

1. JOHN BAPTIST JACKSON (1701-1780)
The Crucifixion, after Jacopo Tintoretto
Chiaroscuro woodcut from four blocks in buff, light brown, gray, reddish brown; 54, ×121,2 cm
Le Blanc 9, Nagler 13, Kainen 22

2. DAVID LUCAS
1802 Geddington Chase, Northamptonshire– Fulham 1881
JOHN CONSTABLE
1776 East Bergholt, Suffolk – London 1837
Salisbury Cathedral from the Meadows 1835–37
Wedmore 50; Shirley 39 progress proof between d and e (of f); Lennox-Boyd/Stogdon seventh state (of twelve)
mezzotint with etching, stipple, and roulette work on wove paper; 610 x 713 mm (24 x 28 1/16 inches)
PROVENANCE
Hon. Christopher Lennox-Boyd (d. 2012; his inventory no. *P38589*)
The impression is inscribed along the left margin by Algernon Graves, the son Henry Graves, the print's publisher:
"The finest impression I have ever seen it was the copy selected by Constable to show to Hodgson and Graves " and
"A great beauty". Another inscription in the right margin is by a different hand: "This was the specimen impression
shown to the publishers when offered to them for sale by Lucas."

3. RICHARD EARLOM (1742-1822)
David and Abisag, after Adriaen van der Werff
mezzotint, 1779; 62,9 ×45,8 cm
Wessely 57 first state (of wo)

4. HENDRICK GOLTZIUS
1558 Mühlbracht – Haarlem 1617
Dies – Helios ca. 1588–90
chiaroscuro woodcut printed from three blocks in black, ochre, and brown;
350 x 267 mm (13 13/16 x 10 7/16 inches)
Bartsch 234; Hirschmann and Hollstein 373; Strauss 419; Bialler (1983) 10 color combination iii; New Hollstein 299
color combination c
WATERMARK: crowned shield (indistinct)

5. 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*)

6. HENDRICK GOLTZIUS
1558 Mühlbracht – Haarlem 1617
Oceanus ca. 1589–90
chiaroscuro woodcut printed from three blocks in black, ochre, and brown;
346 x 262 mm (13 5/8 x 10 5/16 inches)
Bartsch 232; Hirschmann and Hollstein 367; Strauss 421; Bialler (1983) 6 color combination v; New Hollstein 296
color combination d
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 *C40269*)

7. EDOUARD MANET (1832-1883)
La petite fille
etching and drypoint in brownish ink on fine laid paper, 1861-62; 8 1/8 × 4 5/8 inches
Harris 19, first state of two ; Guérin 25, first state of two ; Wilson 1977, 14 ; Wilson 1978, 36 ; Fisher 3
PROVENANCE
S. Josefowitz
This is possibly the impression from the Henri Guérard collection (Wilson 1978, 36) subsequently Siemens Collection, and sale Kornfeld, 1987, part II, lot 762. If so it is one of two Guérard impressions cited by Guérin (the other being on Japan). A superb impression with small margins and a very rare proof before any of the editions, all of which, from 1862 on, were in the second state; other impressions of the first state are in the British Museum (formerly Burty), NYPL, MMA, Paris BNF and St. Louis Art Museum.
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8. CHARLES MERYON (1821-1868)
Le Petit Pont
etching and burin on brown Japanese paper, 1850; 26 × 18,9 cm
Delteil 24 III (of VI); Schneidermann 20 IV (of IX)
Annotated in pen and black ink: “les tours Notre dame et l’hotel dieu démolé 1854”
PROVENANCE
Jules Gerbeau (Lugt 1166, the impression mentioned)
Maurice Gobin (Lugt 1124 a)
A sublime, inky and richly differentiated early impression on coloured Japanese Gampi paper
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9. EDGAR DEGAS (1834-1917)
A Woman in a Ruffled Cap
etching on medium weight wove paper, 1859-60; image 101 × 75 mm, plate 119 × 87 mm, sheet 146 × 111 mm
pencil number 26 verso
Reed & Shapiro 10, describing two states; Delteil 6, the same; Adhémar 12. *Recte iii/iii*
PROVENANCE
Degas atelier, red oval stamp (Lugt 657); *Vente d’Estampes*, possibly lot 7, withdrawn or bought back by René de Gas, the artist’s brother; by inheritance to his daughter Odette de Gas and her husband Roland Nepveu; by inheritance to their daughter Arlette Nepveu-Degas, Mme Robert Devade, and by descent; sale, Paris, Christie’s, 24 May, 2006, lot 19
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10. CAMILLE PISSARRO (1830-1903)
Paysanne au Puits (Peasant Woman at the Well)
etching and aquatint on an ivory laid paper, 1891; 9 1/4 × 7 5/8, the sheet 12 1/4 × 9 7/8 inches
signed, titled and numbered (3 etat no 2)
Delteil 101, third state (of 3)
In excellent condition, no watermark discernible, with margins (remains of prior hinging verso), archival mounting with non-attached mylar hinges, window mat
A superb, atmospheric impression of this great rarity, printed with a veil of plate tone overall
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11. JACQUES CALLOT
1592 – Nancy – 1635
Crown of Thorns, from the Large Passion
etching with some engraving, 107 x 212 mm (sheet: 4 3/16 x 8 3/8 inches)
Lieure 284 second state (of four)
PROVENANCE
P. Gervaise, Paris (Lugt 1078), with his handwriting and date 1860 on the verso
Very good impression, cut to the image

