

1. HENDRICK GOLTZIUS
1558 Mühlbracht – Haarlem 1617
Hercules and Cacus 1588
chiaroscuro woodcut printed from three blocks in black, pale yellow, and olive green; 412 x 333 mm (16 3/16 x 13 1/16 inches)
REFERENCES
Bartsch 231; Hirschmann and Hollstein 373; Strauss 403 third state (of four); Bialler (1983) 4 II color combination iv; New Hollstein 304 Ih
WATERMARK
circle with two arcs (similar to Meder, *Dürer-Katalog*, 258)
PROVENANCE
Otto Schäfer, Schweinfurt (his stamp not in Lugt)
his sale, Galerie Kornfeld, Berne, June 24, 1992, lot 160
A superb impression; with the usual horizontal drying folds, in overall extremely good, untreated condition and preserved with the publisher's address below.

2. JAMES WARD
1769 London – Cheshunt 1859
Adonis 1824
crayon lithograph (pen lithograph for the inscriptions) on *chine collé* on wove paper;
sheet 485 x 606 mm (19 1/8 x 23 7/8 inches)
annotated in pencil at lower left: *select and retouched by J.W.*
The print belongs to a set of lithographs that Rudolph Ackerman published in London in August 1824 under the title *A Series of Lithographic Drawings of Celebrated Horses, from Pictures Painted by James Ward, Esq, R.A. and Drawn on Stone by Himself*. *Adonis* is mentioned as “the favourite Charger of his late Most Gracious Majesty King George the Third.

3. GERHARDT JANSSEN
1636 Utrecht – Vienna 1725
Pastoral Landscape with Ruins and a Ford
etching on laid paper; 158 x 222 mm (6 3/16 x 8 11/16 inches)
Nagler, Monogrammisten II, no. 3100, 4, Wurzbach 4
WATERMARK
double-headed eagle
PROVENANCE
Hamburger Kunsthalle (Lugt 1328, with their duplicate stamp Lugt 686)
LITERATURE
Marcel Roethlisberger, ‘The Prints of Gerhardt Janssen,’ in: *Print Quarterly*, vol. 4, 1987, p. 292, fig. 214

Pastoral Landscape with Ruins
etching on laid paper; 160 x 216 mm (6 7/16 x 8 1/2 inches)
Nagler (Monogrammisten), vol. 2, no. 3100.7; Wurzbach 7
LITERATURE
Marcel Roethlisberger, ‘The Prints of Gerhardt Janssen,’ in: *Print Quarterly*, vol. 4, 1987, p. 292, fig. 213

4. JAMES MCNEILL WHISTLER
1834 Lowell – London 1903
Bridge, Amsterdam 1889
etching, printed in brown ink on thin laid paper, 165 x 241 mm (6 1/2 x 9 1/2 inches)
signed with the butterfly on the tab and annotated “imp”, also signed with the butterfly on the verso and numbered 11
Kennedy 409, Glasgow 447, fifth state (of 5).
PROVENANCE
Vivian and Meyer P. Potamkin, Philadelphia;
sale, Sotheby's, New York, May 11, 1989, lot 302 (the catalogue entry mentions a note on the mat which identifies this impression as formerly owned by Walter Steuben Carter and illustrated in the Kennedy catalogue; comparison with Kennedy's plate for his third state and this impression, however, shows that the illustrated print is not identical with the present sheet)
A superb impression of this great rarity.
This impression is included in the Glasgow inventory, ID number K4090301; only about 11 lifetime impressions in all states are known (three others were printed posthumously by Nathaniel Sparks).

5. PIETER DE JODE
1570 – Antwerpen – 1634
St. Martin, Bishop of Tours, Healing the Possessed Servant of the Prefect (after JACOB JORDAENS)
engraving; 705 x 482 mm (27 3/4 x 19 inches)
Hollstein 23 second (final) state
WATERMARK
crowned coat of arms with fleur-de-lis
PROVENANCE
Albert van Loock, Brussels (Lugt 3751)
A superb impression; in excellent, untreated condition with small margins all round.
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6. JAN MULLER
1571 – Amsterdam – 1628
The Raising of Lazarus (after Abraham Bloemaert) ca. 1600
engraving, 365 x 480 mm (sheet size)
New Hollstein 27 second state (of two), with the text
A fine impression, trimmed to the image; in overall very good condition.
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7. 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.
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8. 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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9. 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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10. REMBRANDT HARMENSZ. VAN RIJN
1606 Leiden – Amsterdam 1669
The Descent from the Cross by Torchlight 1654
etching and drypoint; sheet 213 x 163 mm (8 3/8 x 6 7/16 inches)
Bartsch 83, White/Boon only state; Hind 280; *The New Hollstein* 286 first state (of four)
WATERMARK
foolscap with five-pointed collar (Hinterding variant G-b-a; vol. 2, p. 123, vol. 3, p. 214 ill.)
PROVENANCE
P. & D. Colnaghi & Co., London (their stock no. in pencil verso *C.31001*)
private collection, Germany
A fine impression with patches of burr in the central group of figures; in impeccable, untreated condition with small margins all round.

