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Old Master to Modern prints
from our extensive stock

during Print Week in New York

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CATALOGUE FALL 2006

FINE PRINTS

INCLUDING PRINTS BY
DURER AND REMBRANDT
FROM THE COLLECTION OF
SOPHIE ROSENWALD ADLER



CATALOGUE FALL 2006

FINE PRINTS

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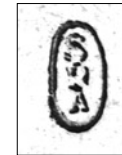
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Sophie Rosenwald Adler Print Collector



Sophie Rosenwald Adler (1871–1955) was the sister of Julius Rosenwald, whose son, Lessing J. Rosenwald gave 22,000 prints from his collection to the National Gallery of Art. Mrs. Adler's husband, Max Adler, was a musician and philanthropist in Chicago, and he was the key to the creation of the first planetarium in the Western Hemisphere, the Adler Planetarium in Chicago.

Mrs. Adler's collector's mark is not illustrated in Lugt, and so we are reproducing it below, slightly larger than its actual $\frac{3}{8}$ " size. It is usually printed on the verso, in brown ink.



I. OLD MASTER PRINTS

Lucas van Leyden (1494–1533)

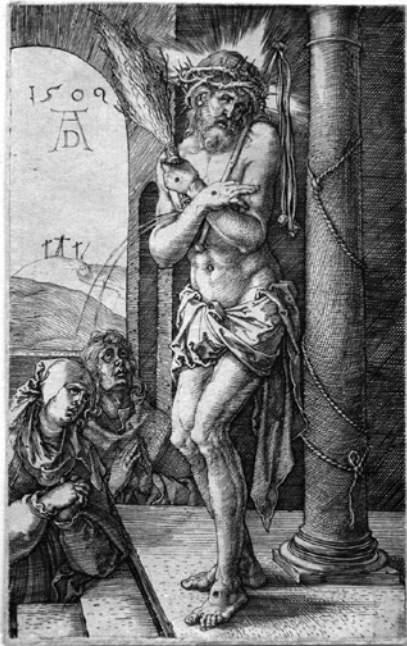
1. THE PROMENADE. 1520. Hollstein 144i (of ii). Engraving, 118 mm x 78 mm (4 5/8" x 3 1/16") trimmed along the platemark. A very good impression. A few tiny edge flaws, laid down on thin Japan paper, otherwise very good condition.

Provenance: Knegtel Collection, The Netherlands (not in Lugt).

\$3,200.



1.



M.3



M.4



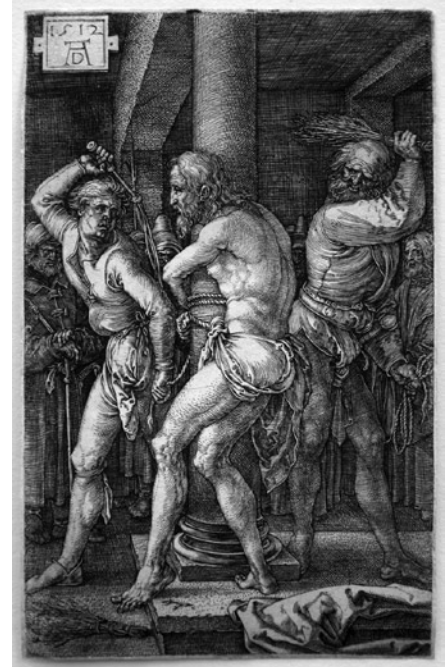
M.5



M.6



M.7



M.8



M.9



M.10



M.17



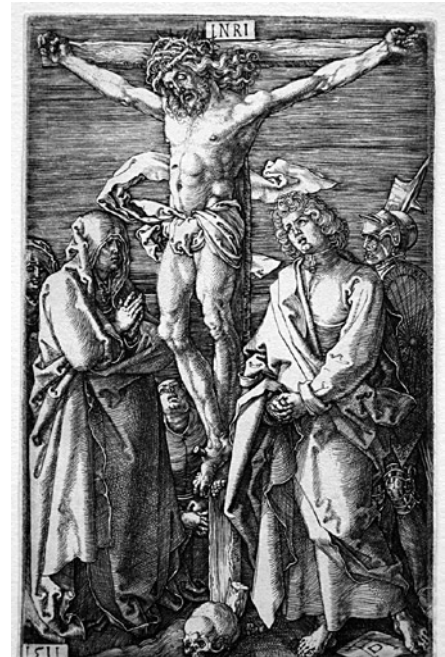
M.18



M.11



M.12



M.13



M.14



M.15



M.16

Albrecht Dürer (1471 – 1528)

2. THE ENGRAVED PASSION. 1507–1513. Meder 3–18. Complete set of sixteen engravings, each approximately 118 x 75 mm (4 5/8" x 3"), all trimmed along the platemark or outside the borderline. Very good to fine impressions.