12. JAN PIETERSZ. SAENREDAM
1565 Zaandam – Assendelft 1607
Vanitas – Death and a Young Man (after HENDRICK GOLTZIUS) 1592
engraving; 257 x 178 mm (10 1/8 x 7 inches)
WATERMARK
shield with star surmounted by a bird and letter HB
Bartsch 123; Hollstein 111; *The New Hollstein* (Goltzius) III.258.123
A very good impression, printing with subtle plate tone; preserved in perfect condition with wide margins all round. Saenredam had studied with both Jacob de Gheyn and Goltzius. In Goltzius's workshop he probably took over the position of the master's stepson, Jacob Matham, when the latter left for Italy in 1592. This depiction of an elegant young man holding a flower and skeleton about to get up from the top of a tomb is the first dated print Saenredam engraved after a design by Goltzius. It displays not only the elegant swelling lines perfected by Goltzius but also the so-called fine manner engraving that was a specialty of De Gheyn's. This is especially noticeable in the exquisite ruffled collar, the coat, and the pants worn by the young man.
The tomb is inscribed with the words that might be spoken by the skeleton: *Fui, non sum: Es, nor eris* ("As thou art now, such once was I"), reminding the man in the flower (!) of his youth that everyone's life will come to an end.
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13. 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)
A very good but somewhat later impression; in fine condition with generous margins all round.
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14. GIULIO BONASONE
1531 Bologna – Rome 1574
The Wreath – Flora with her Nymphs (after GIULIO ROMANO)
engraving; 316 x 435 mm (12 1/2 x 17 1/8 inches)
Bartsch 111; Massari 66 a (of b); TIB, vol. 28, *Commentary*, pp. 317f., no. 111 first state (of two)
WATERMARK
two crossed arrows with a star (Massari 77; similar to Briquet 6299, dated to 1554)
A truly superb, early impression before the address of Antonio Lafreri; still showing plenty of horizontal polishing marks; a strip of paper from an old album mounting on the verso along the lower margin and trimmed by 1/2 inch along the top; otherwise in fine, untreated condition with thread margins on three sides.
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15. 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)
A very fine impression; in small tear in the lower left margin with an old repair; pale mat stain in the margins; with small margins beyond the platemark all round.
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16. REMBRANDT HARMENSZ. VAN RIJN
1606 Leiden – Amsterdam 1669
Man in a Broad-Brimmed Hat, 1630
etching; sheet 86 x 70 mm (3 3/8 x 2 3/4 inches)
Bartsch 311, White/Boon only state; New Hollstein 73 only state
PROVENANCE
private collection, Germany; thence by descent
A very fine, early impression, with the burry smudge to the right of the sitter's nose clearly noticeable and only the faintest trace of wear in the shadow under the rim of the hat; in superb, untreated condition, merely showing two minute rust spots caused by metal inclusions in the paper.

