

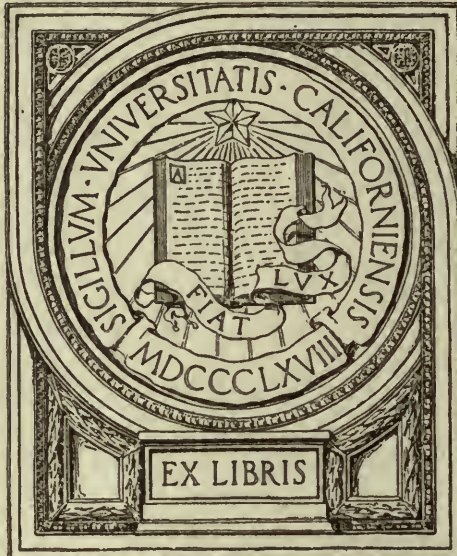
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# PRINTS AND THEIR PRODUCTION

*SUPPLEMENT*



COMPILED BY  
FRANK WEITENKAMPF, L.H.D.  
CHIEF, ART AND PRINTS DIVISION

NEW YORK  
1917



# PRINTS AND THEIR PRODUCTION

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NOTE

*This list contains the titles of works relating to prints and their production, added to the Reference Department of The New York Public Library since November 1, 1915. They are in the Central Building, at Fifth Avenue and Forty-second Street.*

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# PRINTS AND THEIR PRODUCTION

## SUPPLEMENT

COMPILED BY FRANK WEITENKAMPF, L.H.D.  
Chief, Art and Prints Division

This list comprises material received since publication of the original list in the BULLETIN for November and December, 1915.

### GENERAL AND MISCELLANEOUS WORKS

**L'Image**; revue littéraire et artistique, ornée de figures sur bois... Dec., 1896–Nov., 1897. [Paris:] Floury [1896–97.] f°. † **MDA**

No more published.

**Institut français aux États-Unis.** — Musée d'art français de New York. Classification of documentary prints & photographs, based on the classification of the Paris "Musée des arts décoratifs." Paris: Revelat, 1912. 1 l. f° folded 4°. (Institut français aux États-Unis. Publications. no. 10.) **MA**

**Levis, Howard C.** Nicolaus Claudius Fabricius, Lord of Peiresc, called Peireskius. Printed for H. C. Levis. London: The Chiswick Press, 1916. 4 p.l., 11–67 p., 1 port. illus. 8°. **MDC**

One of fifty copies.

**Contents:** Introductory note. Notes on the life of Peireskius. References to the art and history of engraving in "The mirror of true nobility & gentility," by Petrus Gassendus. 1657. The engraved portraits of Peireskius. The engraved portraits of Gassendus. Appendix: Bibliographical description of "The mirror of true nobility."

— Title-pages of four early books in English relating to engraving, also the pages therein which contain the sections on engraving and printing from engraved plates, also the earliest illustration in an English book of an engraving instrument. London: privately printed at the Chiswick Press, 1916. 14 l., 6 facs. 8°. **MDBF**

no. 20 of 30 copies printed for private distribution.

**Radin, Herman Théodore.** On print-collecting as a hobby for doctors. [New York, 1916.] 369–373 p. illus. 4°. **MDC**

Excerpt: The medical Pickwick, Oct., 1916.

**Ris-Paquot, Oscar Edmond.** Guide pratique du restaurateur-amateur de tableaux, gravures, dessins, pastels, miniatures, etc., reliures et livres, suivi de la manière de les entretenir en parfait état de conserva-

tion. Paris: H. Laurens, 1890. 2 p.l., 260 p., 8 facs., 2 pl. illus. 8°. **MBK**

**Townsend, Horace.** Prints and their prices. New York: Kennedy & Co. [1916.] 19(1) p. illus. 8°. **MDC**

**Union centrale des arts décoratifs, Paris.** — Bibliothèque. Classement méthodique de la collection de gravures et photographies. [Paris: L'Union centrale des arts décoratifs, 18–?] † **MLB**

Broadside 46 × 22¼ in.

### HISTORY: REGIONAL

**Baker, William Spohn.** American engravers and their works. Philadelphia: Gebbie & Barrie, 1875. x, 11–184 p., 4 facs., 86 pl., 55 ports. 12°. **MDDF**

**Brinckmann, Albert.** Die praktische Bedeutung der Ornamentstiche für die deutsche Frührenaissance. Strassburg: J. H. E. Heitz, 1907. ix(i), 98 p., 1 l., 25 pl. 8°. (Studien zur deutschen Kunstgeschichte. Heft 90.) **MDB**

**Duportal, Jeanne.** Étude sur les livres à figures édités en France de 1601 à 1660. Paris: H. Champion, 1914. 3 p.l., viii, 385 p., 4 l., 45 pl. 4°. (Revue des bibliothèques. Supplément 13.) **MDT**

**Geisberg, Max.** Das älteste gestochene deutsche Kartenspiel vom Meister der Spielkarten (vor 1446) hrsg. von Max Geisberg. Mit 68 Abbildungen in Lichtdruck. Strassburg: J. H. E. Heitz, 1905. 56 p., 1 l., 33 pl. 8°. (Studien zur deutschen Kunstgeschichte. Heft 66.) **MDG (Master)**

**Gillot, Charles.** Collection Ch. Gillot. partie 2. Paris: [Évreux, Imprimerie de C. Hérissey], n.d. f°. † **MDBV**

Partie 2. Estampes japonaises et livres illustrés.

*History: Regional, continued.*

**Gosse, Edmund William.** British portrait painters and engravers of the eighteenth century, Kneller to Reynolds; with an introductory essay and biographical notes. [Fine paper ed.] Paris, London, New York, Berlin: Goupil & Co., Manzi, Joyant & Co., successors, 1906. 3 p.l., 90 p., 1 l., 100 pl., 2 ports. f°. ††MCT

**Harvard University.**—Fogg Art Museum. A loan exhibition of early Italian engravings (intaglio), Fogg Art Museum, Cambridge, Mass.: Harvard University Press, 1915. 357 p. illus. 4°. †MDBF

**La Farge, John.** Oriental art objects, the property of J. La Farge; to be sold March 24-27, 1909... New York: Anderson Auction Co., 1909. 71(1) p. 8°. (no. 741.)