Provenance: Sophie Rosenwald Adler, but without her mark on verso.

M11 -->>

THE MAN OF SORROWS. 1509. Meder 3c (of e). Flaws. Watermark: High Crown, M. wz. 20.

THE AGONY IN THE GARDEN. 1508. M.4c (of e).

THE BETRAYAL OF CHRIST. 1508. M.5b (of f).

CHRIST BEFORE CAIAPHAS. 1512. M.6a or b (of c).

CHRIST BEFORE PILATE. 1512. M.7b (of d). Tiny skinned area top right.

THE FLAGELLATION OF CHRIST. 1512. M.8c (of e). Tip of lower left corner restored.

CHRIST CROWNED WITH THORNS. 1512. M.9b or c. Two tiny skillfully touched-in areas, lower right.

ECCE HOMO. 1512. M.10b or c (of d).

Continued on next page

Albrecht Dürer (1471–1528)

2. THE ENGRAVED PASSION, continued. 1507–1513. Meder 3–18. Complete set of sixteen engravings, in very good to fine impressions. See previous page for the first eight illustrations.

Provenance: Sophie Rosenwald Adler, but without her mark on verso.

PILATE WASHING HIS HANDS. 1512. Meder 11b (of c).

3. -->>

THE BEARING OF THE CROSS. 1512. M.12b (of d).

THE CRUCIFIXION. 1511. M.13c (of e). Provenance: Rev. J. Burleigh James (Lugt 1425).

THE LAMENTATION. 1507. M.14a (of c). Watermark Bull's Head, M. wz. 62.

THE ENTOMBMENT. 1512. M.15b (of e).

THE HARROWING OF HELL. 1512. M.16c (of e).

THE RESURRECTION. 1512. M.17c (of d). Watermark: High Crown, M. wz. 20.

ST. PETER AND ST. JOHN AT THE GATE OF THE TEMPLE. 1513. M.18b (of c).

The complete set of sixteen engravings,

\$100,000.



Albrecht Dürer (1471 – 1528)

3. PORTRAIT OF FREDERICK THE WISE, ELECTOR OF SAXONY. 1524. Meder 102 Ic (of Ie + II). Engraving, 192mm x 126mm (7⁹/₁₆" x 4¹⁵/₁₆"), trimmed along the platemark. Very good impression on paper without a watermark, in good condition.

Provenance: Sophie Rosenwald Adler (not in Lugt).

\$8,000.

3.



4.

4. THE VIRGIN AND CHILD SEATED BY THE WALL. 1514. Meder 36 Ib (of Ic + II). Engraving, 147 mm x 100 mm (5¹³/₁₆" x 3¹⁵/₁₆"), trimmed just outside the platemark. A fine, silvery impression in very good condition.

Provenance: Sophie Rosenwald Adler (not in Lugt).

\$14,000.



Laurent de la Hyre (1606–1656)

5. THE HOLY FAMILY WITH PUTTI. 1640. Robert-Dumesnil 5i(of ii), Rosenberg & Thuillier 175. Etching, 300 mm x 406 mm (11 ¹³/₁₆" x 16"), trimmed slightly unevenly along platemark. A fine, rich impression. Slight soiling around edges, old folds visible on verso, printer's crease.

Provenance: W. Nijs (Lugt 2641b). \$3,600.

Workshop of René Boyvin (1525–1598)

6. BUST OF A WOMAN WITH AN ELABORATE HEADDRESS, after Léonard Thiry (1500–1550). Robert-Dumesnil 88, right side. Engraving, 162 mm x 112 mm (6 ³/₈" x 4 ⁷/₁₆"), trimmed along the platemark. A fine impression of this scarce print. Traces of old glue on verso. From a series of twelve engravings of ornamental masks worn by male and female figures.

See *The French Renaissance in Prints from the Bibliothèque Nationale de France*, no. 76–79. According to David Acton, who wrote the article, these are among the best-known ornament prints associated with the School of Fontainebleau.

Provenance: Lois Michal Lewis. \$5,000.



6.

Rembrandt van Rijn (1606–1669)

7. WOMAN SITTING HALF-DRESSED BESIDE A STOVE. 1658. Hollstein 197vii (the accidental plate scratch above the woman's left breast removed from the paper surface, the scratch being the only difference between the sixth and the seventh states); Nowell-Usticke 197vii (of viii) – “RR”. Etching, 230 mm x 190 mm (9" x 7½"), plus narrow margins, printed on laid paper without a watermark. A good impression, despite wear overall, effectively conveying a sense of atmosphere and dimensionality, especially on the figure of the woman. Generally in good condition apart from a few minor flaws, mostly in the margins.

Provenance: Robert Dighton (Lugt 727) and unidentified collector's initials in brown ink (Lugt 1409).

\$55,000.