17. REMBRANDT HARMENSZ. VAN RIJN
1606 Leiden – Amsterdam 1669
The Star of the Kings: A Night Piece ca. 1651
etching, with touches of drypoint; sheet 99 x 148 mm (3 7/8 x 5 13/16 inches)
Bartsch 113, White/Boon only state; New Hollstein 263 first state (of four)
PROVENANCE
Richard H. Zinser (Lugt 5581)
private collection, Europe
A superb, richly inked impression printed on European paper, showing the touches of burr called for in the best impressions; the sheet is extremely well preserved with the paper margins serving as a welcome frame that makes the overall darkness of the scene stand out even more.
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18. ANTON WÜRTH
born 1957 in Oberstorf
Sterntaler – The Star Talers 2021
engraving with touches of drypoint and gold dust; 190 x 140 mm (sheet size)
edition of 14
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19. THEODOR VAN THULDEN
1606- Bois-Je-Duc- 1669
The Opening of the Doors of the Temple of Janus (after Rubens) after 1635
engraving; 287 x 321 mm (plate: 560 x 420 mm)
Voorhelm Schneevogt, p. 225, no. 27-31; Hollstein (Thulden) 130
Very fine impression; the whole sheet with some small tears along the margins.
Rubens created this composition as a decoration for the entry of Fernand of Habsburg, the younger brother of King Philip IV of Spain, into Antwerp on April 17, 1635. Rubens oil sketch is in the Eremitage in St. Petersburg.
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20. GIOVANNI BATTISTA PIRANESI
1720 – Venice – 1778
Appartenenze d'antiche terme – Ancient Baths with Stairs which lead to the Gymnasium and the Theater
From the series *Opere varie di Architettura – Various Works of Architecture*, 1750/51
Etching on laid paper, 160 x 214 mm (plate), 235 x 294 mm (sheet)
Focillon 126 first state (of two), without the number
Wilton-Ely, vol. 1, p. 85, no. 47; Robison pp. 212-214
WATERMARK: Fleur-de-lys in a single circle
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21. ALBERT CHRISTOPH DIES
1755 Hannover – Wien 1822
Cascatella Superiore a Tivoli 1796
etching; 28,1 x 37,4 cm
Schmid/Betthausen 69 II
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22. ALBRECHT DÜRER
1471 - Nuremberg - 1528
Coat of Arms with a Lion and a Cock ca. 1502-3
engraving, 185 x 118 mm (7 5/16 x 4 5/8 inches)
Bartsch 100; Meder 97 b? (of g); Schoch/Mende/Scherbaum 35
provenance
Thomas Miller Whitehead, London (Lugt 2449)
Sir Philip Burne-Jones (acc. to a pencil inscription verso)
P. & D. Colnaghi & Co, London (their stock no. in pencil verso C23536)

The heraldic symbols in this coat of arms are not associated with any specific aristocratic family; indeed, the elevation of the rooster, a common barnyard bird, perched commandingly with outspread wings at the top of the sheet, well above the stylized lion trapped on its heraldic shield, might be seen as a very conscious subversion of aristocratic pretensions. Such freely invented coats of arms reflect the increasingly widespread adoption of aristocratic imagery by the emerging middle classes, including artisans, from the late Middle Ages. (In 1523 Dürer even created his own woodcut coat of arms.) In *Coat of Arms with Lion and Rooster*, the artist deploys the motifs in a fantasy piece that allows him to play with a wide range of textures and ornamental forms. The lavish foliate scrollwork twisting behind the shield, with elaborate shading creating almost three-dimensional effects, reminds us that the artist originally trained as a goldsmith, the craft in which the tradition of pure ornamental engraving on metal is thought to have originated.

