

# DAVID TUNICK, INC.

PRINTS & DRAWINGS

LUCAS CRANACH THE ELDER (1472-1553)

*Adam and Eve in Paradise*

Date: 1509  
Medium: Woodcut  
Dimensions: 13 5/8 x 9 3/4 in. 346 x 248 mm.  
References: Hollstein I  
Watermark: Unidentified watermark in center of sheet  
Provenance: Friedrich August II, King of Saxony (1797-1854), Lugt 972, bottom right corner recto;  
Private collection

The biblical story of Adam and Eve, from the book of Genesis, is one of the most enduring subjects in Western artistic and literary tradition and one that Lucas Cranach the Elder illustrated numerous times through both painting and print. In *Adam and Eve in Paradise*, Cranach depicts this tale at its climax. Eve dominates the composition, she is shown accepting the fruit of the tree of the knowledge of good and evil from the Devil in the guise of a serpent while her husband sits next to her at the base of the tree. Adam's passivity and vulnerability perhaps foreshadow the life of suffering and death awaiting him following the expulsion from the Garden of Eden. The placid lion and stag resting in the foreground is another detail touched with poignancy; those beasts are to become mortal enemies after Adam and Eve eat the fruit and consummate their betrayal of God. The two shields in the branches of the tree represent the coat of arms of the Electorate of Saxony, while the winged serpent on the sheet attached to the trunk is Cranach's family insignia, awarded to him in 1508.

The artist executed this print in 1509 while working as the court painter of the Electors of Saxony. At the royal court, Cranach produced intricate, exuberantly detailed prints of both religious subjects and themes popular for the nobility such as jousting tournaments and trophy hunts. Cranach's technical virtuosity is on display in this print. He coaxes from the woodcut medium a great variety of shapes and textures: the rough bark of the tree, the musculature and soft flesh of the man and woman, the lush foliage of the forest, the fur and tufted manes of the fauna, and the network of horns adorning the herd of stags. Cranach maintains the legibility of each separate element throughout this dense and complex work.

The stamp in the bottom right corner, recto, of the sheet is the insignia of Friedrich August II (1797-1854). Friedrich August came from the house of Wettin - a dynastic German family - and became the king of Saxony in 1836. Friedrich August was a significant art collector amassing an important collection of old masters as well as contemporary prints and drawings. His collection was sold in two principal sales: one in 1856 and one in 1900 in Leipzig. Works from his royal collection are now found in important institutional collections globally, from the Dresden Kupferstich-Kabinett to the Netherlands Institute for Art History, the British Museum, the National Gallery of Art (Washington), and the Metropolitan Museum of Art.

# DAVID TUNICK, INC.

PRINTS & DRAWINGS

HANS BALDUNG GRIEN (1484/5-1545)

*The Conversion of Saint Paul*

Date: ca. 1515/16  
Medium: Woodcut  
Dimensions: 293 x 190 mm. 11 x 7 in.  
Reference: Hollstein 125, only state  
Watermark: None visible  
Provenance: William M. Ivins, Jr. (1881-1961), first curator of prints at the Metropolitan Museum of Art, New York; By descent to his daughter, Barbara Ivins; 1987 to David Tunick, Inc.; to Private collection, New York  
Impression: Superb, early, dark impression  
Condition: Excellent, with thread margins all around; an extremely faint horizontal crease, visible verso only, restoration at the left corners

This work depicts Saul of Tarsus traveling to Damascus on a Roman mission to destroy a small Christian community outside Jerusalem. Blinded by "a light from heaven, above the brightness of the sun," Saul is thrown from his horse, and upon hearing the voice of God, becomes a convert and a Christian missionary. Biblical scholars also refer to Saul by the Greek variant of his name, Paul.

In this woodcut, the artist's spatial compression of human and animal figures, the jarring juxtaposition of diagonal and horizontal lines, and the frenzied drama of the figures varied postures all seem to presage the angst characteristic of twentieth-century German Expressionism. Here, Baldung presents an example of his own unmistakable style so different from that of his teacher, Albrecht Dürer. Scholars like Alan Shestack have long recognized Baldung's contributions to the development of early modern European art (*Hans Baldung Grien*, Yale University, 1981, pp. 3-18). Heinrich Wölfflin's *The Sense of Form in Art* (New York, 1958, translated from *Italien und das deutsche Formgefühl*, Munich, 1931) refers to Baldung more than any other artist in support of the author's thesis regarding the "Germanness" of German art.

