FROM DÜRER TO PICASSO
Five Centuries of Master Prints
from a Private Collection
This checklist accompanies an exhibition of the same name at the Bowdoin College Museum of Art from October 5 to December 9, 1990.

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Cover: Hendrik Goltzius (Dutch, 1558-1617), *Bacchus*, engraving, cat. no. 12.

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

Bowdoin College Museum of Art
Brunswick, Maine
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This exhibition's title, From Dürrer 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 (12⅞ x 8⅝ 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 (15⅛ x 11⅞ 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 (10⅝ x 7⅞ 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 (9⅞ x 7⅝ 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 (8⅜ x 11⅜ 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 Duetchum
Netherlandish, ca. 1530-after 1606; flourished ca. 1559

6 **Alpine Landscape**, after Pieter Bruegel the Elder
Engraving, 30 x 42.5 cm (11 3/16 x 16 3/16 in)
Bastelaer 9; Hollstein 9; Riggs, p. 318, no. 28.4.
Indecipherable watermark
Inscribed recto in red chalk in sky: “I”

Jan or Lucas van Duetchum

7 **Feast at the Village**, after Hans Bol
Etching, 22.7 x 32.1 cm (8 3/16 x 12 3/8 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 (8 3/16 x 5 3/16 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 (16 3/4 x 13 in)
Bartsch 231; TIB 3 (Commentary). 256.231 ii 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 (20 3/16 x 16 3/16 in)
Bartsch 164; TIB 3 (Commentary). 174.164 ii/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 (18 7/8 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 (9 7/8 x 7 3/8 in)
TIB 3(Commentary).152.160d ii/v; 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 (8 3/8 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].380)
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 13 3/4 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 (18 3/16 x 23 3/4 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], 1381)
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 (10⅜ x 14⅜ in)
Bartsch 5; Hollstein 31 i/iii
Watermark: crozier over three balls (repr. TIB 3 [Commentary], 1381)
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 (12⅞ x 9⅜ 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 7⅛ 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 (11 1/4 x 16 1/4 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 (6 1/8 x 11 1/4 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 (5 3/8 x 7 3/4 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 (5 3/8 x 7 3/4 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 (12 1/4 x 9 1/4 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 (5 1/4 x 7 1/4 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 (11 1/2 x 7 3/4 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 (17⅜ x 22⅛ in)  
Hollstein i/ii  
Watermark: crowned shield with three fleurs-de-lis, initials below  
Provenance: Théodore C.L. Hippert (1839-1919; Lugt 1377)  

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 (18⅞ x 24⅛ 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 2¾ 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 (5½ x 3⅝ in)  
Lieure 482 i/ii  
Watermark: indecipherable fragment

Jacques Callot

31  *Beggar Woman with Bowl*  
Etching, 13.8 x 8.7 cm (5⅜ x 3⅞ 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 (3⅓ x 7¾ in)  
Lieure 1346 ii/iii
Jacques Callot

*The Temptation of Saint Anthony, 1635*
Etching, 35.3 x 46.2 cm (13 3/4 x 18 3/8 in)
Lieure 1416 iii/v

Ottavio Leoni
Italian, 1578-1630

*Self-Portrait, 1625*
Engraving and etching, 14.2 x 11.2 cm (5 3/8 x 4 3/8 in)
Bartsch 9

Simone Cantarini
Italian, 1612-1648

*Saint Sebastian*
Etching, 19.2 x 12.7 cm (7 3/8 x 5 in)
Bartsch 24; Bellini 25
Inscribed pen and ink verso: “Pesaresi/V51”
Provenance: unidentified armorial collector’s mark.

Giulio Carpioni
Italian, 1613-1679

*The Agony in the Garden*
Etching, 32.2 x 22 cm (12 1/4 x 8 3/8 in)
Bartsch 2; Calabi 4 ii/ii
Watermark: initial “A” plus indecipherable figure
Inscribed graphite verso: “Pond’s Sale - 1760 / No 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

*Standing Peasant*
Etching, 8.7 x 6.4 cm (3 3/8 x 2 1/2 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

*Landscape with Mercury and Argus*
Etching and engraving, 29 x 24.4 cm (11 3/8 x 9 3/8 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 (7 3/8 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 (5 7/8 x 3 1/2 in)
Bartsch 41; Hind 238; White & Boon 41 i/iii
Watermark: initials FD [ED?]

