



CATALOGUE SUMMER 2006

OLD MASTER
PRINTS



CATALOGUE SUMMER 2006

This catalogue is dedicated to my mother,
Lois Michal Lewis
(March 5, 1924 - March 14, 2006)

Firm orders have priority. On approval orders will be sent to institutions and to individuals known to us or supplying appropriate references. Please specify firm or on approval when ordering. All shipping charges are extra.



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I. NORTHERN OLD MASTER PRINTS

Heinrich Aldegrever (1502 - 1555/61)

1. DANCING COUPLE. 1538. Hollstein 166. Engraving, 117 x 77 mm ($4\frac{5}{8} \times 3\frac{1}{16}$ "), trimmed along the platemark. A fine impression, in very good condition. Plate 7 from *The Large Wedding Dancers*. \$2,750.
2. TWO TORCH-BEARERS. 1538. H. 161. Engraving, 117 x 78 mm, ($4\frac{5}{8} \times 3\frac{1}{16}$ "), trimmed along the platemark. An extremely fine impression, with fine polishing scratches and plate tone. Plate 2 from *The Large Wedding Dancers*. \$3,000.





Hendrik Goltzius (1558 - 1617)

3. PORTRAIT OF JAN VAN SUREN, PRINTER AND PUBLISHER, AND BURGOMASTER OF HAARLEM, after M. van Heemskerck. 1590. Hollstein 220ii (of iii). Engraving, 160 x 110 mm (6⁵/₁₆ x 4⁵/₁₆"), trimmed just outside the platemark at top and sides and just within the platemark at bottom. An extremely fine impression. Pale water stains at upper corners.
Provenance: Baron Henri de Triqueti (Lugt 1304); Baron D. Vivant-Denon (L. 779); André-Jean Hachette (L.132), and Collection Henri Beraldi (L. 330). \$3,800.



4. PORTRAIT OF PHILIP GALLE, ENGRAVER IN ANTWERP. 1582.
Hollstein 190ii (of iii). Engraving, 232 x 152 mm (9¹/₈ x 6") plus
narrow margins. A fine impression in very good condition.

\$3,500.



Hendrik Goltzius (1558 - 1617) (continued)

5. PORTRAIT OF HANS BOL, PAINTER, AT THE AGE OF 58. 1593. Hollstein 177ii. Engraving, 265 x 182 mm (10⁷/₁₆ x 7³/₁₆"), trimmed outside the borderline. A very good impression. Old hinges on verso, horizontal centerfold, visible on verso, otherwise very good condition. \$3,600.

Albrecht Durer (1471 - 1528)

6. VIRGIN AND CHILD WITH THE PEAR. 1511. Meder 33a (of c).
Engraving, 160 x 110 mm (6⁵/₁₆ x 4⁵/₁₆"), trimmed along the
platemark, on paper without a watermark. A fine impression.
Vertical centerfold, visible mostly on verso, tiny flaw in sky,
otherwise excellent condition. \$24,000.



6.



*Illā quidem nos tris dudum non cognita terris,
Eacta brevi auriferis late celeberrima venis,*

*Visceribus scelerata suis humana recondens
Viscera feralem pretendit AMERICA clavam.*

Adriaen Collaert (ca. 1560 - 1618)

7. AMERICA, after Marten de Vos. Hollstein 474, Nagler pg. 348. Engraving, 214 x 260 mm (8⁷/₁₆ x 10¹/₄"), trimmed outside platemark. A fine impression in very good condition, except for one tiny flaw. From a set *The Four Parts of the Globe*. Provenance: Louis Galichon (Lugt 1060), letters AB (?) in red, recto, (unidentified) and Comte O. de Behague (L. 2004).
\$3,600.

Crispijn de Passe de Oude (ca. 1565 - 1637)

8. EUTERPE PLAYING THE FLUTE. ca. 1600. Hollstein 408, only state. Engraving, 124 mm (4⁷/₈"") in diameter, a circular design, trimmed along or outside the borderlines. A very good impression, printed with plate tone. Plate 6 from a set of nine *Muses*. Euterpe is the Muse of music and lyric poetry. She is also the Muse of joy and pleasure and of flute playing and was thought to have invented the double flute, which is her attribute. \$1,800.



