

FROM DÜRER TO PICASSO
*Five Centuries of Master Prints
from a Private Collection*



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Bowdoin College Museum of Art
Brunswick, Maine
1990



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THIS EXHIBITION'S TITLE, *From Dürer to Picasso: Five Centuries of Master Prints from a Private Collection*, emphasizes the historical breadth of the collection but cannot prepare the visitor for the beauty or the spiritual content of the images. The prints speak, as well, of the invisible presence of the person who formed the collection. The collection is biography, a view of life and of experience; it is a reflection of friendship and of travel; it is a document of courage, the courage to acquire beyond fashion and to concentrate on the quintessential—the power of images.

The ninety-one works that comprise the exhibition were chosen specifically to encourage public understanding and appreciation of prints and to complement Bowdoin College's curriculum. During the fall semester of 1990, students in two courses, History of the Graphic Arts, with Professor Clifton C. Olds, and Printmaking I, with Associate Professor Mark C. Wethli, will use the exhibition as a library of printmaking history and technique. The Museum of Art's docents will receive special training so that they can include the exhibition in their public tours. The museum is also presenting a series of public gallery talks and evening lectures that will examine aspects of the exhibition in some depth.

On behalf of the Museum of Art, I wish to thank the collector for the privilege of showing these great works of art. In choosing to remain anonymous, that individual adds modesty to generosity.

For their help with the exhibition and production of the checklist, I also wish to thank Donald A. Rosenthal, associate director and curator of collections; Eric. E. Hirshler, former chair of the Department of Art History at Dennison University, currently a volunteer at the museum; Michael W. Mahan '73, graphic designer; and Susan L. Ransom and Lucie G. Teegarden, of the Office of Public Relations and Publications. All of the members of the museum staff have contributed in various ways to making this exhibition possible. I am most grateful.

KATHARINE J. WATSON
DIRECTOR

Works in the Exhibition

Albrecht Dürer

German, 1471-1528

- 1 *St. Jerome in Penitence*, ca. 1496-97

Engraving, 32.1 x 22.5 cm (12⁵/₈ x 8⁷/₈ in)

Bartsch 1496; Meder 57a

Watermark: Imperial orb (Meder 53)

Albrecht Dürer

- 2 *St. John's Vision of the Seven Candlesticks*, ca. 1498,
from the *Apocalypse*

Woodcut, 39.5 x 28.6 cm (15⁹/₁₆ x 11¹/₄ in)

Bartsch 62; Meder 165 (1498 edition with German text)

Provenance: Henry S. Theobald (1847-1934; Lugt 1375);

Siegfried Barden (1854-1917; Lugt 218)

Lucas van Leyden

Netherlandish, ca. 1489/1494-1533

- 3 *David Playing the Harp before Saul*, ca. 1508

Engraving, 25.6 x 18.5 cm (10¹/₁₆ x 7¹/₄ in)

Bartsch 27; Hollstein 27

Watermark: crossed Cs, crown above

Provenance: Chevalier J. Camberlyn (1783-1861; Lugt 514)

Albrecht Dürer

- 4 *Knight, Death, and the Devil*, 1513

Engraving, 24.6 x 18.9 cm (9¹/₁₆ x 7⁷/₁₆ in)

Bartsch 98, Meder 74

Provenance: Pierre Mariette (1634-1716; Lugt 1789-90); two
indistinguishable collector's marks on verso

Inscribed in pen and brown ink top right recto (faded): "P.
mariette [date undecipherable]"

Monogrammist CB (Christoffel Bockstorffer?)

German, active 1524-1531

- 5 *David Playing the Harp before Saul*, 1531

Etching, 21.1 x 28.8 cm (8⁵/₁₆ x 11⁵/₁₆ in)

Bartsch 1; Hollstein, *German*, 1 ii/ii

Indecipherable watermark

Provenance: Cabinet Brentano-Birckenstock (Lugt 345)



Albrecht Dürer (German, 1471-1528), *Knight, Death, and the Devil*, 1513, engraving, cat. no. 4.