MAX p.v.17, no.2

**Utamaro Kitagawa.** Utamaro. Estampes japonaises tirées des collections de MM. Bing, Bouasse-Lebel, Bullier... et exposées au Musée des arts décoratifs, en janvier 1912. Catalogue dressé par M. Vignier, avec la collaboration de M. Inada. Paris: D. A. Longuet, 1912. 47 p., 1 l., 115 pl. f°. ††MDBV

Introduction signed: Raymond Koechlin.  
no. 59 of 130 copies printed.

**Victoria and Albert Museum, South Kensington.** Tools and materials illustrating the Japanese method of colour-printing; a descriptive catalogue of a collection exhibited in the museum. London: H. M. Stationery Office, 1913. 22 p., 3 pl. illus. 8°. MDBV

#### EXHIBITIONS AND PUBLIC AND PRIVATE COLLECTIONS

**American Art Association, New York.** Illustrated catalogue of the notable collection of views of New York and other American cities, historical china and books relating to New York, formed by Mr. Percy R. Pyne 2d. To be sold without reserve or protection... Catalogue descriptions written by Mr. Robert Fridenberg. New York [1917]. 73 l., 49 pl. 4°. MDE (Pyne)

**Art Institute of Chicago.** Catalogue of a memorial exhibition of prints from the Clarence Buckingham collection. [Chicago:] Art Institute of Chicago, 1915. 22 l., 8 pl. 8°. MDE (Buckingham)

**British Museum.**—Department of Prints and Drawings. A guide to the processes and schools of engraving represented in the exhibition of select prints, with notes on some of the most important masters. Printed by order of the trustees. [London: W. Clowes & Sons, Ltd.,] 1914. 54 p., 1 l., 1 plan. illus. 8°. MDI

**Dutuit, Auguste.** Union centrale des beaux-arts appliqués à l'industrie. Exposition du Palais de l'industrie. Souvenir de l'exposition de M. Dutuit (Extrait de sa collection). Paris: [A. Pillet fils aîné,] 1869. 2 p.l., (1)4-107 p., 21 pl., 1 port. 4°. MDE

**Marx, Roger.** Catalogue des estampes modernes composant la collection Roger Marx, dont la vente aura lieu à Paris... 1914... [Paris: C. Berger, 1914.] 102 p., 44 pl. f°. (no. 329.) †MDE

**Musée Dobrée, Nantes.** Catalogue des estampes. Nantes: Vié [1904]. 2 p.l., xv, 257 p., 1 l. 12°. MDE

**Museo civico di Verona.** Catalogo dei quadri e stampe del Museo civico di Verona. Bergamo: Istituto italiano d'arti grafiche, 1913. 3 p.l., (1)6-148 p., 1 pl. 12°. MAVZ

#### INDIVIDUAL ARTISTS

**ARMOUR, George Denholm.** Pastime with good company, pictured by G. D. Armour, with an introduction by Horace G. Hutchinson. London: "Country Life," Ltd. [1914.] viii, 12 p., 55 pl. f°. †MEM

**BAUER, Marius.** Marius Bauer, door Ph. Zilcken. Amsterdam: Uitgevers-Maatschappij "Elsevier," 1912. 19 p., 10 pl., 1 port. f°. (Hollandsche schilders van dezen tijd.) †MDG (Bauer)

**BIRD, Elisha Brown.** E. B. Bird: his book plates. Printed at the Troutsdale Press. Boston: C. E. Goodspeed [1904]. 8 p., 14 pl. 8°. MDVK

Text by Winfred Porter Truesdell.

**BROWN, Frank Chouteau.** The bookplate designs of Frank Chouteau Brown. Boston: printed at the Troutsdale Press and sold by C. E. Goodspeed, 1905. 2 p.l., [23] p. illus. 8°. MDVK  
no. 54 of an edition of 75 copies.

**CALLOT, Jacques.** Le pedigree; erreurs et vérités en art. Jacques Callot... Jean-Honoré Fragonard... Par A. Alvin-Beaumont. Paris: Alvin-Beaumont, 1913. 1 p.l., (1)6-31(1) p. illus. 4°. †MDG

**COLE, Timothy.** Old Dutch and Flemish masters, engraved by Timothy Cole, with critical notes by John C. Van Dyke, and comments by the engraver. New York: The Century Co., 1911. x p., 1 l., 192 p. illus. 4°. MEM

**COUSINS, Samuel.** Samuel Cousins, by Alfred Whitman... London: G. Bell & Sons, 1904. xii, 143(1) p. illus. f°. (Nineteenth century mezzotinters.) †MDG (Cousins)



*Individual Artists, continued.*

**CRUIKSHANK, George.** Cruikshankiana; a choice collection of books illustrated by George Cruikshank, together with original water-colors, pen and pencil drawings, etchings, caricatures and original proofs. With introductory remarks on the life and works of George Cruikshank, by Arthur Bartlett Maurice. Offered by Robert H. Dodd... New York. [New York, 1916.] 40 p., 7 pl., 1 port. 8°. **MDG (Cruikshank)**

— Cruikshank's water colours; with introduction by Joseph Grego. London: A. & C. Black, 1903. xxvi p., 1 l., 325(1) p., 67 col'd pl. illus. 8°. **MDG (Cruikshank)**

*Contents:* Introduction. — Oliver Twist, by Charles Dickens. — The miser's daughter, by W. H. Ainsworth. — History of the Irish rebellion in 1798, and Emmet's insurrection in 1803, by W. H. Maxwell.

**DYCK, Sir Anthonie van.** Van Dyck; his original etchings and his iconography, by Arthur M. Hind. Boston: Houghton Mifflin Co., 1915. ix, 104 p., 1 l., 1 port. illus. 8°. **MDG**

no. 112 of 450 copies printed.

**EATON, Hugh M.** Hugh & Margaret Eaton & their book plates. Boston: printed at the Troutdale Press and sold by C. E. Goodspeed, 1905. 4 p.l., [10] p., 19 pl., 1 port. 8°. (Monographs on American book-plate designers.) **MDVK**

**EDWARDS, Edward Bartholomew.** Edward Edwards and his book plates. Boston: printed at the Troutdale Press and sold by C. E. Goodspeed, 1903. 2 p.l., [5] p., 9 pl., 1 port. 8°. **MDVK**

Text by W. P. Truesdell.  
no. 46 of 75 copies.

