisten* (vol. 2, 1082 and 2017, no. 3) and in Thieme/Becker (vol. 9, p. 264) as by Johann Georg Dietrich (1684–1752). White/Boon suggested James Bretherton, active in London during the second half of the eighteenth century (White/Boon, p. 149, no. B 325). Erik Hinterding has informed us that the collector and Rembrandt scholar, George Biörklund (see Lugt 1138c), also attributed it to Bretherton and that it was part of an album with Rembrandt copies that Biörklund put together and that is now in the Rijksprentenkabinet, Amsterdam. On the other hand, as Hinterding points out, the print is missing in the Bretherton album in Cambridge. This “does not prove anything, but does not augur well for Bretherton's authorship either” (e-mail from Erik Hinterding, September 23, 2015).

If we leave the problem of attribution aside, it remains clear that the print is a skillful emulation of similar bearded heads by Rembrandt. It is, in fact, very close to a painting attributed to Rembrandt in the 18th century that shows *A Hermit Reading* (Wilhelm Reinhold Valentiner, *Rembrandt. Des Meisters Gemälde*, vol. 2, third edition, Stuttgart/Berlin 1908, p. 18 left). This painting is currently attributed to Adriaen van Ostade (Musée du Louvre, inv. RF 1518). Another model that might have inspired the etcher of our print is Rembrandt's etching *Old Man with a Flowing Beard* of 1630 (Bartsch 309; *The New Hollstein* 63). The print also appears (twice) in *The New Hollstein's* comprehensive catalogue of copies after Rembrandt. Indeed, our impression seems to be an earlier state than the two reproduced there. However, it is somewhat cut within the platemark. (We would like to thank Erik Hinterding for his help with cataloguing this rare curiosity).





attributed to BARTHOLOMÄUS IGNAZ WEISS  
1730 – Munich – 1815

**35. *Head of a Man, Resting his Chin on his Hand***

etching; 65 x 49 mm (2 5/16 x 1 15/16 inches)

The print is laid down on an a gray album sheet bearing the pencil annotation *Willmann* below.

It is tempting to attribute this small etched study of a head, a beautiful impression with inky edges and rich plate-tone, to Bartholomäus Ignaz Weiss. He was taught by his father Franz Josef Weiss in Munich and also familiarized himself with the work of the old-masters in the paintings collections there and in nearby Schleißheim. In 1770 Weiss became a member of the newly established Munich Academy and was later made miniature painter to the Bavarian court. He was also a prolific etcher and many of his prints were made in the manner of earlier printmakers, among them Castiglione and, most notably, Rembrandt. In her detailed study of Weiss's "in the manner of" prints, Stacey Sell points out that *aemulatio* or even outright forgery was not necessarily criticized at the time but rather "met with some degree of admiration" ("The 'Impostures' of Bartholomäus Ignaz Weiss" in: *Print Quarterly*, vol. 19, 2002, pp. 136–147, here p. 138). Other German artists also participated in this tradition, among them Georg Friedrich Schmidt, Johann Georg Dietrich (to whom, for example, Eduard Trautscholdt and Ruth-Maria Muthmann had attributed the copy after Rembrandt offered here as cat. no. 34), and especially the latter's son Christian Wilhelm Ernst Dietrich, called Dietricy.

What is unusual about Weiss's etchings is that they often show the monograms and signatures of other artists. This has led to his condemnation by such cataloguers as Andreas Andresen. Stacey Sell established, however, that Weiss should not necessarily to be blamed for these impostures. "In every case available for my examination, the earlier states of the prints feature Weiss's monogram or name, or occasionally no signature at all. It was only later, sometime before the publication of Nagler's catalogue in 1851, that either Weiss or a subsequent owner of the plates tampered with the signatures on the plates" (p. 139).

As for the print offered here, it is unlikely that a firm attribution will be made any time soon, not least because Nagler's *Künstler-Lexikon* of 1851 still remains the most comprehensive list of Weiss's prints—but it is not illustrated. This list also contains a group of prints under no. 35 that are described as "eine bedeutende Anzahl (über 40) von Köpfen, Büsten und halben Figuren. Die Männer teils im orientalischen Kostüm, und in Rembrandts Manier behandelt. Viele dieser hübschen Kleinigkeiten sind ohne Namen und Zeichen, andere tragen den Namen und die Initialen des Radierers" (Nagler, 2nd ed., vol. 24, p. 80). Our print could easily be part of this, but there is no way to prove it.

Whoever the author is of this little study sheet, it is a fine and highly characteristic example of *Hollandismus* in the German speaking countries in the late eighteenth century. The term describes an artistic movement inspired by Dutch art of the Golden Age. In this context, Rembrandt's



etchings were both readily available and widely admired. Given Weiss's talent for working as an etcher in the style of other printmakers and, as Stacey Sell attests, his notoriety "for his ability to confuse scholars, from his own time to the present day" (Sell, p. 136), it might even be reasonable to attribute this accomplished Rembrandt emulation to the Munich artist.

KAREL DUJARDIN  
1626 Amsterdam – Venice 1678

**36. *The Tree with the Roots Laid Bare* 1659**

etching; sheet: 166 x 191 mm (6 5/16 x 7 1/2 inches)

Bartsch and Hollstein 17 second (final) state

WATERMARK  
arms of Amsterdam

PROVENANCE  
Neville Davison Goldsmid, The Hague (Lugt 1962)  
Dr. Friedrich Bleibaum, Marburg;  
thence by descent

A fine impression; some pale foxing in the margins, otherwise in very good condition with wide margins all round.

Little is known of Dujardin's formal artistic education; however, based on similarities to their work, he is thought to have trained either with Nicholas Berchem or Paulus Potter. While he was a versatile artist who made a number of paintings on historical and biblical subjects as well as portraits, Dujardin became best known for his Italianate landscapes. Although he was painting in an Italianate style by 1645, it is not clear whether or not he went to Italy as a younger man. But there is evidence that he travelled to Rome in 1675 where he became one of the most important artists in the Dutch colony known as the *Bentvueghels* (and where he was given the nickname *Bokkebard* or "Goat-Beard"). During a period in Amsterdam between 1652 and 1656 Dujardin also produced about 50 etchings of animals and landscapes. His *Tree with the Roots Laid Bare* relates to a long-established tradition in Dutch landscape prints. Roeland Savery, for example, depicted trees with exposed roots in the few etchings he made (Hollstein 1–3) as did Jacob van Ruisdael in his etching, *The Large Oak* (Hollstein 2). In Dujardin's print, the exposed roots almost take on animate form: the many long thin tendrils center on a large central nodule with two parallel crevices that look like the eyes of a grotesque insect. The fresh green foliage sprouting from the roots further signifies new life emerging from the darkness of the earth. Dujardin appears to emphasize this notion by contrasting the darkly shaded crossed tree trunks with the brightness of the landscape against which the leafy branches are visible.





KAREL DUJARDIN

1626 Amsterdam – Venice 1678

**37. *The Mule with the Little Bell* 1653**

etching; 200 x 165 mm (7 7/8 x 6 1/2 inches)

Bartsch and Hollstein 29 first state (of three)

WATERMARK

foolscap (fragment)

PROVENANCE

Gerhard Stöver (?) (acc. to a pencil inscription on the verso *Schöner Abdruck Gerh Stöver*)

Dr. Friedrich Bleibaum, Marburg;

thence by descent

A fine impression; trimmed to the platemark and tipped onto an old album sheet.

The second etching offered here showing a standing mule is typical of Dujardin's many animal prints and again relates to an established Dutch genre. The right side of the scene is domesticated by a donkey and cow lying beside a tumbledown fence, while the left side is open to a wide, hilly landscape dominated by a vast expanse of sky.





JOHAN TEYLER  
1648 – Nijmegen – after 1697

**38. *Trionfi da Tavola – Sugar Sculptures of Myrrha and Daphne* 1690s**

etching inked in color *à la poupée*; sheet: 126 x 252 mm (5 x 10 inches)

PROVENANCE

Princes of Oettingen-Wallerstein, Maihingen and Oettingen (not stamped; cf. Lugt 2715a)  
C.G. Boerner, *Farbige Graphik – Color Prints*, Düsseldorf/New York 1999, no. 21  
private collection

The color etching shows designs for two sugar sculptures intended as table decorations. Objects like these, usually made of marzipan, wax, or sugar paste, were frequently designed by court artists of the highest caliber for princely feasts. Sometimes the designs, often featuring religious or mythological subjects, made allegorical reference to the specific occasion or person being celebrated. Such *Schaugerichte* were mentioned from the sixteenth century onward in the first published cookbooks in Europe. From the eighteenth century, the decorative figures were more often made of porcelain or less valuable ceramic.

The table sculptures depicted here show the mythological figures of Daphne and Myrrha as they are transformed into trees. They were designed for a banquet given in Rome by Roger Palmer, 1st Earl of Castlemaine (1634–1705), on January 14, 1687. The Roman Catholic Palmer was appointed ambassador to the Vatican by James II in an effort to further his ambition to convert England to Catholicism. Palmer's banquet for 86 cardinals at the Palazzo Pamphili in the Piazza Navona was considered one of the most remarkable feasts of its time. (It should be noted here that the dinner took place during the pontificate of Innocent XI, a stern character very much focused on his religious duties who was unlikely to have been impressed by either a luxurious banquet or fanciful table decorations.) Palmer's mission and the feast were described by his steward, the Catholic portrait painter, John Michael Wright, in a book first published in Italian in 1687 and a year later in English (*An account of His Excellence, Roger Earl of Castlemaine's embassy from His Sacred Majesty James II, King of England, Scotland, France, and Ireland, &c. to His Holiness Innocent XI* ...). The twelve sugar sculptures designed for the banquet were mentioned and illustrated with etchings by Arnold van Westerhout (1651–1725) after drawings by Giovanni Battista Lenardi (1656–1704), together providing the most detailed surviving records of Roman baroque sugar sculpture. On page 55, the author notes that "thro' the middle of [the table], from one end to the other, ran a Range of Historical Figures (some almost half as big as the Life) which the *Italians*, call *Trionfi*: They are made of a kind of Sugar-Paste, but modelled, to the utmost skill of a Statuary; so that they are afterwards sent as Presents to the greatest Ladies; and their use as Entertainments, is to gratifie the Eye, as the Meat, Musique, and Perfumes, do the other Senses." The sculptures seen in this print were associated with James II: "The ninth and tenth [sculptures], were of Daphne, and Myrrha, the one transformed into a Lawrel; the other, into a Tree of her own Name ... Intimating thereby, That His Majesty, whose Victories had planted Him Lawrels in His own time, wanted not the Myrrhe of His Virtues, to embalm Him to posterity" (p. 63). The author does not, however, refer to their traditional mythological iconography: on the left of the print, Daphne is shown as a myrtle tree splitting open to give birth to Adonis. She is supported



by Lucina, the goddess of childbirth and two of her servants. The sculpture on the right shows Peneus changing his daughter Daphne into a laurel tree to avoid the attentions of Apollo, seen here accompanied by Cupid. Both stories are related by Ovid in his *Metamorphoses* (Daphne: I, 545–556; Myrrha: X, 306–519).

Johan Teyler based his print on the book illustration but created it as an individual work of art in its own right. Although the images are similar, the distance between the two figures in the color etching is wider than in the book illustration. Teyler colored the etched plate *à la poupée* and printed it in one single pull. He was one of the pioneers of color printing and obtained a patent for his method from the States of Holland and Westfriesland in 1688. The etching offered here appears to be the only known impression.

#### FURTHER LITERATURE

Stefan Bursche, *Tafelzier des Barock*, Munich 1974, p. 12

Ulrike Zischka, Hans Ottomeyer, and Susanne Bäuml (eds.), *Die anständige Lust. Von Eßkultur und Tafelsitten*, exhibition catalogue Münchner Stadtmuseum, Munich, 1993, pp. 108–112

For a detailed entry on the subject and on Arnold van Westerhout's prints see the website of the Getty Research Institute, especially their exhibition *The Edible Monument: The Art of Food for Festivals*, February–May, 2000; for the *Myrrha and Daphne* print: [http://hdl.handle.net/10020/83b3076\\_pl15](http://hdl.handle.net/10020/83b3076_pl15)

GABRIEL EHINGER  
1652 – Augsburg – 1736

**39. *The Witch of Endor – Saul Speaking with Samuel's Ghost***  
(after JOHANN HEINRICH SCHÖNFELD) 1670s

etching and engraving; 422 x 314 mm (16 5/8 x 12 3/8 inches)

Krapf 34; Hollstein 1; cat. Ulm 237; Pée NS 45

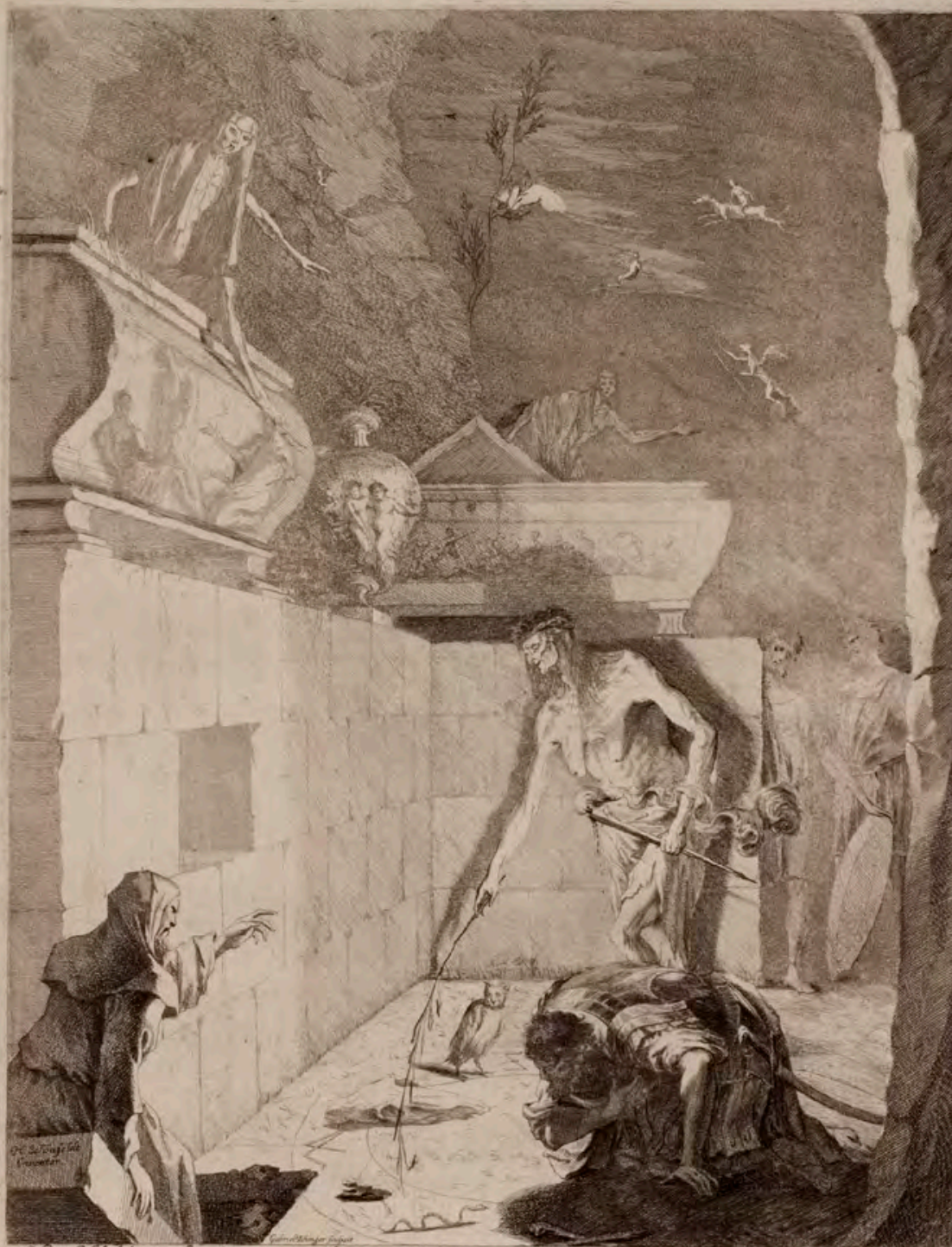
PROVENANCE

Princes of Oettingen-Wallerstein, Harburg and Maihingen (not stamped, cf. Lugt 2715a)  
C.G. Boerner, *Neue Lagerliste 113: Baroque Prints*, Düsseldorf/New York, 2000, no. 31  
private collection, New York

A very good impression with wide margins; apart from a horizontal central fold, in excellent and untouched condition. The burr from the touches of drypoint in the figure of the witch and in the faces of the figures in the background to the right suggests that the light printing of the background is the result of poor biting and not due to wear on the plate. An unfinished proof with only the two foreground figures etched and with the rest of the composition added in pen and ink by Schönfeld himself survives in the Graphische Sammlung Stuttgart (cat. Ulm, p. 89, no. 168). It demonstrates how closely the artist himself was involved in the production of the etching which shows none of the usual hallmarks of a reproductive print.

The print is based on a lost painting by Schönfeld of ca. 1670. It shows Saul, the first king of Israel, who sought the advice of the sorceress of Endor before going into battle with the Philistines. The witch summoned the spirit of Samuel, the deceased judge, who told Saul that he and his sons would perish in the battle (*1. Samuel* 28:7–20). God has abandoned him and David will succeed him as king. The artist shows Saul prostrated before Samuel as he emerges from his tomb at left while the witch, whose semi-clad figure dominates the proceedings, appears to summon him using the various tools of her trade. Heavy cross-hatching describes the dark shadows of the three main protagonists against the brilliantly lit walls and ground of the central scene; in the eerie gloom around them other corpses emerge from their tombs and mysterious figures fly on horseback through the night sky. This scene was very popular during the seventeenth century, revealing a taste for the macabre that found expression in the dark and idiosyncratic compositions of artists like Salvator Rosa and Alessandro Magnasco. It is unlikely, however, that Schönfeld knew Rosa's famous 1668 painting of this subject (now in the Musée du Louvre, inv. 584).





Viro Nobilissimo, Excellentissimo, Domino DAVYD THOMAN, SC<sup>us</sup> Consiliario Reg. Au-  
gustanae Primario, Scholarcha meritis. &c. Artium Fautori, Assumatoriq; magno.  
Quarta cultura gratia offert et licet Jo:ann: Henrich Schönsfeld

AEGIDIUS SADELER THE YOUNGER  
1570 Antwerp – Prague 1629

**40. *Charles Bonaventure de Longueval, Count of Bucquoy, Baron of Vaux* 1626**

engraving; 404 x 266 mm (15 <sup>7</sup>/<sub>8</sub> x 10 <sup>7</sup>/<sub>16</sub> inches)

Hollstein 301 first state (of three)

PROVENANCE

Friedrich Quiring, Eberswalde (Lugt 1041c)

A fine, early impression; trimmed on the platemark all round with a narrow paper margin remaining beyond the composition.

Charles de Longueval (1571 Arras – Neuhäusel [Nové Zámky] 1621) was an important military commander who fought for the Habsburg Netherlands during the Eighty Years' War and for the Holy Roman Empire during the Thirty Years' War, ultimately becoming the commander of the imperial forces. He was richly rewarded with estates by Emperor Ferdinand II. The lower left of the composition depicts what was probably Charles's most significant victory, at the Battle of White Mountain on November 8, 1620.

The print itself was most likely a memorial image published after Charles was killed during the siege of Neuhäusel on July 10, 1621. His funeral, with full honors, took place in the Franciscan Church in Vienna on July 31, 1621.

A fabulous oil-sketch by Rubens in the Hermitage Museum in St. Petersburg shows a portrait of Charles in an elaborate allegorical frame. Sadeler appears to have borrowed some motifs from Rubens's composition. Rubens's supine model might also be the reason for a noticeable discrepancy within the composition. The complex allegorical frame allows Sadeler to demonstrate his considerable skill as a printmaker. The two young angels above the portrait medallion and the group of bound prisoners at the lower right have all the verve and bravura of the most lavish Northern Mannerism. The portrait of the unfortunate Count of Bucquoy, however, even if explicitly denoted by Sadeler as having been "ad vivum delineavit," is rather stiff and pedestrian (a judgement not intended as a comment on the field marshal's looks but on the burin work of the engraver).







ANTHONY VAN DYCK  
1599 Antwerp – London 1641

**41. *Portrait of Willem de Vos* ca. 1630**

etching; 245 x 156 mm (9 5/8 x 6 1/8 inches)

Mauquoy-Hendrickx 15 second state (of seven); Depauw/Luijten 19; *The New Hollstein* 14 second state (of seven)

**WATERMARK**

state 2: crowned double-headed eagle with letters FB (Mauquoy-Hendrickx 243, dated ca. 1640)

state 5: fool's cap with nine-pointed collar (Mauquoy-Hendrickx 141, dated ca. 1645–55)

**PROVENANCE**

George Ambrose Cardew, London (Lugt 1134);

his sale, Sotheby's, London, January 20, 1943

P. & D. Colnaghi & Co., London (their stock no. in pencil on the verso C14266)

A very good impression from the collection of Colonel Cardew who, according to Lugt, “recherche spécialement les eaux-fortes de van Dijck.”

In the tablet below the image an early but now very faint inscription in pen and ink: *magnus de vos pictor [bruxiliendo?]*.

The first state of this portrait is known only in two impressions (both in the British Museum, London). One of them has been reworked by the artist with brush and ink, indicating the shading on the sitter's jacket and in the background. Van Dyck continued to work on the plate in the second state, focusing mostly on the right half of the figure. The shading of the

background in this state, however, was already executed by a professional engraver who followed Van Dyck's brushwork on the touched proof fairly closely. The contrast between the carefully engraved background and the loosely etched lines on the figure of the sitter gives this print in particular an obviously unfinished appearance. The varying degrees of finish clearly mark it as a work in progress.



The second state is offered together with a fine impression of the fifth state. Gillis Hendrickx, who was planning to publish an expanded set of the *Iconography* in 1645, had brought in the engraver Schelte à Bolswert to “finish” the plate (as well as others started by Van Dyck). This state shows the publisher's monogram in the lower center. Schelte's name is also mentioned as the engraver in the lower-right corner (“sculpsit”) while Van Dyck's contribution is credited as “fecit aqua



forti” in the lower-left corner. Van Dyck’s freely etched lines have now mostly been regularized, creating denser shadows and a clearer definition of the folds in the clothing. The face of De Vos has also been remodeled and his originally rather indistinct features have now gained sharper contours. However, the *tache de beauté* that characterizes Van Dyck’s initial work on his 15 plates for the *Iconography*—and that has always made the early states of these prints so sought-after by collectors—has all but vanished here.

ROBERT NANTEUIL  
1623 Reims – Paris 1678

ANTON WÜRTH  
b. 1957 Oberstdorf

**42. *Le Cardinal Jules Mazarin devant sa galerie* 1659**

***M.drôlerie* 2015**

engraving from three plates printed on three sheets; 545 x 780 mm (21  $\frac{3}{8}$  x 30  $\frac{3}{4}$  inches)

for the Nanteuil: Petitjean/Wickert 165 second (final) state

It all started with a misunderstanding. I thought that just because I had once completed an incomplete old master print (see *N – Predella III*; C.G. Boerner, *Neue Lagerliste 130: Raritäten – Rare Prints*, Düsseldorf/New York 2012, no. 33), I could automatically do the same thing with any other print. I therefore felt challenged to clear up this misunderstanding when I approached “Mazarin” because trimmed is not trimmed, and even more so because the “large Louis” was not actually trimmed but was meant as a print in two parts—and the lower part was missing in the impression I “completed” back in 2012.

The other difference is that “Louis” was conceived as an ornamental print. The portrait medallion surrounded by the insignia of power and the band with the inscription below define a spiritual space while “Mazarin” is represented as a portrait of power within an illusionistic space. And the reason that the sheet had been trimmed was merely practical—to make it fit into a collector’s album (accordingly Petitjean and Wickert, the authors of the catalogue raisonné, remark: “En raison de ses dimensions, cette estampe est rarement complète”). The print is, therefore, not incomplete but has been damaged—twice: physically by being cut at the upper and along the right margins, but also conceptually, since the damage leads to a misunderstanding of the composition as a whole.

My first design fell for this misunderstanding and I tried to restore the damage, to substitute what was missing in the same way my *predella* had “restored” the missing lower portion of “Louis.” The result was virtually surreal and I discarded it immediately. I only gradually realized that a *commentary as completion* would not make sense. The commentary *as an independent commentary*, however, might indeed make sense.

I remembered the *drôleries* of medieval book illuminations—free drawings in the margins that serve as a playing field for the illuminator, a space where he is not bound to the text. Yet unlike the medieval illuminator, I am concerned with the relationship between image and commentary; it is essential to my project. What I was looking for was a way to visualize the essence of the Baroque, of what Baroque entails conceptually. The image of *Cardinal Mazarin in his Gallery* is an exemplary representation of the spirit of the Baroque, one that, for me, comes down to two features: the fold (see Gilles Deleuze, *The Fold: Leibniz and the Baroque*, transl. Tom Conley, Minneapolis 1992) and orientation toward infinity and eternity. I can express this quintessential “Baroque-ness” in the following way:

At the top, a straight horizontal line—the timeline;  
To the right a vertically oriented folded line—the line of power.





And the flowers are there to structure the space. Why flowers? Because flowers are beautiful. For me, flowers are like periods set within the commentary like a musical note that is held over by a tremolo. The flowers help me to interrupt the idealized space and they function as a link between the two sheets. They formally enclose the composition. In the sheet to the right they balance the vertically oriented folded line with a horizontal countermovement. At the top they create the illusion of an expansion beyond the platemark into the open.