This is a rare print, earlier than any other impression we know, printed before the breaks that develop early into the woodblock's use. For instance, compare this work's rendering of the rump of the horse and the striations in the clouds with the Munich impression illustrated in Curjel (*Hans Baldung Grien*, Munich, 1923, pl. 4). The Hollstein reproduction is difficult to read, but the break in the borderline on the left has not yet occurred in our impression. Few impressions in total have been on the market in the last thirty years, those that have appeared all printed later than this sheet.

One of the most powerful images of sixteenth-century German art in a brilliant impression, from the collection of William Ivins.

# DAVID TUNICK, INC.

PRINTS & DRAWINGS

ALBRECHT DÜRER (1471-1528)

*Coat of Arms with a Skull*

Date: 1503  
Medium: Engraving  
Dimensions: 227 x 170 mm. 9 x 6 3/4 in.  
References: Bartsch 101; Meder 98, a (of d); Schoch, Mende, Scherbaum 37  
Watermark: High Crown, Meder 20, 1480-1525  
Provenance: Christie's London (19 November 1994, lot 59); to  
David Tunick, Inc., New York, 1995 to  
Private collection, New York  
Impression: Brilliant  
Condition: Excellent, narrow margins all around

In this imaginative engraving, Dürer combines conventional heraldic imagery with the visual motifs of *Memento mori*, the Dance of Death, and the mystery of love. A wild man, a symbol of Germany's mythic past, accosts a patrician woman in a contemporary Nuremberg dance costume and bridal crown. The skull on this folkloric figure's heraldic shield alludes to his status as a surrogate of Death. The maiden, unable to see this symbol, coyly wraps her hand around the strap that binds the wild man's helmet, mantling, and shield. The angle of the skull on the shield is exactly that of the young woman's head. The imagery serves as a warning against the vanity of earthly status symbols rooted in social hierarchies and the transience of youthful beauty.

This stunning early impression, full of rich contrast, demonstrates Dürer's absolute mastery of the engraving medium. Every detail has been skillfully rendered. Most exquisite is Dürer's attention to texture, particularly the glittering crown, metallic helmet, bony skull, and soft feathers. The quality of the present impression is directly comparable with the extraordinarily beautiful impression in the Metropolitan Museum of Art, New York (ex. coll. Junius Spencer Morgan).

# DAVID TUNICK, INC.

PRINTS & DRAWINGS

Nine Kleinmeister Works by Hans Sebald Beham and Others  
(Clockwise)

HANS SEBALD BEHAM (1500-1550)

*The Weather Peasant*

*"Es Ist Kalt Weter"*

Date: 1542  
Medium: Engraving on laid paper  
Dimensions: 44 x 29 mm. 1 3/4 x 1 1/8 in.  
References: Bartsch 188; Pauli, Hollstein 189, second state of two, with the third diagonal hatching on the left sleeve  
Signature: Signed in the plate with the artist's monogram "HSB" right  
Annotation: Dated in the plate "1542" top; titled in the plate "Es Ist Kalt Weter" top  
Provenance: Private collection, Palm Beach; 1976 to David Tunick, Inc., New York

HANS SEBALD BEHAM (1500-1550)

After BARTHEL BEHAM (1502-1540)

*Ornament with Armour and Two Genii*

Date: 1544  
Medium: Engraving on laid paper  
Dimensions: 21 x 52 mm. 7/8 x 2 in.  
References: Bartsch 227; Pauli, Hollstein 231, second state of two, with a third layer of hatching in the background  
Signature: Signed and dated in the plate with the artist's monogram "1544 HSB" lower left  
Provenance: Alfred Morrison (1821-1897, London), Lugt 151; Brayton Ives (1840-1914, New York); Private collection, Palm Beach; 1976 to David Tunick, Inc., New York

HANS SEBALD BEHAM (1500-1550)

*The Weather Peasant*

*"Das Schadet Nit"*

Medium: Engraving on laid paper  
Dimensions: 44 x 29 mm. 1 3/4 x 1 1/8 in.  
References: Bartsch 189; Pauli, Hollstein 190, first state of two, before the addition of cross-hatching on the turned down leg of the left boot  
Signature: Signed in the plate with the artist's monogram "HSB" left  
Annotation: Titled in the plate "Das Schadet Nit" top  
Provenance: Earl of Aylesford (1768-1859, London and Warwickshire), Lugt 58; Private collection, Palm Beach; 1976 to David Tunick, Inc., New York

HANS SEBALD BEHAM (1500-1550)

*Melancholia*

Date: 1539  
Medium: Engraving on laid paper  
Dimensions: 78 x 51 mm. 3 1/8 x 2 in.