8.



Raphael Sadeler I (1560 - 1628)

9. THE FIVE SENSES, after Marten de Vos. 1581. Hollstein 198 - 202, only states. Complete set of five engravings, each approximately 101 x 133 mm (4 x 5¼"), trimmed along the platemarks. Fine impressions in very good condition. \$3,800.



9.

Theodor Galle (1571 - 1633)

10. THE CASTING OF CANNONS. ca. 1580. Plate 3 from *Nova Reperta* (New Discoveries and Inventions), a series of 20 plates, Hollstein 410 - 430. Engraving, 203 x 270 mm (8 x 10⁵/8”), trimmed somewhat unevenly along the platemark. A fine impression on thin laid paper with a watermark of Entwined C's with a Crown. Published by Philip Galle (1537 - 1612). *Nova Reperta* was a book of engravings made from drawings by the Dutch artist Jan van der Straet (Johannes Stradanus) (1523-1605) in which he depicted the technological innovations that had shaped the modern world up to the second half of the sixteenth century. \$1,600.

Johannes Sadeler I (1550 - 1600)

11. CRAPULA ET LASCIVIA (Drunkenness and Wantonness), after Martin de Vos (1532 - 1603): Hollstein 558, only state. Engraving, 205 x 270 mm (8¹/₁₆ x 10⁵/₈”) plus margins. A fine impression in very good condition except for a long repaired tear in the left margin. Plate 1 from a series of six prints, the others by Wierix (Alvin 1249 - 1254). \$2,800.



10.



M. de 100 invenit
Exprophetatum esse, et fuisse, et visum, omnes qui bibitis vino in dicitur, quoniam perire ab ore vestro. Deus enim glomul, super terram meam, fortis et misericordius, dicit, quis in dicitur, fons, et Absterge eius in Cistam, contra Pylos, videri, in dicitur, fons, non dicitur. Joel 1.

CRAPULA ET LASCIVIA.

Dies Domini, sicut fuit in nos, & haec venit. Cum enim dixerint, pax, & securitas, tunc repentinus sua superueniet inimicus, sicut dicitur, parturient, in vtero habentes, et non effugient. Thielul. 5.

Joannes Sadler sculpsit. Sadler fecit.

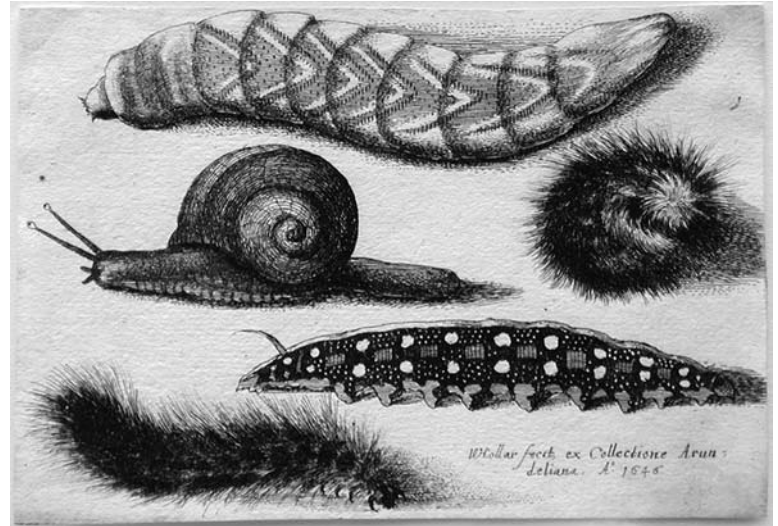


Jan or Lucas Dueticum (c. 1554 – 1600)

12. JONAH WEeping OVER NINEVEH, after Lucas Gassel (before 1500 - 1570). Riggs 103, 2. Etching and engraving, 226 x 321 mm (8⁷/₈ x 12⁵/₈"), trimmed inside the platemark. From a set of five plates of *Landscapes with Biblical Figures*, published by Hieronymous Cock.
Provenance: Friedrich August II (Lugt 971). \$2,800.