The composition as a whole is enclosed in a simple dark frame with all three sheets set flush next to each other.

Anton Würth (translation A.K.)

JEAN MORIN  
ca. 1605 – Paris – 1650

**43. *Antoine Vitré, the King's Typographer*** (after PHILIPPE DE CHAMPAIGNE)

etching and engraving; 319 x 217 mm (12 5/16 x 8 5/16 inches)

Robert-Dumesnil, vol. 2, p. 69, no. 88 (only state) and vol. 11, p. 216, no. 88 second state (of three); Mazel 094 second state (g) of three (h)

PROVENANCE

Karl Ferdinand Friedrich von Nagler, Berlin (Lugt 2529)

Kupferstich-Sammlung der Königlichen Museen, Berlin (Lugt 1606, with their duplicate stamp Lugt 2398)

August Vasel, Beierstedt near Jerxheim (Lugt 191)

Roland de Perthuis, Paris (Lugt 4237)

with a further stamp in brown (indecipherable)

A fine impression; a tiny abrasion at the top, otherwise in excellent condition with margins all round.

Morin was one of the most important French Baroque printmakers and frequently worked in the unusual manner represented here. He first etched his plates and then finished them with the burin; by contrast, French portrait prints of this period are usually defined by pure engraving. The combination of lines and stippling allowed him to produce astonishing contrasts of tone between the different areas of the plate and thus to closely describe the textures of the sitter's clothing and flesh as well as the expression on his face. Morin seems never to have made a full-length portrait; his sitters, unlike the saints he depicted in some 34 devotional images, are typically shown as busts. The vast majority of his 50 or so portraits appear either in octagonal or in oval engraved frames.

The portrait of Antoine Vitré, however, is one of only three unframed portraits (the others are of Pierre Bertier, Bishop of Montauban and Amador Jean-Baptiste de Vignerod, Abbot of Richelieu, Mazel 051 and 091) and shown in three-quarter length. The artist's representation of the sitter's hands here is also rare in his portraits (seen again only in the portrait of Vignerod) and, in this case, with the typography tools in the foreground, are intended to emphasize Vitré's work as craftsman and artist.

Antoine Vitré (1595–1674) was printer and typographer for oriental languages to the French king and clergy and director of the royal printing house. Among his best-known works was the *Bible polyglotte*, published in seven languages (Arabic, Chaldean, Greek, Hebrew, Latin, Samaritan, and Syrian) in ten huge volumes between 1628 and 1645. In the portrait, Vitré is depicted in an elegant outfit at the age of 60 as a self-assured figure. The print is widely considered to be one of Morin's masterpieces.

FURTHER LITERATURE

Osbert Barnard, "Jean Morin's Etched Portraits. Additions and Corrections to Hornibrook's Catalogue" in: *Print Quarterly*, vol. II, no. 1, 1985, pp. 38–42



*Antonius Vitre  
Regius et Cleri Gallicani Typographus.*

*P. Champaigne Pinx.*

*Moxon fecit. Cuius Pro. Re.*



CHARLES-CLÉMENT BERVIC  
1756 – Paris – 1822

**44. *Le Sacre – Portrait of King Louis XVI in Coronation Regalia***  
(after ANTOINE-FRANÇOIS CALLET) 1790

engraving on laid paper; 705 x 525 mm (27 ¾ x 20 ⅝ inches)

Le Blanc 7; *Inventaire du fonds français: graveurs du dix-huitième siècle*, vol. 2, pp. 471–473, no. 9; Gramaccini/Meier 161

A fine impression in remarkably good condition for a sheet of this size; with small margins at the sides and narrow margins above and below.

Bervic displayed an exceptional early talent as engraver. From 1770 he trained with Johann Georg Wille and received his first medal from the academy in 1774 at the age of eighteen. He was the last engraver commissioned to execute *Le Sacre*, the official image of the king in full regalia for the House of Bourbon. Louis XVI was crowned King of France in 1775 but Callet's painting depicting the king in regalia was not exhibited in the Salon until 1789. In 1785 Bervic had already announced in the *Mercure de France* that he had been granted permission to engrave the print after it. The finished plate bears the date 1790 and the conditions of its creation point to the dramatic demise of the Ancien Régime. Bervic resisted the academy's suggestion that the print be funded by Jean-Baptiste Pierre, the Premier Peintre du Roy, and the Comte d'Angivillers, the Directeur des Bâtiments. He instead chose to finance it through the more democratic means of subscription. When the Revolution turned decisively against the king, Bervic is said to have broken the plate during a session of the Société populaire des arts before destroying any impressions of the print he could get hold of. During the period of the Restoration in the second and third decades of the nineteenth century, the plate was rewelded together by the printmaker Antoine-Joseph Chollet. Impressions from the repaired plate clearly show a horizontal crack through the middle.

Unsurprisingly, impressions from the original, unharmed plate are rare. They demonstrate Bervic's full mastery as an engraver, surpassing, as Gramaccini and Meier note, even the technical accomplishment of his teacher Wille. A web of sharp, broad lines closely describe the textures of ermine, velvet, and skin. There is a simplicity in Bervic's brilliance of line that implies a highly sophisticated artistic criticism of the refined playfulness of the work of such immediate predecessors as Jean-Jacques Flipart or Cochin père and fils (cf. Gramaccini/Meier, pp. 152f.). In his entry in Thieme/Becker, Gustave Geffroy counts Bervic's *Le Sacre* among the greatest masterworks of French engraving.



LOUIS SEIZE  
ROI DES FRANÇAIS, RESTAURATEUR DE LA LIBERTÉ.  
PRÉSENTÉ AU ROI D'À L'ASSEMBLÉE NATIONALE. Par l'Éditeur.

PIERRE CHENU

1718 or 1730 – Paris – 1795

**45. *Atelier du Sieur Jadot, Menuisier*** (after JEAN-FRANÇOIS AMAND) 1770s

etching on laid paper; 392 x 480 mm (15 5/8 x 19 inches)

A superb impression in impeccable condition with wide margins all round.

Chenu was already apprenticed to the engraver Jean-François Cars at the age of nine. In 1733 he joined the studio of Jacques-Philippe Le Bas before setting up his own *atelier-boutique* in rue de la Harpe. He specialized in prints after such old masters as Bega, Teniers, and Van Ostade but also based his works on models by contemporaries like Pierre, Boucher, Cochin, and Saint-Aubin.

This print is based on a work by Jean-François Amand (1730–1769), best known as a painter of historical and mythological subjects, and a frequent exhibitor at the Salon. He was a pupil of Jean-Baptiste Pierre, the Premier Peintre du Roy. In 1756 Amand was awarded the Prix de Rome and was inducted into the academy in 1767.

The subject matter of this print is unusual for Amand. The inscription at lower left reads “Amans delin[eavit]” and not “pinxit.” It was therefore not a painting by the artist but a drawing, in all likelihood specifically made for the purpose of reproduction, which served as a model for the print. Incidentally, the drawing itself came up at auction and was sold with the auctioneers Boisseau-Pomez in Troyes on July 7, 2012 (lot 220; it was formerly in the collection of the brothers Goncourt). The drawing, executed in pen and ink with wash, is the same size as the image in the print (330 x 440 mm). It is also notable that the print reproduces the drawing in the same direction. Chenu therefore had to reverse the composition when etching it onto the plate.

The print shows the somewhat chaotic interior of the workshop of master carpenter Jean Jadot. According to the inscription, it was located in the basement of the former church of St. Nicolas in Paris. The grandeur of the building’s interior with its stonework and classical columns has been all but subsumed by the frenzied activity of the carpenters and their hastily stored pieces of wood and window frames, not to mention the abandoned tools and the other detritus in the foreground as well as the market woman bringing food. Jadot was evidently a carpenter of some repute. He became master in 1759 and is known to have worked on the case for the new organ of the church of St. Sulpice in Paris in 1776–81.

The print, especially in a fine and well-preserved impression like the one offered here, demonstrates Chenu’s exceptional skill as a printmaker. In it he deploys the etching technique to convincingly translate the distribution of light and dark areas of the image with varied and subtly modulated webs of lines.

REFERENCE

Bibliothèque nationale: *Recueil. Collection Michel Hennin. Éstampes relatives à l’Histoire de France*, vol. 110, *pièces*: 9573–9635, *période*: 1776–1777; this print is no. 9593





ATELIER du SIEUR JADOT MENUISIER cy devant ÉGLISE S.<sup>t</sup> NICOLAS.

*Qu'on se tait ou cède la noble Ouvroir,  
L'on verra désormais briller l'écusson  
Le bon Gout, les Arts, le Génie.*

*Et l'utile Talent de la Menuiserie  
Pour le bonheur du Peuple et son Ornement,  
Que n'a-t-on chassé, pour un pareil Changement?*

*— Paroisse des Arts, Oratoire de l'Église de St. Nicolas de la Chapelle.*

NICOLAS-FRANÇOIS REGNAULT

1746 – Paris – ca. 1810

**46. *La Fontaine d'Amour*** (after JEAN-HONORÉ FRAGONARD) 1785

stipple and engraving on laid paper; 597 x 482 mm (25 ¼ x 19 inches)

Portalis/Beraldi, vol. 3, pp. 387f.

WATERMARK

A FIN DE / D ♥ TAMIZIER / AUVERGNE / 178[?]

LITERATURE

Victor I. Carlson and John W. Ittmann (eds.), *Regency to Empire: French Printmaking 1715–1814*, exhibition catalogue, The Baltimore Museum of Art/Museum of Fine Arts, Boston/The Minneapolis Institute of Arts, 1984–85, p. 256, no. 89

A fine impression; a soft horizontal fold in the center with an associated short diagonal fold; otherwise in excellent condition with wide margins all round.

Regnault's ravishing image showing a pair of lovers eagerly approaching the cup offered to them by the winged figure of cupid reproduces in reverse a painting by Fragonard of the same name (Wallace Collection, London, inv. P394). Another print by Regnault after Fragonard, *Le Songe d'Amour*, is a pendant to this work. Pastoral scenes like these, charting the progress of love, were pervasive in the French Salons from the 1770s; indeed, Fragonard himself produced any number of paintings on the theme, among them *L'Invocation à l'Amour*, *Le Voeu à l'Amour*, and *Les Serments de l'Amour*.

Regnault was one of the first engravers in France to use stipple, a technique that became especially popular at the end of the eighteenth century (it is usually referred to as “stipple engraving” but we prefer here to merely use “stipple” since the technique probably involves the use of acid and is therefore closer to etching). Stipple was unusually well suited to the reproduction of the chiaroscuro effects of Fragonard's painting in which only the profiles of the figures and the woman's upper body and outstretched leg are defined by line. Like mezzotint, the technique allowed printmakers to recreate nuanced tonal transitions from light to shade without the use of hatching.

The dramatic power of the scene is concentrated in the parallel forward movement of the central protagonists as they emerge into a brightly lit clearing from the darkness of the woods. An eroticism both entirely appropriate to the subject and easily allowed by the antique setting is further reinforced by the predominance given to the barely clad female figure in the foreground.



LA FONTAINE D'AMOUR.

*Gravé d'après le Tableau d'H. Trugonant, Peintre du Roi, par N. F. Regnaud.*

*Paris chez l'Éditeur, et chez les Libraires, chez la Citoyenne, et ailleurs par la rue d'Orléans N° 24.*

*1784.*



GIOVANNI BATTISTA PIRANESI  
1720 Venice – Rome 1778

plates from *Le Magnificenze di Roma*

**47a. *Vedute di Roma – Title-Page*** ca. 1748

etching; 400 x 540 mm (15 ¾ x 21 ¼ inches)

Focillon 719; Hind 1 first state (of five); Wilton-Ely 134

**47b. *Frontispiece*** ca. 1748

etching; 495 x 630 mm (19 ½ x 24 13/16 inches)

Focillon 786; Hind 2 first state (of seven); Wilton-Ely 135

The plates from the earliest instalment of Piranesi's celebrated *Vedute di Roma*, usually referred to as *Le Magnificenze*, were published in 1751. Piranesi continued to expand the series until his death in 1778. By then, the *Vedute* comprised 135 plates. When new plates were published over the years, those completed earlier were usually reprinted for the new series. The more comprehensive later editions do not, therefore, contain the best impressions of the early views.

Both *Title-Page* and *Frontispiece* form an introduction to the rich variety of buildings and monuments that will be illustrated on the plates that follow. They were in all likelihood etched in ca. 1748 together with the first *Vedute*. In their picturesque conglomeration of architectural fragments, statues and vegetation as well as the virtually complete absence of human figures (apart from two small ones that can be made out on the bridge to the left of the *Frontispiece*) they echo the four *Grotteschi* that were first published around the same time (Wilton-Ely 21–24). Some of the antique statues can be identified, most notably the helmeted figure of Minerva in the center of the *Frontispiece* which still stands in the atrium of the Museo Capitolino in Rome. Neither of the two introductory plates, however, give any idea that the early views in this series in particular show at least as many sites of *Roma moderna*, the Baroque city of Piranesi's time, as remains and ruins of Antiquity.

In addition to these two plates, we can offer a large selection of individual plates from the earliest instalment of the *Vedute*. They all belonged to an exceptionally fine and early set of the *Magnificenze*, printed between 1751 and 1753. The impressions are truly brilliant, showing subtle plate-tone and retaining all their freshness and sparkle. All of them are first states (with the very few exceptions where unique working proofs happen to have survived; see plates Hind 16, 40, and 58).

All sheets with the usual center fold from the previous binding and with generous margins all round.

*Please contact us for a complete list or see the images on our website at [www.cgboerner.com](http://www.cgboerner.com).*



ABRAHAM-LOUIS-RODOLPHE DUCROS  
1748 Yverdon – Lausanne 1810

GIOVANNI VOLPATO  
1735 Bassano – Rome 1803

**48. *Colonnacce del Foro di Nerva***

outline etching and watercolor in contemporary mount with etched borderlines;  
image: 519 x 371 mm (20 <sup>7</sup>/<sub>16</sub> x 14 <sup>5</sup>/<sub>8</sub> inches)

annotated in pencil on the mount at lower left *G. Volpato* and titled at lower center *Tempio di Minerva a Roma*

PROVENANCE

Princes of Oettingen-Wallerstein, Maihingen and Harburg (not stamped; cf. Lugt 2715a)  
C.G. Boerner, Düsseldorf/New York  
private collection (acquired in 1997)

Louis Ducros was born in Switzerland. He moved to Rome at the end of 1776 and soon made a name for himself there as a painter of large-format watercolors that became much sought after by the foreign visitors passing through the city on their Grand Tours. In his highly accomplished works he combined watercolor with gouache and gum arabic to create views of the most famous and picturesque sites of the Eternal City and its environs, images intended to be framed and hung rather than kept in portfolios. Like Adrian Zingg in Dresden (see cat. no. 64), Ducros was looking for easy ways to repeat views in order to exploit the considerable demand for his works. To this end, in 1780 he entered into a collaborative enterprise with the Italian printmaker Giovanni Volpato.

Volpato had first trained at the Calcografia Remondini in his hometown of Bassano before moving to Venice in 1762. There he worked for ten years with Francesco Bartolozzi, emerging as an extremely competent printmaker. In 1772 he went to Rome where, in collaboration with other printmakers, he published splendid colored sets of plates after Raphael's Loggie in the Vatican, followed by the Stanze and the Farnese Gallery.

The first fruits of the collaboration between Ducros and Volpato were the 24 *Vedute di Roma e dintorni* – *Vues de Rome et de ses environs*, usually referred to as *The Large Views of Rome*, that began to appear in 1780. Each of the sheets measured ca. 530 x 740 mm. While they are usually credited to both artists, the precise division of labor in the creation of these views is not always clear. Most likely, Ducros either provided the outline drawings for the etchings or executed the etchings himself. He definitely painted the master watercolors that then served as the models for Volpato and his assistants when coloring the printed outline etchings. The etchings usually represented the architectural details very accurately. The areas for foliage, clouds or, as here, the interior of each of the hewn stones of the rustication were left empty and painted in solely in watercolor.

The view offered here belongs to a set of twelve medium-size views that closely resemble those in the larger set. The printed catalogue issued by Ducros (reproduced in cat. Lausanne, p. 104) calls them *Suite de douze vue moiennes* and lists this under no. 3: *Vue du Temple de Minerve du forum de Nerva*. The site is sometimes also referred to as the *Colonnacce del Foro di Nerva*. Still visible





today, it forms part of the Forum of Nerva, the third of the Imperial Fora (preceded respectively by the Fora of Cesar and of Augustus). It was mostly erected under the reign of Domitian (r. 81–96 A.D.) but only inaugurated a year after his death by Nerva in 97 A.D.

Given the original purpose of these “engraved drawings”—as they were often called at the time—as wall decorations, they typically survive only in a sad state of preservation. The sheet offered here belonged to a comprehensive group that C.G. Boerner offered in 1997 from the collection of the Princes of Oettingen-Wallerstein. All of those sheets had entered the print room on the Harburg soon after they were made in the late eighteenth century; there they were housed unframed in portfolios and hence unexposed to light. As this impression in remarkably fresh condition demonstrates, they all retained their original, almost translucent coloring.

FRANÇOIS (FRANCIS) VIVARES  
1709 Saint-Jean-du-Bruel – London 1780

**49. *A View of Stour Head in the County of Wilts: The Seat of Henry Hoare Esq.***  
(after COPLESTONE WARRE BAMPFYLDE) 1777

etching and engraving on laid paper; 444 x 556 mm (17 ½ x 21 ⅞ inches)

published by Francis Vivares, February 14, 1777

WATERMARK  
AUVERGNE

A fine impression; a soft vertical fold and a few nicks along the lower margin; otherwise in very good condition with small margins all round.

One of a pair of views of Stourhead in Wiltshire made by Francis Vivares after a design by the wonderfully nominated Coplestone Warre Bampfylde (1720–1791), a landscape painter and garden designer who made many views of the gardens there. The prints were based on two large finished watercolors that still hang at Stourhead. Preliminary sketches for them can be found in an album in the Victoria and Albert Museum.

Bampfylde's earliest surviving view of the gardens, a watercolor dated 1753 showing the Temple of Flora (British Museum, inv. 1877,0609.1680), is the first documentary evidence of the artist's connection with Henry Hoare, the proprietor of Stourhead. Hoare was the grandson of the banker Richard Hoare and the son of Henry Hoare I who had acquired the estate of Stourhead and hired the distinguished architect, Colen Campbell, to build a fashionable Palladian villa on the grounds. Henry Hoare II was to become known for his establishment of an exemplary picturesque garden on the grounds.

Bampfylde came from the ancient Warre family seat of Hestercombe in Somerset; he was involved in the design of the picturesque gardens for that house as well as those of his neighbor Sir Charles Tynite of Halswell. It was probably through Tynite that he had been introduced to Henry Hoare who also became a lifelong friend. Bampfylde copied and used for inspiration the hundreds of paintings that Hoare had brought back from his Grand Tour and assisted with the designs for the development of the picturesque garden at Stourhead, including one for the cascade in 1765. All three gardens suggest the cultural and philosophical bond between the three men and share certain elements. Indeed, in 1786, after the deaths of Tynite and Hoare, Bampfylde placed a commemorative urn at Hestercombe in honor of their friendship inscribed with a paraphrase of Horace's praise of Virgil in *Satires* I, 5: "Earth has not borne such shining spirits as these nor any with whom I have closer bonds."

The print shows a group of aristocratic-looking figures at leisure before a vista of the Stourhead garden that incorporates some of its most iconic features: the bridge over the lake set with swans, the sheep grazing on the slopes, and two of its neo-classical follies—the Pantheon in the background to the right and the Temple of Apollo offering a commanding view of the scene from the hill at left.





JOHN DIXON  
ca. 1740 Dublin – London 1811

**50. *A Tigress*** (after GEORGE STUBBS) 1772

mezzotint on laid paper; 480 x 583 mm (19 x 23 inches)

Lennox-Boyd/Dixon/Clayton 33 fourth (final) state

WATERMARK

monogram of Christ with cross and nails in circle and countermark DUPUY / AUVERGNE

PROVENANCE

Johann Andreas Boerner, Nuremberg (with the date 1818; Lugt 269–270)

A fine impression; a soft horizontal fold along the top and a few small, unobtrusively restored tears in the margins; overall in good condition with small margins all round.

*A Tigress* was based on a painting by George Stubbs (1724–1806) that had been exceptionally well received when it was first exhibited in 1769 at the Society of Artists Exhibition in London. The tigress in question had been given to George Spencer, 4th Duke of Marlborough by Lord Clive, Governor of Bengal, and the painting ultimately entered the collection of the duke at Blenheim Palace. While Stubbs, best known as a sporting painter and especially for his anatomically accurate images of horses, also used a range of printmaking techniques to create a series of 18 highly refined prints, most after his own paintings, *A Tigress* was one of many reproduced by other printers, in this case the Irish engraver and publisher John Dixon. The work was made at the height of the British rage for the mezzotint, a tonal method that allowed artists to more easily recreate the painterly qualities of flesh, hair, and drapery as well as areas of light and shade without the use of the visible hatched lines characteristic of the traditional techniques of etching and engraving; in the hands of an expert, the mezzotint technique thus enabled the swift and close reproduction of any number of fashionable paintings. Here, Dixon brilliantly describes the soft fur and dramatically contrasting stripes of this extraordinary animal, whose reclining form, partially lit, is set against the velvety darkness of the rocky landscape. The print was exhibited in 1773 and was later referred to by a reviewer as “the finest mezzotinto that was ever made” (*The Monthly Magazine*, February 1802, p. 65; quoted in T. Barton Thurber, “*The Artful Disposition of Shades*”: *The Great Age of English Mezzotints*, exhibition catalogue, Hood Museum of Art, Dartmouth College, 2010, p. 16).



PHILIP DAWE

ca. 1750 – London – after 1790

**51. *Lambert's Leap*** (after ROBERT POLLARD) 1786

mezzotint on laid paper; 646 x 454 mm (25 7/16 x 17 7/8 inches)

WATERMARK

dovecote with countermark FIN DE / A TAMIZIER / AUVERGNE / 178[1 or 7]

PROVENANCE

the Hon. Christopher Lennox-Boyd, London and Oxfordshire

C.G. Boerner, *Neue Lagerliste 117: English Mezzotints from the Lennox-Boyd Collection*,

Düsseldorf/London/New York 2002, no. 65

private collection, England

A very good impression; some pale foxing, otherwise in very good condition with margins.

Philip Dawe based this print on a drawing by the engraver, painter, and print publisher Robert Pollard (ca. 1755–1838). As the engraved inscription describes it, “The Accident above represented happened some time ago to Mr. Cuthbert Lambert of Newcastle upon Tyne, whose Horse, as he was endeavoring to turn him, at full speed across Sandiford Stone Bridge, leaped the Battlement & fell about 20 Feet to the Bed of the Water ...” (Newspaper records indicate that while the horse died instantly upon impact, Lambert survived.) It is a curiously comic scene given the tragic nature of the circumstances: the foppish Lambert, his elegant hat flying off, is seen in the midst of a futile attempt to break his fall by clinging to the spindly branch of a tree that appears to curve above him in picturesque imitation of the arch of the bridge from which he has fallen. His pose almost suggests dancing. Meanwhile, his panicked horse, frothing at the mouth and with flattened ears, appears to hover in the air, its front legs braced against the inevitable crash onto the rocks below.

Like Pollard, Cuthbert Lambert was a native of Newcastle upon Tyne, a detail that might explain the artist’s interest in this local incident—one of minor significance but so vividly described in this superbly eccentric mezzotint.





RICHARD EARLOM  
1743 – London – 1822

**52. *Lear Casting out his Daughter Cordelia*** (after HENRY FUSELI) 1792  
vol. 2, plate 38 from Boydell's *Shakespeare Gallery*

stipple on wove paper, inked in color *à la poupée*, the blue tones added with brush and watercolor; 500 x 630 mm (19 1<sup>1</sup>/<sub>16</sub> x 24 1<sup>3</sup>/<sub>16</sub> inches)

Weinglass 123 third state (of four)

A sophisticated impression where the plate was inked *à la poupée* in brownish black, red, fleshstone, and green and then printed in one single pull. The sheet was then enhanced with blue and gray tones carefully added with the brush. Weinglass describes “coloured impressions” as a third state, before the reworked plate was reissued in 1852 (p. 141).

John Boydell, an important publisher of books, illustrations, and engravings, opened his Shakespeare Gallery on Pall Mall in London in 1789. It was a move intended to allow him to exploit the late eighteenth-century revival of popular interest in the works of Shakespeare, Milton, and other English writers, a development reflecting a wave of English nationalism that emerged in response to revolutionary events across the Channel. The French Revolution also inspired a shift away from academic and Continental styles of history painting; indeed, the gallery was just one part of a more ambitious scheme to publish an edition of Shakespeare's plays with illustrations engraved after paintings by the best artists in England that would themselves be shown in the Shakespeare Gallery and thus, as Boydell wrote in the accompanying catalogue, to “advance the art towards maturity and establish an English School of Historical Painting.”

Among the distinguished artists whose paintings were displayed in the Shakespeare Gallery were Henry Fuseli, Joshua Reynolds, James Northcote, Robert Smirke, Thomas Banks, and William Hamilton. The first set of engravings after the paintings was published in 1792; a nine-volume folio edition appeared in 1802 and in 1803 Boydell published the two-volume elephant folios of all the engravings based on the gallery's 167 paintings. While the painters and engravers involved in the project generally earned good sums from Boydell's commissions, the engraved folios were widely circulated both in Britain and on the Continent, creating a brand-new and lucrative market for English history painting, one that also provided artists with a source of income that was not primarily based on portraiture for the nobility—and ultimately allowed them to explore a wider range of subjects. While the international markets on which Boydell had relied were closed by the French Revolution, forcing him to sell the stock and close the gallery in 1805, his impact on the development of an English school of historical painting as well as on modern exhibition practices cannot be overestimated.