Jan or Lucas van Duetechem

Netherlandish, ca. 1530-after 1606; flourished
ca. 1559

- 6 *Alpine Landscape*, after Pieter Bruegel the Elder
Engraving, 30 x 42.5 cm (11¹³/₁₆ x 16³/₄ in)
Bastelaer 9; Hollstein 9; Riggs, p. 318, no. 28.4.
Indecipherable watermark
Inscribed recto in red chalk in sky: "1"

Jan or Lucas van Duetechem

- 7 *Feast at the Village*, after Hans Bol
Etching, 22.7 x 32.1 cm (8¹⁵/₁₆ x 12⁵/₈ in)
Hollstein [Bol] 8 i/ii; Riggs, p. 312, no. 4.2
Watermark: indecipherable initials

Federico Barocci

Italian, ca. 1535-1612

- 8 *Saint Francis Receiving the Stigmata*, ca. 1581
Etching and engraving, 22.7 x 14.8 cm (8¹⁵/₁₆ x 5¹³/₁₆ in)
Bartsch 3

Hendrik Goltzius

Netherlandish, 1558-1617

- 9 *Hercules and Cacus*, 1588
Color woodcut in black and two shades of brown,
41.2 x 33 cm (16¹/₄ x 13 in)
Bartsch 231; TIB 3(Commentary).256.231 iii or iv/iv;
Hollstein 373
Indecipherable oval watermark
Provenance: Duplicate from the Rijksprentenkabinet,
Amsterdam (Lugt 240 [with 1847 acquisition date]; 789a)

Hendrik Goltzius

- 10 *Dirck Volckertsz. Coornhert*, ca. 1591-92
Engraving, 52.6 x 41.8 cm, including border (20¹/₁₆ x 16⁷/₁₆ in)
Bartsch 164; TIB 3(Commentary).174.164 iii/iii; Hollstein 180
Provenance: unidentified collector's mark verso (initials [?]
within diamond)

Hendrik Goltzius

- 11 *The Circumcision*, 1594
Engraving, 47.3 x 35.5 cm (18⁵/₈ x 14 in)
Bartsch 18; TIB 3(Commentary).21.018 iii/v; Hollstein 12
Watermark: six-pointed star within a circle
Inscribed in pen and brown ink verso: "P. mariette 1670"
Provenance: Pierre Mariette (1634-1716; Lugt 1789-90);
another pen ownership inscription on the verso has been
abraded

Hendrik Goltzius

- 12 *Bacchus*
Engraving, 24.8 x 18.2 cm (9³/₄ x 7¹/₈ in)
TIB 3(Commentary).152.160d i/ii; Hollstein 134
Watermark: coat of arms with tower, golden fleece below
(repr. TIB
3[Commentary].381)

Hendrik Goltzius

- 13 *Adoration of the Shepherds*
Engraving, 21.2 x 15.2 cm (8³/₈ x 6 in)
Bartsch 21; TIB 3(Commentary).24.021 ii/v; Hollstein 15
Watermark: coat of arms with tower, golden fleece below
(repr. TIB 3[Commentary].381)
Provenance: Fürst zu Fürstenberg (19th c.; Lugt 995)

Giuseppe Scolari

Italian, active ca. 1580-1607

- 14 *The Rape of Proserpine*
Woodcut, 45.7 x 35.3 cm (18 x 13⁷/₈ in)
Rosand & Muraro 104B

Nicolaes de Bruyn

Dutch, active 1601-1656

- 15 *Elisha Cursing the Children of Bethel*, 1602, after
Gillis van Coninxloo
Engraving, 46.2 x 59.1 cm (18³/₁₆ x 23¹/₄ in)
Hollstein 53
Watermark: crowned shield with fleur-de-lis

- Jan Saenredam
Dutch, 1565-1607
- 16 *The Five Foolish Virgins Revelling*, ca. 1605
Engraving, 26.6 x 36.9 cm (10½ x 14½ in)
Bartsch 3; Hollstein 29 i/iii
Watermark: crozier over three balls (repr. TIB
3[Commentary].381)
Provenance: Count Moriz von Fries (1777-1826; see Lugt
2903); Franz Rechberger (1771-1843; Lugt 2133); Spencer-
Churchill Collection
Inscribed pen and brown ink on verso: "F Rechberger 1816"