Wenceslaus Hollar (1607 - 1677)

13. FOUR CATERPILLARS AND A SNAIL. 1646. Pennington 2167i (of iii). Etching, 78 x 115 (3¹/₁₆ x 4¹/₂"), trimmed 2 mm in each direction, An extremely fine first state impression. From the series of twelve *Muscarum Scarabeorum vermiumque Variarum Figure & Formae...* \$2,000.



13.

II. FRENCH OLD MASTER PRINTS

Abraham Bosse (1602 - 1676)

14. THE FOOLISH VIRGINS. Ca. 1635. Blum 1017, only state. Engraving and etching, 257 x 328 mm (10¹/₈ x 12¹⁵/₁₆"), trimmed outside borderline and laid down. Plate 4 from a series of seven *Les Vierges sages et les Vierges folles (The Wise and Foolish Virgins)*.

Provenance: Duplicate from the Metropolitan Museum of Art. \$1,800.

15. LE SCULPTEUR DANS SON ATELIER (The Sculptor in his Studio). 1642. Duplessis 1386; Blum 204, only state. Engraving and etching, 259 x 325 mm (10³/₁₆ x 12¹³/₁₆"), trimmed along or just outside the platemark. A fine impression in very good condition. From a suite of four scenes of artists in their ateliers (painter, sculptor, engraver and printer). \$3,600.





Voicy la representation d'un Sculpteur dans son Atelier

Les Choses dont il forme ses ouvrages sont diuerses, de diferente nature, et il y procede en diferentes façons, les dures Comme la pierre et le bois il les faconne en ostant de la matiere avec le ciztau le maillet et aues outils, et les molles Comme la Cre et l'argile il les faconne en mettant de la matiere aues le poulce et le bauchoir, souuent il se fait un modele de sa pensee come il en tient a la main et quapres il Copie en vne aue grandeur

fait a leau forte par Nisse, a Paris en Lisle du palais, lan 1642. avec Priuilege



O qu'on souffre icy bas de peubles travaux!
 Espérance de l'homme se déçoit,
 Et ne peut plus servir à que l'homme se déçoit,
 Quand il voit les humeurs de sa fille jeunette!

Cet enfant, vray témoin de cette vérité
 Et digne en ces tableaux que prisme bien ample;
 Et lors qu'il met un jour sa prodigalité
 A moyse à dépeindre un si mauvais exemple.

L'ISTOIRE
 DE L'ENFANT
 PRODIGE
 Par M. de La Fontaine
 Chez la Citoyenne
 au Palais National
 sous le Vestibule

Afin de contenter ses aveugles desirs,
 Son Pere imprudemment luy donne son partage,
 Mais c'est argent fatal acqvisit ses desirs,
 Et luy sert de juit de honte, et de domage.

Cependant tout pensif, et les larmes aux yeux
 Il s'efforce à se faire avec douleur secrète;
 Et témoigne à son fils par ses tristes adieux
 En ce départ soudain combien il le regrette.

Abraham Bosse (1602 - 1676) (continued)

16. DEPARTURE OF THE PRODIGAL SON. Blum 1184, only state. Engraving and etching, 261 x 330 mm (10¹/₄ x 13”), trimmed outside platemark. A fine impression. Pale foxing on verso, short printer’s crease into upper edge. From a series of six, *L’Enfant prodigue*. Provenance: Demany (Lugt 780a). \$3,000.
17. L’HIVER (WINTER). ca. 1635. Blum 1036i (of ii). Engraving, 230 x 299 mm (9¹/₁₆ x 11³/₄”) lacking the decorative border. From a set of *The Four Seasons*. A fine early impression. Provenance: Craddock & Barnard. \$2,800.



17.