Rembrandt van Rijn
Dutch, 1606-1669
41  *The Descent from the Cross by Torchlight*, 1654
Etching and drypoint, 21 x 16.2 cm (8 1/4 x 6 1/2 in)
Bartsch 83; Hind 280; White & Boon 83
Inscribed graphite verso: “B. 83/CP5/750II/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 (4 3/8 x 3 3/8 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 (8 3/4 x 8 3/4 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 (6 1/2 x 2 3/4 in)
De Vesme & Massar 1014
Giovanni Francesco Grimaldi
Italian, ca. 1606-1680

*The Flight into Egypt*
Etching, 12.5 x 46.1 cm (12¼ x 18¾ 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

*Diogenes Casting Away His Bowl*, 1661-62
Etching with drypoint, 46.3 x 27.7 cm (18¼ x 10¾ 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

*Jacob’s Dream*, after Jan Jansz. van Bronchorst (?)
Mezzotint, 39.5 x 34.4 cm (15¾ x 13¾ 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

*The Village Festival*, 1685
Etching, 25.8 x 33.8 cm (10⅞ x 13⅜ in-sheet)
Bartsch 16; Hollstein 16 ii/iii
Watermark: arms of Amsterdam with initials DCI

Giovanni Battista Piranesi
Italian, 1720-1778

*The Grand Piazza*, from *Carceri* (Prisons), ca. 1748-49
Etching and engraving with burnishing, 54.3 x 41.3 cm (21½ x 16¼ in)
Hind, Piranesi, 4 ii/iii; Robison 31 iv/vi
Watermark: fleur-de-lis within double circle
Giovanni Battista Piranesi
50 View of the Falls at Tivoli, 1766
Etching, 47.5 x 70.8 cm (18 1/8 x 27 7/8 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 (11 1/8 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 (21 7/8 x 32 3/4 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 9 3/4 in)
De Vesme 17; Rizzi 83 ii/ii

Giovanni Domenico Tiepolo
54 Saint Vincent Ferrer
Etching, 16 x 10.8 cm (6 3/8 x 4 3/4 in)
De Vesme 72; Rizzi 110 ii/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 (9 7/8 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 (12 7/8 x 8 3/4 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 (8⅞ x 6 in)
Delteil 43; Harris 41 III 1

Francisco Goya

58  *Bon Voyage* (Buen viage), from *Caprichos*
Etching and aquatint, 21.5 x 15.1 cm (8⅞ 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 (9¾ x 13⅞ 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 22.0 cm (7 x 8 ¾ in-plate); 14.4 x 18.3 cm (5⅞ x 7 ¾ 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 14¾ in)
Delteil 7 iii/iii
Provenance: the artist’s studio (Lugt 1269)

Honoré Daumier

French, 1808-1879

62  *Enforce 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
Honore Daumier

63  *Le Baptême d’Achille* (The Baptism of Achilles), 1842
Lithograph, 25 x 19.5 cm (9 1/8 x 7 1/2 in)
Delteil 946 iii/iii

Honore Daumier

64  *Un Canchum de M. de Bismarck—Merci!* (A Nightmare for Bismarck—Thank You!), 1870
Gillotage after a drawing, 24 x 22.3 cm (9 1/4 x 8 3/4 in)
Delteil 3802 ii/ii

Eugene Delacroix

French, 1798-1863

65  *A Lion Devouring a Horse*, 1844
Lithograph, 17 x 23.6 cm (6 1/4 x 9 1/2 in)
Delteil 126 iv/v
Provenance: Heinrich Stinnes (d. 1932; Lugt 1376a)

Eugene Blery

French, 1805-1887

66  *Viburnum and Bindweed*, ca. 1847
Softground etching, 30.8 x 22 cm (12 3/8 x 8 3/4 in)
LeBlanc 202
Inscribed graphite upper right: “N° 4.”; bottom: “EB/Eau forte par 1ère état Viorme et Liseron au vernis mou/1ère Essais E. Bléry. 2 Eprets uniques Planche brisé.” Erased, below: “Ep à […] naturelle Res. EB”