**FROST, Mrs. Marguerite Scribner.** Marguerite Scribner Frost and her bookplates. Boston: printed at the Troutdale Press and sold by C. E. Goodspeed, 1903. 2 p.l., [6] p., 9 pl., 1 port. 8°. **MDVK**

Text by O. P. Hatton.  
no. 46 of 75 copies.

**GOYA Y LUCIENTES, Francisco José de.** Nouveaux caprices de Goya. Suite de trente-huit dessins inédits, publiés avec une introduction de Paul Lafond. Paris: Société de propagation des livres d'art, 1907. 2 p.l., 11(1) p., 3 l., 38 mounted pl. f°. † **MEM**

Copy no. 152 of 600 copies printed.

**GREGSON, Herbert.** Herbert Gregson and his book plates. Boston: printed at the Troutdale Press and sold by C. E. Goodspeed, 1903. 1 p.l., [3] p., 14 pl., 1 port. 8°. **MDVK**

Text by W. P. Truesdell.  
no. 49 of 75 copies.

**HAPGOOD, Theodore Brown.** Bookplates designed by Theodore Brown Hapgood.

Boston: printed at the Troutdale Press; published & sold by C. E. Goodspeed, 1907. 3 p.l., [4] p., 20 pl., 1 port. 8°. **MDVK**

**HURLEY, Edward Timothy.** Cincinnati: prints from the etchings of E. T. Hurley, with comment by Amelia Hickenlooper Dunham. Cincinnati: A. B. Closson, Jr., Co., 1916. 34 l., 1 port. illus. 12°. **MEM (Hurley)**

— The town of the beautiful river, etchings by E. T. Hurley, text by E. R. Kellogg. Cincinnati, O.: U. P. James, 1915. 3 p.l., (1)6-65 p. illus. 12°. **MEM**

**IORIO, Adrian J.** Adrian J. Iorio and his book plates. Boston: printed at the Troutdale Press and sold by C. E. Goodspeed, 1903. 2 p.l., [7] p., 1 port. illus. 8°. **MDVK**

no. 49 of an edition of 75 copies.

**JACOBSON, Frederick Arthur.** F. Arthur Jacobson and his book plates. Boston: printed at the Troutdale Press and sold by C. E. Goodspeed, 1903. 1 p.l., [4] p., 16 pl., 1 port. 8°. **MDVK**

Text by Winfred Porter Truesdell.  
no. 50 of 75 copies.

**LAMBERT, Mark.** Lambert (of Newcastle-upon-Tyne) as an engraver of book-plates, by John Vinycomb... reprinted from the Journal of the Ex Libris Society, corrected and revised. 58 selected examples from the copperplates in the possession of Lambert's successors. With biographical notes and memoranda on 124 book-plates executed by Lambert, by Richard Welford... and an appendix—Notes on the heraldry of the plates, by John Vessey Gregory. Newcastle-upon-Tyne: A. Reid & Co., Ltd., 1896. 49(1) p., 1 l., 49 pl. illus. 12°. **MDVK**

no. 88 of 150 copies printed and signed by the author.

**MÉRYON, Charles.** Old Paris; twenty etchings by Charles Méryon, with an essay on the etcher by Philip Gilbert Hamerton. Liverpool: H. Young & Sons, Ltd., 1914. 20 p., 20 pl. 8°. **MDG (Méryon)**

**MOREAU, Jean Michel, le jeune.** Notes sur les trois suites d'estampes pour servir à l'histoire des modes et du costume en France, dans le xviii<sup>e</sup> siècle d'après les dessins de Sigismond Freudeberg et de Jean-Michel Moreau le jeune. n. p. [190-?]. 4 l. 4°. **MEM (Moreau)**

Manuscript notes on four leaves in manila cover. Newspaper clipping inserted.

The three suites, each consisting of 12 pieces, were published successively in 1773, 1777 and 1783, the first after Freudeberg, the second and third after Moreau.

**MUNCH, Edvard.** Edvard Munch, von Hermann Esswein. München: R. Piper & Co. [1905.] 47(1) p. illus. f°. (Esswein, H. Moderne Illustratoren. Heft 7.) † **MDG**

*Individual Artists, continued.*

PENNELL, Joseph. A little book of London, by Joseph Pennell. Boston: LeR. Phillips [1912]. 27 l. illus. 8°. (The cities series.) **MEM (Pennell)**

Mounted photogravures with descriptive text on opposite pages.

— Joseph Pennell's pictures in the land of temples; reproductions of a series of lithographs made by him in the land of temples, March–June, 1913, together with impressions and notes by the artist. London: W. Heinemann [1915]. 5 p.l., 40 pl. 8°. **MEM (Pennell)**

Each plate accompanied by a leaf with author's notes.

— Joseph Pennell's Pictures of the wonder of work; reproductions of a series of drawings, etchings, lithographs, made by him about the world, 1881–1915, with impressions and notes by the artist. Philadelphia: J. B. Lippincott Co., 1916. 14 p., 54 l., 52 pl. 4°. **MEM (Pennell)**

ROBINS, William P. A catalogue of the etchings, drypoints and aquatints of William P. Robins... (With an introduction by John Cournos.) London: P. & D. Colnaghi & Obach, 1917. 29 p., 1 port. illus. 8°. **MDG**

ROTHENSTEIN, William. Exhibition of portrait lithographs by William Rothenstein, Department of Fine Arts, Carnegie Institute, December the fourth through December the thirty-first, nineteen hundred and sixteen. [Pittsburgh, 1916.] 3 l. 8°. **MDG (Rothenstein)**

SACKER, Amy M. The book plates of Amy M. Sacker. Boston: printed at the Troutdale Press and sold by C. E. Goodspeed, 1903. 2 p.l., [5] p., 12 pl., 1 port. 8°. **MDVK**

SANDRART, Joachim von. Joachim von Sandrart als Künstler, nebst Versuch eines Katalogs seiner noch vorhandenen Arbeiten, von Paul Kutter; mit 7 Lichtdrucktafeln. Strassburg: J. H. E. Heitz, 1907. ix p., 1 l., 148 p., 1 l., 7 pl. 8°. (Studien zur deutschen Kunstgeschichte. Heft 83.) **MCK (Sandrart)**

SEYMOUR, Ralph Fletcher. Bookplates from the designs of Ralph Fletcher Seymour. Boston: printed at the Troutdale Press and sold by C. E. Goodspeed, 1903. 2 p.l., [8] p., 12 pl., 1 port. 8°. **MDVK**  
no. 47 of 75 copies printed.