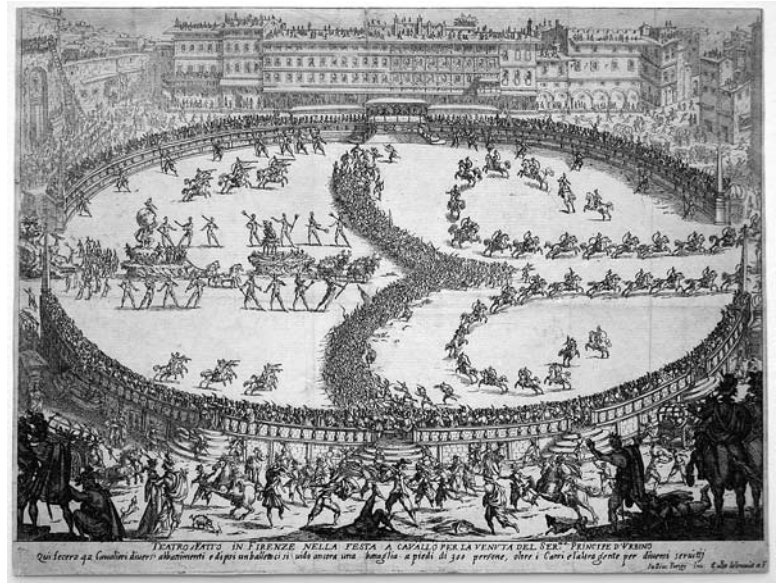


Abraham Bosse (1602 - 1676) (continued)

18. NOBLEMAN HOLDING A CROP (left) and NOBLEMAN SEEN FROM THE BACK, POINTING AT THE VIEW (right), after De St.-Igny. 1629. Blum 34i and 29i (of ii), before the numbers. Etchings and engraving, each 142 x 193/195 mm (5⁹/₁₆ x 7⁵/₈"), trimmed just outside the platemark. Very good impression in good condition. From the series *Le Jardin de la Noblesse Francaises*.
\$1,600.

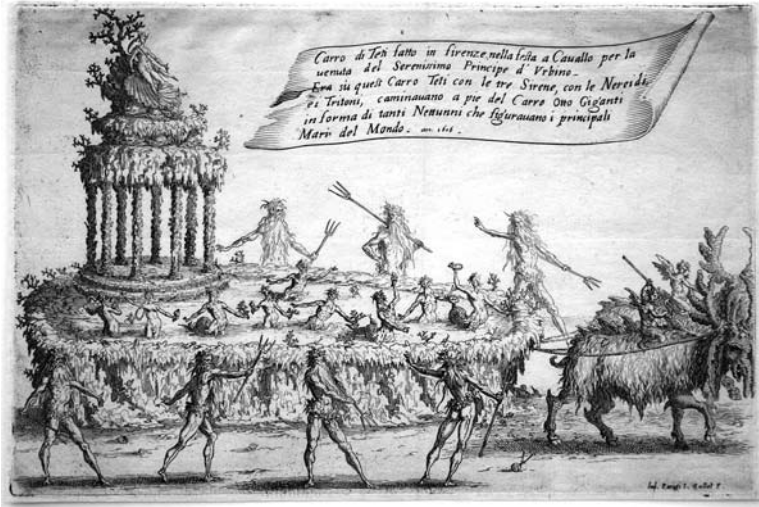
Jacques Callot (1592 -1635)

19. VUE D'ENSEMBLE DE LA FETE (The complete view of the celebration). 1616. Lieure 182i (of ii). Etching, 225 x 301 mm (8⁷/₈ x 11⁷/₈"), trimmed outside borderline or along platemark, on paper with a watermark of a King's head in an oval (L. Filigr. no. 21). A fine impression, a repaired tear into upper edge, vertical and horizontal folds visible mostly on verso. From the *Guerre de Beauté*, a series of six etchings depicting a celebration which took place in Florence in the year 1616 in honor of the prince of Urbino.
\$1,800.



19.

Jacques Callot (1592 -1635) (continued)



20.

20. LE CHAR DE THÈTIS. 1616. Lieure 179i (of ii). Etching, 150 x 228 mm (5⁷/₈ x 9”), plus thread margins. A fine impression, printed with plate tone, in very good condition printed on paper with a watermark of a King’s Head in an oval, (Lieure Filigr. no. 21) From the *Guerre de Beauté* a series of six etchings depicting a celebration which took place in Florence in the year 1616 in honor of the prince of Urbino. \$1,500.

