

1. ALBRECHT DÜRER
1471 – Nuremberg – 1528
Der Reuter – Knight, Death and Devil 1513
engraving; 244 x 188 mm
Bartsch 98; Meder 74 a? (of g); Schoch, Mende, and Scherbaum 69
PROVENANCE
possibly Willibald Pirckheimer (1470–1530), Nuremberg; then to his heirs
Thomas Howard, Earl of Arundel (1585–1646), by whom acquired in Nuremberg in 1636 with the majority of
Pirckheimer’s library
[the above according to an inscription in Francis Douce’s handwriting on the verso: “Bartsch VII. 106. N^o. 98. / This
was Wilib. Pirckheimer’s copy, / + is from L. Arundell’s coll.” Arundel’s important collection of manuscripts passed
on his death to his son, the 15th Earl, and later to his grandson, Henry Howard (afterwards 6th Duke of Norfolk)]
Francis Douce (1757–1834), London; bequeathed with a large part of Douce’s collection to the Bodleian Library,
Oxford, and ultimately transferred to the Ashmolean Museum (Lugt 689); possibly acquired at sale, Philipe’s, London,
July 1806, as part of a group of prints from Lord Arundel’s collection
de-accessioned
P. D. Colnaghi & Co., Ltd., London (their stock no. C. 24726)
private collection, USA

 2. PAUL GAUGUIN
1848 Paris – Atuona (Marquesas Islands) 1903
Le Calvaire Breton (Souvenir de Bretagne) – Wayside Shrine in Brittany 1898–99
woodcut on tissue-thin ivory-toned Japan paper; 152 x 228 mm (6 x 9 inches)
mounted by the artist on a larger sheet of somewhat thicker, fibrous Japan paper
measuring 178 x 290 mm (7 x 11 1/2 inches)
monogrammed in pen and ink “P G” numbered “32”

 3. JAMES ABBOTT MCNEILL WHISTLER
1834 Lowell, Massachusetts – London 1903
The Dyer 1879–80
etching and drypoint on laid paper; 306 x 240 mm
signed in pencil on the tab with the butterfly and inscribed “imp”
Kennedy 219; Glasgow 192 before the first state (of 10)
PROVENANCE
Louisine and Henry O. Havemeyer, by descent to their daughter
Adaline Havemeyer Frelinghuysen, by descent to her son
The Honorable Peter H.B. Frelinghuysen, by descent to his son
Peter Frelinghuysen, by descent to his wife
Barrett Frelinghuysen