23. HANS SEBALD BEHAM
1500 Nuremberg – Frankfurt/Main 1550
Ornamental Frieze with Two Battling Tritons ca. 1520–25
woodcut; 460 x 225 mm (18 x 8 13/16 inches)
Dodgson, vol. 1, p. 483, no. 156; Pauli and Hollstein 1346; Geisberg 333
WATERMARK
part of crowned serpent (the same mark can be found on the British Museum's impression of this print as well as on Beham's *Vine Pattern with a Satyr Family*)
PROVENANCE
Wilhelm Heinrich Ferdinand Karl von Lepell (Lugt 1672)
Kupferstichkabinett, Berlin (Lugt 1606 and their duplicate stamp Lugt 2482)
P. & D. Colnaghi & Co. Ltd., *Five Hundred Years of Fine Prints*, London 1976, no. 67 (their stock no. in pencil verso C.38290LL)
LITERATURE
Horst Appuhn/Christian von Heusinger, *Riesenholzschnitte und Papiertapeten der Renaissance*, Unterschneidheim 1976, p. 20, fig. 13
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24. HANS SEBALD BEHAM
1550 Nürnberg – Frankfurt a.M. 1550
Peasants Brawl
engraving, 4,8 x 7,3 cm
Bartsch 165; Pauli, Hollstein 176 second state (of two)
Superb impression in perfect condition.
Beham's Peasant's Brawl is one of his most impressive engravings. The topic was so popular that he used it a second time 1547 in his series of the Twelve Months (Bartsch 163; Pauli and Hollstein 186). It is, however, a complete different composition of fighting peasants.
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25. LUCAS CRANACH THE ELDER
ca. 1472 Kronach – Weimar 1553
Resurrection
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26. LUCAS CRANACH THE ELDER
ca. 1472 Kronach – Weimar 1553
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.
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27. LUCAS CRANACH THE YOUNGER
1515 Wittenberg – Weimar 1586
Philipp Melancthon, 1558
woodcut; 272 x 213 mm (10 11/16 x 8 3/8 inches); sheet: 398 x 232 mm (15 11/16 x 9 1/8 inches)
Heller, p. 226, no. 538 (304); Dodgson, p. 347 nos. 31 and 31a; Geisberg 673 (Geisberg/Strauss, p. 637); Hollstein p. 152, no. 49; cat. Basel, p. 719, no. 649; Strauss, p. 149, no. 6
WATERMARK: animal
PROVENANCE: Pierre Sentuc (Lugt 3608)

28. ISRAHEL VAN MECKENEM

CA. 144045 BOCHOLT 1503

Saints Simon and Matthew

engraving; 212 x 142 mm

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, lot 25

private collection, Connecticut

An unusually superb impression for a fifteenth-century print; it was known to Lehrs who assigned it a *** rating. The engraving retains even the finest burin lines, thereby allowing for the full plasticity of the figures and the three-dimensionality of the architectural space that serves as a setting for the two half-length apostles.

29. WENZEL VON OLMÜTZ

active ca. 1481–1497

Five Medallions with Designs for Goldsmiths:

Christ in His Tomb – Nativity – Man of Sorrows – Virgin and Child – Saint Ursula

engraving; 210 x 152 mm

unique and undescribed

30. MARTIN SCHONGAUER

ca. 1440/50 Colmar – Breisach 1491

Two Shields Supported by an Oriental

engraving; diameter 76 mm (3 inches)

Bartsch 101; Lehrs and Hollstein 100

PROVENANCE

Gilhofer & Ranschburg, Lucerne, Katalog 8, Lucerne, n.d., no. 325

Gilhofer & Ranschburg, Lucerne, Katalog 10, Lucerne, n.d., no. 254

Gilhofer & Ranschburg, Lucerne, Katalog 11, Lucerne, n.d., no. 231, described as “superb early impression in perfect condition with small margins“

Carl and Rose Hirschler, née Dreyfus, Haarlem (Lugt 633a), acquired in March 1928;

thence by descent

EXHIBITION

B.L.D. Ihle/J.C. Ebbinge Wubben, *Prentkunst van Martin Schongauer, Albrecht Dürer, Israhel van Meckenem. Uit eene particuliere verzameling*, exhibition Museum Boijmans, Rotterdam, 1955, catalogue no. 5d