STAUFFER, David McNeely. D. McN. Stauffer his book-plates. Boston: printed at the Troutdale Press and sold by C. E. Goodspeed [1905]. 2 p.l., [4] p., 1 port. illus. 8°. **MDVK**

TURNER, Joseph Mallord William. A catalogue of the collection of prints from the

Liber studiorum of Joseph Mallord William Turner, formed by the late Francis Bullard, of Boston, Massachusetts, and bequeathed by him to the Museum of Fine Arts in Boston. Boston: privately printed [at the Merrymount Press], 1916. 6 p.l., 3–203(1) p. illus. f°. † **MDG (Turner)**

"Acknowledgment" signed: Grenville Lindall Winthrop.

WATTEAU, Antoine. Catalogue des estampes formant l'œuvre gravé d'Antoine Watteau. Dont la vente aura lieu à Paris, Hotel Drouot, salle no. 10, le mardi 23 décembre 1913 à 2 heures précises, par le Ministère de M<sup>e</sup> André Desvouges... assisté de M. Loys Delteil... [Paris: Frazier-Soye, 1913.] 22(1) p. illus. 8°. **MDG**

WITSEN, Willem. Annotated list of the etchings of Willem Witsen. [Amsterdam, 1915.] 9 l. illus. 4°. **MDG (Witsen)**

An autograph manuscript list prepared by Witsen, accompanied by illustrations from E. J. Van Wisselingh & Company's sale catalogue.

— Willem Witsen, door Aeg. W. Timmerman. Amsterdam: Uitgevers-Maatschappij "Elsevier," 1912. 18 p., 9 pl., 1 port. f°. (Hollandsche schilders van dezen tijd.) † **MDG (Witsen)**

ZWART, Willem de. Willem de Zwart, door A. de Meester-Obreen. Amsterdam: Uitgevers-Maatschappij "Elsevier," 1912. 15 p., 7 pl., 1 port. f°. (Hollandsche schilders van dezen tijd.) † **MDG (Zwart)**

## ETCHING

**American Institute of Graphic Arts.** Catalogue. An exhibition of etchings by contemporary American artists, February twenty-eighth to March twenty-third, nineteen-seventeen, at the National Arts Club, New York. [New York:] American Institute of Graphic Arts [1917]. 2 p.l., 7–31 p., 4 pl. 4°. **MDN**

**Art Club of Philadelphia.** Catalogue and price list. Annual exhibition of contemporary etching. [no.] 2 (April, 1916). Philadelphia, 1916. 12°. **MDN**

**Associazione italiana acquafortisti e incisori,** Milan. Esposizione d'incisione italiana, Londra 1916. Pro Croce rossa italiana... Milano: Alfieri & Lacroix [1916]. xxii p., 1 l., 66 p., 2 l., 1 pl. 4°. **MDN**

**Bradley, William Aspenwall.** The etching of figures; with an original etching by William Auerbach Levy. Marlborough-on-Hudson [N. Y.]: D. Hunter, 1915. 2 p.l., 7–12 p., 2 l., 1 pl. 4°. † **MDN**

One of 250 copies printed.

Issued by the Chicago Society of Etchers.



*Etching, continued.*

**California Society of Etchers.** An exhibition of dry points, etchings, aquatints, color etchings, lithographs, woodblocks and monotypes. 1913. [San Francisco, 1913?] 12°. **MDN**

**Chicago Society of Etchers.** Annual bulletin... [no. 1 4-5 (1913-14). [Chicago,] 1914-15. f°. **MDN**

— Catalogue of [annual] exhibition of works by American etchers... 1911-14. [Chicago, 1911-14.] 8°. **MDN**

See also under Bradley, W. A., and Weitenkamp, F.

**Hitchcock, James Ripley Wellman.** Some modern etchings; original plates by S. G. McCutcheon, Frank Waller, J. A. S. Monks, J. S. King, Gabrielle D. Clements, Walter Satterlee, J. Wells Champney, Joseph Pennell, Elliott Daingerfield, Katherine Levin. Text by J. R. W. Hitchcock. New York: White, Stokes & Allen, 1884. 25 l., 9 pl. f°. †† **MEE**

Plate by J. A. S. Monks missing.

Plates accompanied by guard-sheets.

no. 12 of the signed and numbered cloth portfolio edition.

**New York Etching Club.** Catalogue. 1893/94. [New York, 1894.] 8°. **MDN**

**Weitenkamp, Frank.** The etching of contemporary life, with an original etching by Ernest D. Roth. Marlborough-on-Hudson: D. Hunter, 1916. 7 l., 1 pl. f°. † **MDN**

"Issued by the Chicago Society of Etchers for its associate members."

## WOOD ENGRAVING

**Baer, Leo.** Die illustrierten Historienbücher des 15. Jahrhunderts; ein Beitrag zur Geschichte des Formschnittes. Strassburg: J. H. E. Heitz (Heitz & Mündel), 1903. 216, xcvi p. illus. 4°. **MDO**

**Bracquemond, Félix.** Étude sur la gravure sur bois et la lithographie. Paris: Imprimé pour H. Beraldi, 1897. vii, 94 p., 1 l. 8°. **MDO**

**Fletcher, F. Morley.** Wood-block printing; a description of the craft of wood-cutting & colourprinting, based on the Japanese practice; with drawings and illustrations by the author and A. W. Seaby. Also collotype reproductions of various examples of printing, and an original print designed and cut by the author, printed by hand on Japanese paper. London: J. Hogg, 1916. xxiii, 131(1) p., 24 pl. diags. 12°. (Artistic crafts series of technical hand-books.) **MDO**

**Grolier Club of the City of New York.** Wood-engraving: three essays, by A. V. S. Anthony, Timothy Cole, and Elbridge Kingsley; with a list of American books

illustrated with woodcuts. New York: Grolier Club, 1916. 6 p.l., 3-84 p., 1 l. 8°. **MDO**

One of 260 copies printed.

*Contents:* Anthony, A. V. S., An art that is passing away. Cole, Timothy, The analogy between wood-engraving and painting. Kingsley, Elbridge, Memories of wood-engraving. Granniss, Ruth S., List of American books illustrated with woodcuts exhibited at the Grolier Club, from April 8 to May 8, 1915. Index.