- Jan Saenredam
- 17 *The Five Wise Virgins Received by the Lord*, 1605
Engraving, 26.4 x 36.7 cm (10¾ x 14⅞ in)
Bartsch 5; Hollstein 31 i/iii
Watermark: crozier over three balls (repr. TIB
3[Commentary].381)
Provenance: Count Moriz von Fries (1777-1826; see Lugt
2903); Franz Rechberger (1771-1843; Lugt 2133); Spencer-
Churchill Collection
Inscribed pen and brown ink on verso: "F Rechberger 1816"

- Hendrik Goudt
Dutch, ca. 1580/85-1648
- 18 *The Mocking of Ceres*, 1610, after Adam Elsheimer
Engraving, 31.5 x 24.7 cm (12¾ x 9¾ in)
Hollstein 5 i/ii
Watermark: large crowned shield.
Inscribed pen and brown ink verso: "86"

- Wenceslaus Hollar
Czech, worked in England, 1607-1677
- 19 *Tobias and the Angel*, ca. 1646-49, after Adam
Elsheimer
Etching, 12.7 x 18.3 cm (5 x 7¼ in)
Pennington 75 i/iii
Provenance: Robert Dighton (ca. 1752-1814; Lugt 727);
J. Burleigh James (mid-19th c.; Lugt 1425); G.A. Cardew
(1865-1942; Lugt 1134); British Museum (Lugt 297 as blind
stamp with initials H.S. in stamp and pen initials CMC, with
blind duplicate stamp [Lugt 703]); unidentified mark



Rembrandt van Rijn (Dutch, 1606-1669), *The Descent from the Cross by Torchlight*, 1654, etching and drypoint, cat. no. 41.

- Jan van de Velde II
Dutch, 1593-1641
- 20 *The Coach Attacked*, after Esaias van de Velde
Etching and engraving, 28.5 x 42.5 cm (11¹/₄ x 16³/₄ in)
Franken & van der Kellen 108; Hollstein 147 ii/ii
Watermark: bunch of grapes
- Jan van de Velde II
- 21 *The Month of May*, 1616
Etching, 15.6 x 30 cm (6¹/₈ x 11¹/₁₆ in)
Franken & van der Kellen 166; Hollstein 50 i/ii
Indecipherable watermark
- Jan van de Velde II
- 22 *Castle Ruins Surrounded by a Moat*, 1616
Etching, 13.7 x 19.9 cm (5³/₈ x 7¹/₁₆ in)
Franken & van der Kellen 279 iii/iv; Hollstein 240 ii/iii
- Jan van de Velde II
- 23 *Evening: Travelers on a Road near an Inn*, 1616
Etching, 13.5 x 19.7 cm (5¹/₁₆ x 7³/₄ in)
Franken & van der Kellen 281 iii/iv; Hollstein 242 ii/iii
- Jusepe de Ribera
Spanish, worked in Italy, 1591-1652
- 24 *St. Jerome Hearing the Trumpet of the Last Judgment*, 1621
Etching and engraving, 32.3 x 24 cm (12¹/₁₆ x 9⁷/₁₆ in)
Bartsch 5; Brown 4
- Claude Lorrain
French, worked in Italy, 1600-1682
- 25 *The Departure for the Fields*
Etching, 12.9 x 17.9 cm (5¹/₁₆ x 7¹/₁₆ in)
Blum 15 ii/iii; Mannocci 34 iii(c)/iv
- Peter Paul Rubens
Flemish, 1577-1640
- 26 *Saint Catherine in the Clouds*
Etching and engraving, 29.6 x 19.8 cm (11⁵/₈ x 7³/₄ in)
Hollstein 1 iii/iii
Watermark: foolscap with five tassels over initials
Inscribed pen and ink verso (faded): "44i/4"

Christoffel Jegher

Flemish, 1596-ca. 1652

27 *Susannah and the Elders*, ca. 1632-36

Woodcut, 44.3 x 57.8 cm (17⁷/₁₆ x 22³/₄ in)

Hollstein 1 i/ii

Watermark: crowned shield with three fleurs-de-lis, initials below

Provenance: Théodore C.L. Hippert (1839-1919; Lugt 1377)