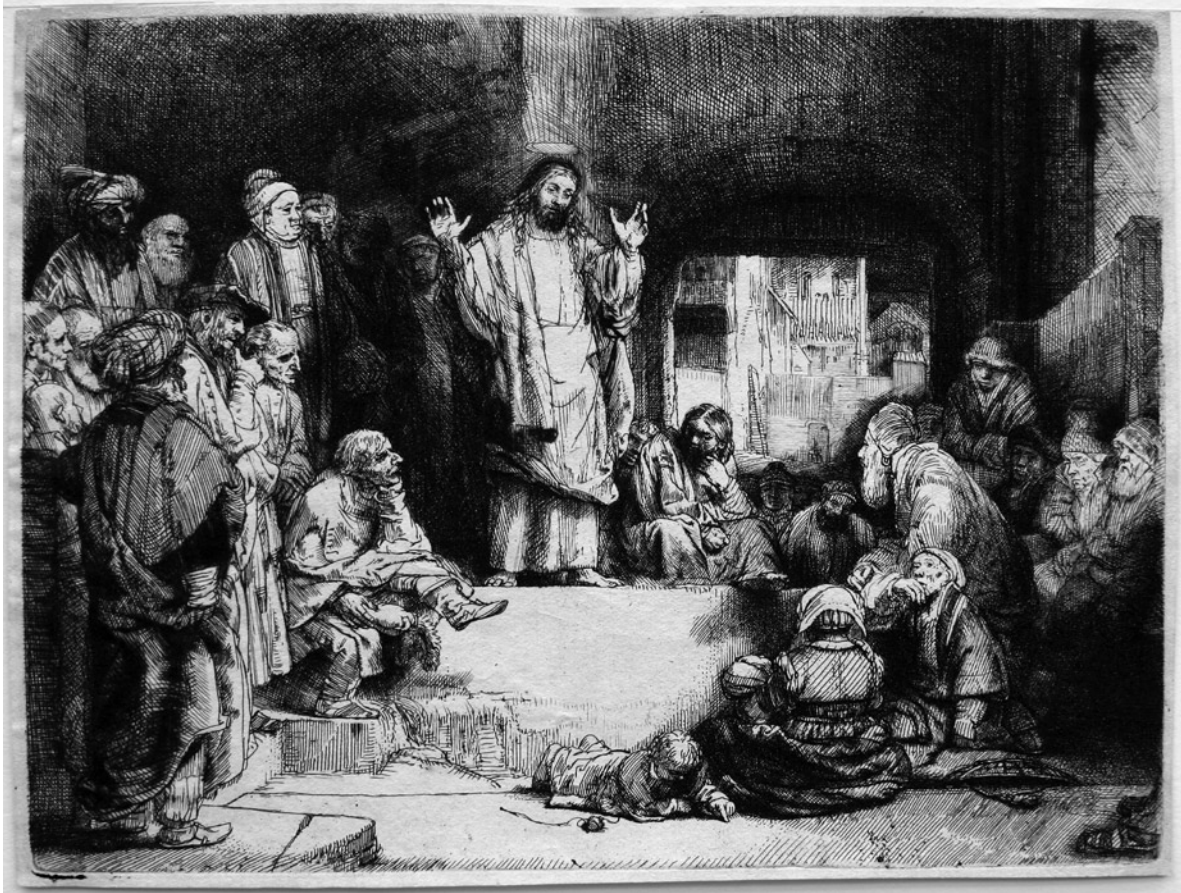
8. SELF-PORTRAIT WITH A RAISED SABER. 1634. Hind 109iii, Hollstein 18ii. Etching and burin, 125 x 102 mm (4 ¹⁵/₁₆" x 4"), trimmed on the platemark. A fine impression in excellent condition. Nowell-Usticke describes this print as "R+", "a scarce, attractive plate, fine impressions scarce".

See also an article by Hilliard T. Goldfarb, in: *A Humanist Vision: The Adolph Weil, Jr. Collection of Rembrandt Prints*, Hood Museum of Art, Dartmouth College, 1998, no. 8: "One of the more remarkable self-portraits of Rembrandt's early maturity in Amsterdam, the *Self-Portrait with Raised Saber* of 1634 presents the artist in a highly dramatic, confrontational, frontal pose, wearing oriental attire and bearing a saber."

Provenance: Sophie Rosenwald Adler.

\$28,000.





Rembrandt van Rijn (1606 – 1669)

9. CHRIST PREACHING (LA PETITE TOMBE). ca. 1652. H. 67, only state. Etching, drypoint and burin, 155 mm x 208 mm (6 $\frac{1}{8}$ " x 8 $\frac{3}{16}$ "), plus narrow margins. A fine, velvety "black sleeve" impression on paper with a Foolschap with five-pointed collar watermark (see Ash & Fletcher no. 19). In excellent condition.