**Gusman, Pierre.** La gravure sur bois et d'épargne sur métal du xiv<sup>e</sup> au xx<sup>e</sup> siècle. Paris: R. Roger & F. Chernoviz, 1916. 299(1) p. illus. 4°. † **MDO**

no. 417 of 600 copies printed.

**John Rylands Library, Manchester.** Woodcuts of the fifteenth century in the John Rylands Library, Manchester, reproduced in facsimile with an introduction and notes, by Campbell Dodgson... Manchester: University Press; New York: Longmans, Green & Company, 1915. 17 p., 1 l., 8 [i.e., 10] pl. f°. (The John Rylands facsimiles. no. 4.) † **MDO**

In portfolio.

**Perrou, René.** Les images d'épinal... Préface par Maurice Barrès... Paris: P. Ollendorff [1914?]. x, 160 p., 1 l., 5 pl. illus. new ed. f°. † **MDO (Images)**

**Roettinger, Heinrich.** Die Holzschnitte zur Architektur und zum Vitruvius deutsch des Walther Rivius, von Heinrich Röttinger; mit 25 Abbildungen auf 14 Tafeln und 1 Abbildung im Text. Strassburg: J. H. E. Heitz, 1914. 51 p., 2 l., 14 pl. 8°. (Studien zur deutschen Kunstgeschichte. Heft 167.) **MDO**

## BOOK PLATES

**Fonteney, E. J.** Les marques & ex-libris des corporations du livre. Paris: H. Leclerc, 1909. lxxxii, [2] p. illus. 4°. **MDVK**

**Radin, Herman Theodore.** On medical book-plates. (Saranac Lake, N. Y., 1915.) 314-319 p. illus. 4°. † **MDVC**

Excerpt: The medical Pickwick, Aug., 1915.

**Sjögren, Artur.** Svenska exlibris. I. Förtecknade och utgivna av Arthur Sjögren. Stockholm: A.-B. Hasse W. Tullbergs förlag [1915]. illus. 4°. † **MDVK**

*Contents:* 1. Topografiska exlibris. 1.

**Ward, Harry Parker.** Some American college bookplates; a presentation of plates, old and new, used by educational institutions, individuals, fraternities and clubs, to which are added those of a few learned societies... With an introduction by Theodore Wesley Koch... And a checklist of bookplate literature by Winward Prescott. Columbus, O.: [Champlin Prtg. Co.,] 1915. 482 p., 16 mounted pl. illus. 8°. **MDVK**

## ILLUSTRATION AND CARICATURE

**Bradley, Luther Daniels.** Cartoons by Bradley, cartoonist of the Chicago Daily News; with a biographical sketch and an appreciation. Chicago: Rand, McNally & Company, 1917. 104 p. illus. 4°. **MEM**

"Biographical sketch" signed: Henry J. Smith.

**Cesare, O. E.** One hundred cartoons. Boston: Small, Maynard & Company, 1916. 6 p.l., 199 p. of illus., 1 pl. 4°. **MEM**

Illustrations printed on one side of leaf only.

**Champfleury, pseud. of Jules Fleury.** Le musée secret de la caricature. Paris: E. Dentu, 1888. x p., 1 l., 249 p., 1 l., 1 pl. illus. 12°. **MDY**

Contents: Caragueuz. La caricature au Japon.

**Cory, J. Campbell.** The cartoonist's art. Chicago: Tumbo Co., 1912. 79 p. illus. 4°. **MDY**

**DeBeck & Carter Feature Service,** Pittsburgh. DeBeck action sketches. Pittsburgh, 1916. 1 l., 10 pl. 2. ed. ob. 8°. (Comic art series. Book 2.) **MDY**

—DeBeck cartoon hints... Book 1. Pittsburgh: DeBeck & Carter Feature Service, cop. 1915. illus. ob. 8°. **MDY**

**Esprit français; les caricaturistes. Préface d'Arsène Alexandre.** Paris: Berger-Levrault, 1916. xxx, 159(1) p. illus. 16°. (Pages d'histoire, 1914-1916. [fasc.] 112.) **BTZE (Pages)**

**Furniss, Harry.** More about how to draw in pen and ink. London: Chapman & Hall, Ltd., 1915. 2 p.l., (i)viii-ix p., 1 l., 124 p., 1 pl. illus. 4°. **MBB**

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Binder's title.

137 mounted caricatures.

Manuscript note: "Here follows a few of the best prints, selected from a vast number, that were published on the changes of administration in 1782, 1783 & 1784, on the coalition between Mr. Fox & Lord North, on Mr. Fox's East India bill in 1783 and on the Westminster election in 1784."

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Issued by the Promotion Bureau of the Poster Advertising Association.

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**Gallatin, Albert Eugene.** The portraits of Albert Gallatin. [Boston;] privately printed [at the Merrymount Press], 1917. xiii, 28 p., 1 l., 3 ports. 8°. **AOT**

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**Hart, Charles Henry.** Portraits of Patrick Henry; remarks before the Numismatic and Antiquarian Society of Philadelphia, April 17th, 1911. Philadelphia, 1913. 1 p.l., 5 p., 1 fac., 3 ports. 8°. **AOT**

Repr.: Numismatic and Antiquarian Society of Philadelphia. Proceedings.

**Meserve, Frederick Hill.** Historical portraits and Lincolnia; index of a part of the collection of Americana of Frederick Hill Meserve. New York: privately printed, 1915. xii, 143 p., 1 port. illus. f°. † **AOF**

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**Whittet, Robert.** Photo-engraving by the half-tone process. Edited by A. C. Lamoutte... New York: The Scovill & Adams Co., 1895. 65 p., 1 pl. illus. 8°. (The Scovill photographic series. no. 54.) **MDS**

Repr.: Photographic times, Sept., 1895.











EXCHANGE  
DEC 3 1917

EXHIBITION OF  
ETCHINGS BY REMBRANDT

FROM THE J. PIERPONT MORGAN COLLECTION

HELD AT THE NEW YORK PUBLIC LIBRARY  
NOVEMBER 1, 1917 TO MARCH 31, 1918



NEW YORK  
1917





# EXHIBITION OF ETCHINGS BY REMBRANDT

FROM THE J. PIERPONT MORGAN COLLECTION

BY FRANK WEITENKAMPF, L.H.D.