21. THE SLAVE MARKET, or THE SMALL VIEW OF PARIS. 1629. Lieure 369ii (of vi). Etching, 117 x 218 mm (4⁵/₈ x 8⁹/₁₆”), trimmed outside the borderline, on paper without a watermark. A fine impression in very good condition. \$4,500.



21.

Jacques Callot (1592 -1635) (continued)

22. LE COMBAT À LA BARRIÈRE (The Combat at the Barrier).
1627. Lieure 575 – 588. Complete set of title and nine etchings, the title 152 x 101 mm (6 x 4 ³/₈”), the nine plates approx. 155 - 157 x 220 - 243 mm (6 ¹/₈ – 6 ³/₁₆ x 8 ¹¹/₁₆ – 9 ⁹/₁₆”). Very good to fine impressions, on various papers.

The prints in the Combat series were created to commemorate a tournament sponsored by Duke Charles IV of Lorraine, in his palace at Nancy, in honor of his beautiful cousin the Duchess of Chevreuse who was in exile in Lorraine after the discovery of her role in the plot against Richelieu.

This is a put together set, with eight of the plates being from early printings, with watermarks: 4 Lorrain (Lieure filig.no. 35), Le lys couronné au 4 Lorrain (filigr. no. 43), L'ange (filigr. no. 27) and Le double C coupé par la croix de Lorraine (filigr. no. 29). Two plates have the watermark Colombier, which was from a posthumous (third) edition printed in the beginning of the 18th century by Fagnani.

For more specific information about the states, quality of impressions, condition and watermarks, please contact us.

\$10,000.







III. ITALIAN OLD MASTER PRINTS

Giuseppe Scolari (ca. 1550 – 1600)

23. ST. GEORGE KILLING THE DRAGON, after Titian or Pordenone. Passavant VI, 234, 56; Zerner, p.25f; Muraro and Rosand 104; Oberhuber 188, second state with the plug. Woodcut, 532 x 366 mm (20¹⁵/₁₆ x 14⁷/₁₆"), trimmed outside borderline. A fine, rich impression. Horizontal and vertical centerfolds, visible mostly on verso, the plug and small breaks in the upper border touched in, in (faded) brown ink.

Provenance: R. E. Lewis

\$28,000.



Marcantonio Raimondi (1475 - 1534)

24. THE RECONCILIATION OF MINERVA AND CUPID. ca. 1517-20. Shoemaker 42. Engraving, 218 x 117 mm (8³/₁₆ x 4⁵/₈"), trimmed along or just inside the borderline. A fine impression. The paper slightly toned, small repairs to lower left corner. One of the few engravings that are thought to be original designs by Marcantonio. Provenance: Prince N. Esterházy (blindstamp, Lugt 1966). \$2,400.



25. POETRY, after Raphael. ca. 1515. Shoemaker 27. Engraving, 177 x 145 mm (6¹⁵/₁₆ x 5¹¹/₁₆"") A fine impression, with a few flaws, laid down on a thin sheet of Japanese tissue. Provenance: Bainoul Collection (in ink on verso).

Based on a preliminary drawing for the figure of Poetry in one of the medallions in the vault of the Stanza della Segnatura. See Innis Shoemaker: *The Engravings of Marcantonio Raimondi*, Spencer Museum of Art, 1981. \$1,500.

25.



Giovanni Battista Castiglione (1609 - 1665)

26. THE RESURRECTION OF LAZARUS. late 1640s - early 1650s. Bartsch 6, Lewis 61ii. Etching, 227 x 318 mm (8¹⁵/₁₆ x 12¹/₂"), trimmed along or just outside the platemark. A fine, rich impression. Tiny corner and edge repairs, some flecks of ink on verso. \$5,000.

Giovanni Domenico Tiepolo (1727 – 1804)

27. THE HOLY FAMILY PASSING BY A PYRAMID. ca. 1753. Rizzi 86ii. Etching, 188 x 245 mm (7³/₈ x 9⁵/₈"), plus margins. A fine impression. Plate 20 from the series *The Flight into Egypt*. Tiny wormhole at upper left, small area of grey ink in image. \$3,500.



27.