Provenance: A. Artaria (Lugt 33), and Sophie Rosenwald Adler (not in Lugt).

\$125,000.

Giovanni Battista Piranesi (1720–1778)

10. TITLE PAGE FOR THE VEDUTE DI ROMA (VIEWS OF ROME) SERIES. 1748. Hind 1iii (of v), Focillon 719. Engraving, 408 mm x 554 mm (16 1/16" x 21 13/16") plus margins. A fine impression in very good condition, except for the usual vertical centerfold.

\$2,800.

Giovanni Domenico Tiepolo (1727–1804)

11. JOSEPH TELLS MARY GOD'S COMMAND. ca. 1753. Rizzi 70ii. Etching, 187 mm x 245 mm (7 3/8" x 9 5/8") plus margins. A fine impression with inky plate edges in excellent condition. Plate 4 from the series *The Flight into Egypt*.

\$3,600.



10.

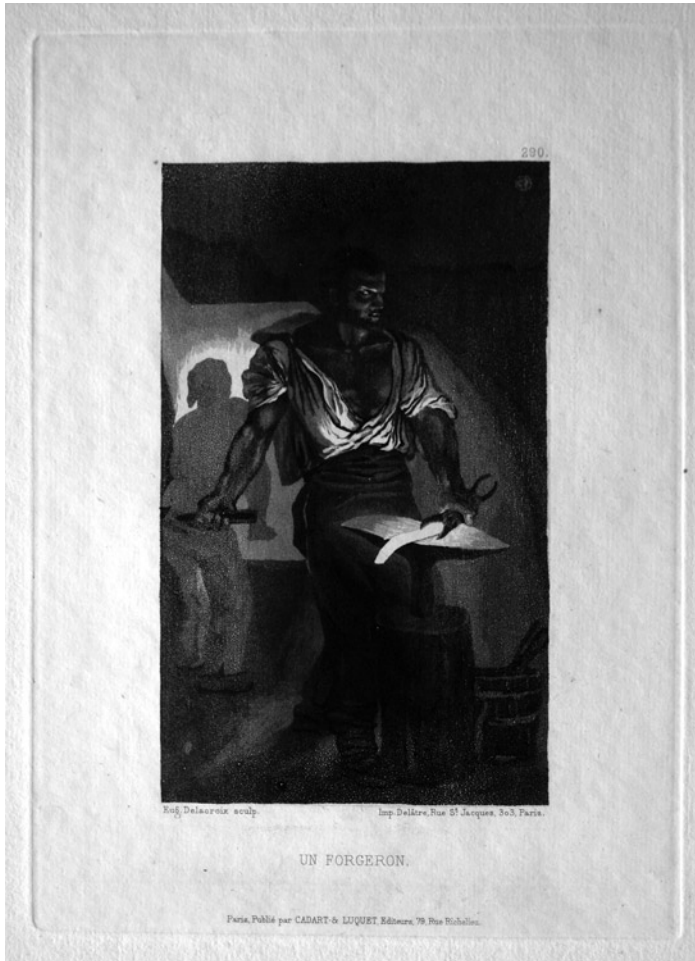


II. 19th CENTURY PRINTS

Eugène Delacroix (1798–1863)

12. UN FORGERON (A BLACKSMITH). 1833. Delteil/Strauber 19v (of vi). Aquatint and drypoint on laid paper, 227 mm x 160 mm (8 ¹⁵/₁₆" x 6 ⁵/₈") plus full margins. A very good impression in good condition.

\$2,400.



12.

Jean-Baptiste-Camille Corot (1796–1875)