Chief of the Art and Prints Division

THE Prints Division of The New York Public Library has arranged an exhibition of about 170 etchings by Rembrandt, selected from the J. Pierpont Morgan Collection.

Recurring exhibitions of Rembrandt's etched work are as interesting, as desirable, and as inevitable as are the performances of the plays of Shakespeare or the symphonies of Beethoven. The present exhibition consists of a selection of the artist's best plates, in impressions usually impeccable, and often in states of great rarity. It offers the delight of renewed acquaintance to the practised connoisseur and the opportunity of study for those less experienced. Rembrandt's range and power as an etcher are illustrated in a remarkably adequate manner, as the selections have been chosen with the aim of making the exhibition representative.

The chronological arrangement of an artist's work serves best for the study of his progressive development, especially when his productions are as numerous, as diverse in subject-matter, as varying in changing manner of expression as are these etchings by Rembrandt. Classification by subject (i. e., portraits, landscapes, religious, genre) as indicated by Bartsch, has generally, but not always, been followed in Rembrandt exhibitions. On the initiative of Sir Seymour Haden, the Burlington Fine Arts Club's exhibition of 1877 was arranged chronologically, as were those of the Boston Museum (1887) and the British Museum (1899). For the permanent collection of Rembrandt's etchings in the British Museum a similar course was followed, and A. M. Hind's catalogue of that collection has been employed in the arrangement of the present exhibition. The visitor will thus be able to follow the unfolding of Rembrandt's art throughout the three periods (1628-39, 1640-49, 1650-61) into which Haden divided it according to style and method. Later, the exhibition will be rearranged and classified by subjects. This unusual plan will give an opportunity to study the prints both by chronological arrangement and according to subject matter.

In a number of instances the same plate appears in several states, showing additions and changes made by the artist. This is a matter of obvious interest to the student, who is further served by the penciled notes on the mats of the prints, giving title, date, state, and names of former owners. The list of owners reads like a roll-call of well-known collectors, with such names as Irwin, Buccleugh, Aylesford, Vanderbilt, and many others of note. In addi-

tion, numerous labels with citations from various authorities accompany the prints in the present exhibition. Such information has in the past been found to be interesting and helpful to visitors in the Library's print gallery.

The attraction of Rembrandt, the supreme master in his sphere, is a thing apart from, and above, considerations of technique merely, or of elegance or grace of treatment, or grandeur or beauty of subject. It is a matter pre-eminently of personality. As W. H. Downes says, common, every-day people and episodes are presented with a "whole-souled understanding and sympathy" which "leave an ineffaceable impression of the grandeur of the humblest and most ordinary of subjects when they are seen through a great temperament." Beyond Rembrandt's keenness of observation, wonderful draughtsmanship, masterly control of the medium he employed (ranging from the most summary indication, as in "Six's Bridge," to a mezzotint-like completeness of effect, as in the portrait of Jan Six) is the intangible element of his humanness, something not to be analyzed, "the spirit," as Binyon has it, "of one of the fullest, deepest natures that ever breathed."

The exhibition, obviously of the greatest importance, will be on view until the end of March. A list of the prints follows.

ETCHINGS BY REMBRANDT SELECTED FROM THE COLLECTION  
OF J. PIERPONT MORGAN ON EXHIBITION IN THE  
PRINT GALLERY, ROOM 321

The prints are arranged according to the numbering in Bartsch's catalogue of Rembrandt's etchings, with states according to Rovinski. The figure in parentheses, following the number in each case, represents the numbering in A. M. Hind's *Rembrandt's etchings* (1912), in which latter book the items are listed in chronological order, and which has also been followed in the assigning of dates in the present list.

- 2 (57) Rembrandt with moustaches and small beard. About 1631. Second state.
- 7 (54) Rembrandt with turned-up hat and embroidered mantle. 1631. Ninth state.
- 11 (261) Portrait of Rembrandt's son Titus. About 1656.
- 14 (62) Rembrandt in a slant fur cap and robe. 1631. First state.
- 16 (56) Rembrandt with a round fur cap. 1631.
- 17 (108) Rembrandt with a scarf around his neck. 1633. Third state.
- 18 (109) Rembrandt with drawn sabre held upright. 1634. Third state.
- 19 (144) Rembrandt and his wife. 1636. First state.
- 20 (156) Rembrandt in cap and feather. 1638. Second state.
- 21 (168) Rembrandt leaning on a stone sill. 1639. First and second states.
- 22 (229) Rembrandt drawing at a window. 1648. Fourth, eighth, and ninth states.
- 23 (110) Rembrandt with a sabre and plumed cap, in an oval. 1634. Second and third states.
- 24 (29) Rembrandt with a fur cap and light dress. 1630. Fifth state.
- 26 (157) Rembrandt with a flat cap. About 1638. First and second states.