Giovanni Battista Tiepolo (1696 - 1770)



28. CAVALIER WITH A HORSE, SERVANT AND DOG. ca. 1740. Rizzi 38. Etching, 141 x 180 mm (5⁹/₁₆ x 7¹/₁₆”), trimmed just outside the platemark. A very early printing, probably first edition. Old hinges on verso, otherwise excellent condition. From the series *Vari Capricci*.

Provenance: Lois Michal Lewis

\$4,500.

Giovanni Andrea Podesta (1610/15 - 1674?)

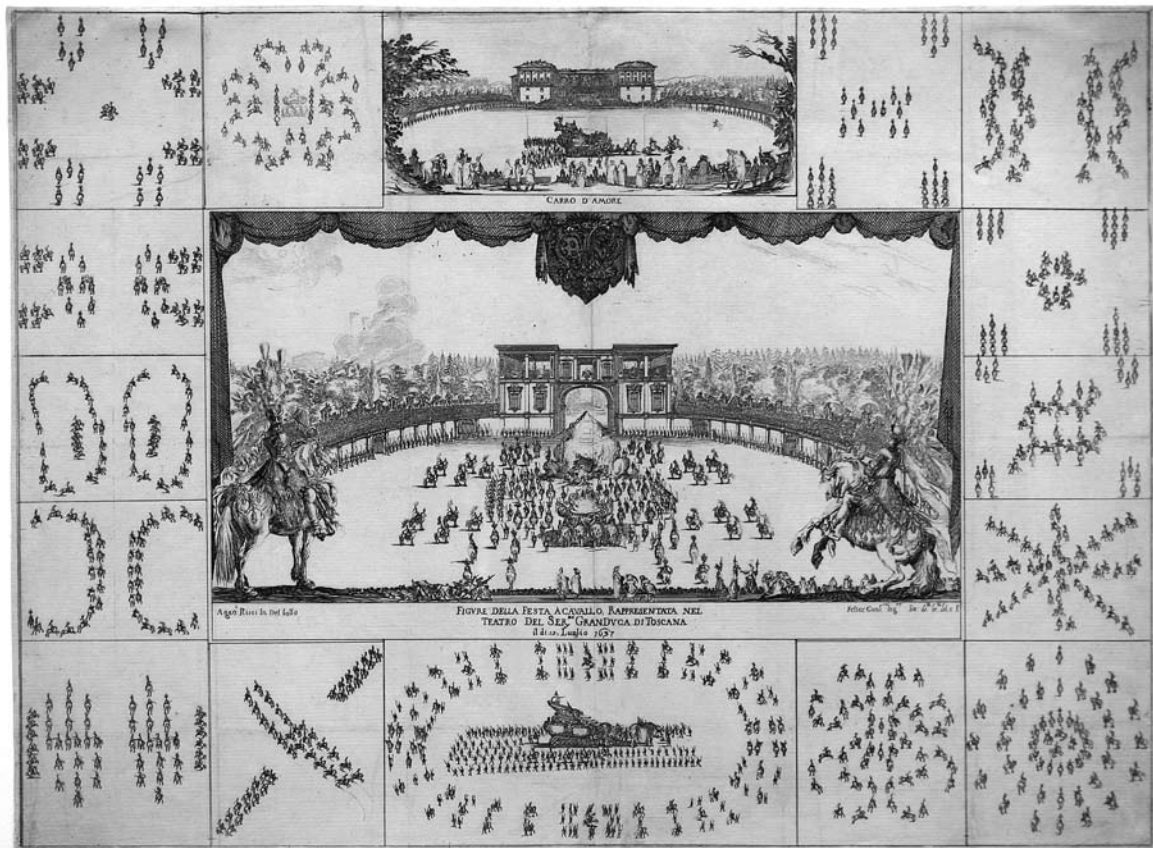
29. BACCHUS AND ARIADNE ON THE ISLE OF NAXOS, after Titian. Bartsch 6, only state. Etching. 317 x 395 mm (12¹/₂ x 15⁹/₁₆”). A fine impression. Small flaws, including a repaired tear into upper edge.

\$3,200.



29.

AL ILL^{mo} SIG^{no} DON FABIO DELLA CORGNA
Gio Andrea Puffato Cerasius D. D. lo presento an. 1700.