We are able to offer a rare colored version of an engraving by Richard Earlom, one of the greatest mezzotint and stipple engravers of his day, who worked on many projects for Boydell after 1774. This one is based on Henry Fuseli's painting of *Lear Casting Out his Daughter Cordelia* of 1785–90 (Schiff 739) illustrating Act 1 Scene 1 of King Lear: “Here I disclaim all my paternal





JAMES BARRY

1741 Cork, Ireland – London 1806

William Pressly documents 46 prints in the oeuvre of the Irish artist James Barry. We are able to offer six impressions of five important examples here. By the time Barry took up printmaking in 1776, he had just finished what was to be the most productive part of his career as a painter; between 1771 and 1776 he had exhibited twelve grand history paintings in the neo-classical manner and three portraits at the Royal Academy and, in 1773, had been elected a full academician. His first book, *An Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England*, had been published in 1775, a further effort to promote history painting in Britain (then largely dominated by portraiture and landscape). However, by this stage Barry had already developed a reputation as an impossible personality who rapidly alienated friends, contacts, and supporters; and indeed, his sense of himself as a martyr to high art and higher ideals, subject to the envy and animosity of fellow members of the academy and most everyone else, was one that he nurtured with impressive determination to the end of his life. Although he was made professor of painting at the Royal Academy in 1782, his endless confrontations with the art establishment (for both political and competitive reasons) ended in 1799 when the president Benjamin West, and what Barry saw as his cabal, bestowed upon the artist the distinction of becoming the only member ever to be evicted from the institution. Barry defiantly stayed in London and continued to produce art in an environment of squalor that far exceeded the merely bohemian, even to the extent that it was noted by such artists and writers as William Blake and Robert Southey.

In 1776 Barry witnessed the extraordinary success of William Wollett's engraving of Benjamin West's painting of *The Death of General Wolfe* (exhibited at the Royal Academy in 1771), the first in which a contemporary event was elevated to the level of history painting. Wollett's print both reanimated public interest in history painting and considerably expanded the market for reproductive prints of works in this genre. This ultimately led to Barry's decision to reproduce his own paintings. Like many of his contemporaries, he also saw it as a source of revenue that might subsidize his work as a history painter. At this time, the British print market was dominated by the tonal processes of mezzotint and stipple engraving, both, like etching in the crayon manner and soft-ground etching, reflecting efforts among printmakers to reproduce more accurately the effects of painting, watercolor, and drawing in a range of often charming but bland popular images. The inventive printmakers George Stubbs (1724–1806), Thomas Bewick (1753–1828), and William Blake (1757–1827) are the obvious exceptions in this context. But Blake was the only one of these who had much in common with Barry; like the Irish artist, Blake developed an entirely unique and idiosyncratic artistic vision and also shared his celebration of both American and French revolutionary republicanism (in its earliest period at least) as well as his general hostility to the academy.

While Barry initially took up printmaking primarily as a means of reproducing his own paintings and had none of Blake's formal training as an engraver, the reproductions themselves nonetheless soon became the site of new opportunities for technical experiment and artistic expression. The highly skilled work and intense concentration required by mezzotint, the roughening of the surface of the copperplate with a rocker, and scraping to create areas of light, were hardly feasible for Barry, however. He thus took up etching and aquatint, vastly more fluid and forgiving

techniques, as a means of boldly describing his unusually large classical figures and motifs. The artist set up his studio and printmaking workshop in his home at 29 Suffolk Street, Haymarket and, as Michael Phillips describes it “in a matter of twenty months, between December 1776 and 1st September 1778, Barry produced ten of the most original and striking prints of the eighteenth century, exulting in the freedom from dot and lozenge, roulette and scraper, that pure etching had made possible” (“James Barry: Artist-Printmaker” in: cat. Cork, p. 142). The monumental manner of these works, produced with the very largest copperplates and papers then available, was ideally suited to Barry’s heroic figure subjects and to his grand ambitions for them. And they could not have contrasted more starkly with the muted creations in this technique produced by most of his contemporaries.

Aquatint was a very new etching technique, used primarily to reproduce the texture and luminosity of wash drawings. It allowed Barry considerable freedom to work in his characteristically intrepid manner. Barry’s use of aquatint for his historical and biblical subjects was unusual as was his intense method of working with it. Some areas of the plate were bitten up to five times after the application of aquatint while others hardly at all in order to create dramatic contrasts of tone. However, the areas that had been so rigorously etched became increasingly fragile as the plate was printed and this was presumably one reason why he took up all of the major prints from the 1770s again in the late 1780s and early 1790s. At this point he either replaced the aquatint or worked over its vestiges in bold areas of etching and engraving, abandoning the sepia ink he had used to print the earlier works and inking the plates more heavily in darker inks. The other, and probably the more important reason for his reworking of the earlier plates, was his lack of success in selling these monumental aquatints that seem so astonishing to us today. This is further proven by the exceptional rarity of surviving impressions as well as the fact that there are many instances in which he printed the reworked plates on the versos of the early aquatinted impressions (apparently still lying around in his workshop). The taste of the print-buying public at that moment was for mezzotints and not for comparatively loosely drawn etchings that looked like wash drawings.

With characteristic defiance, Barry continued to make extraordinary etchings and engravings and even began experimenting with other techniques in his last years. Printmaking remained for him a major form of creative expression. Richard Godfrey observed, with characteristic eloquence, that “the massive etchings of James Barry ... in their attempt to apply the monumental scale and handling of Piranesi to heroic figure subjects, have no parallel in English printmaking. He had no patience for the polite small talk of the etcher’s art...” (p. 64).

**53. William Pitt, Earl of Chatham** 1778

etching and aquatint in blackish-brown ink on laid paper; 457 x 370 mm (18 x 14 5/16 inches)

Pressly 14 first state (of five); cat. London, *Barry*, 27; cat. Cork PR17

(on the verso:)

***Philoctetes in the Island of Lemnos*** 1778 / ca. 1790

etching in black ink; slightly trimmed along the top

Pressly 12 second state (of two); cat. London, *Barry*, 70; cat. Cork PR 21

PROVENANCE

private collection, Kent, England, probably since the early nineteenth century

An outstanding impression; unlike most of the first-state impressions that are usually printed in brown ink (see the following cat. no. below), this one is printed in a rich, nearly black ink; trimmed to the platemark; some occasional pale foxing and slightly browned along the top and right edge; otherwise in very good condition.

Barry issued this commemorative print four months after the death of William Pitt the Elder, 1st Earl of Chatham, on May 11, 1778. Here he represents the politician, with his distinctive nose, in the form of a classical bust. Indeed, the lengthy tribute to Pitt's moral superiority in the face of the "state chicanery," "vicious Politics," and "idle contest for ministerial victories" that, according to Barry, characterized the regime of the day, was carved by Britannia with the point of her spear on the pyramid behind the bust. The inscription further states that "The Secretary stood alone, modern degeneracy had not reached him, Original, and/unaccommodating; the features of his character had the hardihood of Antiquity...." (Britannia herself is a curiously lumpen figure here: her face pudgy and her robust left arm apparently bursting from the sleeve of her robe, she is depicted with none of the antique grace afforded the statesman's profile.)







The glimpse of the dome of St. Paul's Cathedral in the background, a motif frequently deployed by Barry in various moral capacities, is intended here as a reminder of Pitt's loyal service to the City of London, one more assiduous, the artist believed, than that of the king. In this, the first version of the print, the artist also included a diatribe against George III and the king's dismissal of Pitt in 1761, stating of the Secretary of State that: "his august mind over-awed Majesty, and one of his Sovereigns thought Majesty so impaired in his presence, that he conspired to remove him, in order to be relieved from his superiority." However, Barry erred on the side of political caution when he reissued the print in ca. 1790 and scratched out this reference to the king's machinations.

It might be worth mentioning here that the British General John Forbes, after he had conquered and razed Fort Duquesne from the French in November 1758, named the newly constructed fort located at the strategic juncture where the Allegheny and Monongahela Rivers meet to form the Ohio "Fort Pitt" in honor of the British Secretary of State. Accordingly, the settlement between the rivers was called "Pittsborough" and would later become the city of Pittsburgh, Pennsylvania.

As can be repeatedly found in Barry's prints, the artist reused the sheet with an early pull of the *Pitt* to print another plate on the verso. Often this would happen more than a decade later and the impressions found on the verso of some of the aquatints from the late 1770s show the later rework from ca. 1790 when Barry removed the aquatint and re-etched the plates, adding a dense web of new lines. Here, the print on the back is his *Philoctetes in the Island of Lemnos* (Pressly 12). Its first, aquatinted state is dated 1777 and survives in merely four impressions. The second state after the removal of most of the aquatint is hardly more common. It is interesting to note, however, that Pressly, who did not know the impression offered here, records another one in a private collection that was also printed, like ours, on the verso of a first state of *Pitt*.

#### **54. William Pitt, Earl of Chatham** 1778

etching and aquatint in brown ink on laid paper; 457 x 370 mm (18 x 14 <sup>9</sup>/<sub>16</sub> inches)

Pressly 14 first state (of five); cat. London, *Barry*, 27; cat. Cork PR17

A very fine impression; apart from the faintest traces of rubbing in the lower right the sheet is in truly superb condition; trimmed just inside the platemark along the right edge, otherwise on the platemark.

The warm brown tone of the ink is usually found on the twelve known impressions of this first state of the print (there are two impressions known in a more blackish ink, one of them offered above).







**55. *The Discovery of Adam and Eve***      ca. 1792–95

etching with traces of aquatint on wove paper; 575 x 422 mm (22 5/8 x 16 5/8 inches)

Pressly 27 fifth (final) state; cat. London, *Barry*, 55; cat. Cork PR13

PROVENANCE

private collection, Kent, England, probably since the early nineteenth century

A very good impression; two small tears in the left and right margins not extending into the image, and tear at center right extending ca. 10 mm into the image; the sheet is overall in extremely good condition with ca. 15 mm-wide margins all round.

Barry's *The Temptation of Adam* was the first painting on a Miltonic subject to be shown at the Royal Academy. The artist revisited Milton's *Paradise Lost* from about 1792 when he began work on an ambitious program of related paintings. None of these was ever completed, but several drawings and major etchings survive. Barry's return to Milton reflected a renewed interest in *Paradise Lost* among his contemporaries. In 1790, Fuseli began work on his Milton Gallery, a series of 40 pictures completed nine years later; William Blake, Thomas Stothard, George Romney, and Richard Westall also illustrated scenes from *Paradise Lost*. In spite of its complex imagery, the text, like Shakespeare's plays, offered both a nationalistic sense of pride in the country's literary heroes, one that might bolster the image of its artists, and subject matter even better suited to the grand style of history painting. And as Pressly further notes: "It is also of interest that this work should have enjoyed such a resurgence in popularity at the time of the French Revolution. At this moment of crisis the figure of Satan as the embodiment of spirited revolt took on an added lustre" (cat. London, *Barry*, p. 105). He also points to Barry's championing of Milton's epic as the Christian counterpart to the Old Testament; Barry felt that Milton "was the first man of genius who was able to make any poetical use ... of the great personages and imagery of our religion: as it came to us from the Jews, who were never remarkable for art or picturesque ideas, it had the character of that metaphysical, abstracted, gloomy people, strongly impressed upon it" (*Works*, vol. 2, p. 238).

In *The Discovery of Adam and Eve*, Barry shows a scene described by Milton (X, 85–208) in which, after the Fall of Man, Christ descends to earth as intercessor. There he finds Adam and Eve hiding in a grove. Adam points accusingly at Eve while she indicates the serpent as the cause of the problem. Like many of the other subjects in Milton's epic, *The Discovery of Adam and Eve* allowed Barry to depict the heroic nudes that are at the core of the classical academic tradition as well as much of his own work. However, it is worth noting that the beneficent Christ, arriving on a bank of clouds with the annoying serenity of a professional interlocutor, is no match for the Satan who enlivens Barry's earlier prints and drawings in the series with his defiant posturing and hair aflame.



### *Three Prints after the Murals at the Royal Society of Arts*

In 1777 Barry was commissioned to begin work on a series of six murals for the Great Room of the Royal Society of Arts (still there today), a project that was mainly completed in 1783 but would continue to preoccupy him in one way or another for much of the rest of his career. This ambitious scheme was intended to illustrate what he described in an accompanying book as “one great maxim of moral truth, viz. that the obtaining of moral happiness, individual as well as public, depends upon cultivating the human faculties. We begin with man in a savage state, full of inconvenience, imperfection and misery; and we follow him through several gradations of culture and happiness, which, after our probationary state here, are finally attended with beatitude or misery” (*An Account of a Series of Pictures, in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi*, in *Works*, vol. 2, p. 323).

Barry not only retouched the paintings in subsequent years, but also made two sets of prints relating to them. The three prints here belong to the first set of seven horizontal prints that was, in principle, intended to reproduce the whole monumental frieze of paintings (a second set, also consisting of seven prints, was larger and focused on smaller passages within the paintings, some even meant as “corrections” of specific details). All three impressions are contemporary and printed by the artist. They pre-date the reissue under the title *A Series of Etchings by James Barry, Esq. from his Original and Justly Celebrated Paintings, in the Great Room of the Society of Art, Manufacture, and Commerce, Adelphi* in 1808, a year after his death.

#### **56. *Orpheus Instructing the Savage People in the Art of Social Life* 1792**

etching and engraving on laid paper; 416 x 506 mm (16 3/8 x 19 15/16 inches)

Pressly 17 second state (of three); cat. London, *Barry*, 29; cat. Cork PR 25

WATERMARK  
countermark IV

PROVENANCE  
Princes of Oettingen-Wallerstein, Maihingen and Harburg (not stamped; cf. Lugt 2715a)  
sale, Sotheby's, London, November 13, 1997, part of lot 717  
private collection

A superb impression in brownish-black ink; a small tear in the margin at lower right not extending into the image, otherwise in extremely good condition with margins all round.

The print is fairly close to the first painting in the series and shows Orpheus from Barry's perspective not “as a man with so many fingers operating on an instrument with so many strings, and surrounded with such auditors as trees, birds, and wild beasts; it has been my wish rather to represent him as he really was, the founder of Grecian theology, uniting in the same character,





the legislator, the divine, the philosopher, and the poet, as well as the musician” (*Works*, vol. 2, p. 234). Quite a few details here vary from those in the painting: Orpheus’s long hair has been replaced by a shock of strands at the front and the figures around him have been enlarged in closer proportion to his outsize figure in the painting. Most notably, however, the ethereal two-dimensionality of the painted scenes are transformed in this and in the other prints in the series by closely sculpted forms and dark areas of hatching.

**57. *A Grecian Harvest Home* 1792**

etching and engraving on laid paper; 416 x 505 mm (16 <sup>3</sup>/<sub>8</sub> x 19 <sup>15</sup>/<sub>16</sub> inches)

Pressly 18 second state (of four); cat. London, *Barry*, 30; cat. Cork PR 26

PROVENANCE

Princes of Oettingen-Wallerstein, Maihingen and Harburg (not stamped; cf. Lugt 2715a)  
sale, Sotheby's, London, November 13, 1997, part of lot 717  
private collection

A superb impression; in impeccable condition with margins all round.

The second scene of the series shows a harvest festival celebrating the rustic gods. In the background, wrestling men point to the period of violence and strife that will inevitably replace this simple agrarian idyll. While this will produce an even richer form of civilization, Barry suggests, the mournful face of the dancer in the center also indicates a sense of loss. A number of small changes in the composition of the print include the shifting to the left of the group of dancers to allow more space for the elderly master of the feast and his wife, seen at the far right of the sheet.







**58. *The Distribution of Premiums at the Society of Arts* 1792**

etching and engraving on laid paper; 416 x 510 mm (16 3/8 x 20 inches)

Pressly 21 third state (of four); cat. London, *Barry*, 33; cat. Cork PR30

**WATERMARK**

countermark iv

**PROVENANCE**

private collection, Kent, England, probably since the early nineteenth century

A very good impression; some pale foxing noticeable mainly in the margins; two traces from worm damage in the outer lower margin not extending to the image; overall in very good condition, with generous margins all round.

*The Distribution of Premiums at the Society of Arts* was the fifth in the series. In it, Barry shows members of the society, attired in sometimes peculiar approximations of classical dress, distributing awards promoting the arts, agriculture, manufacture, and commerce. The distinguished figures here are divided into four main groups dominated from the left by the society's president, Lord Romney, and the Prince of Wales in cloak, short tunic, and dagger but with a contemporary wig; Elizabeth Montagu presenting a young girl to the Duchess of Northumberland; and, to their right, Samuel Johnson who alerts the Duchesses of Rutland and Devonshire to the latter's beneficence. On the far right, members of the society examine works by a young candidate (see Pressly in cat. London, *Barry*, p. 84). Barry champions not only the society's patronage of the arts but also represents in the background his version of Somerset House, home of the Royal Academy, and St. Paul's Cathedral, an institution seen as having the potential to encourage religious art.



WELBY SHERMAN  
active 1827–1836

**59. *The Shepherd*** (after SAMUEL PALMER) 1828

engraving on ivory *chine appliqué* on white wove paper; 125 x 83 mm (4 <sup>15</sup>/<sub>16</sub> x 3 <sup>3</sup>/<sub>16</sub> inches)

PROVENANCE

Medlicott (inscribed in pencil on the verso *bought at Medlicott sale April 14, 1950*)

Very rare; there are fewer than ten impressions recorded of this print.

During the last three years of his life, William Blake (1757–1827) influenced a group of young artists, notably Samuel Palmer, George Richmond, and Edward Calvert, that became known as “The Ancients.” Blake’s series of wood engravings illustrating Thornton’s school edition of the *Pastorals of Virgil* of 1821 was an especially powerful source of inspiration for the members of this group. These younger artists were also aware of Blake’s lifelong admiration for the engravings of Albrecht Dürer. “Responding to Alexander Gilchrist’s request to recall his impressions of Blake for his biography, Samuel Palmer noted how ‘No man more admired Albert Durer’ and then added, ‘and, close by his engraving table, [was] Albert Durer’s Melancholy the Mother of Invention, memorable as probably having been seen by Milton, and used in his Penseroso’” (Michael Phillips, *William Blake: Apprentice & Master*, exhibition catalogue, Ashmolean Museum, Oxford, 2014, p. 241).

Welby Sherman’s most delicately engraved print depicts a shepherd in the classic pose of melancholy, his head resting on his hand. It records a design by Palmer about which Phillips remarks: “Palmer’s image of *The Shepherd* beckons to Dürer’s *Melencolia I*, yet significantly distinguishes itself by having the figure turn his head away. As Palmer had learned from Fuseli, the shepherd’s face is hidden—not because it was beyond the power of his art to express how he and the others felt, but because how they felt ‘was beyond the dignity of expression.’ The shepherd looks out to sea, to the crescent moon, and beyond” (ibid., p. 246).

Palmer’s design and Sherman’s print based on it, created during the last weeks of Blake’s life or immediately following his death on August 12, 1827, can therefore be seen as nothing less than a final salute to this admired master; at the same time it is reminiscent of Dürer’s *Urbild*, his *Melencolia* of 1514, an allegory of melancholy as the source of all artistic inspiration.





JOHANN ESAIAS NILSON  
1721 – Augsburg – 1788

**60. *Portrait of Catharina Helena Stöber* 1775**

etching with engraved text on laid paper; 230 x 166 mm (9 1/8 x 6 1/2 inches)

Schuster 374

PROVENANCE

Princes of Oettingen-Wallerstein, Maihingen and Harburg (not stamped; cf. Lugt 2715a)  
private collection

This is a souvenir portrait of Catharina Helena Stöber, a Little Person who was only two foot four inches (ca. 70 cm) in height. She is shown posing jauntily on a tabletop wearing a dress with a low neckline, and an open over-skirt with lace and ribbons, and a decorative hat. Images of diminutive figures like Catharina Stöber were widely prevalent in European art from the fifteenth to the end of the eighteenth centuries, reflecting the persistence of dwarfs in the royal courts as servers and entertainers. This connection would explain why Stöber is presented here both as an object of curiosity and in a pose suggesting her entertainment value. While the image was etched, the framed text in the foreground was engraved. The artist uses a *trompe l'oeil* effect here to suggest that a corner of the frame is protruding over the border of the scene.

LITERATURE

Gun-Dagmar Helke, *Johann Esaias Nilson. Augsburger Miniaturmaler, Kupferstecher, Verleger und Kunstakademiedirektor*, Munich 2005



Catharina Helena  
Stöber  
gebürtig  
aus Nürnberg  
16 Jahr alt  
and nur  
2 Schuh + Zoll hoch

J. C. Nilson ad Viv. fec. 1775.



UNKNOWN ARTIST  
German, late 18th century

**61. *Portrait of Johanna Sophia Liebschern* 1780s**

etching with engraved text on laid paper; 217 x 182 mm (8 ½ x 7 ¼ inches)

PROVENANCE

Princes of Oettingen-Wallerstein, Maihingen and Harburg (not stamped; cf. Lugt 2715a)  
private collection

The print depicts the *Fußkünstlerin* (foot artist) Johanna Sophia Liebschern. The engraved inscription below the image describes her as having been born in Clausnitz in Saxony and states further that “she has no arms but is able to use knife, fork, and spoon with her left foot and feed herself, is able to write prettily, sew, draw, cut a quill pen, load and shoot a pistol.”

This disabled woman clearly enjoyed considerable fame in her time and was the subject of voyeuristic as well as scientific interest. The former, sensationalist aspect is reflected in Johann August Ephraim Goeze’s *Zeitvertreib und Unterricht für Kinder in ihren ersten Lebensjahren; in kleinen Geschichten* (Leipzig 1783; second edition, Leipzig 1793; pp. 356–360). The third volume of this collection of entertaining and curious stories, many in the form of letters, contains one “von einer Frauensperson ohne Arme, die mit den Füßen schreiben konnte” (about a woman without arms who can write with her feet). It describes a visit of a young girl and her father to a small town where they meet Johanna Liebschern. They witness her cutting a quill pen and writing on a sheet of paper. The text gives July 16, 1783 as the date of the writing and mentions that her image has been “engraved in copper,” most likely referring to this print. The text’s underlying tone of pity about such an “unglückliches Geschöpf” (unfortunate creature) is echoed in the handwriting seen on the letter in the image that reads “wer wollte dieses nicht beklagen” (who would not complain about this).

Georg Andreas Will’s inventory of writings and documents on the city of Nuremberg contains one item that is described as “Liebscherische Kunstsachen” (artworks by Liebschern). Again Liebschern is described as an “unglückliches Geschöpf.” Will also refers to a portrait of Liebschern that is in his collection together with a group of “Kunstsachen” (artworks) that she executed with her foot (*Bibliotheca Norica Williana oder Kritisches Verzeichniß aller Schriften, welche die Stadt Nürnberg angehen*, part 8, Altdorf/Nuremberg 1793; under section 2: *Historia Mixta*, p. 110, no. 566).

A scientific and specifically medical interest in the artist is reflected in the *Beiträge für die Zergliederungskunst* (Contributions to Anatomy), edited by Heinrich Friedrich Isenflamm and Johann Christian Rosenmüller in 1800. The authors describe how the large toe of Johanna Liebschern’s left foot stood apart from the other toes in the same way that the thumb is separated from the fingers on a human hand (vol. 1, Leipzig 1800, pp. 11f. with note 11\*). They refer to a visit by Liebschern to Nuremberg in 1793.

The dates various people have recorded for their encounters with Johanna Liebschern and the publication dates of these three early sources suggest that this anonymous etching was most likely created in the 1780s.



Dieses Frauenzimmer ist in Sachsen in dem Dorffe Clausnitz  
bey den Städtgen Sayda ohne Arme geboren; Namens Johanna  
Sophia Liebschern: Sie kan mit dem linken Fuße mit Messer Gabel und  
Löffel selbst essen, kan damit zierlich Schräben, Netze zeichnen, Feder  
schneiden, Flachs an der Spindel spinnen, eine Pistole laden und los schiessen.

DANIEL NIKOLAUS CHODOWIECKI  
1726 Danzig – Berlin 1801

Born in Danzig to a grain merchant who copied old masters from engravings in his free time, Daniel Chodowiecki arrived in Berlin in 1743 to work in his uncle's hardware store. While training as a salesman, he learned enamel painting from the Augsburg painter Johann Lorenz Haid and attended life-drawing classes at the private academy of Christian Bernhard Rode. Chodowiecki specialized in miniature painting and became successful enough to give up his career as a salesman. It was only in 1758 that he made his first attempts with the etching needle. Soon, his talent was discovered and he died the most famous German illustrator of the eighteenth century with his oeuvre comprising more than two thousand etchings.

**62. *Der kleine l'Hombre-Tisch – The Small L'Hombre Table* 1758**

etching and aquatint on laid paper; 78 x 108 mm (3 x 4 ¼ inches)

Engelmann 13 second (final) state; Bauer 15

The print shows the two Demoiselles Quantin, friends of the Chodowiecki family, and the artist's wife playing *L'Hombre*, a card game invented in Spain and popular in many European places at the time. While considered one of his major prints, the etching dates from the artist's first year of printmaking. In these early works he was not yet bound by or dependent on the literary or educational works that would occupy him later. They are based on the artist's visual notes of the daily life around him. Chodowiecki once said about himself that he did not copy much from paintings or plaster casts but that he preferred to draw directly from nature—indeed, he called nature “his only teacher.” In this respect he was similar to Adolph Menzel, his great nineteenth-century counterpart.