Bowdoin College Museum of Art, Anonymous Gift (1989.17)

Schelte à Bolswert

Netherlandish, ca. 1586-1659

28 *Stormy Landscape with Philemon and Baucis*, after Peter Paul Rubens

Engraving, 46.7 x 63.1 cm (18³/₈ x 24⁷/₈ in-trimmed)

Hollstein 299

Watermark: large crowned shield with fleur-de-lis

Jacques Callot

French, ca. 1592-1635

29 *Adoration of the Kings*

Etching, 10.1 x 7 cm (4 x 2³/₄ in)

Lieure 671 i/ii

Watermark: fragment of top of shield with fleur-de-lis

Jacques Callot

30 *Beggar on Two Crutches*

Etching, 13.9 x 8.8 cm (5¹/₂ x 3⁷/₁₆ in)

Lieure 482 i/ii

Watermark: indecipherable fragment

Jacques Callot

31 *Beggar Woman with Bowl*

Etching, 13.8 x 8.7 cm (5⁷/₁₆ x 3⁷/₁₆ in)

Lieure 498 i/ii

Jacques Callot

32 *The Coach Attacked*, 1633, from *The Large Miseries of War*

Etching, 8.1 x 18.5 cm (3¹/₁₆ x 7¹/₄ in)

Lieure 1346 ii/iii

- Jacques Callot
 33 *The Temptation of Saint Anthony*, 1635
 Etching, 35.3 x 46.2 cm (13⁷/₈ x 18³/₁₆ in)
 Lieure 1416 iii/v
- Ottavio Leoni
 Italian, 1578-1630
 34 *Self-Portrait*, 1625
 Engraving and etching, 14.2 x 11.2 cm (5⁹/₁₆ x 4³/₈ in)
 Bartsch 9
- Simone Cantarini
 Italian, 1612-1648
 35 *Saint Sebastian*
 Etching, 19.2 x 12.7 cm (7⁹/₁₆ x 5 in)
 Bartsch 24; Bellini 25
 Inscribed pen and ink verso: "Pesares/V5f"
 Provenance: unidentified armorial collector's mark.
- Giulio Carpioni
 Italian, 1613-1679
 36 *The Agony in the Garden*
 Etching, 32.2 x 22 cm (12¹/₁₆ x 8⁵/₈ in)
 Bartsch 2; Calabi 4 ii/ii
 Watermark: initial "A" plus indecipherable figure
 Inscribed graphite verso: "Pond's Sale - 1760 / N^o 15"
 Provenance: Richard Houlditch (d. 1744; Lugt 2214); Arthur Pond, according to inscription on verso (ca. 1705-1758; see Lugt 2038).
- Adriaen van Ostade
 Dutch, 1610-1685
 37 *Standing Peasant*
 Etching, 8.7 x 6.4 cm (3⁷/₁₆ x 2¹/₂ in)
 Bartsch 21; Godefroy 21 iv/vi; Hollstein 21 iv/vii
 Provenance: collector's stamp "vB" (not in Lugt)
- Anthonie Waterloo
 Dutch, ca. 1610-1690
 38 *Landscape with Mercury and Argus*
 Etching and engraving, 29 x 24.4 cm (11³/₈ x 9⁵/₈ in)
 Bartsch 137 i/ii



Salvator Rosa (Italian, 1615-1673), *Diogenes Casting Away His Bowl*, 1661-1662, etching in drypoint, cat. no. 46.

Jacob van Ruisdael

Dutch, ca. 1628/29-1682

39 *A Cottage on a Hill*, ca. 1650-55

Etching, 19.4 x 28 cm (7⁵/₈ x 11 in)

Bartsch 3; Hollstein 3 ii/ii; Slive & Hoetink, cat. 107B

Rembrandt van Rijn

Dutch, 1606-1669

40 *David in Prayer*, 1652

Etching and drypoint, 14.4 x 9.4 cm (5⁵/₈ x 3¹¹/₁₆ in)

Bartsch 41; Hind 258; White & Boon 41 i/iii

Watermark: initials FD [ED?]

