

NE
45
NGE22

AA
00
00
28
91
04
2



UC SOUTHERN REGIONAL LIBRARY FACILITY

Ederheimer
Illustrated Catalogue

ornia
al

7



THE LIBRARY
OF
THE UNIVERSITY
OF CALIFORNIA
LOS ANGELES

Ex Libris
Charles Rann Kennedy

Gift of
Margaret Gage

SPECIAL PUBLICATION NO. 7



THE GREAT TRIFOLIUM
OF ENGRAVERS OF THE XVIth CENTURY

Abraham Diller—Eneas San Egidio
Matteo Antonio Ramondi

Representative and Comparative Exhibition of Their Work

*January 17th until February 7th inclusive
1914*

WEDERBACH

PRINT CABINET

366 FIFTH AVENUE, NEW YORK

(Near 35th Street)

*With compliments to
Mr. Chas. Sumner Kennedy
The Author
A. Ederheimer*

ILLUSTRATED CATALOGUE TO AN EXHIBITION OF
Engravings by the Three Great Masters
of the 16th Century

Albrecht Dürer—Lucas Van Leyden
Marc Antonio Raimondi

PRECEDED BY
PREFACE BY GEORGE S. HELLMAN
AND
ALBRECHT DÜRER'S MYSTICAL TETRALOGY
"A FANTASY IN VERSE"
WITH INTRODUCTION BY RICHARD EDERHEIMER