- 29 (286) Abraham entertaining the angels. 1656.  
 30 (149) Abraham sending away Hagar and Ishmael. 1637.  
 33 (148) Abraham caressing Isaac. About 1637. First and second states.  
 34 (214) Abraham speaking to Isaac. 1645.  
 35 (283) Abraham's sacrifice. 1655.  
 36a (284) Print for a Spanish book. 1655. Second, third, and fifth states.  
 36b (284) Print for a Spanish book. 1655. First and third states.  
 36c (284) Print for a Spanish book. 1655. First and second states.  
 36d (284) Print for a Spanish book. 1655. Second and third states.  
 37 (160) Joseph telling his dreams. 1638. Second state.  
 40 (172) The Triumph of Mordecai. About 1640, or later.  
 41 (258) David on his knees. 1652. First, second, and third states.  
 42 (252) Tobit blind (the larger plate). 1651. First state.  
 44 (120) The Angel appearing to the shepherds. 1634. Third state.  
 45 (273) The Nativity. About 1654. First state.  
 49 (162) The Presentation in the vaulted temple: oblong print. About 1639. First and second states.  
 50 (279) The Presentation (in the dark manner). About 1654.  
 53 (253) Flight into Egypt. 1651. Fifth state.  
 55 (276) Flight into Egypt, Holy Family crossing a rill. 1654.  
 56 (266) Flight into Egypt, after Elsheimer. About 1653. Fourth and sixth states.  
 57 (208) Repose in Egypt. About 1644. Fourth state.  
 58 (216) Repose in Egypt, in outline. 1645.  
 60 (278) Christ and his parents returning from Jerusalem. 1654.  
 63 (275) The Holy Family, "With the serpent." 1654. First state.  
 64 (277) Christ seated, disputing with the doctors. 1654. First and second states.  
 65 (257) Christ disputing with the doctors. 1652. First state.  
 67 (256) Christ preaching ("La petite tombe"). About 1652. Two impressions.  
 68 (124) The Tribute money. About 1634. First state.  
 72 (198) Resurrection of Lazarus; the small plate. 1642. First state.  
 73 (96) Resurrection of Lazarus; the large plate. About 1632. Ninth state.  
 74 (236) "Hundred guilder print" (Christ, with the sick around him, receiving little children). About 1649. Second state.  
 75 (293) Christ in the Garden of Olives. About 1657?  
 76 (271) Christ presented to the people. 1655. First and eighth states.  
 78 (270) The Three crosses. 1653. First, second, and fourth states.  
 79 (173) The Crucifixion; the small oval plate. About 1640, or later. First state.  
 82 (199) Descent from the cross, a sketch. 1642.  
 83 (280) Descent from the cross; by torch-light. 1654. First state.  
 84 (215) Christ carried to the tomb. About 1645.  
 86 (281) The Entombment. About 1654. First and third states.  
 87 (282) Christ and disciples at Emmaus; the larger plate. 1654. First and second states.  
 89 (237) Christ in the midst of his disciples (Incredulity of Thomas). 1650.  
 91 (147) Return of the prodigal son. 1636. First state.  
 94 (301) Peter and John healing the crippled. 1659. Second and third states.  
 98 (182) Baptism of the eunuch. 1641. Second state.  
 99 (161) Death of the Virgin. 1639. Second state.  
 103 (232) St. Jerome writing beside a pollard willow. 1648. Second state.  
 104 (267) St. Jerome reading in an Italian landscape. About 1657. First and second states.



- 105 (201) St. Jerome in meditation. 1642. First, second, and third states.  
 107 (292) St. Francis praying. 1657. First and second states.  
 109 (165) Youth surprised by Death. 1639.  
 110 (295) Allegorical piece; The Phoenix. 1658.  
 111 (106) Contrary fortune. 1633. Second state.  
 112 (235) Marriage of Jason and Creusa. 1648. First state.  
 118 (183) The Three Orientals. 1641. Second state.  
 119 (142) Strolling musicians. About 1635. First and second states.  
 120 (184) The Spanish gypsy. About 1641.  
 121 (97) The Vendor of rat-poison. Second state.  
 123 (285) The Goldsmith. 1655. First state.  
 126 (234) Jews in synagogue. 1648. Second state and state between second and third.  
 129 (139) The Quacksalver. 1635.  
 133 (164) A Peasant in a high cap, standing, leaning on a stick. Two impressions. 1639.  
 140 (138) Polander standing with his arms folded. About 1635. First state.  
 147 (218) An Old man in meditation, leaning on a book. About 1645. Second state.  
 152 (93) The Persian. 1632. Second state.  
 159 (248) The Shell. 1650. First and second states.  
 163 (9) Beggar standing, profile to left, leaning on a stick. About 1630.  
 170 (219) Beggarwoman asking alms. 1646. First state.  
 176 (233) Beggars at the door of a house. 1648. First and second states.  
 179 (12) Beggar with a wooden leg. About 1630. First and second states.  
 197 (296) Woman sitting before a Dutch stove. 1658. Third and seventh states.  
 199 (297) Woman preparing to dress after bathing. 1658. First and second states.  
 200 (298) Woman with her feet in the water. 1658.  
 202 (303) The Woman with the arrow. 1661. Second and third states.  
 207 (175) Small gray landscape. About 1640.  
 208 (209) Six's bridge. 1645. Third state.  
 209 (210) View of Omval. 1645. Second state.  
 210 (176) View of Amsterdam. About 1640 (or earlier?). Second state.  
 212 (205) The Three trees. 1643. First and second states.  
 213 (242) Landscape with the milkman. About 1650. First and second states.  
 217 (246) The Three cottages. 1650. Third state.  
 218 (245) Landscape with a square tower. 1650. Third state (Rovinski; Hind's fourth.  
 219 (213) Landscape with a draughtsman. About 1645.  
 221 (264) Landscape with a road beside a canal. About 1652. First and second states.  
 222 (263) A Clump of trees with a vista. 1652. Second state.  
 223 (244) Landscape with a ruined tower and clear foreground. About 1650. Third and fourth states.  
 224 (241) Arched landscape with a flock of sheep. 1650. First and second states.  
 225 (177) Landscape with cottage and hay-barn. 1641.  
 226 (178) Landscape with cottage and large tree. 1641.  
 227 (243) Landscape with an obelisk. About 1650. Second state.  
 228 (212) Landscape with a canal and vessel under sail. About 1645. First state.  
 232 (203) The Cottage with the white paling. 1642. First, third, and fourth states.  
 233 (179) The Wind mill. 1641.  
 234 (249) The Goldweigher's field. 1651.  
 235 (238) The Canal with swans. 1650. Second state.  
 236 (239) Landscape with a canal and a large boat. 1650. First and second states.