Rembrandt van Rijn

41 *The Descent from the Cross by Torchlight*, 1654

Dutch, 1606-1669

Etching and drypoint, 21 x 16.2 cm (8¹/₄ x 6³/₈ in)

Bartsch 83; Hind 280; White & Boon 83

Inscribed graphite verso: "B. 83/CP5/75öll/No. 83/3235/9"

Provenance: Friedrich August II (1797-1854; Lugt 971)

Rembrandt van Rijn

42 *The Agony in the Garden*, ca. 1657

Etching and drypoint, 11 x 8.4 cm (4⁵/₁₆ x 3⁵/₁₆ in)

Bartsch 75; Hind 293; White & Boon 75

Watermark: phoenix (fragment)

Stefano della Bella

Italian, 1610-1664

43 *The Satyr Family*

Etching, 22.3 x 22.2 cm (8³/₄ x 8³/₄ in)

De Vesme & Massar 103 ii/iii

Indecipherable watermark

Stefano della Bella

44 *Ornament with Death Playing a Drum*

Etching, 16.5 x 6.7 cm (6¹/₂ x 2⁵/₈ in)

De Vesme & Massar 1014

Giovanni Francesco Grimaldi

Italian, ca. 1606-1680

45 *The Flight into Egypt*

Etching, 32.5 x 46.1 cm (12¹/₁₆ x 18¹/₈ in)

Bartsch 51

Watermark: fleur-de-lis within double circle

Inscribed pen and brown ink verso: "G Storck a Milano
1805/In. N° [indecipherable]"

Provenance: Giuseppe Storck (1766-1836; Lugt 2319)

Salvator Rosa

Italian, 1615-1673

46 *Diogenes Casting Away His Bowl*, 1661-62

Etching with drypoint, 46.3 x 27.7 cm (18¹/₄ x 10⁷/₈ in)

Bartsch 5; Wallace 103 ii/ii

Watermark: fleur-de-lis within double circle

Bowdoin College Museum of Art, Anonymous Gift (1988.9.2)

Wallerant Vaillant

Dutch, 1623-1677

47 *Jacob's Dream*, after Jan Jansz. van Bronchorst (?)

Mezzotint, 39.5 x 34.4 cm (15⁹/₁₆ x 13⁹/₁₆ in)

Wessely 69; Hollstein 12

Watermark: crowned shield with fleur-de-lis, initials WR
below; also IHS with cross over initials RC

Inscribed graphite verso: "Netscher pinxit / Wallerant
Vaillant sc"; further indecipherable German inscription

Cornelis Dusart

Dutch, 1660-1704

48 *The Village Festival*, 1685

Etching, 25.8 x 33.8 cm (10¹/₈ x 13⁵/₁₆ in—sheet)

Bartsch 16; Hollstein 16 ii/iii

Watermark: arms of Amsterdam with initials DCI

Giovanni Battista Piranesi

Italian, 1720-1778

49 *The Grand Piazza*, from *Carceri* (Prisons),
ca. 1748-49

Etching and engraving with burnishing, 54.3 x 41.3 cm
(21³/₈ x 16¹/₄ in)

Hind, *Piranesi*, 4 ii/iii; Robison 31 iv/vi

Watermark: fleur-de-lis within double circle

- 50 Giovanni Battista Piranesi
View of the Falls at Tivoli, 1766
 Etching, 47.5 x 70.8 cm (18¹/₁₆ x 27⁷/₈ in)
 Hind, *Piranesi*, 75 ii/v
 Indecipherable watermark
- Giovanni Antonio Canal, called Canaletto
 Italian, 1697-1768
- 51 *Imaginary View of Padua*
 Etching, 30 x 43.1 cm (11¹³/₁₆ x 17 in)
 Bromberg 11 ii/iii
- Bernardo Bellotto
 Italian, worked in Germany and Poland, 1720-1780
- 52 *Side View of the Galleries of the Zwinger, Dresden*,
 1758
 Etching, 55.4 x 83.3 cm (21⁷/₈ x 32³/₄ in)
 De Vesme 21; Kozakiewicz 160
 Bowdoin College Museum of Art, Anonymous Gift (1986.20)
- Giovanni Domenico Tiepolo
 Italian, 1727-1804
- 53 *The Holy Family Being Ferried across the River*,
 from *The Flight into Egypt*, 1750-53
 Etching, 17.8 x 24 cm (7 x 9⁷/₁₆ in)
 De Vesme 17, Rizzi 83 ii/ii
- Giovanni Domenico Tiepolo
- 54 *Saint Vincent Ferrer*
 Etching, 16 x 10.8 cm (6⁵/₁₆ x 4¹/₄ in)
 De Vesme 72; Rizzi 110 i/ii
 Provenance: Tomas Harris (stamp, not in Lugt)
- Marco Ricci
 Italian, 1676-1729
- 55 *Landscape with Two Hermit Saints*, ca. 1723
 Etching, 25.1 x 35.6 cm (9⁷/₈ x 14 in)
 Bartsch 17; Pilo 219
- Francisco Goya
 Spanish, 1746-1828
- 56 *The Garroted Man (El Agarrotado)*, ca. 1778
 Etching, 32.6 x 21 cm (12⁷/₈ x 8¹/₄ in)
 Delteil 21; Harris 21 III 3
 Inscribed in purple ink verso "?"; graphite "IV/71"