References: Bartsch 144; Pauli, Hollstein 145, second state of six, before the date 1539 and further hatching, with the addition of landscape and a borderline  
Signature: Signed in the plate with the artist's monogram "HSB" top left  
Annotation: Titled in the plate "Melencolia" top right  
Provenance: Private collection, Palm Beach; 1976 to David Tunick, Inc., New York

HEINRICH ALDEGREVER (1502- ca.1555)

*Frieze with Children Fighting Against Bears*

Date: 1537  
Medium: Engraving on laid paper  
Dimensions: 26 x 231 mm. 1 x 9 1/8 in.  
References: Bartsch 262; New Hollstein 262, second state of two with the date changed from 1535 to 1537  
Signature: Signed and dated in the plate with the artist's monogram "1537 AG" top right  
Provenance: Robert Scholtz (1834-1912, Budapest), Lugt 2241; Private collection, Palm Beach; 1976 to David Tunick, Inc., New York

HANS SEBALD BEHAM (1500-1550)

*Job Conversing with His Friends*

Date: 1547  
Medium: Engraving on laid paper  
Dimensions: 69 x 105 mm. 2 3/4 x 4 1/8 in.  
References: Bartsch 16; Pauli 17, Hollstein 16, first state of two, before the addition of grass on the broken part of the archway in the upper right  
Signature: Signed and dated in the plate with the artist's monogram "15 HSB 47" top right  
Annotation: Noted in the plate "NON ESTIS LOQUUTT CORAM ME RECTUM, SICUT SERVUUS MEUS JOB HIOB 42" bottom  
Provenance: Wilhelm Eduard Drugulin (1825-1879, Leipzig), Lugt 2612; Private collection, Palm Beach; 1976 to David Tunick, Inc., New York

HANS SEBALD BEHAM (1500-1550)

*Panel with a Mascaron*

Date: 1543  
Medium: Engraving on laid paper  
Dimensions: Plate: 51 x 77 mm. 2 x 3 in.  
Sheet: 55 x 81 mm. 2 1/8 x 3 1/8 in.  
References: Bartsch 231; Pauli, Hollstein 235, second state of two, with dotting across the whole background  
Signature: Signed in the plate with the artist's monogram "HSB" bottom  
Annotation: Dated in the plate "1543" bottom  
Provenance: Nikolaj Mosolov (1847-1914, Moscow), Lugt 1802; Private collection, Palm Beach; 1976 to David Tunick, Inc., New York

HANS SEBALD BEHAM (1500-1550)

After BARTHEL BEHAM (1502-1540)

*Adam and Eve*

Date: 1543  
Medium: Engraving on laid paper  
Dimensions: 79 x 55 mm. 3 1/8 x 2 1/8 in.

References: Bartsch 6; Hollstein p. 5, third state of five, with a new diagonal third hatching in the deepest shadow in the background around Eve, before further horizontal and vertical hatching in the same area

Signature: Signed and dated in the plate with the artist's monogram "1543 HSB" top left

Provenance: Emanuel Levy (early 19th century, New York), Lugt 876; Private collection, Palm Beach; 1976 to David Tunick, Inc., New York

MASTER I.B. (active 1523-1530)

*Design for a Dagger Sheath*

Date: 1528

Medium: Engraving on laid paper

Dimensions: 159 x 22 mm. 6 1/4 x 7/8 in.

Reference: Bartsch 50, only state

Signature: Signed and dated in the plate "I 1528 B" center

Provenance: Private collection, Palm Beach; 1976 to David Tunick, Inc., New York

The so-called "Kleinmeister", or "Little Masters," were a group of German artists who produced small and delicate prints in the first half of the sixteenth century. Among the most notable Kleinmeister were Hans Sebald Beham, Barthel Beham, George Pencz, Albrecht Altdorfer, and Heinrich Aldegrever. The Kleinmeister style may trace back to the work of Albrecht Dürer, as both Pencz and Beham had ties to the Nuremberg master's workshop in the early 1500's.