The print is also an extremely early example of the use of aquatint. In his catalogue raisonné on Chodowiecki, Engelmann quotes a note by the artist on the *L'Hombre Table* describing it as “ein Versuch die aquatinta-Manier nachzumachen, die damahls außer in den Arbeiten von Leprince, St.non und Charpentier wenig bekannt war” (an essay in the aquatint manner that at the time was hardly known apart from the works of [Jean-Baptiste] Le Prince, [Jean-Claude Robert, Abbé de] Saint-Non, and François-Philippe Charpentier; Engelmann, p. 12 note 21). In her seminal work on aquatint, Christiane Wiebel explains that Chodowiecki's interest in it was limited to a few isolated experiments in which he explored the effects of light and shade in interiors. His use of etched tone in such prints as the *L'Hombre Table* remained subtle and still stands in the tradition of Rembrandt's tonal wiping (*Aquatinta oder “Die Kunst mit dem Pinsel in Kupfer zu stechen”. Das druckgraphische Verfahren von seinen Anfängen bis zu Goya*, exhibition catalogue, Kunstsammlungen der Veste Coburg/Suermondt-Ludwig-Museum, Aachen, 2007–08, pp. 20f. and p. 18 fig. 9).





DANIEL NIKOLAUS CHODOWIECKI  
1726 Danzig – Berlin 1801

**63. *Die Grazien – The Graces* 1793**

title vignette for *Gedichte von Friedrich Matthisson*, 3rd enlarged edition, Zürich: Orell, Gessner, Füßli & Comp., 1794

etching on laid paper; 140 x 89 mm (5 ½ x 3 ½ inches)

Engelmann 720 state I a1 (of IV); Bauer 1714

PROVENANCE

Wilhelm Engelmann, Leipzig (with his name and the annotation *vor der Beschattung des Flügels des Pegasus* in pencil on the verso)

A most delicate impression of the earliest possible state of this print; with inky plate edges; very pale light stain, otherwise in very good condition with wide margins all round.

The little *tondo* illustrates Friedrich Matthisson's poem *The Graces* that appears on p. 46 of the above-mentioned edition of his poems:

*Unser Pokal, geweiht von Mädchenlippen, / Unsre Leier, bekränzt von Mädchenhänden, / Bleibe bis Elysium winkt, den keuschen / Göttinnen heilig.*

(Our goblet, consecrated by maiden lips, our lyre, crowned with wreaths from maiden hands / shall remain sacred to the chaste goddesses till Elysium comes.)

Chodowiecki's prints were not only popular with the publishers of his day as illustrations to books and almanacs, they were also sought after by collectors of "fine prints." The artist clearly catered to this clientele by creating variant states of his plates and pulling sufficient impressions that at least few of them survive to this day. His specialism were "*remarques*" (*Randeinfälle* in German), sketches of minute scenes that appear in the margins of the early states of his plates. These doodles were burnished before the proper edition was pulled to be used as illustrations for books, making the early states into desirable collector's items.

The *remarque* in our print shows Pegasus accompanied by a putto on Mount Helicon where he created the source of Hippocrene with one punch of his hooves. The spring was consecrated to Apollo and the Muses and is also referred to, among others, by John Keats in his *Ode to a Nightingale*.

A NOTE ON THE PROVENANCE

The impression offered here was owned by the Leipzig publisher and bookseller Wilhelm Engelmann (1808–1878). He was a distinguished collector of works by Chodowiecki and the author of a catalogue raisonné on the artist's oeuvre. Published in 1854, it remains the standard reference work on the artist.





ADRIAN ZINGG (and workshop)  
1734 St. Gallen – Leipzig 1816

**64. *Blick auf das Städtchen Herrnhut in der Oberlausitz – View of the Town of Herrnhut in Upper Lusatia* ca. 1800**

outline etching with brown wash on wove paper; with the artist's stamp in the upper-right corner; tipped in at three corners on a contemporary album sheet; inscribed on the mount in pen and ink at lower right *A. Zingg fec.* and on the verso *Herrnhuth*

302 x 430 mm (11 <sup>7</sup>/<sub>8</sub> x 16 <sup>7</sup>/<sub>8</sub> inches)

The hand-colored print offered here is in pristine, fresh condition and survives on its contemporary mat.

After early success producing views of his Swiss homeland, Adrian Zingg went to Paris where he worked from 1759 in the etching studio of Johann Georg Wille (1715–1808). In 1766 he was made professor at the academy in Dresden. In his topographical views he freed himself from contemporary notions of landscape still dependent on those of seventeenth-century Netherlandish art. Zingg was among the first to “discover” the local landscape and he also travelled extensively through Saxony and neighboring Bohemia. His views ultimately set the stage for the next generation of the Dresden Romantics. Zingg’s specialty was outline etchings meticulously colored in monochrome brown (or sometimes gray) washes. The sheets were always trimmed within the platemark and then attached to simple mats (similar to those used for drawings) before being offered for sale. Since they were sold as souvenirs to tourists and meant to be hung on the wall, many of them perished through exposure to light; surviving examples have often also lost their original mats. It is fairly unusual, therefore, to come across these large views in such pristine condition—and it is thus highly unlikely that these impressions were ever displayed as intended.

The print shows the small town of Herrnhut not far from Görlitz and Zittau in Upper Lusatia, a part of Saxonia. The town is known as the founding home of the religious community of the *Herrnhuter Brüdergemeine*. In 1722 Nikolaus Ludwig von Zinzendorf (1700–1760) gave asylum in his house there to Moravian Protestants expelled from their country due to religious persecution. This community expanded and sent out missionaries; today it is known as the Moravian Church, with branches not only in Herrnhut and Bad Boll in Germany but also in the United States in Bethlehem, Pennsylvania and in Winston-Salem, North Carolina.

Zingg’s view shows the village of Herrnhut with the prayer hall in the center and the cemetery on the side of the Hutberg mountain. At the top is an observation tower, built in 1790. To the right of the image is the former house of Zinzendorf that became the headquarters of the community after his death (as it remains). Zingg shows the village as an idealized Enlightenment city with classical structures, elegantly attired inhabitants, and a tree-lined path leading to the mountain ranges beyond.



JOHANN CHRISTIAN REINHART  
1761 Hof – Rome 1847

**65. *Der Sturm, eine heroische, Schillern dedizierte Landschaft – The Storm: a Heroic Landscape Dedicated to Schiller* 1800**

etching on laid paper; 407 x 510 mm (16 x 20 ½ inches)

Andresen 96 between the first and second (final) state; Feuchtmayr, p. 405, second state (of three)

LITERATURE

cat. London, *Age of Goethe*, no. 95

F. Carlo Schmid, *Naturansichten und Ideallandschaften. Die Landschaftsgraphik von Johann Christian Reinhart und seinem Umkreis*, Berlin 1998, pp. 270–296

Herbert W. Rott, Andreas Stolzenburg, and F. Carlo Schmid (eds.), *Johann Christian Reinhart. Ein deutscher Landschaftsmaler in Rom*, exhibition catalogue, Hamburger Kunsthalle/Neue Pinakothek, Munich, 2012, no. 222

A superb, richly inked impression; a small tear in the lower margin extending slightly into the plate; otherwise in very good condition with small margins above and below and wide margins on the sides. This intermediate state is not catalogued by Andresen but described by Feuchtmayr: the plate already bears title, signature, and even the dry stamp of Reinhart's Nuremberg publisher Frauenholz but not yet the latter's address that was added below the composition at right in the final state.

Reinhart moved to Rome in 1789 where he became one of the central figures in the artistic colony there and among the most important landscape artists of the period. He was also the most outstanding printmaker among the German artists in Rome. His etching, *Der Sturm*, published in 1800 to welcome the new century, has been described as “the masterpiece of Reinhart's early maturity” (cat. London, *Age of Goethe*, p. 145). It characterizes his efforts to transcribe the idealized heroic landscape style of such seventeenth-century artists as Nicolas Poussin, Gaspard Dughet, and Claude Lorrain into a new artistic language. Reinhart sought to reconcile traditional forms and motifs with the more current tendency toward naturalism in landscape art.

The bleak landscape symbolizes the troubled years in Europe after the French Revolution. The vast ominous clouds of the storm and the armored riders allude to the war that came to Rome with the French Army and the proclamation of the Roman Republic in 1798. The low buildings in the background echo well-known Roman structures: the massive tower, for example, is similar to the tomb of Cecilia Metella on the Via Appia; the viaduct is modelled on that in Civita Castellana; the domed structure references the Pantheon; and the main building in the center recalls the palace with the huge *aedicula* closing the Cortile della Pigna in the Vatican. The severe geometries of these buildings are imbued with the spirit of the so-called *Revolutionsarchitektur*.





FRIDERICO SCHILLER

*Ingenio, arte, virtute Illustri*

*J. C. Reinhart*

It is significant, too, that the artist merges architecture, landscape, and staffage figures to create a unified image intended to evoke the new political openness of the time as well as its terrors. Reinhart dedicated this important composition to the famous playwright Friedrich Schiller with a scholarly Latin inscription in the plate that reads: *Friderico Schiller, ingenio, arte, virtute illustri D.D.D. J. C. Reinhart* (Dedicated to Friedrich Schiller, outstanding for his genius, art, and excellence) in honor of their friendship.

JOHANN CHRISTOPH ERHARD  
1795 Nuremberg – Rome 1822

**66. *Die zwei großen Landschaften mit den Betsäulen (Zwei Ansichten aus der Umgebung des Schneebergs) – The Two Large Landscapes with Roadside Crosses (Two Views from the Schneeberg region)* 1817**

etchings on wove paper; each ca. 165 x 207 mm (ca. 6 ½ x 8 ⅛ inches)

Apell 83 second state (of four) and 84 third (final) state; Heller/Andresen 10

Fine impressions with margins all round. The margins of Apell 83 slightly wider, with the blind stamp in the form of a flower of an unknown collector in the lower left corner.

Erhard trained as an artist in his hometown of Nuremberg. He moved to Vienna in 1816 with his close friend, Johann Adam Klein, and stayed there until October 1819 when he traveled to Rome. He committed suicide there in 1822.

Erhard's etchings from his Vienna period count among his masterpieces and must also be seen in the context of landscapes by his Austrian contemporaries. In 1817 he had traveled with his friends Ernst Welker and Heinrich Reinhold through the Höllenthal in Niederösterreich (Lower Austria), flanked by the Schneeberg mountain on one side and Rax mountain on the other. This picturesque area not far from Vienna was especially popular with artists during the early nineteenth century. Erhard produced a series of etchings based on sketches he had made in the valley, published in 1818 by Ferdinand Kettner in Vienna under the title *VI. Ansichten aus den Umgebungen des Schneeberges bei Wiener Neustadt* (Apell 11–16).

Erhard's two scenes from the Schneeberg region might be seen as pendants; each is dominated by a *Betsäule* (roadside cross) intended to suggest that the nearby buildings are under God's protection. While one of the images shows a woman carrying wood with a child, in the other the artist depicts a man passing the cross with a pack on his back in the manner of a hiker, very much like Erhard and his companions. In both landscapes Erhard favors a detailed foreground scene over the dramatic vistas offered by the mountain ranges and this is entirely characteristic of his work of the period.





JOHANN CHRISTOPH ERHARD  
1795 Nuremberg – Rome 1822

**67. *Die Burgruine auf dem schroffen Felsen – Ruins of a Castle on a Steep Hill* 1818**

etching on wove paper; 163 x 216 mm (6 7/16 x 8 1/2 inches)

Apell 87

LITERATURE

Marleen Gärtner, Matthias Mende, and Rainer Schoch, *Johann Christoph Erhard (1795–1822). Der Zeichner*, exhibition catalogue, Germanisches Nationalmuseum, Nuremberg, 1996, pp. 116f., no. 23

A brilliant proof impression, printing with considerable plate-tone which reveals the wiping scratches and patches of burnishing in the sky; in pristine condition with small margins all round.

The scene here is set in the Brühl, an area southwest of Vienna close to the village of Mödling that Erhard often visited on sketching trips with Johann Adam Klein in 1816. This beautiful valley was a popular summer destination and in 1808 Prince Johann of Liechtenstein had a landscape garden built there. Three artificial ruins were designed to enhance its picturesque qualities, among them the *Schwarzer Turm* (black tower), erected in 1810 on top of a rocky hill. This is the tower seen in the background of Erhard's etching. (Three of the artist's surviving drawings also show the tower; cf. Gärtner/Mende/Schoch no. 23).

Again, the artist champions a detailed foreground scene with a wandering figure over the more dramatic scenery in the background. This kind of light-filled landscape with shadowy trees is also characteristic of the artist's etchings made during his Viennese period.



FERDINAND PILOTY  
1786 Homburg – Munich 1844

**68. *Portraits of Six Bavarian Princesses*** (after JOSEPH KARL STIELER) 1813

chalk lithographs with tone stone on wove paper; each ca. 396 x 306 mm (15 <sup>3</sup>/<sub>16</sub> x 12 <sup>1</sup>/<sub>16</sub> inches)

Winkler 965 sub-nos. 41.5 second state (of three), 42.5, 43.5 third (final) state, 44.5, and 46.5

The six portraits show the Bavarian princesses Amalie and Elisabeth (twins, born in 1801), Maria and Sophie (both born in 1805), Louise (born 1808), and Maximiliane Karoline (born in 1810). They were the daughters of King Maximilian I Joseph of Bavaria and his second wife, Karoline. The portraits were drawn on the stone by Piloty in 1813 after studies by Stieler from 1812. The prints therefore belong to the incunabula of this new graphic technique, developed by Alois Senefelder by 1798 in Bavaria. In 1799 he had already received an official government patent for the lithographic process. Crown Prince Ludwig and his sister Charlotte, both children of the king's first marriage, paid an official visit to Senefelder's workshop in 1809. It is conceivable, therefore, that the portraits of their six half-sisters were translated into the new technique of lithography in order to demonstrate royal endorsement of it.

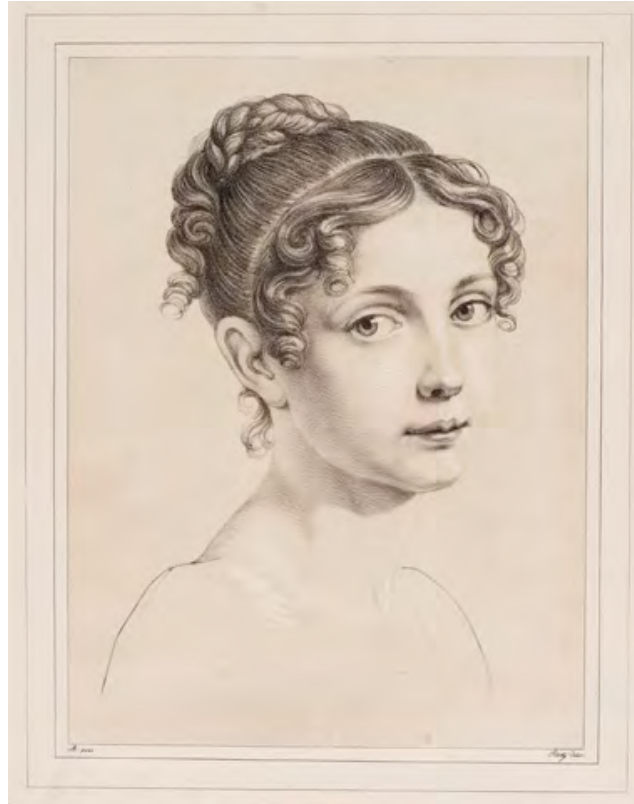
The portraits were part of the comprehensive series titled *Les Œuvres lithographiques* made by Johann Nepomuk Strixner and Ferdinand Piloty and printed initially by Senefelder; it mainly included reproductions of works of art from the royal collections. It was published between 1810 and 1816 in 72 installments, each including six lithographs—a truly monumental project (see Winkler 964 and 965).

Piloty based the portraits on drawings that Joseph Karl Stieler (1781–1858) had made in preparation for his oil paintings of the princesses. The first one, painted in 1812, depicts Elisabeth, Maria, and Sophie dancing in a field; the second, realized two years later, shows the other three sisters (both paintings are today in the collection of Fürst von Thurn und Taxis, Regensburg). Stieler's first painting was very much admired by the royal family and, as a result, Stieler was appointed royal Bavarian court painter.

Piloty perfectly translates the beauty and charm of the young princesses in Stieler's drawings into the new medium—one that was especially well suited to the reproduction of the delicacy of the drawn line. The princesses are shown in the characteristic neo-classical dresses of the day, intended to suggest the simplicity of antique costume. The six prints can be seen as graphic equivalents to Johann Gottfried Schadow's celebrated marble group of the Prussian princesses Luise and Friederike from 1797 (Staatliche Museen zu Berlin, Alte Nationalgalerie, inv. B II 34). In his entry on Stieler in the *Künstler-Lexikon* in 1847, Nagler called him "einen der berühmtesten Meister unserer Zeit" (one of the most famous masters of our time). He further pointed out that the "lieblichen Bildnisse der Prinzessinnen als Kinder" (the lovely portraits of the princesses as children) are well known through these lithographs (vol. 17, p. 348).

*See also the illustrations inside the back cover.*





CHARLES MERYON  
1821 – Paris – 1868

**69. *Le Pont-au-Change* 1863**

etching on thin laid paper; 155 x 334 mm (6 1/8 x 13 1/8 inches)

Delteil/Wright 34 fifth state (of twelve); Schneiderman 40 fifth state (of twelve)

WATERMARK  
*CONTRIBUTIONS DIRECTES*

PROVENANCE

John H. Wrenn, Chicago (Lugt 1475)  
P. & D. Colnaghi & Co., London (their stock no. in pencil on the verso *C27108*)  
Kennedy Galleries, New York (their stock no. in pencil on the verso *a35112*)

A very fine impression printed in brownish-black ink, printing with subtle plate-tone and selectively wiped; in very good condition with margins all round.

Charles Meryon began to draw in earnest during a series of sea voyages that he took between 1838 and 1846; he then returned to Paris to study under Charles François Phélippe, a pupil of Jacques-Louis David. The success of a drawing for a projected painting of the assassination of Marion du Frêne, a French naval captain, at the Salon of 1848 allowed him to break away from Phélippe and train under Eugène Bléry, a minor landscape etcher. Given that Meryon had just discovered that he was colorblind, this transition made perfect sense. He soon began to deploy the etching technique in a series of prints notable for their refinement and idiosyncrasy; indeed, by the end of 1849 he had already begun work on the great set *Eaux-Fortes sur Paris*, one still considered to represent his finest graphic work. Philippe Burty, Meryon's friend and a major art critic who amassed a significant collection of the artist's prints and drawings, described his work as "absolutely personal. His great originality, which is by no means within the reach of everyone, stems from neither any master nor any school" (quoted in Burke, p. 1). The city of Paris, its landmarks and street scenes, many of them undergoing radical alteration under the grand remodeling instituted by Baron Haussmann under Napoléon III between 1853 and 1869, remained an essential focus of his artistic investigations throughout his career. In the first critical review of Meryon's work, published in 1859 while the artist was in the asylum at Charenton having suffered a mental breakdown, Baudelaire had written of the artist and his views of Paris that "I have rarely seen the natural solemnity of an immense city depicted with more poetry ... none of [the] complex elements that compose the mournful and glorious scenery of civilization are overlooked. ... But a cruel demon has touched M. Meryon's brain; a mysterious delirium has confounded his faculties which seem both substantial and brilliant. ... And since then, we are eagerly awaiting reassuring news about this unique officer who has become a masterful artist overnight and who said goodbye to the solemn adventures of the ocean to depict the dark majesty of the most restless of capitals" (quoted *ibid.*, p. 9).



This unusually expansive view of Paris shows the Pont-au-Change with the tower of the Pompe Notre-Dame behind it. In front of it are the bath houses while on the Île de la Cité on the right can be seen the Palais de Justice and the Tour d'Horloge. In the foreground, apparently foundering, is a bather who reaches out to the figures in a row boat. However, their heads are turned to look up at the hot-air balloon bearing the word "[E]SPERENZA" (hope). It was in this fifth state of the artist's masterwork that he printed and published an edition, well before the disappearance of the balloon (in the seventh state) and the gradual introduction of a number of sinister motifs (like a flock of menacing birds) in the later states.



CHARLES MERYON  
1821 – Paris – 1868

**70. *Nouvelle Zélande. Presqu'il de Banks. 1845. Pointe dite de Charbonniers à Akaroa. Pêche à la Seine – View of Collier's Point near Akaroa, New Zealand* 1863**

etching on laid paper; 155 x 325 mm (6 1/8 x 12 13/16 inches)

Delteil/Wright 69 third state (of seven); Schneiderman 89 third state (of seven)

PROVENANCE

Otto Gerstenberg, Berlin (Lugt 2785)

A fine impression before all letters; in impeccable condition with generous margins all round.

Early states are very rare. Schneiderman was not able to trace an impression of the first state before the two boats on the far bank and knew of only one impression of the second state with the boats (Art Institute of Chicago). In the third state here, considerably more shading has been added to the mountains in the background (Schneiderman lists seven impressions, to which ours must now be added). The letters below the image were not added until the fourth state.

Meryon created this etching from one of the drawings he had made 20 years earlier during the sea voyages that he had made around the world as a sailor between 1838 and 1846. The print was made as part of a series that the artist began working on in 1856 and that was ultimately published in 1866 under the title *Voyage à la Nouvelle Zélande*. Meryon had travelled on board the corvette Rhin in 1842–46 and was based in Akaroa, New Zealand between 1843 and 1845. The drawing for our print, showing a view near Collier's Point near the center of the East coast of South Island, is now in the Minneapolis Institute of Art (Burke 94). However, in immediate preparation for the print Meryon made a second drawing in which he outlined the details more closely. This sheet is now in the Toledo Museum of Art (Burke 95).



MARCELLIN DESBOUTIN  
1823 Cérilly – Nice 1901

**71. *L'Homme à la pipe – Man with a Pipe, self-portrait* ca. 1879**

drypoint with burnishing and traces of roulette on laid paper;  
450 x 380 mm (17 ¾ x 14 ¾ inches)

signed and dated *Janvier 1880* in pen and ink at lower right, dedicated in pencil *à l'ami et confrère H. Guérard*

Clément-Janin 63 fourth state (of five)

**WATERMARK**

crowned shield with letters AM and countermark D & C BLAUW

Marcellin Desboutin was born into a well-to-do family in Cérilly in central France. He went on to study briefly in the Parisian studios of the sculptor Antoine Etex and the painter Thomas Couture before an extended period of speculation in Italy resulted in his financial ruin. Pushing 50, and in an attempt to finally earn a living, he took a studio in the Batignolles district of Paris where he had some success as a painter but especially as a printmaker. He also became something of a fixture in the local cafés (first the Guerbois and ultimately the Nouvelle-Athènes), holding court among such artists as Manet and Degas, Renoir, Pissarro, and Fantin-Latour.

Starting in 1873 Desboutin began to experiment with drypoint and established his reputation with his many refined and innovative self-portraits in the technique, works that may have contributed to the revival of interest in drypoint during the 1880s among such artists as Tissot, Rodin, and Helleu. *L'Homme à la pipe* is one of four self-portrait prints that Desboutin sent to the Salon between 1879 and 1897 and is widely regarded as his finest work. The artist is seen here from the side with a pipe clenched between his teeth, his head turned as he looks out at the viewer with a somewhat worldly-wise expression. His bohemian persona is further established by his long, unkempt hair and beard, the beret on the back of his head, and his loose white shirt. The pipe directly references Courbet's famous early self-portrait with a pipe of 1848–49 (Musée Fabre, Montpellier, inv. 868.1.18), one of the iconic images of dissolute artistic bohemianism. Desboutin himself was represented in the role of the archetypal disheveled bohemian a generation later by several contemporaries, often with his pipe. It appears, for example, in Manet's full-length portrait of 1875, *L'Artiste (Marcellin Desboutin)* (Museu de Arte Moderna, São Paulo, inv. 77P) and in Degas's double portrait *Desboutin et Vicomte Lepic* of ca. 1876 (Musée d'Orsay, Paris, inv. RF2209) in which Desboutin is seen working on a drypoint. Indeed, according to one anecdote, Desboutin himself described his pipe as "the main tool of my trade" (quoted in Alexander Sturgis, *Rebels and Martyrs: The Image of the Artist in the Nineteenth Century*, New Haven 2006, p. 110).

As the artist's biographer, Noël Clément-Janin, noted in 1922, Desboutin seems to have retouched the plates incessantly during the printing process, but often only very lightly.





Therefore, while Clément-Janin describes five of the most distinct states for *L'Homme à la pipe*, he believed that the artist might, in fact, have created 30–40 states of this print, further noting that “nous n’avons jamais rencontré deux épreuves absolument semblables” (we have never found two impressions that are entirely the same; Clément-Janin, p. 229).

We are able to offer a fine impression of the fourth state of this print here. Desbouts dedicated it to Henri-Charles Guérard (1846–1897), a Parisian painter, printmaker and printer who was best known as an etcher. Married to the artist Eva Gonzalès, Guérard was also friends with all the major representatives of the French etching revival, among them Bracquemond and Buhot.