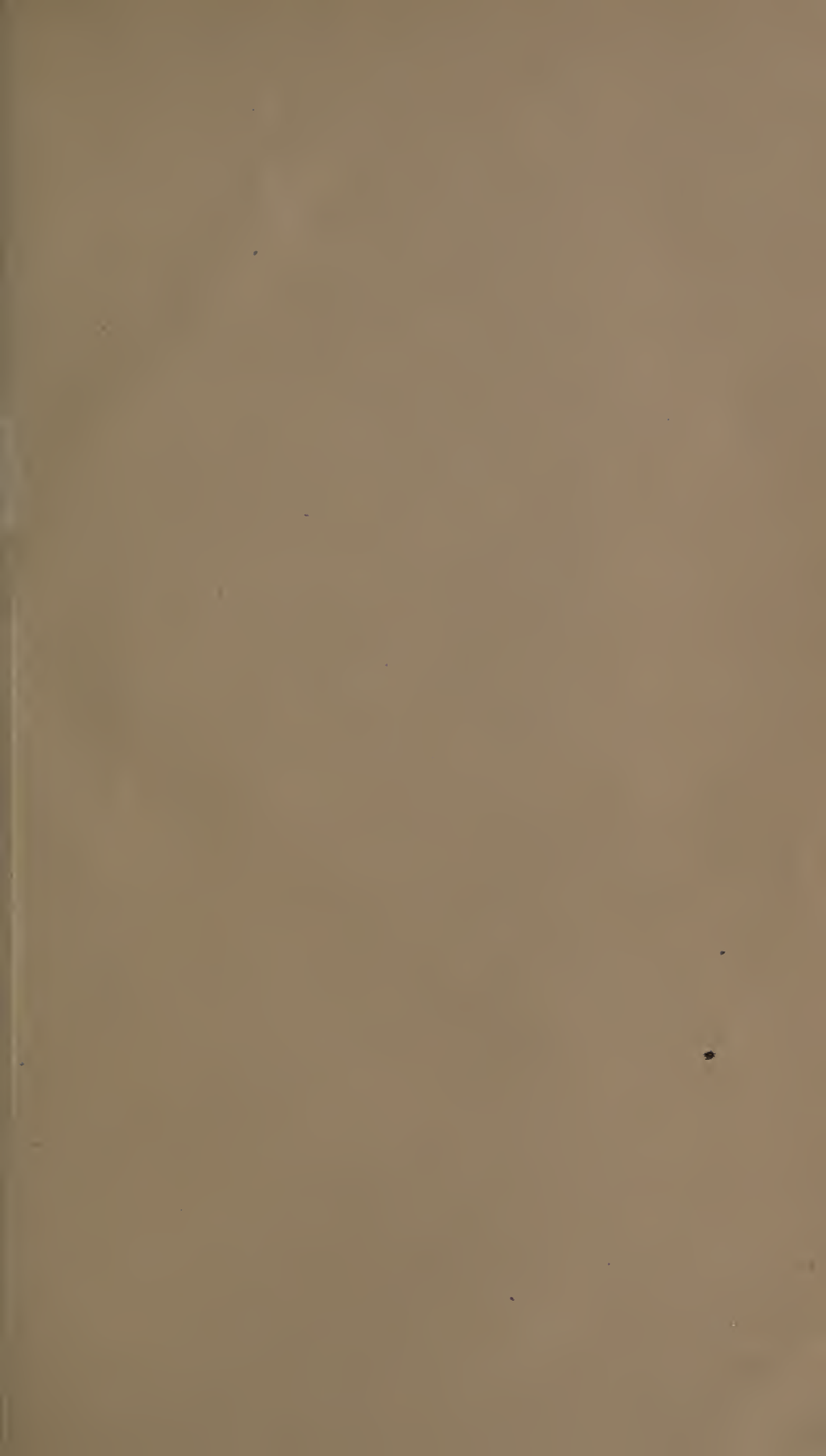
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EXHIBITION OF ETCHINGS BY REMBRANDT

- 237 (240) Landscape with a cow drinking. About 1650. First and second states.
- 259 (169) An Old man lifting his hand to his cap. About 1639. First state.
- 261 (189) Man at a desk, wearing a chain and cross. 1641. Second and third states.
- 262 (92) Old, white-bearded man in cloak and fur cap, seated. About 1632. Second state.
- 263 (53) Man with a short beard. 1631. Third state.
- 264 (268) Jan Antonides van der Linden. 1665. Fifth and sixth states.
- 265 (170) Old man with a divided fur cap. 1640. First state.
- 266 (111) Jan Cornelis Sylvius. 1634. State between first and second, and second state.
- 268 (151) A Young man musing. 1637. Second state.
- 269 (146) Samuel Manassah Ben Israel. 1636. Second state.
- 270 (260) Dr. Faustus. About 1652. Second state and state between second and third.
- 271 (187) Cornelis Claesz Ansloo. 1641. First, second, and third states.
- 272 (251) Clement de Jonghe. 1651. First and sixth states.
- 272 (251) Clement de Jonghe (Japanese paper). First state.
- 273 (291) Abraham Francz. About 1656, or later? Fourth, seventh, and eighth states.
- 274 (287) Jacob Haaring (The "Old Haaring"). Second state.
- 275 (288) Thomas Jacobsz Haaring (The "Young Haaring"). 1655. First and fifth states.
- 276 (290) Jan Lutma, the elder. 1656. First and second states.
- 277 (227) Jan Asselyn. About 1647. First, second and third states.
- 278 (226) Ephraim Bonus. 1647. Second state.
- 279 (128) Jan Uytenbogaert. 1635. Fifth state.
- 280 (225) Jan Cornelis Sylvius. 1646. Second state.
- 281 (167) Jan Uytenbogaert; the "Goldweigher." 1639. First and third states.
- 282 (269) Lieven Willemsz van Coppenol. About 1653. Second state.
- 283 (300) Lieven Willemsz van Coppenol (the larger plate). About 1658. Fifth state.
- 284 (289) Arnold Tholinx. About 1656. First state.
- 285 (228) Jan Six. 1647. Second and third states.
- 286 (131) The First Oriental head. 1635. Second state and state between second and third.
- 287 (132) The Second Oriental head. About 1635.
- 288 (133) The Third Oriental head. 1635.
- 289 (134) A Young man with long hair wearing a cap ("Fourth Oriental head"). About 1635. Second state.
- 290 (130) Old bearded man in high fur cap, with eyes closed. About 1635.
- 291 (26) Bust of an old man. About 1630.
- 292 (23) Bald-headed man in profile to right. 1630. State between third and fourth.
- 304 (21) Bust of a man in full face, wearing a close cap. 1630. Fifth and sixth states.
- 310 (188) Portrait of a boy. 1641.
- 311 (158) Man with broad-brimmed hat and ruff. 1630 (or 1638?). First and second states.
- 312 (49) Bust of old man with a large beard and fur cap. About 1631. Second state.
- 313 (150) Bust of an old man with square beard and jewelled velvet cap. 1637.
- 340 (127) The Great Jewish bride. 1635. First and fourth states.
- 343 (52) Rembrandt's mother, with a black veil. About 1631. Third state.
- 344 (91) Rembrandt's mother, in widow's dress and black gloves. About 1632? Second and third states.
- 350 (129) Old woman fallen asleep over a book. About 1635-37?
- 354 (1) Rembrandt's mother; bust, slightly etched. 1628. Second state.
- 365 (145) Studies of six heads, Saskia in centre. 1636. Second state.
- 367 (153) Three heads of women, one slightly etched. About 1637. Second state.



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