 4. REMBRANDT HARMENSZ. VAN RIJN
1606 Leiden – Amsterdam 1669
Death Appearing to a Wedded Couple from an Open Grave 1639
drypoint and etching; 109 x 78 mm
Bartsch 109, White/Boon only state; Hind 65; New Hollstein 174, only state
PROVENANCE
William Bell Scott, London (Lugt 2607);
his sale, Sotheby’s, London, April 20, 1895, lot 701
Alfred Gabriel Hubert, Paris (Lugt 130);
his sale, Drouot (exp. A. Danlos), Paris, May 25–29, 1909, lot 702, described as “Superbe épreuve d’une pièce que l’on
trouve généralement faible; petite marge. Col.^{on} Scott”
Richard Zinser, Stuttgart and New York (Lugt 5581); by descent
N.G. Stogdon, cat. 7: *Oh Happy State ...!*, New York, 1989, no. 33
Joost Ritman (b. 1941), Amsterdam (acquired in 1989)
Artemis Fine Arts, Ltd./Sotheby’s, London, by 1995
private collection, US (acquired in 2004)
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5. HANS BURGKMAIR THE ELDER
1473 – Augsburg – 1531
Lovers Surprised by Death 1510
chiaroscuro woodcut printed from three blocks; 208 x 148 mm (8 3/16 x 5 3/4 inches)
Bartsch 40; Dodgson 46; Geisberg 475; Hollstein 724
PROVENANCE
Rudolph Dietze, Hamburg
his sale, Amsler & Ruthardt, Berlin, January 30, 1893, lot 277
private collection, Vienna
private collection, USA
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6. ISRAHEL VAN MECKENEM
ca. 1440/45 – Bocholt – 1503
Saints Simon and Matthew
engraving; 212 x 142 mm (8 3/8 x 5 9/16 inches)
Geisberg 249; Lehrs and Hollstein 298 first state (of two)
WATERMARK
quartered coat of arms with fleur-de-lis and dolphin
(cf. Briquet 1647, documented between 1470 and 1500)
PROVENANCE
Counts Maltzan, Militisch, Silesia (not annotated, cf. Lugt 3024a)
Richard Zinser, Forest Hill, New York (Lugt 5581)
N.G. Stogdon, Catalogue XI: *Early Northern Engravings*, 1998, no. 25
private collection, Connecticut
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7. MARTIN SCHONGAUER
ca. 1450 Colmar – Breisach 1491
Ornament with Parrots and Birds before 1474
engraving; 108 x 154 mm (4 1/4 x 6 1/16 inches)
Bartsch 114; Lehrs and The New Hollstein 109 only state
PROVENANCE
Alfred Stroelin, Paris/Lausanne, 1932 (acc. to the note in the Gutekunst und Klipstein catalogue)
Atherton Curtis, Paris (not stamped, cf. Lugt 94)
sale, Gutekunst und Klipstein, Berne, April 28, 1955, lot 149 (ill. plate 19) Richard A. Zinser, Forest Hills (Lugt 5581);
thence by descent
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8. MARGARETHE GEIBEL
1876 – Weimar – 1955
Goethehaus-Zyklus: Junozimmer 1909
color woodcut from five blocks on Japan paper; 280 x 319 mm (11 x 12 9/16 inches)
sheet 14 from the *Goethehaus-Zyklus* (24 color woodcuts; completed in 1917); signed in pencil
Geibel no. 57
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9. GIORGIO GHISI
1520 – Mantua – 1582
Allegorical Figure Holding a Sphere (after Giulio Romano), ca. 1565
engraving; 244 x 154 mm (sheet: 266 x 172 mm)
Bartsch, vol. 15, p. 399, no. 34; Lewis/Lewis 38 (only state)
WATERMARK: fleur-de-lis on three mounts (similar but not identical to Heaward 1457 and Lewis/Lewis/Boorsch, p. 218, watermark no. 23)
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10. HOWARD COOK (1901-1980)
Chrysler Building (Chrysler Building in Construction)
Wood Engraving
Image size 10 1/16 x 6 11/16 inches (256 x 170 mm); sheet size 11 7/8 x 9 inches (302 x 229 mm)
Duffy 122. Edition 75, only 50 printed, 1931
Signed in pencil, annotated “imp” and dated; printed by the artist
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11. MARTIN LEWIS (1881-1962)
Shadows, Garage at Night
drypoint, 1928
9 7/8 x 11 7/8, the sheet 12 3/4 x 15 inches
signed in pencil lower right [also signed in the plate lower right]
McCarron 69, only state, from the total printing of 49
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12. FRANCOIS BOURLIER

Active 1651 – 1682

River God, after GIULIO ROMANO

engraving; 226 x 347 mm (8 3/4 x 13 11/16 inches)

Inventaire du fond francais (17e siècle) 4

WATERMARK

letters MA with flower

13. HENDRICK GOLTZIUS

1558 Mühlbracht – Haarlem 1617

Apollo 1588

engraving; 347 x 259 mm (13 5/8 x 10 3/16 inches)

Bartsch 141; Hirschmann and Hollstein 131; Strauss 263; New Hollstein 151

PROVENANCE

Karl Anton, Prince of Hohenzollern Sigmaringen (Lugt 2759)

R.S. Johnson Fine Art, Chicago, *Works on Paper from Five Centuries*, 1995, no. 35

14. HENDRICK GOUDT

1583 The Hague – Utrecht 1648

The Mocking of Ceres, after ADAM ELSHEIMER 1610

engraving; 326 x 252 mm (12 13/16 x 9 15/16 inches)

Dutuit 6; Weizsäcker vol. 2, p. 139, no. 19 first state (of two); Hollstein 5; Andrews, p. 188 under no. 23; Jacoby, p. 219 under no. 25

WATERMARK

Strasbourg lily and shield with bend

PROVENANCE

P. & D. Colnaghi & Co., London (their stock nos. in pencil on verso C29213 and 33841)

15. JOHANNES LUTMA THE YOUNGER

1624 – Amsterdam – 1689

Johannes Lutma Aurifex 1656

etching with some punchwork; sheet: 260 x 218 mm (10 3/16 x 8 1/2 inches)

Hollstein 5, only state; Rovinski 73.75; Bartsch-Claussin II.133.75

PROVENANCE

François Heugel, Paris (Lugt 3373)

16. JOHANNES LUTMA THE YOUNGER

1624 – Amsterdam – 1689

Posteritati Ianus Lutma ca. 1681

punchwork engraving (opus mallei); 304 x 210 mm (12 x 8 1/4 inches)

with an old pen-and-ink annotation below *Orfèvre hollandais vivant en 1650* (Dutch goldsmith active in 1650)

Hollstein 6 first state (of two)

WATERMARK

letters RC

A very good impression of the first state; in untreated condition with some pale foxing; small margins all round.