Jean François Millet (French, 1814-1875), *Departing for Work*, 1863, etching, cat. no. 71.

- Francisco Goya
57 *Nobody Knows Himself* (Nadie se conoce), from
Caprichos

Etching and aquatint with burnishing, 21.5 x 15.3 cm
(8½ x 6 in)

Delteil 43; I Harris 41 III 1

- Francisco Goya
58 *Bon Voyage* (Buen viage), from *Caprichos*

Etching and aquatint, 21.5 x 15.1 cm (8½ x 6 in)

Delteil 101; Harris 99 III 1

- Francisco Goya
59 *The Proverbs, or Follies* (*Los Proverbios*, also titled
Disparates), ca. 1816-23

Bound volume of eighteen etchings and aquatints, each ca.
24.3 x 35.1 cm (9¼ x 13⅓ in)

Delteil 202-19; Harris 248-65 III 1 (first edition of 1864)

- David Lucas
British, 1802-1881
60 *Weymouth Bay, Dorsetshire*, ca. 1830, after John
Constable

Mezzotint, 17.8 x 22.9 cm (7 x 9 in-plate); 14.4 x 18.3 cm
(5⅝ x 7⅜ in-image)

Wedmore 18; Shirley 13, progressive proof a

Inscribed in graphite verso: "Weymouth/Oblong

Constable/No 9 South Room/Early State before birds"

- Paul Huet
French, 1803-1869
61 *Landscape with a Heron*, 1833

Etching, 29.1 x 37 cm (11⅞ x 14⅞ in)

Delteil 7 iii/iii

Provenance: the artist's studio (Lugt 1269)

- Honoré Daumier
French, 1808-1879
62 *Enfoncé Lafayette! ... Attrappe, mon vieux!* (*Lafayette,*
done for! ... Serves you right, old man!), 1834

Lithograph, 29.2 x 42 cm (11½ x 16½ in)

Delteil 134

Provenance: Léon Delaroche (Lugt 1721a); unidentified
collector's stamp verso

- 63 Honoré Daumier
Le Baptême d'Achille (The Baptism of Achilles),
 1842
 Lithograph, 25 x 19.5 cm (9¹/₁₆ x 7¹/₁₆ in)
 Delteil 946 iii/iii
- 64 Honoré Daumier
Un Cauchemar de M. de Bismarck—Merci!
 (A Nightmare for Bismarck—Thank You!), 1870
 Gillotage after a drawing, 24 x 22.3 cm (9⁷/₁₆ x 8³/₄ in)
 Delteil 3802 ii/ii
- 65 Eugène Delacroix
 French, 1798-1863
A Lion Devouring a Horse, 1844
 Lithograph, 17 x 23.6 cm (6¹/₁₆ x 9¹/₄ in)
 Delteil 126 iv/v
 Provenance: Heinrich Stinnes (d. 1932; Lugt 1376a)
- 66 Eugène Bléry
 French, 1805-1887
Viburnum and Bindweed, ca. 1847
 Softground etching, 30.8 x 22 cm (12¹/₈ x 8⁵/₈ in)
 LeBlanc 202
 Inscribed graphite upper right: "N^o 4."; bottom: "EB/Eau
 forte pur 1^{ere} état Viorme et Liseron au vernis mou/1^{ere} Essais
 E. Bléry. 2 Epres uniques Planche brisée." Erased, below:
 "Ep à [...] naturelle Res. EB"
- 67 Charles Meryon
 French, 1821-1868
St. Etienne du Mont, 1852
 Etching on green paper, 24.6 x 12.8 cm (9¹/₁₆ x 5 in)
 Delteil-Wright 30 iv/viii
- 68 James Abbott McNeill Whistler
 American, worked in England, 1834-1903
The Limeburner, 1859
 Etching, 25.2 x 17.6 cm (9¹⁵/₁₆ x 6¹⁵/₁₆ in)
 Kennedy 46 ii/ii
 Fragmentary watermark of device within double circle of
 lettering