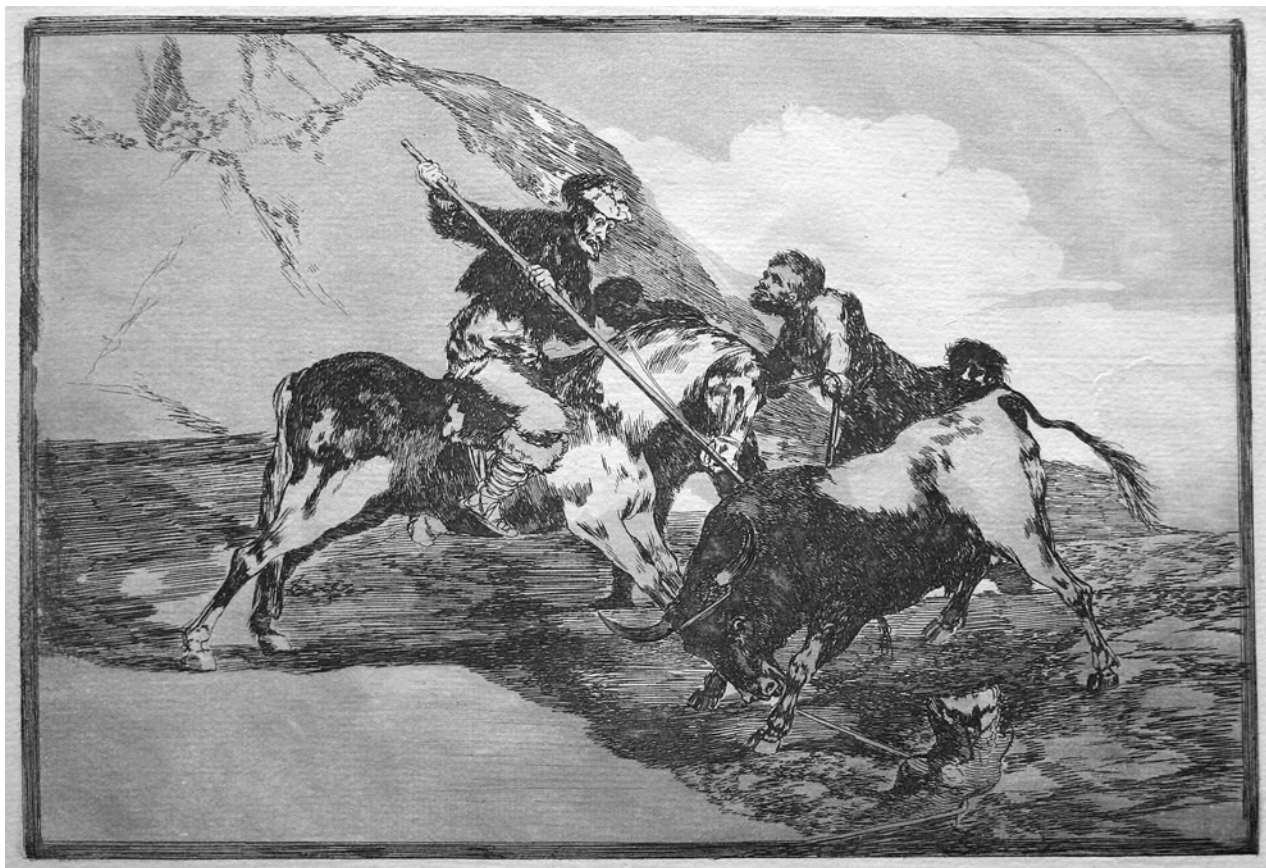
13. LE DORMOIR DES VACHES. 1871. Delteil 26 i (of ii) – “Très rare”; Melot 26i (of ii), one of 5 proofs on mounted China paper before the publisher’s address and the number were added. Lithograph printed in bistre, 160 mm x 138 mm (6 5/16” x 5 7/16”) plus margins. A fine impression. The mount sheet slightly discolored, and with old hinges.

An edition of 50 impressions was published in *Douze croquis et dessins originaux sur papier autographique*, Paris, 1872.

\$4,500.



13.



Francisco Goya (1746–1828)

14. THE WAY THE SPANIARDS HUNTED BULLS ON HORSEBACK IN THE OPEN COUNTRY. ca. 1815. Harris 204.III.1(of 7). Etching with aquatint, 254 mm x 354 mm (10" x 13 15/16") plus small margins. A very good impression, with a few small flaws in the margins. The soft laid paper thin at upper platemark. Plate 1 of *La Tauromaquia*, first edition, 1816.

\$3,500.

15. UNA REINA DEL CIRCO (DANCING ON A SLACK ROPE). H.267.III.1. Etching, aquatint, and dry-point (?), 245 mm x 355 mm (9 5/8" x 14") plus full margins. A fine impression in excellent condition. Supplementary plate of *Los Proverbios*, first edition, published in *L'Art*, 1877.

Provenance: Lois Michal Lewis

\$3,000.



15.



Charles Meryon (1821–1868)

16. L'ABSIDE DE NOTRE DAME DE PARIS. 1854. Deltail-Wright 38iv (of viii). Etching and drypoint, 166 mm x 300 mm (6½" x 11 13/16") plus narrow margins, printed in dark brown ink on thin ivory laid paper. A fine impression in very good condition.