In the second state the inscription “OBITI MDCLXIX // AETATIS LXXXV” (he died in 1669 at the age of 85) was added in the upper corners of the plate. The word “Posteritati” (posterity) and the decision to depict Lutma’s likeness in the noble form of an ancestral bust make clear that the print was meant as a memorial image created by the son for his deceased father – and as a pendant to a self-portrait in the same compositional form that is dated 1681 (Hollstein 4).

17. CHRISTOFFEL JEGHER

1596 – Antwerp – 1652/3

Portrait of a Bearded Man – The Doge Giovanni Cornaro, after PETER PAUL RUBENS ca. 1630

chiaroscuro woodcut from four blocks; 285 x 214 mm (11 1/4 x 8 7/16 inches)

Nagler 18; Hollstein 20 first state (of two)

WATERMARK

countermark 4 with two intertwined letters C and pendant half-moon

PROVENANCE

collector’s mark with initials KD (not in Lugt); C.G. Boerner, 1975

18. MARCELLE HANSELAAR

born 1945 Rotterdam

Warring couple (#20)

From *The Crying Game*, a series of 30 prints, edition 30

etching and aquatint, plate size 20 x 25 cm, paper size 38 x 42 cm.

19. CARL WILHELM KOLBE THE ELDER

1757 Berlin – Dessau 1835
Damon et Phillis 1805
etching on *chine appliqué*; 12 3/8 x 18 1/4 inches
Martens 284 fourth (final) state

20. CAMILLE PISSARRO (1830-1903)

L'île Lacroix, à Rouen
etching, aquatint, maniere grise, drypoint, burnishing, c. 1887;
4 1/2 x 6 1/4, the sheet 10 3/4 x 13 inches
Signed and numbered (No. 1) in pencil lower left, annotated *1er état* lower right. Delteil 69, second state (of 2)

Delteil notes that only a few impressions were made of the first state, and eight impressions of the second.

21. CAMILLE PISSARRO (1830-1903)

Paysanne au Puits (Peasant Woman at the Well)
etching and aquatint on an ivory laid paper, 1891; 9 1/4 x 7 5/8, the sheet 12 1/4 x 9 7/8 inches
signed, titled and numbered (3 etat no 2)
Delteil 101, third state (of 3)

22. JACQUES BELLANGE

ca. 1575 Bassigny – Nancy 1616
The Death of Portia after 1613
etching with stippling and engraved inscription; 243 x 188 mm (9 1/2 x 7 3/8 inches)
Walch 6 only state; Worthen/Reed 5; Griffiths/Hartley 40; Thuillier 118
WATERMARK
partial crowned shield with crossed batons (?)
PROVENANCE
private collection, New York

23. ANDREA ANDREANI

ca. 1559 – Mantua – ca. 1629
The Virgin and Christ Child with the Infant John the Baptist, Saint Francis, and Saint Catherine of Siena,
after JACOPO LIGOZZI 1585
chiaroscuro woodcut from four blocks; 435 x 347 mm (17 3/16 x 13 11/16 inches)
Bartsch vol. 12, p. 67, no. 27 third (final) state; The Illustrated Bartsch, vol. 48 (12), p. 89, no. 27 (67)
WATERMARK
serpent

24. JOHN MARIN (1870-1953)

Downtown, The El
proof before steelfacing, etching, 1921
7 x 9 inches, the sheet 12 1/4 x 13 7/16 inches
signed in pencil lower right, also signed and dated in the plate
Zigrosser 134, only state. Published by Alfred Stieglitz, before the edition of about 30 impressions (and before the steelfaced impressions in the New Republic Series, see below)
PROVENANCE:
Alfred Stieglitz, An American Place, with its label affixed to back of mat.
MKJ Collection (stamp on back of mat; not in Lugt)
G.W. Einstein Company, Inc. (label back of mat)

25. HENDRICK GOLTZIUS

1558 Mühlbracht – Haarlem 1617
Tethys – Galatea ca. 1589–90
chiaroscuro woodcut printed from three blocks in black, ochre, and brown
350 x 260 mm (13 3/4 x 10 1/4 inches)
REFERENCES
Bartsch 235; Hirschmann and Hollstein 368; Strauss 422; Bialler (1983) 7 color combination iv; New Hollstein 296 IIIb
PROVENANCE
Henry F. Sewall, Boston (Lugt 1309)
Museum of Fine Arts, Boston, acquired with funds provided by Harvey D. Parker (Lugt 1870; with the museum's deaccession stamp Lugt 5156 with the pencil signature of Eleanor A. Sayre)
Colnaghi (their stock no. in pencil on verso C40271)