Kleinmeister artworks range in subject matter, although most represent ancient myths, biblical stories, or are genre scenes of peasant life. Others are ornamental studies or designs for military armor. Kleinmeister engravings vary in shape, as evidenced by the two oblong designs for dagger sheaths and a roundel of the Judgment of Paris exhibited here. Kleinmeister artists gained notoriety in the early sixteenth century for their occasional use of erotic, funereal, and Reformist themes. An inquisitorial committee established in Nuremberg in January 1525 found these engravings so offensive that three Kleinmeister artists (Hans Sebald Beham, Barthel Betham, and George Pencz) were exiled from the city and titled "the three godless painters."

# DAVID TUNICK, INC.

PRINTS & DRAWINGS

Eight German, Dutch and Flemish Kleinmeister Works (Clockwise)  
GERMAN SCHOOL (16th century)

*Ecce homo*

Medium: Woodcut on laid paper  
Dimensions: 64 x 60 mm. 2 1/2 x 2 3/8 in.  
Annotation: Titled in the block "Ecce Homo" top  
Provenance: Private collection, New York; 1976 to  
David Tunick, Inc.

HANS SEBALD BEHAM (1500-1550)

*The Judgment of Paris*

Medium: Engraving on laid paper  
Dimensions: 53 mm. diameter 2 1/8 in. diameter  
Reference: Bartsch 88; Pauli, Hollstein 91, only state  
Signature: Signed in the plate with artist's monogram "HSP" top  
Provenance: Graf Ludwig Yorck von Wartenburg (19<sup>th</sup> century, Silesia),  
Lugt 2669;  
Gemini G.E.L., New York; 1976 to  
David Tunick, Inc.

GERMAN SCHOOL (16th century)

*Crucifixion*

Medium: Woodcut on laid paper  
Dimensions: 65 x 50 mm. 2 1/2 x 2 in.  
Provenance: August Laube, Zurich; 1977 to  
David Tunick, Inc.

ALLAERT CLAESZ (1508-1555)

After JACOB BINCK (ca. 1500-1569)

*Death and the Foot Soldier*

Date: 1520's  
Medium: Engraving on laid paper  
Dimensions: 63 x 79 mm. 2 1/2 x 3 1/8 in.  
Reference: Bartsch 39, Hollstein 162, only state  
Signature: Signed in the plate with the artist's monogram "AC" top right  
Annotation: Noted in pen and ink on verso "G. Storck a Milano 1803  
In.No. 13094"  
Provenance: G. Storck (active early 1800s, Milan), not in Lugt;  
P. & D. Colnaghi & Co., London; 1976 to  
David Tunick, Inc.

HEINRICH ALDEGREVER (1502-1555/61)

*Eight Nude Children at a Well*

Date: 1539  
Medium: Engraving on laid paper  
Dimensions: 36 x 91 mm. 1 3/8 x 3 3/8 in.  
Reference: Bartsch, New Hollstein 267, only state  
Signature: Signed in the plate with the artist's monogram "AG" bottom  
Annotation: Dated in the plate "1532" top left  
Provenance: G.M. La Monte (1873-1927, United States), Lugt 1181c;  
Gemini G.E.L., New York; 1976 to  
David Tunick, Inc.

HEINRICH ALDEGREVER (1502-1555/61)

*Design for a Dagger Sheath, Executioner and Head of St. John the Baptist*

Date: 1529  
Medium: Engraving  
Dimensions: 70 x 38 mm. 2 3/4 x 1 1/2 in.  
Reference: Bartsch, New Hollstein 235, only state  
Signature: Signed and dated in the plate with the artist's monogram "1529 AG" top right  
Provenance: David Tunick, Inc.

ALBRECHT ALTDORFER (ca. 1480-1538)

After PEREGRINO DA CASENA (active 1490-1520),  
*The Triumph of the Sea Gods*

Date: 1520-6  
Medium: Engraving on laid paper  
Dimensions: 45 x 79 mm. 1 3/4 x 3 1/8 in.  
Reference: Bartsch 31, New Hollstein e.44, only state  
Signature: Signed in the plate with the artist's monogram "AA" top  
Provenance: Unidentified partial collector's mark lower right;  
Gemini G.E.L., New York; 1976 to  
David Tunick, Inc.

THEODOR DE BRY (1528-1598)

*Heraldic Device with a Skull*

Date: 1592  
Medium: Engraving on laid paper  
Dimensions: 67 x 55 mm. 2 5/8 x 2 1/8 in.  
Reference: Wurzbach 6; Hollstein 30-123, from *Emblemata nobilitati et vulgo scitu digna*  
Provenance: Private collection, New York; 1973 to  
David Tunick, Inc.