FÉLIX BRACQUEMOND  
1833 Paris – Sèvres 1914

**72. *Portrait of Edmond de Goncourt* 1882**

etching; 510 x 340 mm (20 1/16 x 13 1/4 inches)

inscribed *3eme*

Béraldi 54 third state (of eight), Bouillon third state (of nine)

WATERMARK  
J WHATMAN

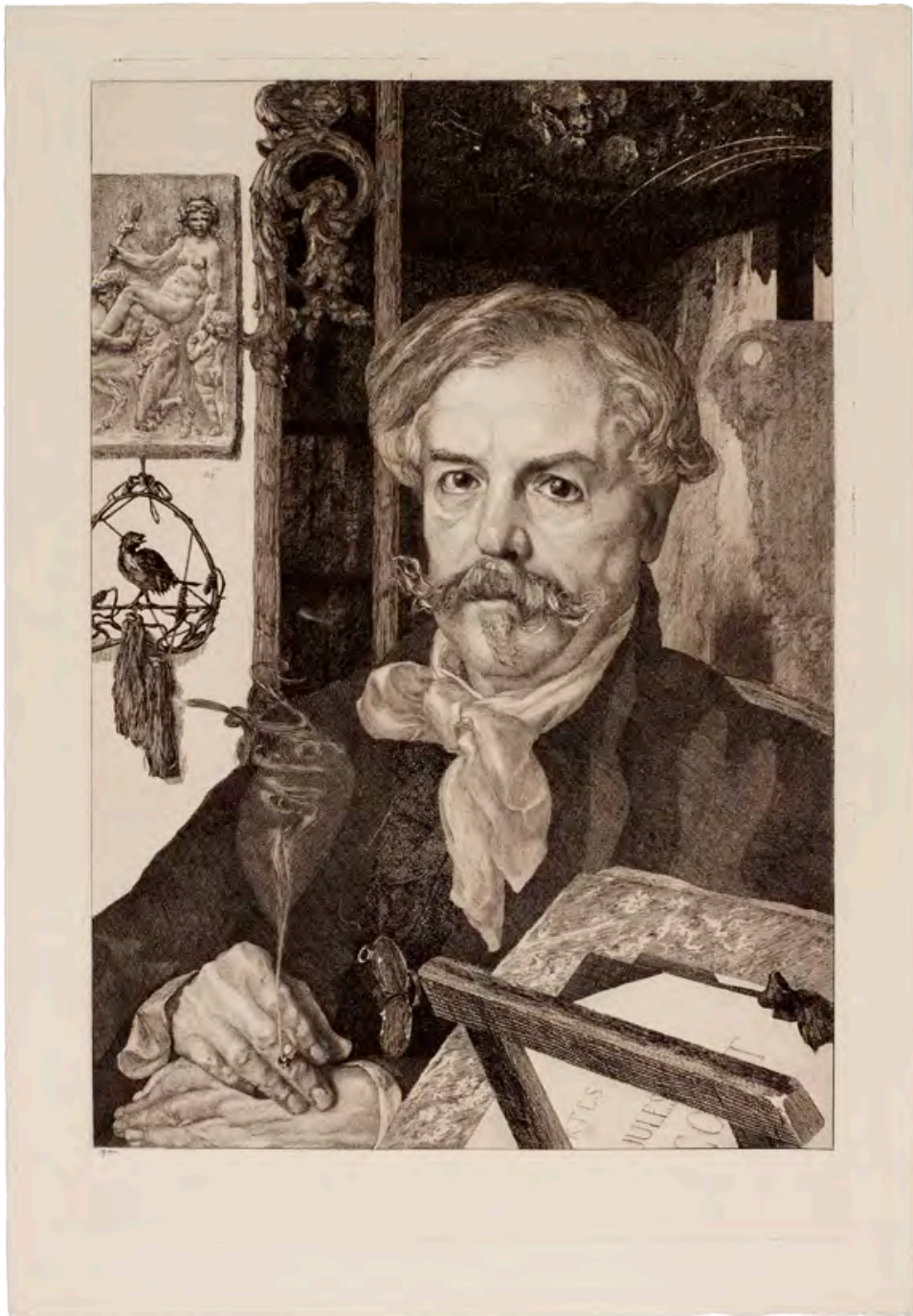
PROVENANCE  
sale, Christie's, London, June 29, 1995, lot 543

LITERATURE  
Jean-Paul Bouillon, *Bracquemond/Goncourt*, exhibition catalogue, Musée du Dessin et de l'Estampe originale, Gravelines, 2004, pp. 25–28

Bracquemond's portrait of Edmond de Goncourt is probably one of the most iconic portraits of a French nineteenth-century connoisseur. Goncourt is surrounded by works of fine art and decorative objects. In addition to its fascinating iconography, the print also represents a technical tour de force in the medium of etching, which the artist uses here to brilliantly conjure a wide variety of different surface textures—bronze, terracotta, glass, and wood, as well as silk, flesh, and smoke.

By 1880, Bracquemond had already produced a significant graphic oeuvre. However, his prints did not sell and he was forced to work at the Charles Haviland porcelain factory in Limoges to earn a living. The artist had met Goncourt in 1856 and he probably thought—as it turned out, quite rightly—that an ambitious, large portrait of someone who was, at least in artistic circles, something of a celebrity, might be good publicity. At Bracquemond's request, Goncourt began posing for a portrait at his home in Paris between August 1879 and early 1880. The artist created a highly finished drawing (Musée du Louvre, inv. RF 22889), the direction of which was retained in the print. He started work on the plate in 1880 and printed impressions of the first state in September of 1880. Goncourt was delighted with it and urged Bracquemond to go ahead with the work. In the second state, the artist added the easel with the portfolio of prints by Edmond's brother, Jules Goncourt, who had died in 1870. The plate was progressively reworked thereafter until it reached completion in the eighth state (Bouillon further describes a ninth state, pulled toward the end of the artist's life, which has the name of the sitter engraved below).

Bracquemond was eager to market the print, but it seems that discussions with dealers as well as with Goncourt himself delayed the issue until 1881. Ultimately, however, the success of the portrait led to a prosperous period for the artist. He and Goncourt remained very close friends to the extent that Bracquemond was even put in charge, together with Roger Marx, of overseeing the sale of the writer's collection after Goncourt's death in 1896.



It is interesting to note that Goncourt was finishing *La Maison d'un artiste* at about the same time Bracquemond worked on the print. In the book, published in 1880, the writer attempts to characterize a certain aesthetic sensibility that not only inspires visual artists but also motivates writers in their collecting. Seen from this perspective, Bracquemond's print appears almost like a visual summary of the book.



ODILON REDON

1840 Bordeaux – Paris 1916

**73. *Crépuscule des dieux (Brünnhilde) – Twilight of the Gods (Brünnhilde)* 1894**

lithograph on ivory-colored *chine appliqué* on white wove paper;  
380 x 291 mm (15 x 11 ½ inches)

signed in pencil at lower right

Mellerio 130

PROVENANCE

Ambroise Vollard, Paris

Henri M. Petiet, Paris (Lugt 2021a), acquired from the estate of the above;  
heirs of Henri M. Petiet, Paris

Marc Rosen Fine Art, Ltd., New York

private collection, New York (acquired in 2002)

LITERATURE

Ted Gott, *Enchanted Stone: The Graphic Worlds of Odilon Redon*, exhibition catalogue, National Gallery of Victoria, Melbourne, 1990, no. 42

Marc Rosen and Susan Pinsky, *French Prints of the Late 19th Century*, Marc Rosen Fine Art, Ltd., exhibiting at Adelson Galleries, Inc., New York, April–May 2002, pp. 42f.

A very fine impression; the full sheet in very good, untreated condition, showing merely a few scattered fox marks.

The lithograph was printed in an edition of 80 impressions by Léon Monrocq in Paris. The stone was erased after the edition was printed.

In 1886 Redon made a first lithograph of the Wagnerian heroine Brünnhilde—shown against an abstract background wearing a helmet and breastplate and carrying a shield. The drama of that image was in keeping with the highly imaginative and often surreal lithographs and charcoal drawings that he produced in the 1880s and 1890s. The present representation of Brünnhilde dates from 1894 and is closer in tonality and in feeling to the pastel profile portraits of the 1890s and later years. The spray of flowers at the left anticipates their increasingly significant role in Redon's later work.

Redon was not the only French nineteenth-century lithographer to have been inspired by opera. Henri Fantin-Latour, for example, depicted operatic themes in many of his lithographs.



HENRI GUÉRARD  
1846 – Paris – 1897

Guérard first enrolled at the École nationale supérieure des beaux-arts in architecture before switching to painting and, ultimately, under the guidance of Nicolas Berthon, to printmaking. In the 1870s the *Gazette des beaux-arts* referred to him, together with Goeneutte and Bracquemond, as one of the foremost representatives of “l’eau-forte ‘parisienne’ de peintre.” In 1879 he married the painter Eva Gonzalès, a friend and model of Manet. His senior by 14 years, Manet was to have a considerable influence on Guérard’s work.

The two prints offered here belong to the artist’s favored landscape subject—the seascape. He regularly visited coastal towns like Dieppe and Monaco. The views in the two works form benchmarks at opposite ends of a spectrum. The flotilla of sailboats receding into the horizon from the left of the plate in *Bateaux au port* is mainly described by the artist in terms of line and form, even though a rich plate-tone envelops the scene as a whole. In *Bateaux dans le brouillard, le matin*, on the other hand, there is hardly a distinction between water and sky and the sailboats—defined as slightly darker geometric forms floating in space—appear almost *japonese* in their exquisite simplicity.

**74. *Bateaux au port – Tall Ships in a Harbour* ca. 1880**

drypoint and aquatint on laid paper; 54 x 240 mm (2 1/8 x 9 1/2 inches)

with the artist’s red monogram stamp at lower right (Lugt 1157)

not in Bertin

A superb impression with margins all round.

**75. *Bateaux dans le brouillard, le matin – Boats in the Fog, Morning* ca. 1875–80**

etching, aquatint, and roulette on *simili* Japan paper; 150 x 235 mm (5 7/8 x 9 1/4 inches)

with the artist’s red monogram stamp in the lower center of the image (Lugt 1157)

Bertin 186

LITERATURE

*L’Étampe impressioniste de Manet à Renoir. Trésors de la Bibliothèque nationale de France*, exhibition catalogue, Musée des Beaux-Arts de Caen, 2010, p. 122, no. 8-7

A superb impression in excellent condition with 35–50 mm-wide margins all round.





NORBERT GOENEUTTE  
1854 Paris – Auvers-sur-Oise 1894

**76. *Le Femme à la lanterne (Mlle Marguerite Gachet) – The Woman by the Lamp* ca.  
1891–94**

etching and drypoint on buff-colored laid paper; 205 x 167 mm (8 x 6 ½ inches)

annotated *1<sup>er</sup> Etat* and signed in pencil

*Inventaire du fonds français après 1800*, vol. 9, p. 228, no. 75 (dated 1893); Duvivier 79 first state (of two)

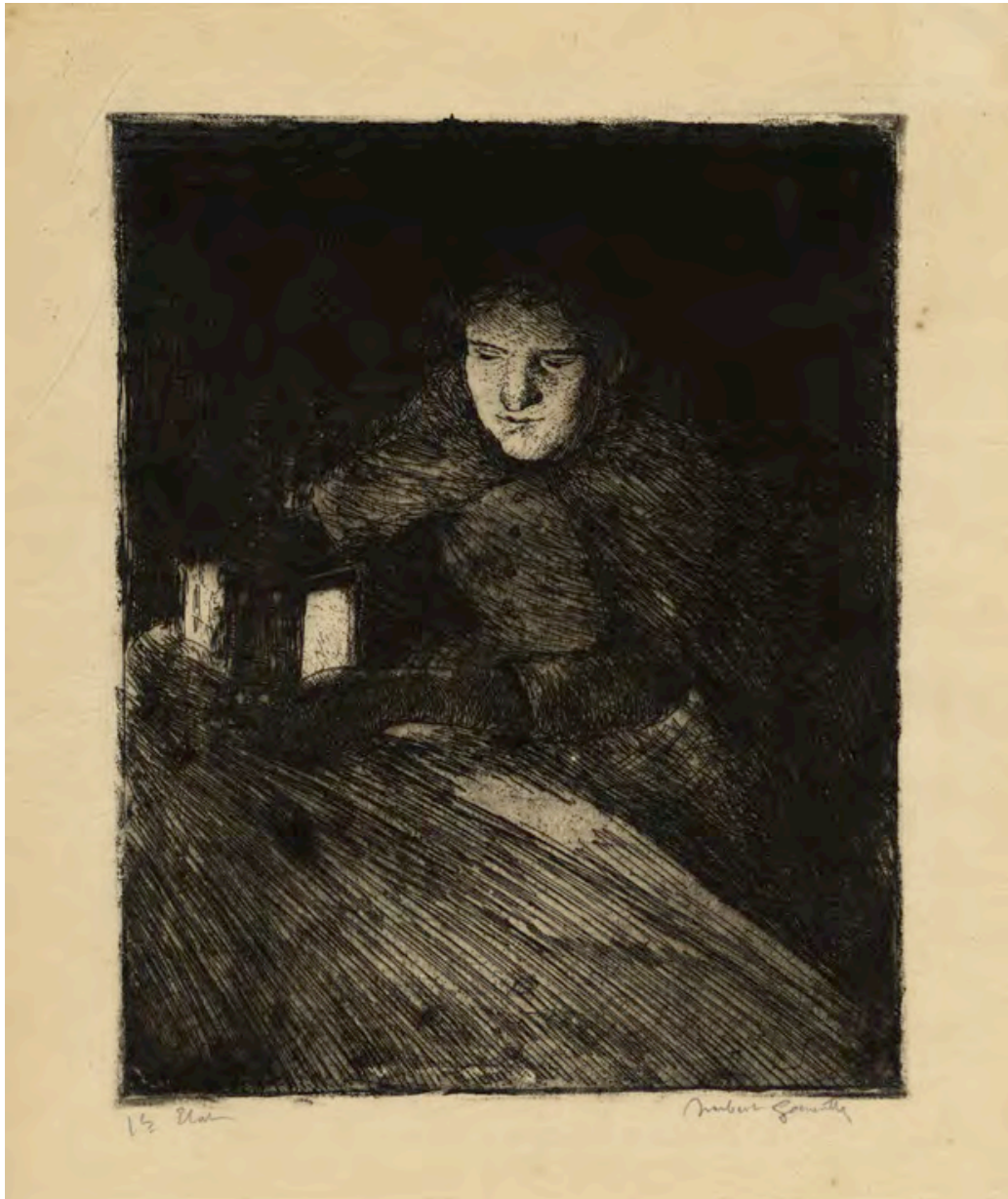
WATERMARK  
coat of arms with fleur-de-lis (ARCHES)

A superb, richly inked and selectively wiped impression; apart from pale fingerprints and other signs of handling from the print shop in the margins, in very good condition. Duvivier records only one other impression of the first state (Avery collection, New York Public Library).

Goeneutte's tuberculosis prompted his move from the city to the small town of Auvers-sur-Oise in the northwestern suburbs of Paris in 1891. There he placed himself under the care of his friend Dr. Gachet whom he had met at the Société des éclectiques, a "light-hearted" club of gentlemen artists. Goeneutte made several portraits of Gachet while he was at Auvers; the most famous of these is probably the painting of 1891 (now in the Musée d'Orsay, Paris).

Marguerite Clémentine Elisa Gachet (1869–1949) was the eldest child of Dr. Gachet; her brother was born four years later. To supplement her income after her father's death in 1909, she gradually sold artworks from the Gachet collection (see the essay by Susan Alyson Stein, "The Gachet Donation in Context: The Known and Little-Known Collections" in: Anne Distel and Susan A. Stein, *Cézanne to Van Gogh: The Collection of Doctor Gachet*, exhibition catalogue, Grand Palais, Paris/Metropolitan Museum of Art, New York/Van Gogh Museum, Amsterdam, New York 1999, pp. 159–175).

Dr. Gachet was also the physician, most famously, of Vincent van Gogh. While Van Gogh was living in Auvers-sur-Oise in June 1890, the doctor allowed the young Marguerite to pose for two portraits by him, *Marguerite Gachet at the Piano* (Kunstmuseum, Basel) and *Marguerite Gachet in the Garden* (Musée d'Orsay, Paris).





ARMAND SEGUIN

1869 Paris – Châteauneuf-du-Faou 1903

Seguin is best known as a member of the Pont-Aven School, an artistic movement originating in a small village on the south coast of Brittany. It was propelled by Paul Gauguin, who first announced the opening of an exhibition dedicated to its precepts in the spring of 1889. Titled *Peintures du Groupe Impressioniste et Synthésiste*, the exhibition was held at the Café Volpini in Paris. The artists who showed their work there, among them Gauguin himself, Emile Bernard, Paul Sérusier, Maurice Denis, Seguin, and the Irishman Roderic O'Connor among many others, reflected Gauguin's call for an abandonment of academic restraint in favor of the theories of a new style, "Synthetism," one intended to create a synthesis between the artist's impressions of nature and abstract forms and characterized by two-dimensionality and harmonious colors. The artists of the group, in their paintings and subsequently in their lithographs, zincographs, woodcuts, and etchings frequently represented this new aesthetic in images depicting the people and landscapes of Brittany.

The prints of this group are extremely rare; the artists often produced only two or three proofs of the plates and gave them to friends; even those for which editions of 10 to 50 impressions were planned are rare due to lack of demand. Armand Seguin's graphic work is a good example of this. Seguin had studied at the Académie Julian in Paris in the late 1880s and first exhibited at the Salon des Indépendants in 1893. In 1891 he took up printmaking with enthusiasm; he was probably taught etching by Henri Delavallée and wrote to the English painter Eric Forbes-Robertson, also part of the Pont-Aven circle, in that year: "I have never been so wrapped up in etching, from night until morning and morning until night" (quoted in Boyle-Turner, p. 80). But while printmaking ultimately came to play a more significant role in Seguin's oeuvre than in that of any other Pont-Aven artist (he executed more than 90 different prints and fewer than twelve paintings by him are known), he always considered himself primarily a painter. This is perhaps why none of his prints were ever editioned or published—the one notable exception being the large aquatint etching *Le Soir* published in *L'Estampe originale* in 1894 in an edition of 100 (Field/Strauss/Wagstaff 68). As a result, his graphic work is exceedingly rare and was hardly known until Richard Field, Cynthia Strauss, and Samuel Wagstaff, Jr. presented it in a groundbreaking exhibition at the Davison Art Center at Wesleyan University in 1980.

Seguin's work on Parisian themes was very much influenced by the posters and the caricatures of Toulouse-Lautrec and Anquetin. But the Breton works, like those offered here, with their emphasis on flat, decorative surfaces, suggest the formal concerns of Synthetism. And if, as Caroline Boyle-Turner suggests, Seguin "never acquired the deep philosophical convictions of some of his contemporaries ... [he] did possess, however, a strong sense of design, which was a useful talent for exploring the decorative possibilities of the Pont-Aven style" (p. 81). And in general, his most successful prints are the landscapes that allowed him to explore the expressive and abstract potential of line rather than the studies of Breton peasants favored by his colleagues.



**77. *Arbres au bord de rivière – The Waterside Trees* ca. 1893**

etching in dark-brown ink on cream-colored laid paper; 88 x 155 mm (3 ½ x 6 ⅛ inches)

Field/Strauss/Wagstaff 24

WATERMARK

ARCHES

PROVENANCE

Henri Ibels, Paris

Samuel Josefowitz, Pully, Switzerland (his stamp, not in Lugt), until 2004

A superb lifetime impression; a very faint light stain, otherwise in excellent condition with generous margins all round.

Field/Strauss/Wagstaff knew only modern restrikes of this plate (another contemporary impression, however, was offered by Hill-Stone galleries in their catalogue 14, 2011, no. 64).

The landscape print offered here was probably produced in the summer of 1893 when Seguin was living in St. Julien, an area of Le Pouldu up the hill from the harbor, a period of highly successful experimentation for the artist. The Irish artist Roderic O’Conor was visiting that summer and the two men produced many etchings based on their explorations of the area, probably printing them on a small proofing press. Some of the plates were also sent to Auguste Delâtre in Paris for printing. The vigorous swirling lines in this print may well have been influenced by O’Conor’s robust manner, one dependent primarily on line rather than shading and tonal effects—and ultimately derived from Van Gogh. For in Seguin’s work, too, as Boyle-Turner suggests, “an attempt was made to graft the energy of Van Gogh’s line onto the rhythmic, decorative surface requirements of the Pont-Aven style” (p. 83).

**78. *Étude bretonne – Small Breton Study* 1893–94**

etching and aquatint in brown ink on cream-colored laid paper; 90 x 81 mm (3 ½ x 3 ⅜ inches)

Field/Strauss/Wagstaff 63 (listing only two lifetime impressions printed by the artist, this one not included)

WATERMARK

ARCHES

PROVENANCE

Samuel Josefowitz, Pully, Switzerland (his stamp, not in Lugt), until 2004

A superb, richly inked impression; a very faint light stain, otherwise in excellent condition with generous margins all round.

**79. *Femme assise – Breton Woman Reclining by a Tree* 1893–94**

etching and aquatint in brown ink on cream-colored laid paper; 90 x 140 mm (3 ½ x 5 ½ inches)

annotated in blue crayon (by the artist?) *Eau forte de Armand Seguin*

Field/Strauss/Wagstaff 52 (listing only two lifetime impressions printed by the artist, this one not included)

PROVENANCE

Samuel Josefowitz, Pully, Switzerland (his stamp, not in Lugt), until 2004

A fine impression, printed with tone; a faint light stain, otherwise in excellent condition with generous margins all round.

In addition to the landscapes he made during the summer of 1893, Seguin produced at least 22 figure studies of Breton peasant women. Field suggests that eight of these may have been in preparation for a large work showing figures gathering flax. The two offered here are entirely typical of these works, suggesting the artist's primary interest in the abstract patterns of form rather than in the relationship of the figures to their native environment and to their work that largely concerned other artists of the Pont-Aven School.





*Equi forte de Armand Seguen*

PAUL-FERDINAND GACHET, called PAUL VAN RYssel  
1828 Lille – Auvers-sur-Oise 1909

**80. *Le Moulin de Haarlem – The Windmill of Haarlem* 1895**

etching and drypoint on buff-colored wove paper; 155 x 106 mm (6 1/8 x 4 3/16 inches)

signed in pen and ink on the plate at lower right *Van Ryssel* and titled by the artist on the verso *Le moulin de Harlem* [sic]

not described in the *Inventaire du fonds français après 1800*; Gachet 71

A superb impression, printing with rich burr and monotype-like plate-tone.

Perhaps one of the most fascinating figures in the history of Impressionism, Gachet was a homeopathic doctor, a psychiatrist (his 1858 doctoral thesis at the University of Montpellier was titled *Études sur la mélancolie*), a Darwinian, and a Socialist, but perhaps best known as a generous patron of the arts. He settled in Auvers-sur-Oise in 1872 and his house became a haven for artists. As a collector, Gachet would eventually amass more than one thousand prints and half that many paintings and drawings by both celebrated and unknown artists of the day. His son Paul Gachet (1873–1962) made major donations from his father's collection to the French state after World War II. Dr. Gachet (as he is most commonly known, due to the portrait painting by Van Gogh) also considered himself something of an artist. His house had a studio with a printing press and he became an enthusiastic engraver, partly as a consequence of his earlier contacts with Daumier and other printmakers, among them Charles Meryon, Rodolphe Bresdin, and Félix Bracquemond. He signed his works "Paul van Ryssel," using the Flemish name of Lille as a surname. In the summer of 1873, Cézanne, Pissarro, and Guillaume all made prints in his studio. Gachet himself studied in 1872 and in September of 1873 in the Paris studio of Auguste Delâtre, one of the foremost printers of the time. Together with Guérard, Gachet was one of the co-founders of the magazine *Paris à l'eau-forte*, designed to present contemporary printmakers to a wider audience. It appeared from 1873 to 1876.

Gachet's printed oeuvre, produced between 1872 and 1905, would ultimately comprise 110 works. Apart from the etchings that appeared in his periodical, his prints were pulled in only very small editions.





JAMES ABBOTT MCNEILL WHISTLER  
1834 Lowell, Massachusetts – London 1903

**81. *The Sisters*** 1894/95

transfer lithograph with scraping, printed on ivory laid Japan paper;  
sheet: 234 x 290 mm (9 ¼ x 11 ⅜ inches)

signed in pencil with the butterfly at lower right

Way 71; Spink/Stratis/Tedeschi 109 second (final) state

PROVENANCE

Kennedy Galleries, New York (their stock nos. in pencil on the verso twice *a37149* and *a91584*)  
Pace Prints, New York

LITERATURE

Robert H. Getscher, *The Stamp of Whistler*, exhibition catalogue, Allen Memorial Art Museum, Oberlin College/Museum of Fine Arts, Boston/Philadelphia Museum of Art, 1977–78, no. 9

A very fine impression in excellent, untreated condition; the sheet retains its deckled edges at right and below.

The print was first exhibited at The Fine Art Society in 1895–96. It was never titled by Whistler himself, but in all likelihood it shows Beatrix Whistler (Whistler's wife, known as "Trixie") and her sister, Ethel Birnie Philip, in the drawing room of the Whistlers' Paris home at 110 rue du Bac. The artist had received the first proof impressions from his London printers, Thomas and Thomas Robert Way, in October of 1894 but was not satisfied with the results. The authors of the catalogue raisonné of the artist's lithographs write that "Whistler did eventually make numerous small corrections to the image ... either when he and Trixie visited London between December 1894 and March 1895 ... or when he returned to England for good in September 1895." They further note that "when the artist's estate was inventoried in 1903, forty-six impressions of *The Sisters* were found, more than half of them signed. ... Whistler seems to have withdrawn the image from circulation and sale, possibly because of its painful association with his wife's illness" (Spink/Stratis/Tedeschi, vol. 1, p. 340).