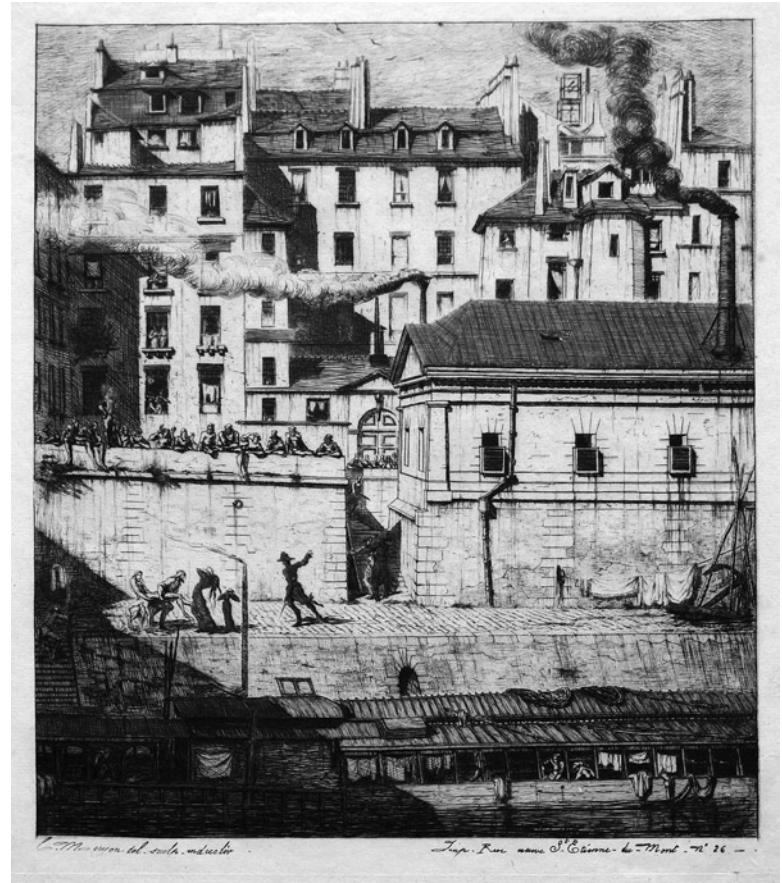
The finished fourth state was published by Meryon in 1854. As James D. Burke writes, in *Charles Meryon Prints & Drawings*, Yale University Art Gallery, 1974: "...it is carefully inked and wiped. A delicate film of ink covers the entire surface of the plate, but is wiped off to accentuate the roof and transept of the cathedral, and the embankment beside and under the bridge. Thus the direction of the light is given added emphasis, softening, with the color of ink and paper, the more linear effect of the etching."

Provenance: Sophie Rosenwald Adler (not in Lugt).

\$12,000.

17. LA MORGUE, PARIS. 1854. D.-W. 36iv (of vii). Etching, 234 mm x 209 mm (9 3/16" x 8 1/4") plus small margins, printed by the artist in dark brown ink on ivory laid paper. A fine impression, in excellent condition, except for a small repair at the right margin edge.

\$12,000.



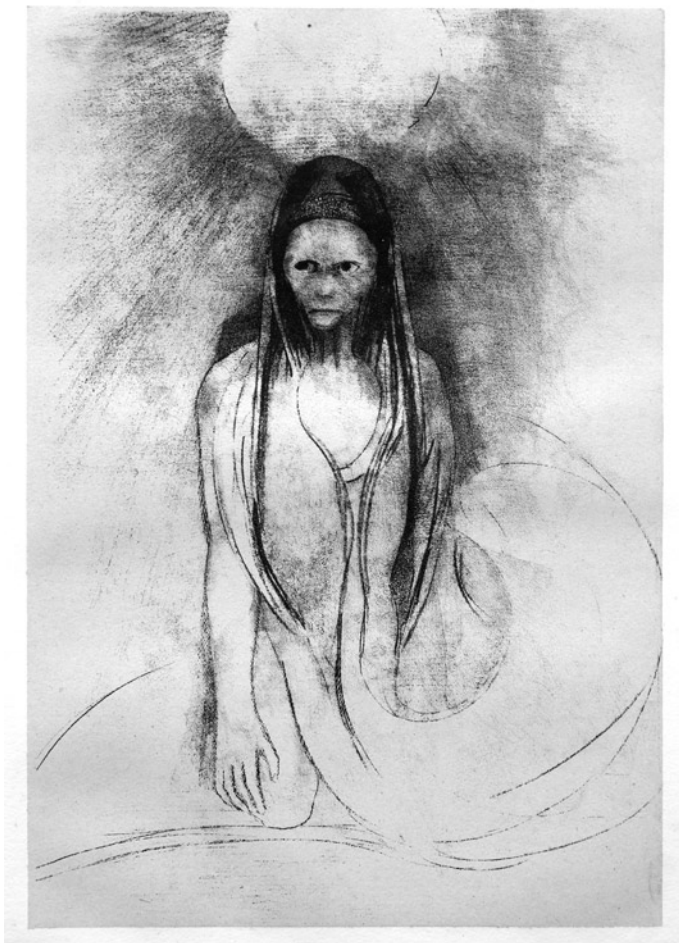
Odilon Redon (1840–1916)

18. MES BAISERS ONT LE GOUT D'UN FRUIT QUI SE FONDRAIT DANS TON COEUR!... (MY KISSES HAVE THE FLAVOR OF A FRUIT THAT MELTS IN YOUR HEART!...) 1896. Mellerio 137i (of ii). Lithograph on mounted China paper, 202 mm x 162 mm (7¹⁵/₁₆" x 6³/₈") plus full margins. A fine impression, the mount sheet somewhat foxed. Plate IV from the series *Tentation de Saint-Antoine, Troisième série*, printed in an edition of 50.