# DAVID TUNICK, INC.

PRINTS & DRAWINGS

ALBRECHT DÜRER (1471-1528)

*Knight, Death, and the Devil*

- Date: 1513  
Medium: Engraving  
Dimensions: 243 x 187 mm. 9 5/8 x 7 3/8 in.  
References: Bartsch 98; Meder 74 a of g; Schoch, Mende, Scherbaum 69 a of g  
Watermark: No watermark (earliest impressions do not have a watermark)  
Provenance: S.S. Scheikevitch (1842-1908, Moscow and Paris), Lugt 2367, this impression cited by Lugt;  
Frederik Muller & Cie, Amsterdam; May 1910 to Colnaghi London; sold 20<sup>th</sup> century to Private collection, North America; by descent to Heir of same; to Estate of same; to David Tunick, Inc., New York; 2000 to Private collection, New York; 2019 to David Tunick, Inc., New York
- Impression: An extraordinarily rich, early impression of Meder's highest rank of quality, before the scratches and considerable weakening of the plate, printed with superb contrasts allowing a clear reading of the nuances of shadow and textural elements.
- Condition: Excellent condition, the corner tips reinforced and restored, pen-and-ink borderline, trace of a horizontal fold only visible verso, trimmed close.

*"The Knight, Death and Devil, St. Jerome in His Study, and the Melencolia I...they are Dürer's most famous engravings and, not unjustly, known as his 'Meisterstiche'...Dürer's awareness that the first [made] of these three prints, the Knight, Death, and the Devil, was an important enterprise is again manifested by the special form of the signature. The figure 1513 is preceded by an 'S.,' an abbreviation of the word 'Salus'..."* (i.e., "Hail, greetings!").

The artist provided a clue to the the interpretation of the print in his diary, when "grieved and incensed by the unfounded rumors of Luther's assasination, Dürer jotted a magnificent outburst against the Papists which culminates in a passionate appeal to Erasmus of Rotterdam: 'O Erasme Roderodame, where wilt thou take thy stand? Look of what avail is the unjust tyranny of worldly might and the powers of darkness? Hark, thou Knight of Christ, ride forth at the side of Christ our Lord, protect the truth, obtain the crown of the Martyrs!'" (Both quotes are from a discussion of the print by E. Panofsky, *The Life and Art of Albrecht Dürer*, Princeton, 1955, pp. 151-154).

# DAVID TUNICK, INC.

PRINTS & DRAWINGS

HEINRICH ALDEGREVER (1502-ca. 1561)

*Albert van der Helle*

- Date: 1538  
Medium: Engraving on laid paper  
Dimensions: 195 x 126 mm. 7 3/4 x 5 in.  
References: Bartsch 186; New Hollstein 186, first state of two, before "DLR" changed to "DER"  
Watermark: Double-headed eagle under crown, similar to Briquet 252  
Provenance: Pierre Mariette II (1634-1716, Paris), with his ink inscription verso, dated to 1670 (Lugt 1788/9); Nikolaj Mossoloff (1847-1914, Moscow), with his ink inscription verso, dated to 1883 (Lugt 1802); C. G. Boerner, Leipzig (April 19, 1931, this impression cited in Hollstein's census of sales); Albert W. Blum (1882-1952, Switzerland and Short Hills, New Jersey) (Lugt 79b); Sotheby's New York (February 27, 1988, Lot 1171); Christie's New York (January 25, 2017, Sale 14020, Lot 71); David Tunick, Inc.  
Impression: Very fine, comparable to the two slightly stronger Metropolitan Museum impressions. In all three – the Metropolitan impressions and ours – certain areas, e.g., the top of the hat and the right shoulder, vary in darkness and clarity.  
Condition: Excellent apart from a thin replaced margin at the bottom and lower left. Far superior in condition to the two Metropolitan impressions, which have major restoration

Aldegrever produced this engraving shortly following his famous portraits of the München Anabaptist leaders, which were commissioned and widely circulated in 1536. The sitter for this plate is Albert van der Helle, mayor of the Dutch city of Soest, who leans on a balustrade bearing an identifying Latin inscription. Public enthusiasm for Aldegrever's prints during his lifetime suggests that "his art must have caught the mood of the moment" (U. Mielka, *The New Hollstein German Engravings, Etchings, and Woodcuts 1400-1700: Heinrich Aldegrever*, p.15). In a style that emulates that of Albrecht Dürer, Aldegrever employs "clear, fine, parallel and cross-hatched lines for the background and modelling, and a characteristically sharp contour incised deep into the plate" (Ibid., p.16). The artist's work was popular among collectors even in the sixteenth century, and new editions of his prints went on being produced in the latter half of the century following his death.