Beatrix is seen reclining in her chair; she was soon to be diagnosed with the cancer of which she died in May of 1896 at the age of 38. The composition is dominated by the dark dresses of the two women. The details of the interior are only hinted at with the most delicate touch of the crayon. The personal tragedy surrounding the scene is only obliquely referenced in this lithograph.



JAMES ABBOTT MCNEILL WHISTLER  
1834 Lowell, Massachusetts – London 1903

**82. *Lobster Pots – Selsea Bill* ca. 1880–81**

etching and drypoint, printed in dark-brown ink on laid paper; 120 x 203 mm (4  $\frac{3}{4}$  x 8 inches)

trimmed on the platemark at top and with the platemark still just visible on the other three sides; signed in pencil with the butterfly and inscribed *imp* on the tab

Kennedy 235 third (final) state; Glasgow 241 fourth (final) state

WATERMARK  
partial Strasbourg lily

PROVENANCE  
B. Bernard MacGeorge, Glasgow (Lugt 394)  
Henry Harper Benedict, New York (Lugt 1298)  
Charles C. Cunningham, Jr. (Lugt 4684)

LITERATURE  
Robert H. Getscher, *The Stamp of Whistler*, exhibition catalogue, Allen Memorial Art Museum, Oberlin College/Museum of Fine Arts, Boston/Philadelphia Museum of Art, 1977–78, pp. 76–78, no. 46

A very fine impression, printing with selectively wiped plate-tone that gives the foreground a slightly darker shade; in excellent condition.

The plate was first exhibited at The Fine Art Society in London in 1883. In 1886 it was published as part of *A Set of Twenty-Six Etchings*, the so-called “Second Venice Set,” by Messrs. Dowdeswell and Thibaudeau.

The etched inscription at lower right locates the scene in Selsea Bill, a small town on the south coast of England where Whistler was visiting Charles Augustus Howell. There is a wistfulness in this slight composition, suggesting that the print was made right after Whistler’s return from his first trip to Venice. However, as Robert Getscher aptly remarks, “even the Venetian subjects are never this inconsequential” (p. 76). To our modern eyes, however, this makes the print all the more intriguing. “*Lobster-Pots* is one of Whistler’s freest linear exercises: clusters of parallel stripes countered by aureoles of radiant hatching” (ibid., p. 78). Walter Sickert would soon afterward move similarly close to pure abstraction in some of his beach-related etchings like *Scheveningen*, *Bathing Machines* of 1887 (Bromberg 95) and, especially, the small *Scheveningen*, *Wind-Chairs and Shadows* of the same year (Bromberg 91).





1890

Solera, Bill -

JAMES ABBOTT MCNEILL WHISTLER  
1834 Lowell, Massachusetts – London 1903

**83. *St. James Place, Houndsditch* 1887**

etching and drypoint, printed in dark-brown ink on laid paper; 82 x 178 mm (3  $\frac{3}{16}$  x 6  $\frac{7}{8}$  inches)

trimmed on the platemark; signed in pencil with the butterfly and inscribed *imp* on the tab; marked with two tiny circles in pencil by the artist on the verso (indicating that Whistler thought of this as a particularly distinctive impression)

Kennedy 290 only state; Glasgow 255 second (final) state

PROVENANCE

R.M. Light and Co., Santa Barbara, California  
Dr. H. Malcolm Hardy, Shawnee Mission, Kansas (not stamped)

A fine impression; the sheet untreated and in very good condition.

Of greatest rarity. Margaret MacDonald's Glasgow catalogue accounts for merely eight known impressions, all of them in museum collections (to which our impression must now be added). The print is first recorded as sold by the artist in November 1887. The same year, it was exhibited at the Royal Society of British Artists during Whistler's brief presidency. As Glasgow notes, Whistler "must have thought highly of it, and sent it to an international exhibition in Brussels in the following year." The print was nevertheless never properly published since a "Houndsditch Set" that was planned by the artist remained unfinished. This ultimately accounts for the print's rarity.

During 1887–88, Whistler worked on a series of etchings of the East End of London. This is one of several prints in which he depicts some of the many small businesses then operating in Houndsditch, one of the Jewish quarters. His image of a busy street scene with modest shops, including that of M. and E. Levy (a fruit shop run by the brothers Moss and Eleazor Levy), was made at a significant moment in London's Jewish history. From 1881–84 a new influx of Eastern European Jews had arrived in the city in the wake of a wave of pogroms after the assassination of Tsar Alexander II (for which they had been scapegoated). The new immigrants, typically desperately poor, settled in the East End in areas like Houndsditch, Whitechapel, and Spitalfields where there were already existing Jewish populations, and began to work in tailoring, cabinetmaking, shoemaking, and other crafts and trades. Around the corner from St. James's Place was the grand synagogue in Duke's Place, built in 1692, which had long been the principal place of worship for the city's well-to-do Ashkenazi Jews by the time Whistler made this print. (It was destroyed in a German air raid in 1942).





JOHN MARIN

1870 Rutherford, New Jersey – Addison, Maine 1953

**84. *Brooklyn Bridge and Lower New York* 1913**

etching and drypoint on wove paper; 175 x 225 mm (6 7/8 x 8 7/8 inches)

signed in pencil below the image at right and inscribed in pencil by the artist in the lower-left margin *Printed by John Marin / sent out by 291*

Zigrosser 106 second (final) state

PROVENANCE

Agnes and Eugene Meyer, Mount Kisco, N.Y.

A very fine impression of this great rarity, printed with a veil of plate tone carefully wiped to lighten the center of the composition; the full sheet, in very good condition.

The composition was completed in the first state, known in only a few impressions; in the second state Marin added drypoint accents to the structures below the bridge, the boats in the river, the sky, and to the bridge itself.

*Brooklyn Bridge and Lower New York* was among the earliest prints that Marin made in a style reflecting his European artistic background. Like *Brooklyn Bridge No. 6 (Swaying)* (see the next cat. no.), it was made the same year that the Armory Show in New York introduced a wider group of American artists to European modernist idioms. After two years at the Pennsylvania Academy of the Fine Arts in 1899–1901, Marin had studied briefly at the Art Students League in New York before leaving for an extended trip to Europe in 1905. During this period he taught himself etching and by the time he returned to New York in 1911, he had produced more than one hundred accomplished works in the technique, mainly architectural views of European cities reflecting the impressionistic influence of Whistler. Soon after his return, Marin was taken on by Alfred Stieglitz at his famously avant-garde 291 Gallery and began to work in a vigorous modernist style appropriate to the extraordinarily vibrant new cityscape that had begun to emerge in his absence. In a catalogue for an exhibition of his modernist watercolors held at the gallery in 1913, Marin relays his powerful emotional response to the city:

“... if these buildings move me, they too must have life. Thus the whole city is alive; buildings, people all are alive; and the more they move me the more I feel them to be alive ... And so I try to express graphically what a great city is doing. Within the frames there must be a balance, a controlling of these warring, pushing, pulling forces” (cited in cat. London, *American Scene*, p. 68).

In this print, Marin does not represent the volumes of the individual structures in space but rather fuses the bridge and the cityscape in an overall pattern described with short vertical lines evoking the dynamism of the modern urban environment. The print was published by Stieglitz. Zigrosser states that there was an edition of 25 prints on WHATMAN paper plus a large edition



after steel-facing on VAN GELDER paper for the portfolio titled *Six American Etchings* published by the left-wing periodical, *New Republic*, in 1924. However, this print was, in fact, never intended for nor included in that portfolio. *Brooklyn Bridge No. 6 (Swaying)* (Zigrosser 112) was initially included in it but was ultimately substituted by *Downtown, the El* (Zigrosser 134). Further, the figure for the edition of 25 may not be accurate either; Zigrosser knew of only about a half dozen impressions (those in major museums) and the print is very rarely seen on the market.

JOHN MARIN

1870 Rutherford, New Jersey – Addison, Maine 1953

**85. *Brooklyn Bridge No. 6 (Swaying)* 1913**

etching on wove paper; 175 x 219 mm (6 7/8 x 8 5/8 inches)

signed in pencil at lower right

Zigrosser 112

A superb, richly inked impression, with selectively wiped plate-tone; with full margins and in excellent condition.

The print is scarce. The edition published by Stieglitz in 1913 comprised only about twelve impressions; the edition published as part of the *New Republic* portfolio in 1924 is unknown but also very small.

*Brooklyn Bridge No. 6 (Swaying)* was first published by Alfred Stieglitz in 1913 and a small number of later impressions were printed in 1924 as the print was originally intended for inclusion in the *New Republic* portfolio, *Six American Etchings*. Only a few impressions were pulled before it was replaced by Marin's *Downtown, the El*. Indeed, Carl Zigrosser was not aware that *Brooklyn Bridge No. 6 (Swaying)* was included in the set when he wrote the catalogue raisonné of Marin's etchings in 1969; later, when he learned of its initial inclusion, he suggested that perhaps the plate had broken early in the run, and this hypothesis has been repeated through the years. A more likely explanation is that *Downtown, the El* was substituted because it is about the same size as the other prints in the set while *Brooklyn Bridge No. 6 (Swaying)* is much larger; a same-size plate would have facilitated the printing of a large edition. Each of the plates was purchased by the *New Republic* but, along with the paper's records for 1924–25, they were lost or destroyed.

The Brooklyn Bridge had been built in 1883 in a traditional gothic style but, as the first steel-wire suspension bridge, it was also an extraordinary example of a structure based on the latest technological developments. In his etching, Marin uses a series of urgent lines to express the motion of the swaying bridge, emphasizing the modernity of its physical structure over the decorative forms, creating an image that is among the most freely expressionistic of his career. And unlike those of Hopper and Lewis, Marin's cityscapes are largely devoid of anecdotal incident. The sole figure on the bridge is a man whose blurry legs suggest the hurried motion demanded by life in the modern city.





Alto. Marini

CHILDE HASSAM

1859 Dorchester, Massachusetts – East Hampton, New York 1935

**86. *The Avenue of the Allies* 1918**

drypoint on laid paper; 350 x 245 mm (14 <sup>3</sup>/<sub>4</sub> x 9 <sup>5</sup>/<sub>8</sub> inches)

signed with the artist's monogram in pencil lower right and inscribed *imp*

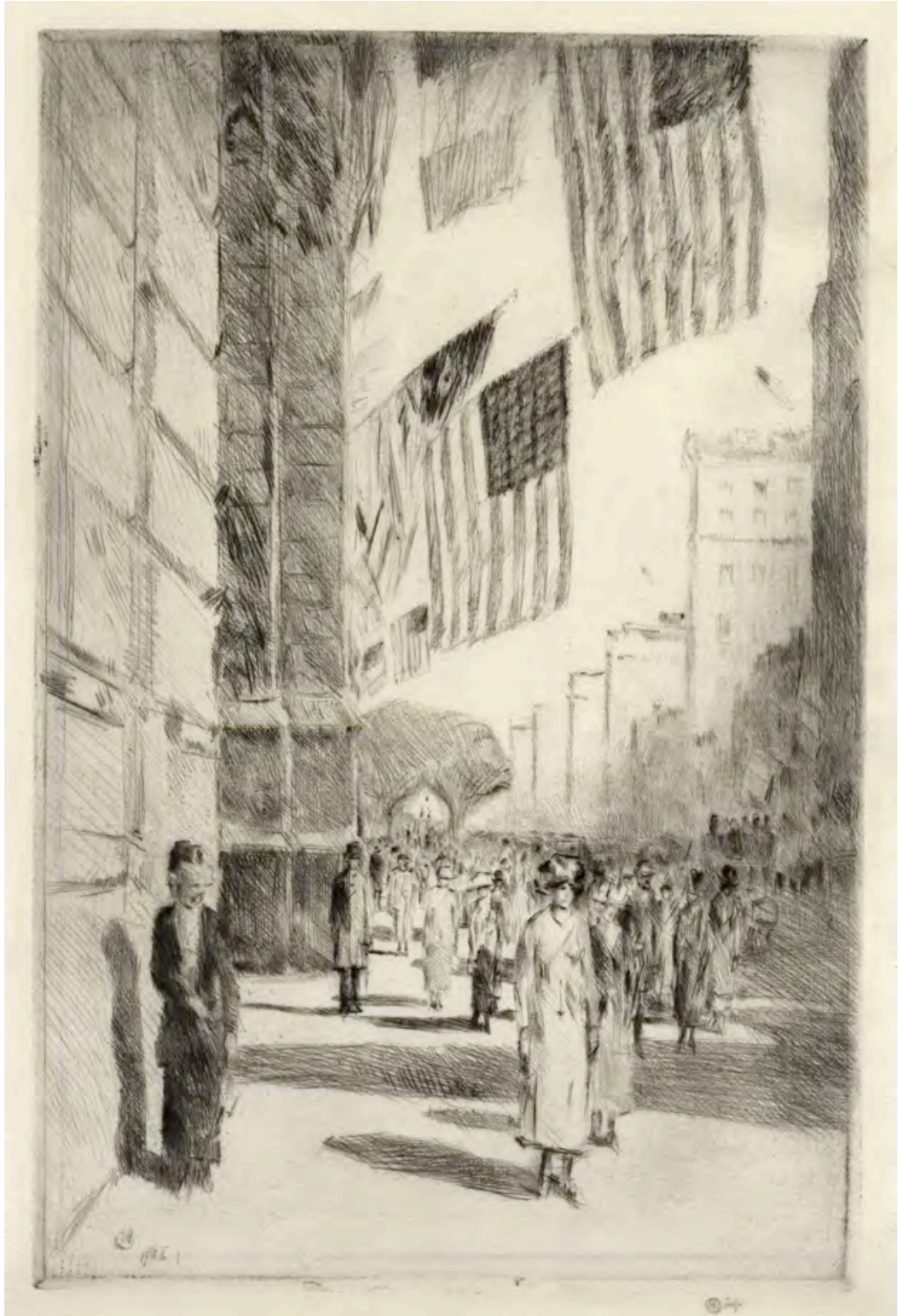
Cortissov/Clayton 147

A fine impression of this large drypoint, with substantial burr especially on the foreground figures and on the flags; printed on a sheet of laid paper taken from a French nineteenth-century book (showing an engraved plate with geometric figures; Hassam collected fine papers to use for his etchings, sometimes, as in this case, taking them out of old books).

Very rare; we do not know of another impression of this print on the market in recent decades.

The Impressionist painter Childe Hassam was one of the first academically trained American artists to address New York subjects in his work during the late nineteenth century. In 1916, the "Preparedness Parade" on Fifth Avenue, intended to demonstrate the country's readiness to fight in World War I, seems to have inspired the artist to begin his famous series of some 30 oil paintings of the city decked with flags and banners. Fifth Avenue was frequently the scene of fundraising drives and parades; for the Fourth Liberty Loan Drive in the fall of 1918 it became known as the "Avenue of the Allies," with each block between Twenty-fourth and Fifty-eighth Streets decorated with the flags of a specific Allied nation. Hassam made five paintings of the avenue during this celebration.

In 1915, at the age of 56, Hassam, already well established as a painter, had also begun to exhibit etchings and drypoints. By the time he died 20 years later he had produced more than 375 etchings and 45 lithographs in which he translated an Impressionist preoccupation with effects of light and atmosphere into a graphic idiom. This drypoint shows a view of Fifth Avenue just south of Central Park, some of whose trees are visible in the background. The patriotic message of the vast flags that dominate the upper part of the scene is reinforced by the dramatic grandeur of this iconic thoroughfare, with its elegantly attired citizens and its imposing buildings apparently receding in formation into the infinite distance.



CHILDE HASSAM

1859 Dorchester, Massachusetts – East Hampton, New York 1935

**87. *The Lion Gardiner House, East Hampton* 1920**

etching on wove paper; 252 x 360 mm (9 15/16 x 14 1/8 inches)

signed with the cypher in pencil lower right and inscribed *imp.*

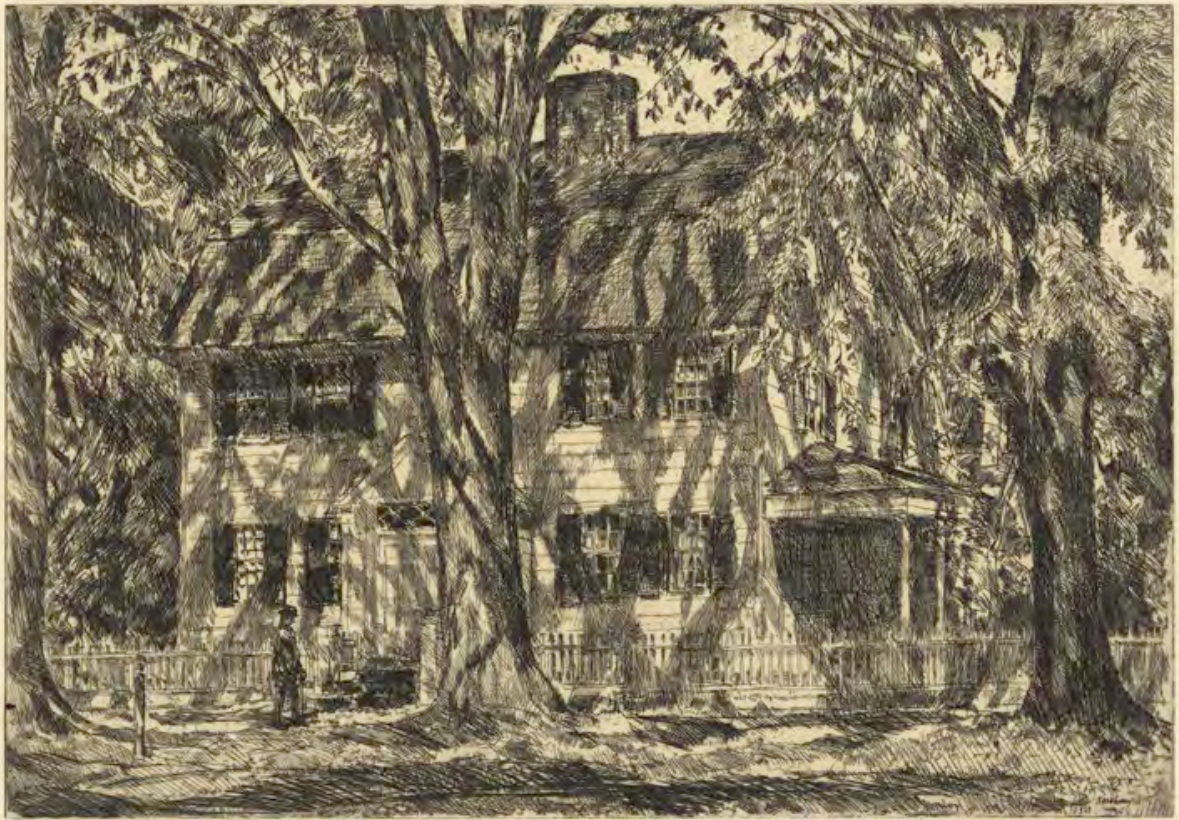
Cortissov/Clayton 159

Printed by Hassam, with the drying holes at edges characteristic of his proofs; in excellent condition with wide margins.

A fine impression of this iconic image, printed in black on a cream wove paper, with plate-tone, and carefully articulated wiping to accentuate the play of shadows.

Carey and Griffiths suggest that “this print has always rightly been considered as Hassam’s masterpiece” (Frances Carey and Antony Griffiths, *American Prints 1879–1979*, exhibition catalogue, British Museum, London, 1980, p. 28, no. 37). The image appears to have been drawn on the spot; the artist uses bold patches of cross hatching to create the dramatic, atmospheric shadows cast on the house by the surrounding trees. Lion Gardiner (1599–1663) was the first English settler in New York State. In 1639, he purchased what became known as Gardiner’s Island, a part of the town of East Hampton on Long Island, New York, from the Montaukett Indians. It still belongs to his descendants.





EDWARD HOPPER

1882 Nyack – New York 1967

**88. *Night in the Park* 1921**

etching, drypoint, and burnishing on wove paper; 172 x 210 mm (6  $\frac{3}{4}$  x 8  $\frac{1}{4}$  inches)

signed in pencil below the image at right; titled and priced \$30 in pencil by the artist at lower-left corner of the sheet recto

Zigrosser 20; Levin 80

A superb impression, with plate-tone, selectively wiped on the sidewalk, in front of the man, and on the lamp at the top; in very good condition with wide margins.

Hopper trained at the New York School of Art under William Merritt Chase and Robert Henri between 1900 and 1906; George Bellows was a classmate. Following trips to London and Paris, in 1913 he settled permanently in Greenwich Village where he remained for the rest of his life. In 1915, he was taught how to make etchings and drypoints by the Australian-born printmaker Martin Lewis and went on to produce nearly 70 prints between then and 1923 when he abandoned printmaking almost entirely in favor of painting.

While *Night in the Park* is usually described as an etching, it also incorporates a substantial amount of drypoint, especially in the pathway, the sky, and throughout the foliage. As Bellows had done in his lithograph, *Solitude*, from 1917 (Mason 37), here Hopper presents a nocturnal park scene. However, in contrast to the ironic situation of the lonely man sitting on a park bench surrounded by amorous couples in Bellows's print, Hopper characteristically provides a bleaker image of the isolation of the individual in the modern world. The oblique view into the space that ultimately draws the eye to the seated figure in the distance, with his back turned to the viewer, reinforces a sense of his utter disconnectedness. The looming shadows of the trees under the streetlamp, their foliage described by vigorously scribbled lines and cross hatching, contribute to the viewer's sense of unease.

Although Hopper usually created his prints through a series of successive states or progress proofs, the majority of which are now preserved in the Philadelphia Museum of Art, the collection there only includes one impression of this print, in its final state.



GEORGE BELLOWES

1882 Columbus, Ohio – New York 1925

**89. *The Pool-Player* 1921**

lithograph on *chine*; 130 x 255 mm (5 1/8 x 10 inches)

signed by the printer Bolton Brown and the artist

Mason 83; edition of 40

EXHIBITED

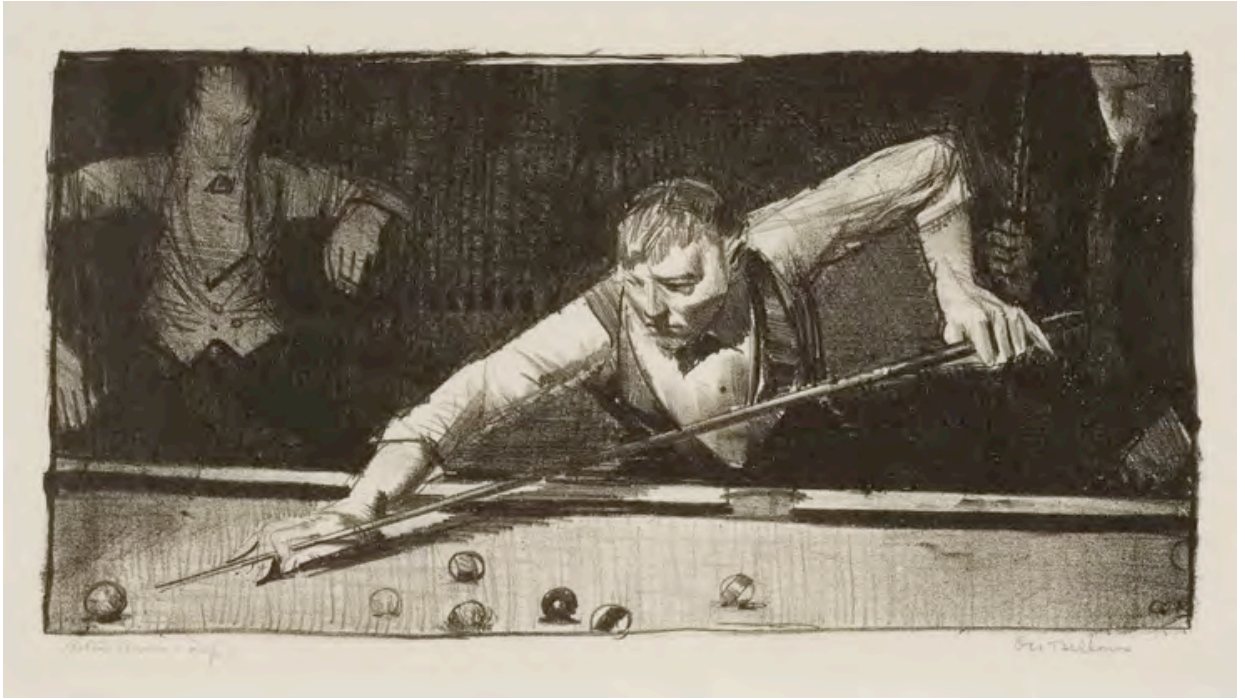
*American Master Prints*, Mattatuck Museum, Waterbury, CT, March–May 2013, checklist p. 30

This lithograph is one of four small prints Bellows made in 1921 depicting a game of billiards (the other three are Mason 81–82 and 84). He was an avid player himself, often sparring with fellow-artist Robert Henri. While the characters shown in the other billiard prints are thought to be friends of the artist, in *The Pool-Player* Bellows portrays himself as the cool protagonist in shirtsleeves under a single lamp.