11. REMBRANDT HARMENSZ. VAN RIJN
1606 Leiden – Amsterdam 1669
Ephraim Bonus, Jewish Physician 1647
etching, engraving, and drypoint; 240 x 177 mm
Bartsch 278, White-Boon second (final) state; Hind 226; *The New Hollstein* 237 second (final) state
PROVENANCE
Hermann Weber, Bonn (Lugt 1383)
Ferdinand, Prince of Saxe-Coburg and Gotha and King of Portugal (Lugt 968);
his sale, J. M. Heberle, Cologne, November 29ff., 1893
private collection, Frankfurt/Main
C.G. Boerner, Neue Lagerliste 54 (1974), no. 33 (our stock no. 8356)
private collection, Germany
An unusually fine impression in excellent, untreated condition.
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12. REMBRANDT HARMENSZ. VAN RIJN
1606 Leiden – Amsterdam 1669
The Fourth Oriental Head ca. 1635
etching; 166 x 144 mm (6 9/16 x 5 5/8 inches)
monogrammed in the plate at center left *Rf*
Bartsch 289, White/Boon second state (of three); Hind 134; *The New Hollstein* 152 third state (of six)
WATERMARK
foolscap with seven-pointed collar (Hinterding, vol. 2, p. 139; vol. 3, pp. 252f. ill.)
PROVENANCE
Pietro Giuseppe and Francesco Santo Vallardi, Milan (Lugt 2478)
sale, Klipstein & Kornfeld, Berne, June 8, 1961, lot 108
Craddock & Barnard, London
private collection, USA
A fine impression, showing subtle tone along the edges of the plate; with margins all round. The first state, newly described by Erik Hinterding and Jaco Rutgers in *The New Hollstein*, is unique; for the second state they list merely five impressions; and even the present third state is not common.
- JAN LIEVENS
1607 Leiden – Amsterdam 1674
Bust of a Young Man, Facing Right ca. 1631
etching; 148 x 128 mm (5 7/8 x 5 inches)
signed in the plate at lower left *I Lievens*; with the publisher's address at top left *Franciscus vanden Wijngaerde ex[udit]*
Bartsch 26; *Hollstein* 44 fourth (final) state
WATERMARK
small countermark (indecipherable)
PROVENANCE
Franz Gawet, Vienna (Lugt 1070 with the date [1]839)
Thomas Graf, Berlin (Lugt 1092a)
private collection, USA
A very good impression of the final state in good, untreated condition; thread margins all round.
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13. GEORGES-FRANÇOIS BLONDEL
1730 Paris – Paris (?) 1792 or later (1805?)
A View of the Inside of a Church 1766
mezzotint printed in black; 549 x 403 mm (21 5/8 x 15 7/8 inches) sheet 648 x 472 mm.
Dodgson 8 only state; Stogdon 8 only state
only state (eleven known).
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14. 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

15. REGINALD MARSH
1898 Paris – Dorset 1954
Tattoo-Shave-Haircut, 1932
etching on cream wove paper; 9 7/8 x 9 3/4 (sheet size 10 15/16 x 10 5/8 inches)
Signed, titled “Tattoo-Haircut-Shave”, dedicated “for Arnold Newman”, and annotated “Fourth State. First of Two Prints”
Sasowsky 140
PROVENANCE
Estate of Arnold Newman. Arnold Newman (1918-2006) was one of the great 20th Century masters of photography, and a friend of many leading artists; it appears that Marsh took special care in printing this impression for Newman. A very fine rich black impression; we have not seen impressions of comparable quality on the market with small margins as trimmed, slightly irregularly, by the artist.
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16. HANS FIGURA
1898 Nagy Kikinda (Hungary) – Vienna 1978
The Telephone Building in Lower Manhattan ca. 1929
four zinc plates for a color aquatint; each 335 x 215 mm (13 3/16 x 8 1/2 inches)
preserved in their original paper wrapper made from a *makulatur* impression of the print
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17. 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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18. attributed to GIUSEPPE SCOLARI
active ca. 1592–1607
Portrait of Emperor Charles V
woodcut; 486 x 345 mm (19 3/16 x 13 9/16 inches)
LITERATURE
Fabio Mauroner, *Le incisioni di Tiziano*, Padua 1943, p. 41, listed as second replica under no. 13
Peter Dreyer, *Tizian und sein Kreis*, exhibition Kupferstichkabinett Berlin, [1971], p. 49 where mentioned under cat. no. 15
David Rosand/Michelangelo Muraro, *Titian and the Venetian Woodcut*, exhibition, International Exhibitions Foundation, 1976–77, cat. no. 105
The model for this striking woodcut is Titian’s equally large woodcut portrait of Charles V that shows the emperor bust-length, clad in armor and resting a sword on his right shoulder. Both prints bear the inscription at top *CAROLVS IMPERATOR QVINTVS*. Titian’s design is believed to have been executed ca. 1535–45. The artist first met Charles V in 1530 and then again in Bologna in 1532–33.
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19. 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*)
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20. 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)