# DAVID TUNICK, INC.

PRINTS & DRAWINGS

HANS SEBALD BEHAM (1500-1550)

*Coat of Arms of Hector Pömer*

Date: 1525  
Medium: Woodcut on laid paper  
Dimensions: Image: 296 x 195 mm. 11 5/8 x 7 5/8 in.  
Sheet: 310 x 210 mm. 12 1/8 x 8 1/4 in.  
Reference: Dodgson 159, only state; Pauli 1352, only state; Schoch, Mende, Scherbaum A27, only state  
Inscription: Inscribed "R A 1525" lower right; inscribed with the Pömer family motto in Hebrew, Greek, and Latin, followed by the address of Hector Pömer, at bottom  
Watermark: Unidentified watermark, possibly a shield  
Provenance: W. E. Drugulin (1825-1879, Leipzig), Lugt 2612; Galerie Bassenge (29 May 1973, lot 19); to David Tunick, Inc.  
Impression: Fine, a strong early impression.  
Condition: Very good. Horizontal crease 140 mm. up from the bottom of the sheet; repair visible verso on right side, repair visible recto at left. Approx. 8 mm. margins all around.

This woodcut was recorded as Dürer's work in the 1618 handwritten inventory of the merchant Paulus Behaim's collection and was included in Bartsch's catalogue of Dürer prints. Scholars have since attributed the print to Hans Sebald Beham, observing that the broad, large-scale hatched lines point to an artist of a younger generation. The style of the branches and foliage relates closely to the woodcuts of Beham's 1523 playing cards.

Dodgson remarks that "the initials R.A. have been interpreted since Heller's time as the signature of the wood-engraver Hieronymus Andreaë or Resch, but it is not clear why he should have signed with both of these letters." Schoch, Mende, and Scherbaum, however, write that monograms of wood-engravers were rather unusual in the mid-16<sup>th</sup> century and suggest that the monogram might belong to a different printmaker.

# DAVID TUNICK, INC.

PRINTS & DRAWINGS

HANS SEBALD BEHAM (1500-1550)

*Christ Crowned with Thorns Speaking to His Mother*

Date: 1519  
Medium: Engraving  
Dimensions: Image: 67 x 43 mm. 2 5/8 x 1 3/4 in.  
Reference: Pauli 28a; Bartsch (Altdorfer) 9; Hollstein 28  
Watermark: None visible  
Provenance: Karl Ferdinand Friedrich von Nagler (Berlin, 1770-1846), Lugt 2529;  
Kupferstichkabinett, Staatlichen Museen zur Berlin, Lugt 160, with  
"Tilgungstempel", Lugt 2398;  
Paul Davidsohn (Berlin, 1839 - 1931), Lugt 645;  
Gustav von Rath (Krefeld, 1888 - 1913), Lugt 2772;  
C.G. Boerner, Neue Lagerliste 79, 1983, no. 14;  
Venator & Hanstein KG, Cologne, 2018 to  
David Tunick, Inc.

# DAVID TUNICK, INC.

PRINTS & DRAWINGS

PETER FLÖTNER (ca. 1485/96-1546)

*Arabesque with Two Foxes*

Date: 1546  
Medium: Woodcut with an additional woodcut by Rudolph Wyssenbach verso  
444 x 313 mm. 17 1/2 x 12 3/8 in.  
Dimensions: Passavant 29; Nagler, *Die Monogrammisten IV* 2935, p. 875, rare as full sheet  
References: Dated in the plate "1546" lower center  
Annotation: William Greenbaum Fine Art (Maryland); 1978 to  
Provenance: David Tunick, Inc.  
Impression: A good impression, before the date is no longer printing; rare to find on the full sheet  
Condition: In relatively good condition for such a large sheet; paper losses at the corners and along the margins, some repairs; a horizontal centerfold; a few vertical creases; trimmed to the borderline on the right, otherwise with good margins

Peter Flötner was one of the most innovative and influential sculptors and designers of ornament, for furniture, fountains, organs, and altarpieces and other decorative objects of the German Renaissance. Originally from Switzerland he moved to Nuremberg in 1522 where he worked for most of his career. He employed the classicising Renaissance style in much of his work, which suggests he spent some time studying in Italy before settling in Nuremberg. This distinguishes him as one of the leading figures to introduce the Italianate Renaissance to German sculpture and decorative arts.