\$1,800.



18.



19. L'INTELLIGENCE FUT À MOI! JE DEVINS LE BUDDHA. 1896. M. 145i (of ii). Lithograph on mounted China paper, 310 mm x 214 mm (12 ³/₁₆" x 8 ⁷/₁₆") plus full margins. A fine impression, in very good condition. Plate XII from the series *Tentation de Saint-Antoine, Troisième série*, printed in an edition of 50.

\$2,400.

19.

Camille Pissarro (1830–1903)



20.

20. SOLEIL COUCHANT (SETTING SUN). Delteil 22iv. Drypoint and aquatint on zinc, 118 mm x 160 mm (4 ⁵/₈" x 6 ⁵/₁₆") plus full margins. Proof, unsigned, unstamped. A fine impression. Two small repaired puncture tears in margins.

According to Delteil, there were only four impressions printed in the first three states, eight numbered and signed impressions in the fourth state, a few not numbered (and signed?) and then twelve posthumous impressions, numbered and stamped, before the plate was destroyed.

Provenance: R. E. Lewis

\$3,800.

III. 20TH CENTURY PRINTS

André Derain (1880–1954)

21. PAYSAGE DANS LE GOUT ITALIEN. 1910–13. Adhemar 49. Drypoint, 290 mm x 358 mm (11 ⁷/₁₆ x 14 ¹/₈") plus full margins, on laid Arches paper. Signed and numbered "50/50" in pencil. A fine, rich impression in excellent condition.

\$7,500.





Käthe Kollwitz (1867–1945)

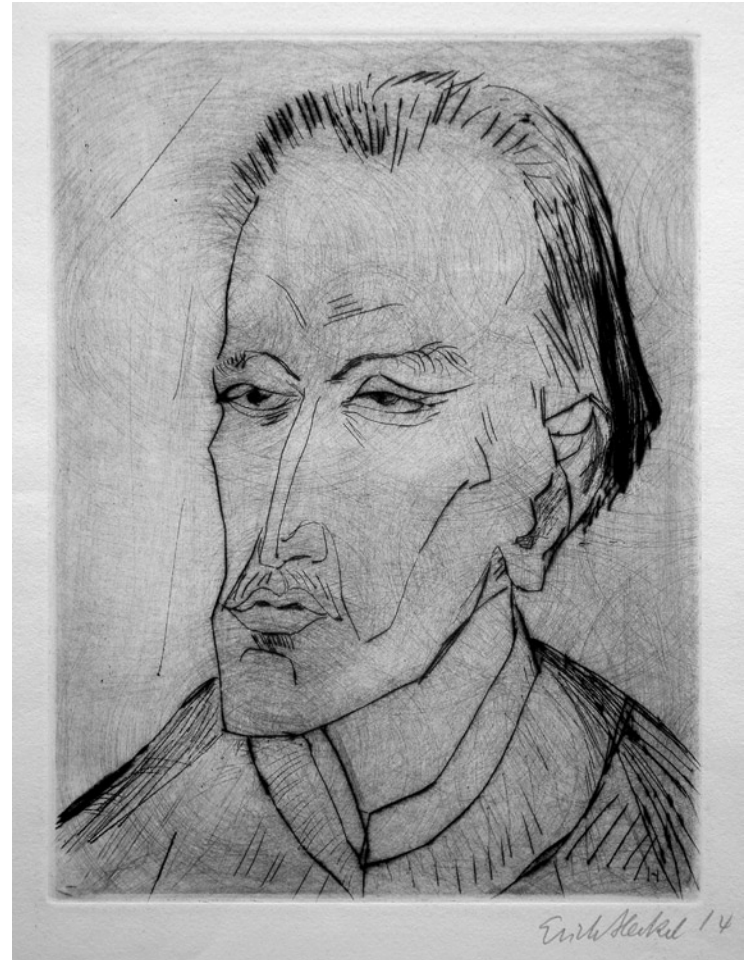
22. SELBSTBILDNIS (SELF-PORTRAIT). 1924. Klipstein 202 VIIb (of c). Woodcut, 208mm x 300mm (8³/₁₆" x 11¹³/₁₆") plus wide margins. Signed in pencil. A fine impression from the deluxe edition of 25 printed on thin Japanese paper.

\$8,500.

Erich Heckel (1883–1970)

23. BILDNIS M. H. (PORTRAIT OF M. H.). 1914. Dube 130. Drypoint, 238mm x 178mm (9³/₈" x 7") printed on Fabriano paper, with full margins. A fine impression with plate tone, signed and dated in pencil.