Stefano della Bella (1610 - 1664)

30. FIGURE DELLA FESTA A CAVALLO, RAPPRESENTATA NEL TEATRO DE SERMO GRANDUCA DI TOSCANA. 1637. DeVesme/Massar 50, only state. Etching, 333 x 450 mm (13¹/₈ x 17¹¹/₁₆"), trimmed outside the borderline. A fine impression. The paper slightly toned, vertical centerfold, otherwise very good condition. A large print, divided into 17 compartments of different sizes, depicting a festival celebrated in Florence for the marriage of the Grand Duke Ferdinand II. \$3,800.

31. TERZA SCENA GIARDINO DI VENERE, after A. Parigi. 1637. DeVesme/Massar 921. Etching, 204 x 290 mm (8¹/₁₆ x 11⁷/₁₆"), trimmed outside the borderline. A fine, rich impression. Repaired tear into right edge, folds visible only on verso. Plate 3 from a series of stage designs for the play *Le Nozzi degli Dei*. \$2,400.



31.

Giovanni Battista Piranesi (1720 - 1778)

Plates from the series *Vedute di Roma* (Views of Rome):



32. PLATE 39: THE PALAZZO DI MONTE CITORIO. 1752. Hind 23ii (of iv), with Bouchard's address. Engraving and etching, 404 x 618 mm (15⁷/₈ x 24⁵/₁₆"), plus wide margins. A fine impression. Pale scattered foxing in margins, vertical centerfold, tear into upper margin edge. \$2,400.
33. PL. 60: VEDUTA DEL TEMPIO DI BACCO... (The so-called Temple of Bacchus, now the Church of S. Urban). 1758. Hind 48 ii (of v). Engraving and etching, 408 x 624 mm (16¹/₁₆ x 24⁹/₁₆") plus wide margins. A fine, rich impression in very good condition (but with the usual vertical centerfold). \$2,800.



Veduta del Tempio di — Mars Ultor, in cui si vede il sistema che nell'interno. La sua base, come si vede, fu da Nerone III per riparar la rovina del Tem.

Chion di S. Irbano, distante due miglia da Roma fuori della Porta di S. Sebastiano. Ecco il più intero di questa forma che sia rimasto a Roma ai giorni nostri, parimente nel Foro della sovranità. ESTAS, AIONXION, ANTALIMON, IAPRANTIC. Aia di Bacco, Argimano, Siretate. 1. Thon, fin al Intercolonn del Portico, e Sordomoni. 2. Chion delle catene di ferro impiegate per lo stesso uso. 3. Avanzo dell' antico casa dell' E. dista. — con alla Tribuna di Sord. — che non possono dirsi.

G. B. Piranesi (1720 - 1778) (continued)

Plates from the series *Vedute di Roma* (Views of Rome):



34. PLATE 68: VEDUTA INTERNA DELL'ATRIO DEL PORTICO DI OTTAVIA (The Portico of Octavia: The Entrance Porch, Interior). 1760. Hind 59iii (of vi). Engraving and etching, 413 x 550 mm (16¹/₄ x 21⁵/₈"") plus full margins. A fine impression. Binding holes at left margin edge, printer's crease at top, vertical centerfold. \$2,800.
35. PL. 30: VEDUTA DELLE DUE CHIESE, L'UNA DELLA MADONNA DI LORETO L'ATRA DEL NOME DI MARIA (Two Churches near Trajan's Column, S. Maria di Loreto and Santissimo Nome di Maria). 1762. Hind 66i (of iv). Engraving and etching, 429 x 690 mm (16⁷/₈ x 27³/₁₆"") plus wide margins. A fine impression. Vertical centerfold, slight soiling in margins and on verso, otherwise very good condition. \$3,400.
34. 36. PL. 89: VEDUTA DELL'ARCO DI SETTIMIO SEVERO (The Arch of Septimius Severus). 1772. Hind 99i (of iii). Engraving and etching, 475 x 711 mm (18¹¹/₁₆ x 28"") plus narrow margins. A fine, rich impression. The paper very slightly toned, two tiny scuffs reinforced on verso, otherwise excellent condition. (Illustrated on back cover) \$3,600.