The rail of the table is slightly tilted and intersected by the cue at a sharp angle. The illuminated bed of the table contrasts with the dark background. Bellows clearly appreciated these forms and he used them to shape and dissect the composition as a whole. Similar geometries can also be observed in the crisscrossing lines created by the ropes surrounding the ring in his boxing prints (see the following cat. no.). All of these formal devices create a nearly abstract order in Bellows's images that suggests his indebtedness to the theories of Jay Hambidge (1867–1924), a Canadian-born artist who had also studied at the Art Students League. Hambidge had developed the concept of "Dynamic Symmetry" in lectures and books during this period (one best summarized in his posthumously published *The Elements of Dynamic Symmetry*, 1926). This is a proportioning system that centers on the reduction of visual representation to ideal geometric forms. The same year the billiard prints were created, Bellows even published a brief paper on the subject ("What Dynamic Symmetry Means to Me" in: *American Art Student*, no. 3, June 1921, pp. 4–7).

Bellows kept these theories in mind as he worked and they undoubtedly helped him to formulate his own "realist" response to the works of European Cubism that had clearly left a strong impression on him when he first encountered them at the Armory Show in New York in 1913.





GEORGE BELLOWS  
1882 Columbus, Ohio – New York 1925

**90. *Dempsey Through the Ropes* 1923–24**

lithograph on wove paper; 455 x 419 mm (17 7/8 x 16 1/2 inches)  
titled *Dempsey through the Ropes* and signed by the artist's widow Emma Story Bellows

Mason 182; edition of 30

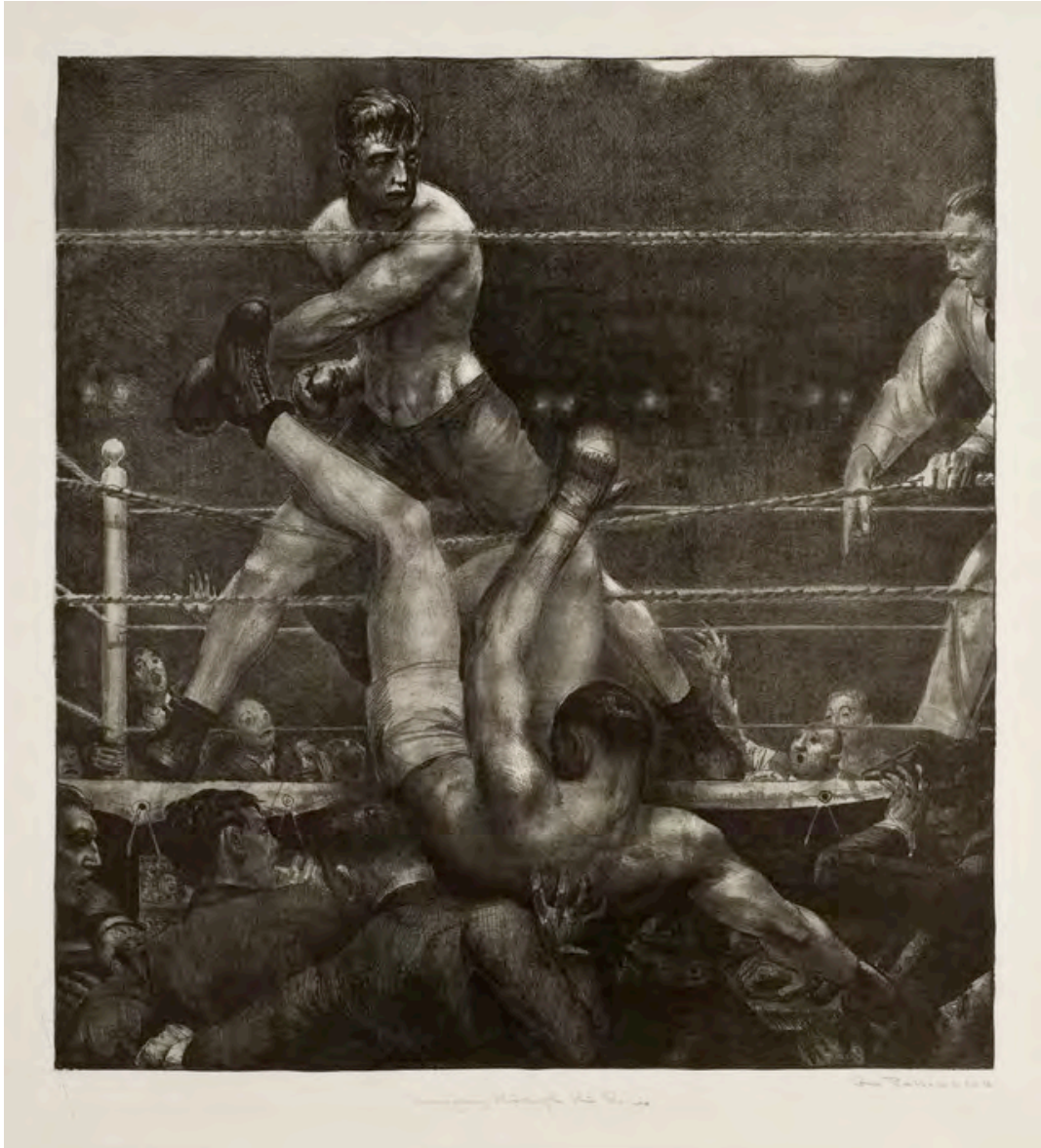
WATERMARK  
BASINGWERK PARCHMENT

PROVENANCE  
estate of the artist  
H. V. Allison & Co., New York  
Rita and Daniel Fraad  
sale, Sotheby's, New York, October 29, 2004, lot 15  
private collection

EXHIBITED  
*American Master Prints*, Mattatuck Museum, Waterbury, CT, March–May 2013, cat. p. 21 (ill.)  
*Telling American History*, Bruce Museum, Greenwich, CT, August–December 2013, cat. no. 16  
*Night Vision: Nocturnes in American Art, 1860–1960*, Bowdoin College Museum of Art, Brunswick, ME, June–October 2015, ex cat.

The fight between the title holder, Jack Dempsey, and the Argentinian, Luis Angel Firpo, drew a crowd of 82,000 to the New York Polo Grounds on September 14, 1923 and, as N.G. Stogdon describes it, “they were not disappointed. Though the action was brief, it was varied and violent. Bellows thought it the most exciting fight he had ever seen and by his own account played a role in its most memorable and dramatic moment, the one he chose to record. Firpo was knocked out in the first minute of the second round, and he had been knocked down seven times in the first; but here he is seen sending the champion flying through the ropes into the press box, where Bellows was sitting. Bellows wrote to Henri that ‘when Dempsey was knocked through the ropes he fell in my lap. I cursed him a bit and placed him carefully back in the ring with instructions to be of good cheer.’ Several of the heads of spectators could be taken as self-portraits, as perhaps they are” (*George Bellows: The Boxing Lithographs*, sale catalogue, New York 1988, no. 14).

Bellows also made a large horizontal lithograph showing this fight and titled *Dempsey and Firpo* (Mason 181), a print nearly identical in format and size to his famed *Stag at Sharkey's* from 1917 (Mason 46). A squared impression of this print at Amherst was probably used in preparation for the oil painting now at the Whitney Museum. The print offered here is often described as having been made *after* the lithograph *Dempsey and Firpo* (which, like the *Stag*, was printed in a large edition of more than 100) since *Dempsey through the Ropes* shows only the central scene from that lithograph. However, this order was probably in reverse. The *New York Evening Journal* had paid Bellows \$500 to make a drawing of the fight; it survives in the collection of the Metropolitan



Museum of Art but was never published due to a printers' strike at the time. This drawing has the same upright format and very similar figurative details to *Dempsey through the Ropes*. Given his commission from the *Evening Journal*, the drawing was undoubtedly Bellows's first record of the event and it would only be logical that the lithograph most closely related to it, *Dempsey through the Ropes*, was also his first print of the fight. However, unlike *Dempsey and Firpo*, it was not published in a large edition. Mason states 30 impressions and many of those are, like ours, only signed by the artist's widow. In spite of what might appear as the more powerful dynamism of the vertical format and more subtle play of tonal gradation in *Dempsey through the Ropes*, the artist seems to have believed that it would be easier for him to repeat the success of his *Stag at Sharkey's* with an image like *Dempsey and Firpo* that was much more similar to it in format and in its stark tonal contrasts.

JOHN SLOAN

1871 Lock Haven, Pennsylvania – Hanover, New Hampshire 1951

**91. *Costume Ball & Carnival of the Artists & Writers Dinner Club* 1933**

linocut on heavy wove paper; 483 x 305 mm (19 x 12 inches)

signed in pencil within the composition at lower right above the date

Morse 277

A fine impression, in dark brown ink, on the full sheet of heavy, cream wove paper. A reinforced crease in the upper-left corner; a minor nick in the edge of the sheet at lower center and a small loss in the corner of the sheet at lower right; slight yellowing to the edges of the sheet at left and right, not affecting the image; otherwise in very good condition.

The image printed to the edges of the sheet above and below, with small margins at left and right; the sheet size is consistent with impressions in the collections of Library of Congress and Metropolitan Museum of Art. Very scarce; we have found no record of this print appearing on the art market.

Sloan studied at the Academy of the Fine Arts in Philadelphia between 1892 and 1894 and started his career as an illustrator on the *Philadelphia Enquirer*. In 1904 he moved to New York where he became one of “The Eight,” a group of artists around the dynamic teacher Robert Henri. Henri encouraged them to abandon academic formalism in favor of a gritty urban realism, one that eventually resulted in their nomination as the “Ashcan School.”

By the time Sloan made this print, he was already an established figure. From around 1911 to around 1916 he had been the art editor of the left-wing magazine *The Masses*, for which he designed many covers as well as commissioning them from other member of the Ashcan School. In 1931 he had become president of the Art Students League and had received a gold medal from the Academy of the Fine Arts in Philadelphia. By 1940 he had already produced some three hundred etchings.

Sloan’s poster advertises a decadent costume ball sponsored by the Artists & Writers Dinner Club, a group that provided regular dinners to needy people in the arts during the Depression. Since its founding in 1886, Webster Hall on the Lower East Side had become an established venue for social events, meetings, lectures, and dances, but soon became best known as a meeting place for left-wing political activist groups of all kinds. By the 1930s, it was nominated “the Devils’ Playhouse,” notorious for decadent parties and carnivals arranged by progressive groups like the editors of *The Masses* and the Liberal Club. Parties were inspired by the costume balls of Paris and given names like “Pagan Romps” and “Art Model Frolicks;” by then it had also become one of the few places that homosexuals could openly hold their own celebrations and events. The burlesque figure dominating the image, with bared breasts, bloomers, and stockings merely hints at the decadence and debauchery that awaits the ball’s attendees.



**Costume BALL**  
 & **CARNIVAL**  
 of the  
**ARTISTS**  
 & **WITERS**  
 Dinner  
 Club



**WEBSTER HALL**  
 119  
 EAST  
 11<sup>TH</sup> ST.

**FRIDAY EVE. DEC. 15<sup>TH</sup>**  
**HEYWOOD BROWN**  
 MASTER OF CEREMONIES  
 ★ **STAGE STARS** ★  
**NAT MATTLIN & ORCHESTRA**

**TICKETS** \$1.00 NOW  
 \$1.50 at the DOOR **FOR SALE** BREVOORT  
 AND ALGONQUIN  
 HOTELS

FRITZ EICHENBERG

1901 Cologne – Peace Dale, Rhode Island 1990

**92. *Subway* 1934**

wood engraving on wove paper; 153 x 120 mm (6  $\frac{3}{16}$  x 4  $\frac{3}{4}$  inches)

titled and signed in pencil

WATERMARK

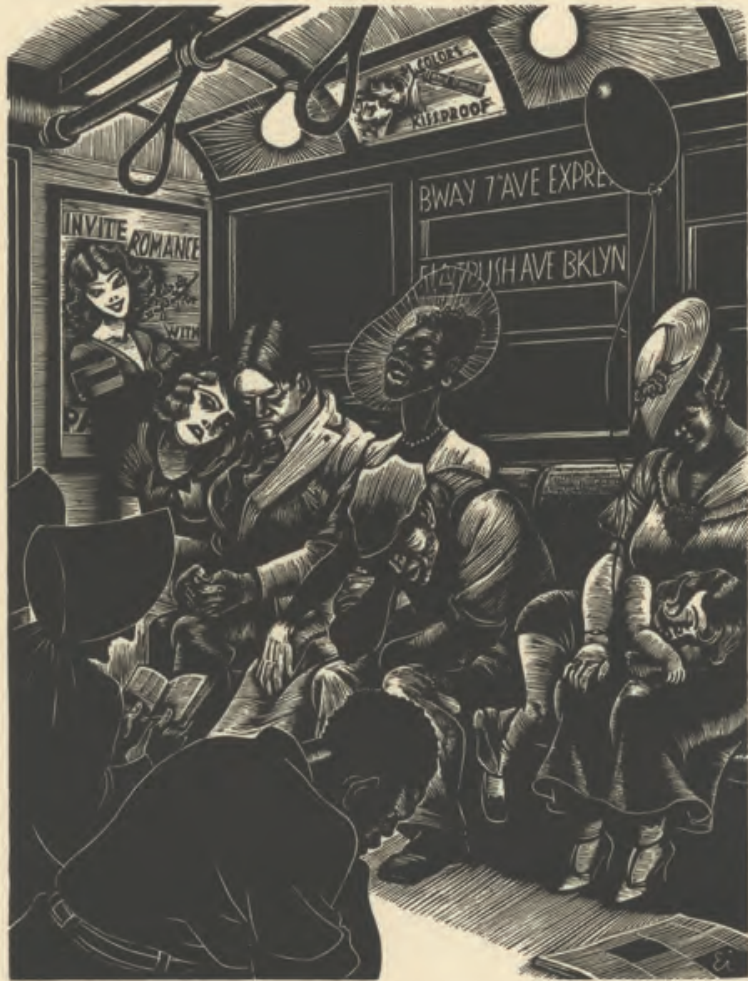
FRANCE

Eichenberg was born to a secular Jewish family in Cologne. In his youth he took life-drawing classes there and served an apprenticeship in lithography at a printing plant—where he also taught himself wood engraving. After graduating in 1923 with an M.F.A. from Leipzig, he moved to Berlin to pursue a career in book illustration. In 1933 Eichenberg was fired by Ullstein, a Jewish firm that had been taken over by the Nazis, and managed to flee to New York with his family. He went on to teach wood engraving and book illustration at the New School and to produce illustrations for various publishers. In 1935, he was hired by the Works Project Administration (WPA) and ultimately went on to become chairman of the Department of Graphic Arts at Pratt Institute in Brooklyn. He became best known for his illustrations of classic works of literature by such writers as the Brontë sisters, Poe, Swift, and Tolstoy.

*Subway* is one of four self-published wood engravings recording Eichenberg's impressions of New York soon after his arrival at the height of the Depression. It was a period during which American artists had already begun to turn away from heroic depictions of the modern cityscape in favor of social commentary. By the 1930s, the New York subway, introduced in 1904, had become, for artists, not only symbolic of power and speed but also of the soulless, impersonal nature of modern life, a confined space in which the anonymous masses are carried each day to their toil. But while Eichenberg's print suggests a sophisticated knowledge of such ideas, it seems that this new immigrant also found a certain gritty romance in the city. He later recalled, soon after his arrival, "exciting safaris into downtown Manhattan, my first ride on the infernal Seventh Avenue Subway, observations of life on the stoops and fire escapes of little Italy, in the streets of Harlem and Williamsburg, visits to the Aquarium and the speakeasies, and the sight of the ominous breadlines of the Bowery..."

Eichenberg shows a brightly lit subway carriage at night and notes every detail: its exhausted occupants, among them a mother and child, a working man, and two African-Americans doze companionably; only a witch-profiled woman in a distinctive bonnet suggesting affiliation to a religious group, perhaps the Salvation Army, is awake and intently focused on her book—it might be the Bible. Cheerfully cheesy advertisements for an unknown product said to "INVITE ROMANCE" and a "KISSPROOF" lipstick notably fail to engage the somnolent passengers.





Subway

L. 12/24/1934

REGINALD MARSH  
1898 Paris – Dorset, Vermont 1954

**93. *Opera Box* 1936**

engraving on wove paper; 178 x 127 mm (7 x 5 inches)

signed, numbered *II 4/5*, and dedicated *to Dolsy and Eddie*, all in pencil below the image

Sasowsky 162 second state (of three)

WATERMARK  
RIVES

A superb black impression; in very good condition, with somewhat uneven margins (probably as trimmed by the artist).

Very rare. Only five impressions were made of the print in this second state (there is one of the first state, and five of the third). The composition was basically complete in the first state; the artist added some shadows behind the men's heads in the second state, and only minor changes in the third. Marsh may have planned a larger edition (of 40 according to his notebook), but as with virtually all of his prints, the actual number printed (by Marsh himself) was far smaller than originally intended.

Marsh was born in Paris to American artist parents; the family returned to the United States in 1900, settling in Nutley, New Jersey. After graduating from Yale University in 1920, where he had begun to draw for the student journal, the *Yale Record*, Marsh worked in New York as an illustrator, not least for the *New Yorker* when it launched in 1925, and attended classes at the Art Students League. But he was largely self-taught as a printmaker. In 1921 he produced a series of 33 woodcuts; however, the core of his printed oeuvre of 269 prints comprises etchings and engravings on copper. Marsh took the life of New York City as his chief subject, most famously in gritty scenes like those in the etchings *Tattoo-Shave-Haircut* and *Breadline – No One has Starved*, both of 1932 (Sasowsky 140 and 139), and a series of 20 prints on burlesque and striptease shows. *Opera Box*, with its group of grotesquely caricatured society types at leisure in their finery in a lavishly decorated opera box, was surely intended as an oblique commentary on the extreme social injustice of this period during the Depression.





MARTIN LEWIS

1881 Castlemaine, Victoria, Australia – New York 1962

**94. *American Nocturne* 1937**

lithograph on cream-colored wove paper; 250 x 365 mm (9 7/8 x 14 3/8 inches)

signed by the artist in pencil at lower right

McCarron 125 only state; 17 recorded impressions

WATERMARK

RIVES

PROVENANCE

Armin Landeck (artist and friend of Lewis)

Paul McCarron, New York

A fine impression of this great rarity; in very good condition with full margins.

McCarron notes in his catalogue raisonné that there were 17 recorded impressions of *American Nocturne*. In his label for this print (appended to the mat), McCarron notes that according to Lewis's notebook only 8–14 impressions were made.

Lewis was born in Australia but immigrated to the United States in 1900, where he took on work as a commercial illustrator in New York. In 1915, he began to make etchings (and indeed, trained Edward Hopper in the technique; see cat. no. 88). After a period in Japan between 1920 and 1921, Lewis returned to New York and began to produce drypoints inspired by Japanese *ukiyo-e* prints. From 1928 he began to make drypoints of New York City at different times of day and under different weather conditions. Kennedy Galleries offered him a solo show in 1929 and went on to publish 17 new prints by the artist over the next two years, a successful run that was only ended by the Depression; in 1932 Lewis retreated to Sandy Hook, Connecticut, but moved back to New York in 1936.

*American Nocturne* was made a year after Lewis's return to the city but nonetheless suggests a kind of nostalgia for the small-town life he had left behind. There is ultimately nothing really charming about the image, however. Indeed, the shadowy black-and-white scene, with its row of identical rooftops and the man leaning into the window of the luxurious car suggesting a slightly sinister narrative, evokes the highly stylized effects of the American film noirs of this period.



Martin Lewis

MARTIN LEWIS

1881 Castlemaine, Victoria, Australia – New York 1962

**95. *Shadow Magic* 1939**

drypoint on wove paper; 342 x 240 mm (13 ½ x 9 ½ inches)

signed in pencil at lower right

McCarron 126 only state; 34 recorded impressions

A fine impression in pristine condition.

Here the faintly sinister atmosphere of Lewis's suburban *American Nocturne* of two years earlier (see the previous cat. no.) has turned positively creepy in this apparently more urban scene, one in which the artist combines realistic detail within an abstract composition defined by dramatic distinctions between areas of light and shade. The small boy silhouetted against the chain-link fence is dwarfed by the looming lines of shadow cast on the gas tank behind him. Lewis used similar lines in both his oil painting *Shadow Pattern* (ca. 1928) and his etching *The Boyfriends* of 1927 (McCarron 61). His record book shows that he originally planned to call this print "Black Magic, Gashouse District," before deciding on the title above. Lewis also noted that the print won the James Taylor Arms Prize at the 24th National Arts Club exhibition in December 1939.

On one of the three preparatory drawings for this print, found in his wife Lucile's inventory, Lewis had inscribed "Euclide alone has looked on beauty bare," the first line of the sonnet by the American poet Edna St. Vincent Millay (1892–1950; see McCarron, p. 216, and cat. London, *American Scene*, p. 101).





LOVIS CORINTH

1858 Tapiau – Zandvoort an Zee 1925

**96. *Selbstbildnis zeichnend – Self-Portrait Drawing* 1912**

softground etching and drypoint on Japan paper;

150 x 113 mm (5  $\frac{7}{8}$  x 4  $\frac{7}{16}$  inches), sheet: 265 x 192 mm (10  $\frac{7}{16}$  x 7  $\frac{1}{2}$  inches)

inscribed and signed in pencil *Probedruck Lovis Corinth*

Schwarz 84 second (final) state

PROVENANCE

C.G. Boerner, *Neue Lagerliste 75: Gedruckte Kunst 1469–1960*, Düsseldorf 1981, no. 93  
private collection, Germany

An annotated proof impression of the second state, printing with rich plate-tone; in fine condition with deckled edges on two sides.

Schwarz mentions only one copy of the first state; the second state was printed in an edition of 50.

Corinth made this print only a few weeks after a stroke in December 1911 caused paralysis in his left arm and severe trembling in his right. This would explain the areas of heavy shading here on the left side of his face and body. Further, the right eye appears disproportionately large in contrast to the left eye on the afflicted part of his face. In order to clarify the situation, Corinth inscribed a note with a drypoint needle in the upper-right corner of the plate: “Als ich krank war Febr. 1912” (When I was sick, February 1912). Corinth rarely used the softground etching technique that he deployed here but he did use it again in the print he made immediately afterward of *Job and his Friends* (Schwarz 85). The technique made it easier for him to work with restricted mobility, allowing him to draw on a piece of paper resting on the etching ground rather than directly on it.



Portrait of

Mr. J. C. Smith

## A Selection of Prints from the Artists' Edition of *Pan*

*Pan* was the journal of the eponymous Berlin-based co-operative of artists, poets, and critics, published between 1895 and 1900. With the magazines *Jugend* and *Simplicissimus*, it played an important role in developing and reflecting the sensibilities of the *Jugendstil* (Art Nouveau) movement, combining the visual arts, literature, theater, and music in a publication that evoked the prevailing taste for the *Gesamtkunstwerk* or the united work of art. The editors commissioned work from such distinguished artists as Aubrey Beardsley, Auguste Rodin, Käthe Kollwitz, Ludwig von Hofmann, Max Liebermann, and Henri de Toulouse-Lautrec in addition to many less-established figures. Ultimately, this pan-European, multi-disciplinary organization published no less than 110 original prints made exclusively for the journal.

The standard edition of volumes III and IV was printed in 1100 copies on *Kupferdruckpapier*; there was also a deluxe edition of 75 copies and an artists' edition (*Künstler-Ausgabe*) of 37 (sometimes 38) copies. For the latter the prints were (mostly) printed on Japan paper and signed by the artists. The prints offered here all derive from the artists' edition.

LUDWIG VON HOFMANN  
1861 Darmstadt – Pillnitz 1945

### 97. *Sonnige Tage – Sunny Days* 1897

color lithograph on thick imperial Japan paper; sheet: 322 x 501 mm (12 <sup>3</sup>/<sub>4</sub> x 19 <sup>3</sup>/<sub>4</sub> inches)

signed in pencil at lower left

Söhn 52804–1

One of 37 copies on Japan paper, with the journal's dry stamp. The standard edition of the lithograph was published in vol. III, no. 4, Berlin 1898, between pages 204 and 205.

Ludwig von Hofmann was one of the most important German Symbolist and *Jugendstil* artists. Between 1894 and 1900 he lived mainly in Rome. He was appointed professor at the Großherzoglich-Sächsische Kunstschule in Weimar in 1903 and at the academy in Dresden in 1916. He most commonly depicted nude or semi-nude figures set in ideal landscapes suggesting a Hellenistic serenity. This is evident in this illustration for *Pan* showing a colorful spring landscape with a semi-clad woman at the center recalling an antique statuary figure.







ALBERT KRÜGER  
1858 Stettin – Berlin 1910 (?)