THE POEMS IN THE TRANSLATION FROM THE ORIGINAL
GERMAN BY
FRANCES HELLMAN

FOLLOWED BY THE ORIGINAL GERMAN VERSION

*THE EXHIBITION WILL OPEN SATURDAY, JANUARY 17th,
1914 AND WILL LAST UNTIL THE SEVENTH OF FEBRUARY*

R. EDERHEIMER PRINT CABINET
366 Fifth Avenue, New York

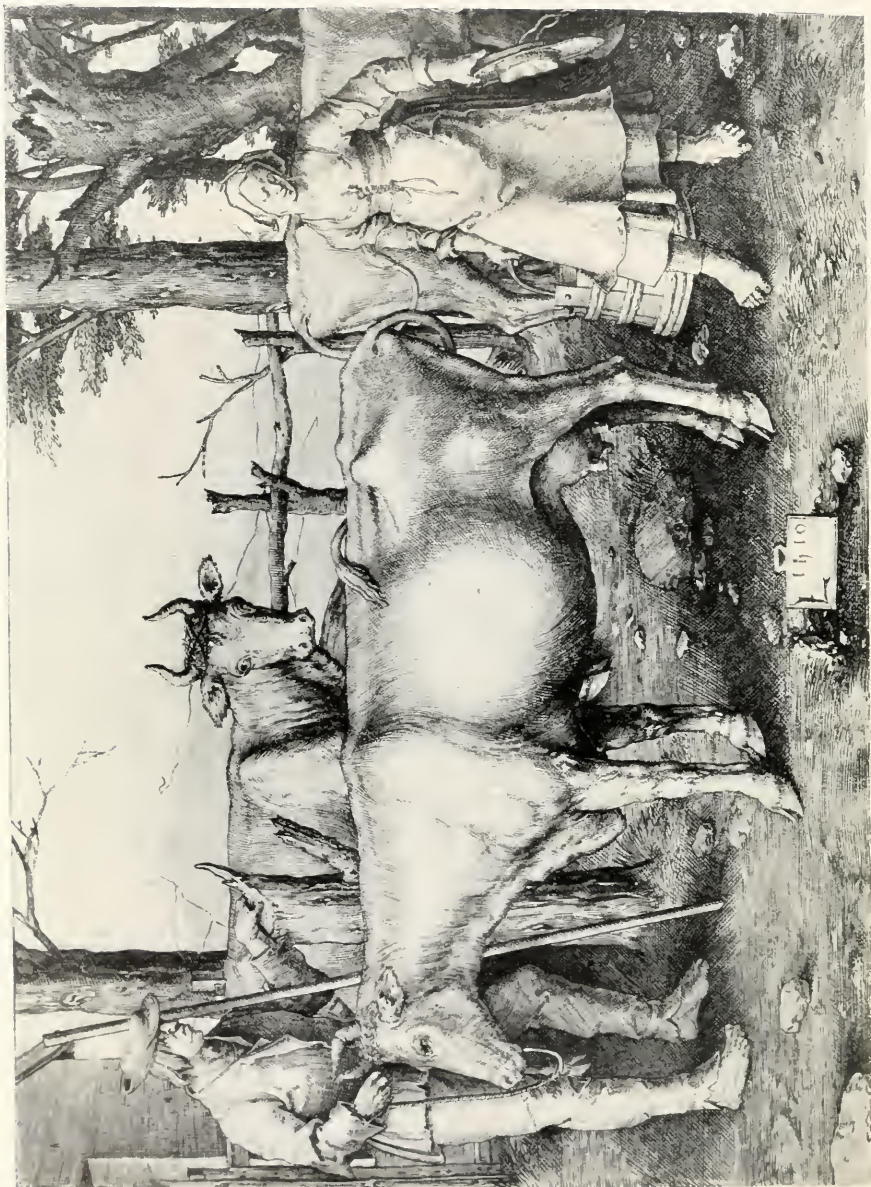
COPIES OF THIS CATALOGUE
ONE DOLLAR

Copyright 1914 by R. Ederheimer

ARRANGED AND PRINTED
BY THE BARNES PRINTING CO.
36 EAST 22nd STREET, NEW YORK



Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation



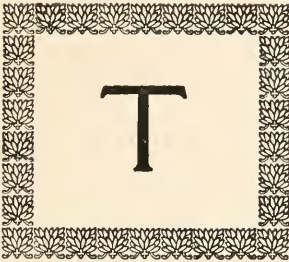
CAT. No. 38

THE MILKMAID

LUCAS VAN LEYDEN

NE
45
N6E22

: : P R E F A C E : :



HERE is a special fitness in assembling in one Exhibition representative works of Dürer, Lucas van Leyden and Marc-Antonio, both from the point of view of art and of history. The last years of the Fifteenth century and the early decades of the Sixteenth formed one of the most fruitful periods in the annals of the human race. We

Americans recall it especially as the time of the discovery of our continent, but a far more important discovery than that of land had been made by the men of the early Renaissance. Life, and the beauty of life, was their discovery. With them the world ceased to be the habitation of beings hampered by the belief that human life was a sinful thing, a stage of probation over which hovered the shadow of relentless punishment in an eternal Hell. The spirit of rejuvenation manifested itself throughout Europe, but to Italy most of all is due the credit for the propagation of the new faith in the inherent value of human life; Italy, of course, was the first to absorb the inspiration of those Greek and Roman classics which had been so contemptuously neglected or reviled during the Dark Ages.

Previous to this re-awakening religion and warfare had largely absorbed the faculties of man. Such artists whose genius had been able in some measure to find beautiful expression even within the confines of purely religious art were now to give way to men who found in all aspects of life material for their creative talent. In the sphere of engraving the three great names of that period are those of Dürer in Germany, Lucas

van Leyden in Holland, and Marc-Antonio in Italy. Dürer, the greatest of the three, influenced the other two, who knew him personally as a man as well as through his works. The influence of Dürer is obvious only in the later work of Lucas, and there in general style rather than in any particular design; while the Italian master directly copied some of the compositions of the great German. All three of them were consummate in technique, and we could traverse the ages without finding their superiors in the wielding of the burin.

Mr. Ederheimer, in introductions to catalogues of previous exhibitions of Marc-Antonio and Lucas, has gone sufficiently into their biography and the description of their masterpieces, while the life and work of Dürer is so well known to lovers of art that there is no need here to repeat the familiar facts. Rather would I say a word of the notes and the verses concerning Dürer's four masterpieces, which, in this catalogue, have taken the place of the more usual critical introduction.

The validity of Mr. Ederheimer's interpretation of the significance of the "Adam and Eve," the "Melancholia," "Knight, Death and Devil" and the "St. Jerome in his Cell," as well as the poetical value of his verses, I leave to others to consider. The points that I would emphasize are the interest of the attempt at such interpretation, and the interest of the inclusion of such verses in a dealer's catalogue. Dealers, whether in paintings or pig iron, in bonds or books, are of two kinds: those with whom business profit is a not to be neglected consideration, and those with whom profit is the only consideration. In the former class belong the students of theory, the experts, the lovers of their work, the men of research and authority. They see their work in a larger light than those whose gaze is narrowly intent on the cash register. They must have that imagination which not alone accentuates what is permanently significant but which also endows its possessor with a sense of true proportion in all that relates to human activities. In finance they move in a wider world than the four walls of their banking



MARC ANTONIO

CAT. No. 55

APOLLO AND HYACINTHUS

house; for them there is no incongruity in a manufacturer being a man of letters; in the art world they are first of all sincere lovers of art. Success can come in other ways: I recall a wealthy and well-known publisher who once told me that he bought literature as a grocer buys potatoes. As a business man he saw no difference commercially between potatoes and books. But that is not the kind of success that men of Mr. Ederheimer's temperament consider primary, nor is it the kind of success that contributes to the culture of a nation. The business man who is entirely commercial seldom gets away from the conventions of his trade; the other type sets new boundaries, and ventures on what seems to him cognate and expressive, without regard to conventional criticism. From this point of view Mr. Ederheimer's verses seem to me especially refreshing in the catalogue of a New York dealer.