- Sir Francis Seymour Haden
British, 1818-1910
- 69 *Sbere Mill Pond*, 1860
Etching with drypoint, 17.7 x 32.9 cm (7 x 12¹⁵/₁₆ in)
Harrington 38; Schneiderman 37 v/ix
Signed in graphite below: "Seymour Haden"
- Rodolphe Bresdin
French, 1822-1885
- 70 *The Good Samaritan*, 1861
Lithograph, 56.2 x 44.1 cm (22¹/₈ x 17³/₈ in)
Van Gelder 100, second or third edition
- Jean François Millet
French, 1814-1875
- 71 *Departing for Work*, 1863
Etching, 38.5 x 30.8 cm (15¹/₈ x 12¹/₈ in)
Delteil 19 i/vii
Inscribed in graphite lower left: "Très belle Ep de 1^{er} etat/tiré par moi/Aug Delâtre"
- Edouard Manet
French, 1832-1883
- 72 *Dead Christ with Angels*, 1866-67
Etching, 32.8 x 27.9 cm (12⁷/₈ x 11 in-image); 39.4 x 32.7 cm (15¹/₂ x 12⁷/₈ in-plate)
Guérin 34; Harris, *Manet*, 51; Fisher 38 iii/iii
- Samuel Palmer
British, 1805-1881
- 73 *Christmas*, 1850
Etching, 12.4 x 10.1 cm (4⁷/₈ x 4 in)
Alexander 4 v/v; Lister E.4 v/v
Inscribed in graphite below: "F.S.-MH.-FLG"; lower right
Fragmentary watermark of crowned shield
- Charles François Daubigny
French, 1817-1878
- 74 *Night Effect*, 1862
Cliché-verre, 15.1 x 18.9 cm (5⁵/₁₆ x 7⁷/₁₆ in-image)
Delteil 144; Glassman & Symmes, cat. 43.
Provenance: A. Bouasse-Lebel; Felix Somary (stamp verso, not in Lugt)



Giorgio Morandi (Italian, 1890-1964), *Still Life with Five Objects*, 1956, etching, cat. no. 91.

- Félix Bracquemond
 French, 1833-1914
 75 *Edmond de Goncourt*, 1882
 Etching, 46.1 x 32.3 cm (18¹/₈ x 12¹¹/₁₆ in-image)
 Béraldi 54 vii or viii/viii
- Félix Buhot
 French, 1847-1898
 76 *The Storm (Hindley Heath)*, after John Constable
 Drypoint and roulette on Japanese paper, 15 x 22.7 cm
 (5⁷/₈ x 8⁵/₁₆ in)
 Bourcard-Goodfriend 145 iv/vii
 Provenance: the artist's studio (Lugt 977)
- Odilon Redon
 French, 1840-1916
 77 *Closed Eyes*, 1890
 Lithograph, 31.3 x 24.3 cm (12⁵/₁₆ x 9⁹/₁₆ in)
 Mellerio 107, second edition
- Eugène Carrière
 French, 1849-1906
 78 *Paul Verlaine*, 1896
 Lithograph, 52.2 x 40.6 cm (20¹/₂ x 16 in)
 Delteil 26
 Signed in graphite below left "Eugène Carrière"
- Félix Vallotton
 Swiss, 1865-1925
 79 *The Rhône Glacier*, 1892
 Woodcut, 14.5 x 25.4 cm (5¹¹/₁₆ x 10 in)
 Vallotton & Goerg, p. 106, edition c
 Stamped with "fv" and numbered in graphite 20/25
- Robert Sargent Austin
 British, 1895-1973
 80 *Autumn*, 1922
 Etching, 17.7 x 15.3 cm (7 x 6 in)
 Dodgson, *Austin*, 35 ii/iii
 Signed in graphite below: "Robert Austin. 1922."; inscribed
 graphite below: "Autumn 29/40 out of print A Brown."
 Watermark: "F J Head & Co."