\$5,000.



23.



Paula Modersohn-Becker (1876–1907)

24. SITZENDE ALTE (SEATED OLD WOMAN). Werner 3iiiib. Etching with aquatint, 188 mm x 146 mm (7 3/8" x 5 3/4") plus full margins, in imitation Japan paper. A fine impression, in very good condition (the photograph has exaggerated the rippling in the image). From the edition of 100 impressions published in *Die Schaffenden*, 1919, with their blindstamp in the margin.

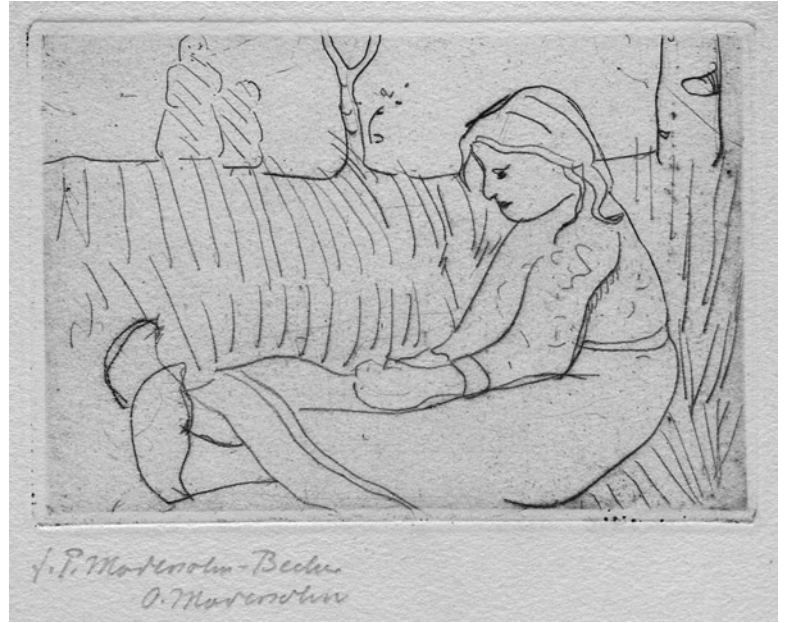
Provenance: Lois Michal Lewis

\$9,000.

25. SITZENDE KIND (SEATED GIRL). W. 9b. Drypoint, 82mm x 120mm (3 1/4" x 4 3/4") plus full margins, printed on a thick cream wove paper. Signed and annotated by Otto Modersohn. Rare.

Provenance: Lois Michal Lewis

\$4,000.



Henry Moore (1898–1986)

26. RECLINING NUDE. 1931. Cramer 2. Woodcut, 102 mm x 162 mm (4" x 6 3/8") plus full margins. Signed and numbered "13/50". A fine impression, the paper slightly faded, and with old hinges at top margin edge. Published in 1966 by Gérald Cramer, Geneva.

\$6,500.

27. FIGURES SCULPTURES. 1931. Cramer 1. Woodcut, 127 mm x 197 mm (5" x 7 3/4") plus full margins. Signed and numbered "13/50". A fine impression, the paper very slightly faded, and with old hinges at top margin edge. Published in 1966 by Gérald Cramer, Geneva.

\$7,500.



26.





Max Pechstein (1881–1955)

28. WEIB VON MANN BEGEHRT (WOMAN DESIRED BY MAN). 1919. Fechter 157. Woodcut, 250 mm x 158 mm (9¹³/₁₆" x 6¹/₄") plus full margins on loose China paper. A fine impression, signed and numbered "9/30" in pencil. In very good condition.

\$3,000.

Heinrich Campendonk (1889–1957)

29. NEUJAHRSBLATT (NEW YEAR'S LEAF). 1916-17. Engels 20. Woodcut, 212 mm x 330 mm (8³/₈" x 13") plus wide margins, on delicate Japan paper, originally blue, now faded. Signed and annotated "No. 5" in pencil. A fine impression, laid down on a thin sheet of card.

\$4,500.



John Sloan (1871–1951)

30. FASHIONS OF THE PAST. 1926. Morse 224iv. Etching and aquatint printed from a zinc plate, 200 mm x 250 mm (7 7/8" x 9 13/16"), with full margins. Signed and titled in pencil and annotated: "Peter Platt imp." A fine impression in very good condition, with the usual tack holes around outer margin edges. An edition of 100 was planned, but only 75 were printed.

\$2,800.

Hassam, Childe (1859–1935)

31. EASTHAMPTON. 1917. Clayton 134. Etching, 190 mm x 288 mm (7 1/2" x 11 5/16") plus narrow margins, on thick wove paper. A fine, rich impression, signed with the artist's monogram and inscribed "imp" in pencil. Slight discoloration in margins.

\$5,500.



30.