21. LUCAS CRANACH THE ELDER
ca. 1472 Kronach – Weimar 1553
A Lady and Gentleman Riding to the Hunt 1506
woodcut; 176 x 123 mm (4 13/16 x 6 7/8 inches)
Bartsch 117; Heller 414; Schuchardt 127; Dodgson 10; Geisberg 626;
Hollstein 114 second state (of three); cat. Basel, p. 67 no. 19
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22. 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, *Riesenhölzschnitte und Papiertapeten der Renaissance*, Unterschneidheim 1976, p. 20, fig. 13
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23. HANS SEBALD BEHAM
1500 Nuremberg – Frankfurt/Main 1550
Virgin and Child with the Pear 1520
engraving; 114 x 76 mm (4 1/2 x 3 inches)
Bartsch 18; Pauli and Hollstein 19 first state (of two)
A very good impression of this rare print; in very good condition, with thread margins on three sides, trimmed on the platemark bottom right and bottom.
Hollstein indicates that earlier impressions, such as this one, do not have a scratch above the head of the Virgin.
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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. GABRIEL SALMON
active Nancy ca. 1513–32
Hercules Slaying the Hydra ca. 1528
woodcut; sheet 201 x 152 mm (8 x 6 inches)
Bartsch, vol. 9, p. 161, under no. 1; cf. Nagler, *Monogrammisten*, vol. 3, p. 103, no. 341 (listing only ten of Hercules' deeds; the Hydra episode is missing)
LITERATURE
cf. *The French Renaissance in Prints from the Bibliothèque Nationale*, exhibition catalogue, Los Angeles/New York/Paris, 1994–95, no. 8
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26. JAN SAENREDAM
ca. 1565 Zaandam – Assendelft 1607
Prophet Elijah with the Widow of Zarephath, after Abraham Bloemaert
engraving, 472 x 348 mm (18 9/16 x 13 11/16 inches)
Bartsch 19; Hollstein 16 fifth (final) state
Watermark
Fleur de lys
Excellent impression in very good condition.
The prints belongs NOT to the series „Four Scenes from the Life of the Prophets, Isaiah, Ahajah and Elisha” (Hollstein 12-15). The sizes are different. It is a single sheet.

27. HARMEN JANSZ. MULLER after MAARTEN VAN HEEMSKERCK
The Beatitudes ca. 1566
the complete set of eight
engravings; each ca. 213 x 242 mm (8 3/4 x 9 1/2 inches)
New Hollstein (*Heemskerk*) 313–320, New Hollstein (*Muller*) 37–44, with the publisher's address of Claes Jansz.
Visscher (1587–1652)
1. Blessed Are the Poor in Spirit [Matt. 5:3]: Job Receiving the Ill News of his Misfortunes [Job 1:14–21]
2. Blessed Are the Meek [Matt. 5:5]: Miriam and Aaron Disputing with Moses about his Ethiopian Wife [Numb. 12:1–15]
3. Blessed Are They that Mourn [Matt. 5:4]: Mary Magdalen Wiping Christ's Feet in the House of Simon [Luke 7:36–50]
4. Blessed Are They who do Hunger and Thirst after Righteousness [Matt. 5:6] The Presentation in the Temple [Luke 2:25–38]
5. Blessed Are the Merciful [Matt. 5:7]: Tobit Burying the Dead, Clothing the Naked and Feeding the Hungry [Tobit 1:17–21]
6. Blessed Are the Pure in Heart [Matt. 5:8]: The Annunciation [Luke 1:26–38]
7. Blessed Are the Peacemakers [Matt. 5:9]: Abigail Soothing David [1 Sam. 25:23–35]
8. Blessed Are They who are Persecuted [Matt. 5:10]: The Stoning of St Stephen [Acts 7:55–60]
PROVENANCE
Dr. Scollin, Springfield, Illinois, USA (his stamp on the verso; not in Lugt)
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28. JOHANN GEORG VON DILLIS
1759 Grüngiebing – Munich 1841
Der moderne Baumstamm – The Rotting Trunk 1793
etching on laid paper; 168 x 240 mm (6 5/8 x 9 3/8 inches)
Heller/Andresen 7; Andresen 31 second (final) state
LITERATURE
Printmaking in the Age of Goethe, London 1994, no. 41
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29. WILHELM FRIEDRICH GMELIN
1760 Badenweiler – Rom 1820
Dissertazioni di Tivoli e di Albano 1816
the complete set of twelve engravings on wove paper with title page and twelve pages of letterpress text on six sheets of laid paper; sheet size 410 x 545 mm (6 1/8 x 21 7/16 inches)
Borchardt 146–158
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30. CARL WILHELM KOLBE
1757 Berlin – Dessau 1835
Landscape with Clumps of Tall Oak Trees
etching on heavy wove paper; 331 x 432 mm (13 x 17 inches)
Jentsch 142; Martens 222 second (final) state
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