This rare surviving woodcut, especially considering the large size of the paper, by Flötner encapsulates his skill for the decorative. With fine intricacy he designed this ornament that incorporates vegetation, groteschi, fantastical creatures, men in boats, and two satyrs grabbing foxes by their tails. At the bottom of the composition, he signs his signature chisel and mallet - the tools of his trade representing his identity as a carver - alongside his initials "P.F."

The enduring popularity and appreciation for Flötner's style of prints is attested to by the republication of some of his print in 'Das Kunstbuch des Peter Flötner' by Rudolph Wyssenbach in Zurich in 1549. Wyssenbach, a Swiss artist, and Flötner enjoyed a working relationship. On the verso of this print, years after Flötner's passing, Wyssenbach printed a woodcut portrait that he executed of the Roman emperor, Valentinianus.

VERSO

RUDOLPH WYSSENBACH (fl. 1545-1560)

*Portrait of Valentinianus*

Date: 1559  
Medium: Woodcut  
Dimensions: 444 x 313 mm. 17 1/2 x 12 3/8 in.  
Reference: Nagler IV 3843, p. 1075

# DAVID TUNICK, INC.

PRINTS & DRAWINGS

GEORG PENCZ (1500-1550)

*Portrait of Johann Friedrich I (the Magnanimus), Elector of Saxony*

Date: 1543

Medium: Engraving with maculature verso

Dimensions: Plate: 404 x 305 mm. 19 7/8 x 12 in.

Sheet: 431 x 321 mm. 17 x 12 5/8 in.

References: Hollstein 77; Bartsch 126

Watermark: Eagle

Provenance: Ville de Nuremberg, Lugt 1949d;  
Galerie Paul Prouté (Paris); 1985 to  
David Tunick, Inc.

Impression: Beautiful trial proof, verso another proof with defective  
printing

Condition: Centerfold evident on the left-hand side, small irregular  
margins

# DAVID TUNICK, INC.

PRINTS & DRAWINGS

GEORG PENCZ (ca. 1500-1500)

*Tobias Burying One of the Children of Israel*

Medium: Engraving

Dimensions: 62 x 96 mm. 2 1/2 x 3 3/4 in.

References: Bartsch 14; Hollstein 27, third state of three

Signature: Signed in the plate with the artist's monogram lower left

Provenance: Private collection, New York

# DAVID TUNICK, INC.

PRINTS & DRAWINGS

**GEORG PENCZ** (ca. 1500-1550)

*Tobias Puts Fish on Coal and Spends Wedding Night in Prayer*

Date: 1543

Medium: Engraving

Dimensions: 67 x 103 mm. 2 5/8 x 4 in.

References: Bartsch 19; Landou 18; Hollstein 32, first state of two

Signature: Signed and dated in the plate with the artist's monogram  
upper right

Provenance; Private collection, New York

# DAVID TUNICK, INC.

PRINTS & DRAWINGS

GEORG PENCZ (ca. 1500-1550)

*Medea Giving Jason the Household Gods*

1539

Medium: Engraving

Dimensions: 112 x 71 mm. 4 3/8 x 2 3/4 in.

References: Bartsch 71; Hollstein 121, first state of two, before the erasure of the date and monogram bottom right

Signature: Artist's monogram in the plate lower right

Provenance: Private collection, New York

# DAVID TUNICK, INC.

PRINTS & DRAWINGS

GEORG PENCZ (ca.1500-1550)

*The Triumph of Death on Time*

Medium: Engraving on laid paper

Dimensions: 148 x 205 mm. 5 7/8 x 8 1/8 in.

References: Bartsch 121; Hollstein 101, only state

Signature: Signed in the plate with the artist's monogram

Annotation: Numbered in the plate "5" lower left; titled in the plate  
Nascentes mormur finis qz ab origine pendet longius aut  
propius mors sva quenoꝝ manet" bottom

Watermark: Unidentified partial watermark (scythe?)

Provenance: Private collection, New York;  
David Tunick, Inc.