**98. *Portrait of Jacob Burckhardt* 1897**

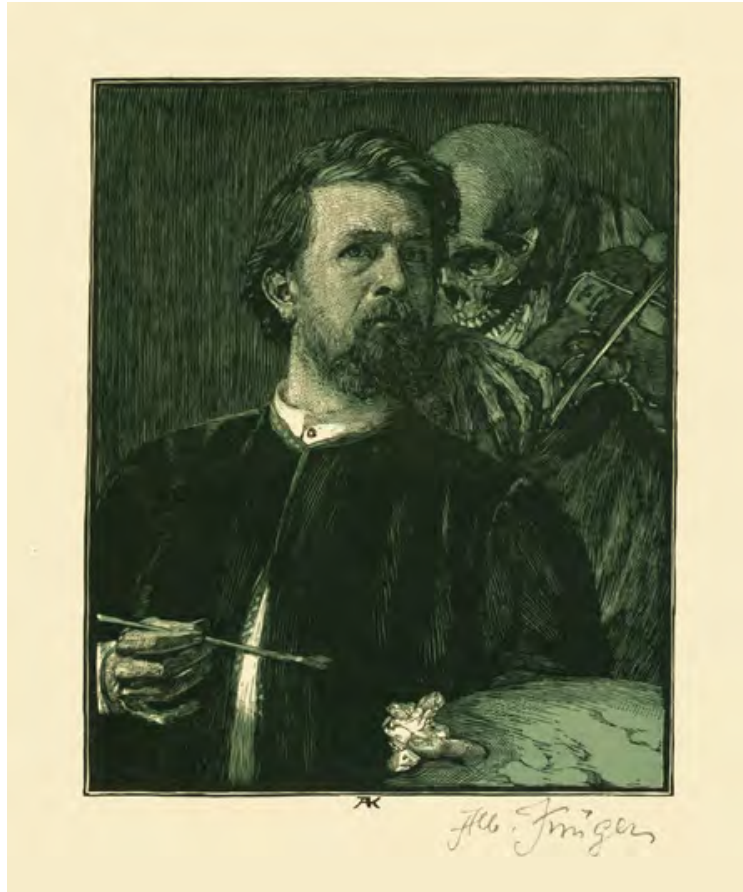
wood engraving in two colors on thick imperial Japan paper; 98 x 85 mm (3 ¾ x 3 3/8 inches);  
sheet: 328 x 237 mm (13 x 9 5/16 inches)

signed in pencil at lower right

Söhn 52902-5

One of 38 copies on Japan paper, with the journal's dry stamp. The standard edition of the print was published in vol. IV, no. 2, Berlin 1898, between pages 104 and 105.

Krüger made this wood engraving after the famous portrait photograph of the scholar who had died in August 1897. Krüger was, in his day, one of the most important artists making reproductive prints after paintings. He lived in Berlin and won numerous prizes for his work at various exhibitions (Munich 1892, Anvers 1894, and Dresden 1899, for example). Thieme/Becker characterizes his wood engravings as “witty paraphrases of the originals” and expressly mentions the portrait of Burckhardt.



ALBERT KRÜGER

1858 Stettin – Berlin 1910 (?)

**99. Böcklin's Selbstbildnis mit Tod – Böcklin's Self Portrait with Death 1898**

wood engraving on heavy imperial Japan paper;

133 x 109 mm (5 ¼ x 4 ⅝ inches); sheet: 476 x 319 mm (18 ¾ x 12 ¾ inches)

signed in pencil lower right

Söhn 52904-2

One of 38 copies on Japan paper, with the journal's dry stamp. The standard edition of the print was published in vol. IV, no. 4, Berlin 1899, between pages 236 and 237.

This very skilled wood engraving was made after the painting by Arnold Böcklin of 1872 (Alte Nationalgalerie, Berlin, inv. AI633).



HANS RICHARD VON VOLKMANN  
1860 – Halle – 1927

**100. *Kapelle (Eifel) – Chapel (Eifel)* 1898**

color lithograph on greenish wove paper; 235 x 195 mm (9 ¼ x 7 ⅞ inches); sheet: 520 x 319 mm (20 ½ x 12 ¾ inches)

signed in pencil at lower right

Söhn 52903–2

One of 38 copies, with the journal's dry stamp. The standard edition of the lithograph was published in vol. IV, no. 3, Berlin 1898, between pages 176 and 177.

Volkmann studied at the academy in Düsseldorf as well as in Karlsruhe, where he settled 1882 as an independent artist. He was a prominent landscape painter in his time, concentrating on the various regions of Germany. His lithographs and etchings typically show stylized landscapes like this one. This view of a chapel in an autumnal forest in the Eifel demonstrates his brilliant use of saturated color.



#### LITERATURE

Andreas Andresen, *Der Deutsche Peintre-Graveur ... von dem letzten Drittel des 16. Jahrhunderts bis zum Schluss des 18. Jahrhunderts*, 5 vols., Leipzig 1864–78

Andreas Andresen, *Die deutschen Maler-Radierer des 19. Jahrhunderts*, 5 vols., Leipzig 1866–74

Aloys Apell, *Handbuch für Kupferstichsammler oder Lexicon der vorzüglichsten Kupferstecher des XIX. Jahrhunderts welche in Linienmanier gearbeitet haben sowie Beschreibung ihrer besten und gesuchtesten Blätter*, Leipzig 1880

Barry, *Works*:

Edward Fryer (ed.), *The Works of James Barry*, 2 vols., London 1809

Adam von Bartsch, *Catalogue raisonné des toutes les estampes qui forment l'oeuvre de Rembrandt, et ceux de ses principaux imitateurs*, 2 vols., Vienna 1797

Adam von Bartsch, *Le Peintre-graveur*, 21 vols., Vienna 1803–21  
*The Illustrated Bartsch*, New York 1978ff.

Jens-Heiner Bauer, *Daniel Nikolaus Chodowiecki. Das druckgraphische Werk*, Hannover 1982

Otto Benesch, *The Drawings of Rembrandt*, 6 vols., enlarged and edited by Eva Benesch, London 1973

Henri Bérauld, *Les Graveurs du dix-neuvième siècle*, 12 vols., Paris 1885–92

Claudie Bertin, *Henri Guérard 1846–1897*, 3 vols., typescript, 1975 (can be consulted in the Bibliothèque nationale)

Caroline Boyle-Turner, *The Prints of the Pont-Aven School: Gauguin and his Circle in Brittany*, exhibition catalogue, Smithsonian Institution Traveling Exhibition Service, Washington D.C., 1986

Charles-Moïse Briquet, *Les Filigranes. Dictionnaire historique des marques du papier dès leur apparition vers 1282 jusqu'en 1600*, 4 vols., second edition, Leipzig 1923

Ruth Bromberg, *Walter Sickert: Prints. A Catalogue Raisonné*, New Haven/London 2000

James D. Burke, *Charles Meryon Prints and Drawings*, exhibition catalogue, Toledo Museum of Art/Yale University Art Gallery, New Haven/St. Louis Art Museum, 1974–75

cat. Basel:

Dieter Koeplin and Tilman Falk (eds.), *Lukas Cranach. Gemälde, Zeichnungen, Druckgraphik*, exhibition catalogue, Kunstmuseum Basel, 2 vols., 1974–76

cat. Boston/Chicago:

Clifford S. Ackley et al. (eds.), *Rembrandt's Journey: Painter, Draftsman, Etcher*, exhibition catalogue, Museum of Fine Arts, Boston/Art Institute of Chicago, 2003–04

cat. Brussels:

Guido Messling (ed.), *Die Welt des Lucas Cranach. Ein Künstler im Zeitalter von Dürer, Tizian und Metsys*, exhibition catalogue, Palais des Beaux-Arts, Brussels, 2010–11

cat. Cork:

Tom Dunne (ed.), *James Barry 1741–1806: 'The Great Historical Painter,'* exhibition catalogue, Crawford Art Gallery, Cork, 2005–06

cat. Detroit:

Christiane Andersson and Charles Talbot (eds.), *From a Mighty Fortress: Prints, Drawings, and Books in the Age of Luther 1483–1546*, exhibition catalogue, Detroit Institute of Arts/National Gallery of Canada, Ottawa/Kunstsammlungen der Veste Coburg, 1981–82

cat. Glasgow:

Margaret F. MacDonald, Grischka Petri, Meg Hausberg, and Joanna Meacock, *James McNeill Whistler. The Etchings, a Catalogue Raisonné*, University of Glasgow, 2011, website <http://etchings.arts.gla.ac.uk>

cat. Lausanne:

*Images of the Grand Tour: Louis Ducros 1748–1810*, exhibition catalogue, The Iveagh Bequest, Kenwood/The Whitworth Art Gallery, Manchester/Musée cantonal des Beaux-Arts, Lausanne, 1985–86

cat. London, *American Scene*:

Stephen Coppel, *The American Scene: Prints from Hopper to Pollock*, exhibition catalogue, British Museum, London, 2008

cat. London, *Barry*:

William L. Pressly, *James Barry: The Artist as Hero*, exhibition catalogue, Tate Gallery, London, 1983

cat. London, *Age of Goethe*:

Antony Griffiths and Frances Carey, *German Printmaking in the Age of Goethe*, exhibition catalogue, British Museum, London, 1994

cat. Ulm:

*Johann Heinrich Schönfeld. Bilder, Zeichnungen, Graphik*, exhibition catalogue, Museum Ulm, 1967

Noël Clément-Janin, *La Curieuse Vie de Marcellin Desboutin: Peintre, graveur, poète*, Paris 1922

Royal Cortissoz and the Leonard Clayton Gallery, New York, *Catalogue of the Etchings and Dry-points of Childe Hassam*, San Francisco 1989

Loÿs-Henri Delteil and Harold J.L. Wright, *Catalogue Raisonné of the Etchings of Charles Meryon*, New York 1924

Carl Depauw and Ger Luijten (eds.), *Anthony van Dyck as a Printmaker*, exhibition catalogue, Museum Plantin-Moretus, Antwerp/Rijksmuseum, Amsterdam, 1999

Campbell Dodgson, *Catalogue of Early German and Flemish Woodcuts Preserved in the Department of Prints and Drawings in the British Museum*, 2 vols., London 1903–11

Christophe Duvivier, *Norbert Goeneutte 1854–1894*, exhibition catalogue, Musée de Pontoise, 1994

Wilhelm Engelmann, *Daniel Chodowiecki's sämtliche Kupferstiche*, Leipzig 1857

Robert N. Essick, *The Separate Plates of William Blake: A Catalogue*, Princeton 1983

Inge Feuchtmayr, *Johann Christian Reinhart (1761–1847). Monographie und Werkverzeichnis (Materialien zur Kunst des 19. Jahrhunderts, vol. 15)*, Munich 1975

Richard S. Field, Cynthia Strauss, and Samuel J. Wagstaff, Jr., *The Prints of Armand Seguin*, exhibition catalogue, Davison Art Center, Wesleyan University, Middletown, CT, 1980

Jan Piet Filedt Kok, *Rembrandt Etchings and Drawings in the Rembrandt House*, Maarssen 1972

Henri Focillon, *Giovanni Battista Piranesi. Essai de catalogue raisonné de son œuvre*, Paris 1918

Paul Gachet, *Paul van Ryssel. Le Docteur Gachet graveur*, Paris 1954

Marleen Gärtner, Matthias Mende, and Rainer Schoch, *Johann Christoph Erhard (1795–1822). Der Zeichner*, exhibition catalogue, Germanisches Nationalmuseum, Nuremberg, 1996

Max Geisberg, *Verzeichniss der Kupferstiche Israhels van Meckenem (Studien zur deutschen Kunstgeschichte, vol. 58)*, Strasbourg 1905

Max Geisberg, *Der Meister der Berliner Passion und Israhel van Meckenem (Studien zur deutschen Kunstgeschichte, vol. 42)*, Strasbourg 1903

Max Geisberg, *Der deutsche Einblatt-Holzchnitt in der ersten Hälfte des 16. Jahrhunderts*, Munich 1930

Geisberg/Strauss:

Max Geisberg, *The German Single-Leaf Woodcut: 1500–1550, revised and edited by Walter L. Strauss*, 4 vols., New York 1974

Richard T. Godfrey, *Printmaking in Britain: A General History from its Beginnings to the Present Day*, London/New York 1978

Norberto Gramaccini and Hans Jakob Meier, *Die Kunst der Interpretation. Französische Reproduktionsgraphik 1648–1792*, Munich/Berlin 2003

Martin Hardie, *The Etched and Engraved Work of Sir Francis Short*, vol. 2: *The Mezzotints and Aquatints ... other than those for the Liber Studiorum*, London 1939

Heller/Andresen:

Andreas Andresen, *Handbuch für Kupferstichsammler oder Lexicon der Kupferstecher, Maler-Radirer und Formschneider aller Länder und Schulen nach Massgabe ihrer geschätztesten Blätter und Werke. Auf Grundlage der zweiten Auflage von Heller's pract. Handbuch für Kupferstichsammler*, 2 vols., Leipzig 1870–73

Arthur M. Hind, *Giovanni Battista Piranesi. A Critical Study. With a List of his Published Works and Detailed Catalogues of the Prisons and the Views of Rome*, London 1922

Arthur M. Hind, *A Catalogue of Rembrandt's Etchings, Chronologically Arranged and Completely Illustrated*, 2 vols., London 1924

Erik Hinterding, *Rembrandt as an Etcher*, vol. 1: *The Practice of Production and Distribution*, vol. 2: *Catalogue of Watermarks and Appendices (Text)*, vol 3: *Catalogue of Watermarks (Illustrations)*, Ouderkerk aan den IJssel 2006

Hinterding, *Lugt Collection*:

Erik Hinterding, *Rembrandt Etchings from the Frits Lugt Collection: Catalogue Raisonné*, 2 vols., Paris 2008

Otto Hirschmann, *Verzeichnis des graphischen Werks von Hendrick Goltzius 1558–1617*, Leipzig 1921

Friedrich Wilhelm Heinrich Hollstein, *Dutch and Flemish Etchings, Engravings, and Woodcuts ca. 1450–1700*, Amsterdam 1949ff.

*The New Hollstein: Dutch and Flemish Etchings, Engravings, and Woodcuts ca. 1450–1700*, Rotterdam 1993ff.

Friedrich Wilhelm Heinrich Hollstein, *German Engravings, Etchings, and Woodcuts ca. 1400–1700*, Amsterdam 1954ff.

*The New Hollstein: German Engravings, Etchings, and Woodcuts ca. 1400–1700*, Rotterdam 1996ff.

*Inventaire du fonds français. Graveurs du seizième siècle*, André Linzeler and Jean Adhémar (eds.), 2 vols., Paris 1932–38

*Inventaire du fonds français. Graveurs du dix-septième siècle*, André Linzeler, Jean Adhémar, and Maxime Préaud (eds.), Paris 1939ff.

*Inventaire du fonds français après 1800*, Jean Adhémar (ed.), Paris 1937ff.

Marijnke de Jong and Irene de Groot, *Ornamentprenten in het Rijksprentenkabinet*, vol.1: *15de & 16de eeuw*, Amsterdam/The Hague 1988

Edward G. Kennedy, *The Etched Work of Whistler*, New York 1910

Joseph Kiermeier-Debre and Fritz Franz Vogel (eds.), *Kunst kommt von Prestel. Das Künstlerehepaar Johann Gottlieb und Maria Katharina Prestel*, exhibition catalogue, Kunsthalle Memmingen, Cologne 2008

Ludwig Herbert Krapf, *J.H. Schönfelds Radierungen und die nach ihm gestochenen Blätter*, Diss. phil. Munich 1938, catalogue published in: Hermann Voss, *Joh. Heinrich Schönfeld. Ein schwäbischer Maler des 17. Jahrhunderts*, Biberach 1964, p. 37

Charles Le Blanc, *Manuel de l'amateur d'estampes*, 4 vols., Paris 1854–90

Max Lehrs, *Geschichte und kritischer Katalog des deutschen, niederländischen und französischen Kupferstichs im 15. Jahrhundert*, 9 vols., Vienna 1908–34

Christopher Lennox-Boyd, Rob Dixon, and Tim Clayton, *George Stubbs: The Complete Engraved Works*, London 1989

Gail Levin, *Edward Hopper: The Complete Prints*, exhibition catalogue, Whitney Museum of American Art, New York, 1979

Michal and Ray E. Lewis/Suzanne Boorsch, *The Engravings of Giorgio Ghisi*, exhibition catalogue, Metropolitan Museum of Art, New York/Grunwald Center for the Graphic Arts, Los Angeles, New York 1985

Frits Lugt, *Les Marques de collections de dessins & d'estampes*, Amsterdam 1921; *Supplément*, The Hague 1956



Lauris Mason, *The Lithographs of George Bellows: A Catalogue Raisonné*, Millwood, NY 1977 (second edition, San Francisco 1992)

Stefania Massari, *Incisori mantovani del '500. Giovan Battista, Adamo, Diana Scultori e Giorgio Ghisi dalle collezioni del Gabinetto Nazionale delle Stampe e della Calcografia Nazionale*, exhibition catalogue, Istituto Nazionale per la Grafica, Rome, 1980

Marie Mauquoy-Hendrickx, *L'Iconographie d'Antoine van Dyck. Catalogue raisonné*, 2 vols., second edition, Brussels 1991

Jean A. Mazel, *Catalogue raisonné de l'œuvre gravé de Jean Morin (env. 1605–1650)*, Paris 2004

Paul McCarron, *The Prints of Martin Lewis: A Catalogue Raisonné*, Bronxville, NY 1995

Joseph Meder, *Dürer-Katalog*, Vienna 1932

André Mellerio, *Odilon Redon*, Paris 1913

Elizabeth Miller, *16th-Century Italian Ornament Prints in the Victoria and Albert Museum*, London 1999

Peter Morse, *John Sloan's Prints: A Catalogue Raisonné of the Etchings, Lithographs, and Posters*, New Haven 1972

Georg Kaspar Nagler, *Neues allgemeines Künstler-Lexikon*, 22 vols., Munich 1835–52

Georg Kaspar Nagler, *Die Monogrammisten*, Munich 1858–79

Johann David Passavant, *Le Peintre-graveur*, 6 vols., Leipzig 1860–64

Herbert Pée, *Johann Heinrich Schönfeld. Die Gemälde*, Berlin 1971

Charles Petitjean and Charles Wickert, *Catalogue de l'œuvre gravé de Robert Nanteuil*, 2 vols., Paris 1925

Roger Portalis and Henri Béraldi, *Les Graveurs du dix-huitième siècle*, Paris 1880

William L. Pressly, *The Life and Art of James Barry*, New Haven/London 1981 (containing a catalogue raisonné of Barry's paintings, drawings, and prints)

William L. Pressly, "James Barry and the Print Market: A Painter-Etcher *avant la lettre*" in: Elise Goodman (ed.), *Art and Culture in the Eighteenth Century: New Dimensions and Multiple Perspectives*, Newark/London 2001, pp. 142–156 (containing addenda to Pressly's 1981 catalogue of prints)

Emil Karel Josef Reznicek, *Die Zeichnungen von Hendrick Goltzius. Mit einem beschreibenden Katalog*, Utrecht 1961

Alexandre-Pierre-François Robert-Dumesnil, *Le Peintre-graveur français, ou catalogue raisonné des estampes gravées par les peintres et les dessinateurs de l'école française*, 11 vols., Paris 1835–71

Andrew Robison, *Piranesi. Early Architectural Fantasies. A Catalogue Raisonné of the Etchings*, Washington/Chicago/London 1986

Gregory Rubinstein, *Richard Earlom (1743–1822) and Boydell's 'Houghton Gallery,'* in: *Print Quarterly*, vol. 8, 1991, pp. 2–27

Norman Sasowsky, *The Prints of Reginald Marsh: An Essay and Definitive Catalogue of his Linoleum Cuts, Etchings, Engravings, and Lithographs*, New York 1976

Gert Schiff, *Johann Heinrich Füssli 1741–1825*, 2 vols., Zürich/Munich 1973

Richard S. Schneiderman, *The Catalogue Raisonné of the Prints of Charles Meryon*, London 1990

Rainer Schoch, Matthias Mende, and Anna Scherbaum, *Albrecht Dürer. Das druckgraphische Werk*, 3 vols., Munich 2001–04

Marianne Schuster, *Johann Esaias Nilson. Ein Kupferstecher des süddeutschen Rokoko*, Munich 1936

Karl Schwarz, *Das graphische Werk von Lovis Corinth*, Berlin 1922

Gerhart Söhn, *Handbuch der Original-Graphik in deutschen Zeitschriften, Mappenwerken, Kunstbüchern und Katalogen 1890–1933*, 7 vols., Düsseldorf 1989–98

Nesta R. Spink, Harriet K. Stratis, and Martha Tedeschi, *The Lithographs of James McNeill Whistler: A Catalogue Raisonné*, 2 vols., Chicago 1998

Walter L. Strauss, *Hendrik Goltzius 1558–1617: The Complete Engravings and Woodcuts*, 2 vols., New York 1977

VD 16: Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des 16. Jahrhunderts

Thomas R. Way, *Mr. Whistler's Lithographs*, second edition, London 1905

David H. Weinglass, *Prints and Engraved Illustrations by and after Henry Fuseli: A Catalogue Raisonné*, Aldershot 1994

Joseph Eduard Wessely, *Richard Earlom: Verzeichnis seiner Radirungen und Schabkunstblätter*, Hamburg 1886

Christopher White, *Rembrandt as an Etcher: A Study of the Artist at Work*, University Park, PA, 1969

Christopher White and Karel G. Boon, *Rembrandt's Etchings: An Illustrated Critical Catalogue*, 2 vols. (Hollstein, *Dutch and Flemish Etchings, Engraving, and Woodcuts ca. 1450–1700*, vols. 18–19), Amsterdam/London/New York 1969

John Wilton-Ely, *Giovanni Battista Piranesi. The Complete Etchings*, 2 vols., San Francisco 1994

R. Arnim Winkler, *Die Frühzeit der deutschen Lithographie. Katalog der Bilddrucke von 1796–1821 (Materialien zur Kunst des 19. Jahrhunderts, vol. 16)*, Munich 1975

David Woodward, *Catalogue of Watermarks in Italian Printed Maps ca. 1540–1600 (Biblioteca di Bibliografia Italiana, vol. 141)*, Florence 1996

Carl Zigrosser, *The Etchings of Edward Hopper*, Philadelphia 1962

Carl Zigrosser, *The Complete Etchings of John Marin: Catalogue Raisonné*, Philadelphia 1969

# ARTIST INDEX

- Barry, James.....53–58  
 Bellows, George.....89, 90  
 Bervic, Charles-Clément .....44  
 Bracquemond, Félix .....72  
 Carpi, Ugo da .....16  
 Chenu, Pierre .....45  
 Chodowiecki, Daniel Nikolaus.....62, 63  
 Corinth, Lovis .....96  
 Cranach, Lucas the Elder.....12–15  
 Dawe, Philip .....51  
 Desboutin, Marcellin .....71  
 Dixon, John .....50  
 Ducros, Abraham-Louis-Rodolphe.....48  
 Dujardin, Karel .....36, 37  
 Dürer, Albrecht .....4–11  
 Dyck, Anthony van .....41  
 Earlom, Richard.....52  
 Ehinger, Gabriel .....39  
 Eichenberg, Fritz .....92  
 Erhard, Johann Christoph .....66, 67  
 Gachet, Paul-Ferdinand.....80  
 Ghisi, Giorgio .....20  
 Goeneutte, Norbert.....76  
 Goltzius, Hendrick.....22  
 Guérard, Henri.....74, 75  
 Hassam, Childe.....86, 87  
 Hofmann, Ludwig von.....97  
 Hopper, Edward.....88  
 Krüger, Albert .....98, 99  
 Lewis, Martin.....94, 95  
 Lucchese, Michele Crecchi .....19  
 Marin, John .....84, 85  
 Marsh, Reginald .....93  
 Meckenem, Israhel van.....1, 3  
 Meryon, Charles.....69, 70  
 Morin, Jean .....43  
 Nanteuil, Robert .....42  
 Nilson, Johann Esaias.....60  
 Piloty, Ferdinand .....68  
 Piranesi, Giovanni Battista .....47a–b  
 Redon, Odilon .....73  
 Regnault, Nicolas-François.....46  
 Reinhart, Johann Christian .....65  
 Rembrandt, Harmensz. van Rijn ..24–32  
 Sadeler, Aegidius the Younger.....40  
 Saenredam, Jan Pietersz. ....23  
 Schongauer, Martin.....2  
 Scultori, Giovanni Battista .....18  
 Seguin, Armand .....77–79  
 Sherman, Welby .....59  
 Sloan, John.....91  
 Teyler, Johan .....38  
 Unknown Artist 17th century .....33  
 Unknown Artist 18th century .....34, 61  
 Vicentino, Giuseppe Niccolò.....17  
 Vico, Enea.....21  
 Vivares, François .....49  
 Volkmann, Hans Richard von .....100  
 Volpato, Giovanni .....48  
 Weiss, Bartholomäus Ignaz (attr.) .....35  
 Whistler, James Abbott McNeill...81–83  
 Würth, Anton .....42  
 Zingg, Adrian.....64

## **CONDITIONS OF SALE**

Foreign clients are requested to remit payment net of bank charges.

The client is liable for all costs and risks of shipping, including transit insurance.

We will be happy to send items on approval for short periods to clients known to us. Firm orders will take precedence.

Title does not pass to the buyer until the seller receives and collects payment in full.

## **VERKAUFSBEDINGUNGEN**

Verkauf der Kunstwerke gegen sofortige Zahlung.

Versand auf Kosten und Gefahr des Bestellers. Versicherung zu seinen Lasten.

Zu kurzfristigen Ansichtssendungen an uns bekannte Kunden sind wir gerne bereit. Festbestellungen werden bevorzugt behandelt. Es besteht kein Lieferungszwang.

Eigentumsvorbehalt gemäß § 455 BGB.



## NEUE LAGERLISTE 134 (2015)

C.G. BOERNER LLC

23 East 73rd Street | New York, NY 10021 (USA)

Telephone +1 212 772 7330 | Telefax +1 212 772 7334

[www.cgboerner.com](http://www.cgboerner.com)

C.G. BOERNER GmbH

Kasernenstr. 13 40213 Düsseldorf (Germany)

Telefon +49 211 13 18 05 | Telefax +49 211 13 21 77

[info@cgboerner.de](mailto:info@cgboerner.de)

HARRIS SCHRANK FINE PRINTS

phone +1 212-622-1234

[www.harrisschrank.com](http://www.harrisschrank.com)

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

Editor: Catherine Bindman

Photo Editors and Layout: Gretta Johnson and Olida LeTourneau

Printed by J.S. McCarthy Printers, Augusta, Maine, October 2015