Charles Meryon

French, 1821-1868

67  *St. Etienne du Mont*, 1852
Etching on green paper, 24.6 x 12.8 cm (9 1/4 x 5 in)
Delteil-Wright 30 iv/viii

James Abbott McNeill Whistler

American, worked in England, 1834-1903

68  *The Limeburner*, 1859
Etching, 25.2 x 17.6 cm (9 1/4 x 6 1/2 in)
Kennedy 46 ii/ii
Fragmentary watermark of device within double circle of lettering
Sir Francis Seymour Haden
British, 1818-1910

69  *Shere Mill Pond*, 1860
Etching with drypoint, 17.7 x 32.9 cm (7 x 12 15/16 in)
Harrington 38; Schneiderman 37 v/v
Signed in graphite below: "Seymour Haden"

Rodolphe Bresdin
French, 1822-1885

70  *The Good Samaritan*, 1861
Lithograph, 56.2 x 44.1 cm (22 1/8 x 17 3/8 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 (15 1/8 x 12 1/8 in)
Delteil 19 iii/vii
Inscribed in graphite lower left: "Très belle Ép de 1er 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 (12 7/8 x 11 in-image); 39.4 x 32.7 cm (15 1/2 x 12 1/2 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 (4 7/8 x 4 in)
Alexander 4 v/v; Lister E4 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 (5 7/8 x 7 7/8 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 (18 1/6 x 12 3/6 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
(5 7/6 x 8 1/6 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 (12 5/6 x 9 5/6 in)
Mellerio 107, second edition

Eugène Carrière
French, 1849-1906
78 Paul Verlaine, 1896
Lithograph, 52.2 x 40.6 cm (20 1/6 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 (5 1/6 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 (5 3/8 x 4 3/4 in)
Pousette-Dart, p. 30
Signed in graphite verso: “Ernest Haskell”; inscribed graphite verso: “113 The Hunchback”

Käthe Kollwitz
German, 1867-1945

82 *Self-Portrait in Profile*, 1927
Lithograph, 32.5 x 30 cm (12 3/4 x 11 3/4 in)
Klipstein 227b
Signed in graphite lower right: “Käthe 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 (10 3/4 x 16 3/4 in)
Hardie 254 [dates 1930]
Signed in pen and black ink below: “XXI 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 (15 7/8 x 7 1/8 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 (4 3/4 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 (5 3/4 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 10½ 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 (6½ x 9¼ 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 8¾ 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 8½ in)
Auberty & Péruaux 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 7¾ in)
Vitali 116 iii/vi
Signed in graphite below: “9/150 Morandi”
Bibliography
ALEXANDER

AUBERTY & PERUSSAUX

BARTSCH

BARTSCH, ILLUSTRATED
See TIB.

BASTELAER

BELLINI

BERALDI

BLOCH

BLUM

BOURCARD-GOODFRIEND

BROMBERG

BROWN

CALABI

COMSTOCK
DELTEIL

DELTEIL-WRIGHT

DE VESME

DE VESME & MASSAR

DODGSON, Austin

DODGSON, Bone

FISHER

FRANKEN & VAN DER KELLEN

GINESTET & POUILLON

GLASSMAN & SYMMES

GODEFROY

GOEPPTERT, GOEPPTERT-FRANK, & CRAMER

GUERIN
HARDIE

HARRINGTON

HARRIS, *Manet*

HARRIS

HIND

HIND, *Piranesi*

HOLLSTEIN

HOLLSTEIN, *German*

KENNEDY

KLIPSTEIN

KOZAKIEWICZ

LE BLANC

LIEURE
LISTER

LUGT

MAN

MANNOCCHI

MENER

MELLERIO

PENNINGTON

PILO

POUSETTE-DART

RIGGS

RINDER

RIZZI

ROBISON
ROSAND & MURARO

SCHNEIDERMAN

SHIRLEY

SLIVE & HOETINK

TASSI

TIB

VALLOTTON & GOERG

VAN GELDER

VITALI

WALLACE

WEDMORE

WESSELY

WHITE & BOON