- Ernest Haskell
American, 1876-1925
- 81 *The Hunchback*
Etching on Japanese paper, 14.9 x 12 cm (5⁷/₈ x 4³/₄ in)
Pousette-Dart, p. 30
Signed in graphite verso: "Ernest Haskell"; inscribed
graphite verso: "11a The Hunchback"
- Käthe Kollwitz
German, 1867-1945
- 82 *Self-Portrait in Profile*, 1927
Lithograph, 32.5 x 30 cm (12¹/₁₆ x 11¹³/₁₆ in)
Klipstein 227b
Signed in graphite lower right: "Kathe Kollwitz 1927";
inscribed graphite verso: "Verk. S. Hrotz"
- James McBey
British, 1883-1959
- 83 *Venetian Night*, 1925
Etching on green paper, 27.5 x 42.5 cm (10¹³/₁₆ x 16³/₄ in)
Hardie 254 [dates 1930]
Signed in pen and black ink below: "XXII James McBey"
Watermark: bunch of grapes (?) with a handle
- Sir David Young Cameron
British, 1865-1945
- 84 *The Five Sisters, York Minster*, 1907
Etching and drypoint on Japanese paper, 38.9 x 18 cm
(15⁵/₁₆ x 7¹/₁₆ in)
Rinder 397 iv/iv
Signed in graphite below right: "D.Y. Cameron."
- Sir Muirhead Bone
British, 1876-1953
- 85 *Ayr Prison*, 1905
Drypoint on Japanese paper, 12.6 x 17.7 cm (4¹⁵/₁₆ x 7 in)
Dodgson, *Bone*, 179
Signed in graphite below right: "Muirhead Bone 8"
- Graham Sutherland
British, 1903-1980
- 86 *Cottage in Dorset (Wood End)*, 1929
Etching, 14 x 17.7 cm (5¹/₂ x 7 in)
Man 33; Tassi 28
Signed in graphite below: "35/60 Graham Sutherland";
inscribed in graphite below: "Wood End"

- Robin Tanner
British, 1904-1988
87 *Christmas*, 1929
Etching, 33.6 x 27.6 cm (13¼ x 10⅞ in)
Signed in graphite below: "Robin Tanner"; numbered in
graphite below left: "3/50"
- Frederick Landseer Maur Griggs
British, 1876-1938
88 *The Cross Hands*, 1935
Etching, 17.6 x 23.8 cm (6⅞ x 9⅜ in)
Comstock 52 iii/vii
Signed in graphite below: "To my dear friend Frank Short,
Christmas 1936 F.L. Griggs"
Provenance: Sir Frank Short
- Pablo Picasso
Spanish, worked in France, 1881-1973
89 *Langouste* (Crayfish), 1936, from G.L. Leclerc,
Comte de Buffon, *Histoire naturelle*, Paris 1942
Etching and aquatint, 29 x 22 cm (11⅞ x 8⅝ in—image)
Bloch 352; Goeppert, Goeppert-Frank, & Cramer 37/25
Watermark: "Vollard"
- Jacques Villon
French, 1875-1963
90 *The Athlete*, 1938
Etching, 27.3 x 21.8 cm (10¾ x 8⅞ in)
Auberty & Pérussaux 321; Ginestet & Pouillon E441
Signed in graphite below: "43/50 Jacques Villon"
Watermark: "B F K Rives"
- Giorgio Morandi
Italian, 1890-1964
91 *Still Life with Five Objects*, 1956
Etching, 14 x 20 cm (5½ x 7⅞ in)
Vitali 116 iii/iv
Signed in graphite below: "9/150 Morandi"

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