The other point is that of the interest of the interpretation of Dürer's four famous engravings. Here let the author's notes speak for themselves; but well may this be borne in mind: Art—whether music or poetry, painting or engraving—is great in proportion to its inherent power of high pleasure-giving—great, therefore, according to what those who are qualified to judge can get from the creation of the artist. What Lowell saw in *Don Quixote*, what Pater found in the *Mona Lisa*—confirms the supremacy of literature's greatest novel and art's greatest canvas. Great art not only stirs the emotions, but always potently stimulates the imagination. Perhaps no other engraving can compare with the "Melancholia" in this inherent power of suggestive beauty—a beauty wherein mingles a mystical wonder with the wisdom of experience. Mr. Ederheimer's interpretation of this masterpiece in its relation to the other three great plates must surely add to the general recognition of the marvellous genius that casts such glamour over the works of Dürer.

GEORGE S. HELLMAN.

ALBRECHT DÜRER'S MYSTICAL TETRALOGY

A FANTASY IN VERSE

WITH INTRODUCTION BY RICHARD EDERHEIMER

The Poems in the Translation from the Original German by

FRANCES HELLMAN

INTRODUCTORY NOTES



WHEN reciting the original of the following verses, I was approached by various friends, as well-meaning as critical, with the question: "Why did you not treat this new and probably quite justifiable interpretation of the most important work of the greatest German artist of all times in the form of a scientific essay?" This question, which other readers may propound, answers itself. A diamond can only be cut by a diamond; and a small splinter of the jewel is sufficient to dissect a larger one. Thus in art. Dry analytical criticism cannot do full justice to a great piece of art. Genuine art always and eternally inspires the desire for genuine art, even though expressed through a weak medium. I can well imagine that a great piece of poetry, a sublime painting may be interpreted symphonically by music, and that thus values and effects can be attained for which our richest vocabulary would be insufficient. Thus I felt here. Not having music at my command, I adopted verse, in order to reproduce as nearly as possible, by melody of rhythm, the

tone prevailing in the Dürer prints and their mystical idea. For music is the very essence of art, the loftiest medium of expression. Therefore I selected the form of the symphonic poem, in order to interpret, though only in words, my conception of the most sublime poem on the destiny of the human soul (Schicksalslied der Seele).

Through all times it has been recognized that there existed some connection in the ideas of Dürer's three capital engravings: The "Melancholia," "Knight, Death and Devil" and the "St. Jerome in His Study."

Others have tried to prove that these engravings were meant to represent some sort of "mystical Trilogy"; and much has been said and written about the meaning of these three prints.

Not as a consequence of long research and industrious scientific labor, but spontaneously, came to me the perception which I here try to represent and which embodies a conviction that Dürer's principal creation must be regarded as the prototype of that mystical thinking, which was especially apparent in the Middle Ages and the Renaissance period, and which has occupied the greatest minds at all later times. Almost as if some veil had been lifted from my eyes, there came suddenly the recognition that the mysticism of Dürer, of Goethe, as well as that of Maeterlinck and the aged Wagner, who wrote "Parsifal," are closely related. Pure, genuine art is a part of the soul in its highest development. The Soul, however, is the very essence of all that is mystical. Consequently all true artists must be, more or less, and consciously or unconsciously, Mystics. And it was the task of the arts of all times, in classical tragedy, as well as in painting and sculpture, in poetry as well as in music, to reproduce the suffering and bliss of the soul; in other words, human fate.

Whether Goethe, in his "Faust," was consciously influenced by Dürer's work is disputable. It is apparent, however, that the ideas dominating both works are related, if not identical.

Of all that Dürer has created with the burin, excepting the two very early engravings: "The Prodigal Son" and the "Rape

of Amymone," no other plate is of the same size as those of "Adam and Eve" and the three famous engravings already mentioned; none shows as much perfection of execution, nor has any received as much preparatory labor as the last four conceptions. Granted the fact that "Adam and Eve" antedates the other three engravings by about ten years, this does not exclude the possibility of some connection in the plan of these four subjects. The idea may have ripened to perfection within these ten years only. What are ten years in the shaping of the very nucleus of thought in one of the greatest in arts? I see in "Adam and Eve" a sort of "Prologue in Heaven" to the great poem of human destiny, which Dürer enfolds in these four masterpieces. Does not the "Eritis sicut Deus—scientes bonum et malum" of the Serpent, the delusion of resemblance to God, lead the first of man to that profound despair, to that great human Melancholy? Who, when contemplating Dürer's famous print of that title, can help recalling the line from Goethe's "Faust": "And see that nothing can be known"? And yet, why should that winged Genius, whom we see there, and who, being apparently supernatural, should also be aware of things supernatural, why should he despair, unless it be of all human knowledge and accomplishment? What else can the implements of human toil and strife, which we see there, mean, if not the very narrowness and limitation of human invention as compared to the wonders revealed by Nature? Are not the big nails, which we see, lying in the foreground, the same as were used to fasten to the cross the tormented limbs of Christ?

Many have dwelt on the question as to what might be the meaning of the comet within the rainbow, which appears in the background, above the ocean. I believe that, in order to illustrate the most miraculous in Nature, Dürer here refers to a phenomenon which may have actually occurred about that time. On Raphael's painting: "The Madonna del Foligno," which was painted in 1511, hence about three years before the origin of Dürer's engraving, we see above the little angel who holds the tablet, a rainbow and within that a comet. May not a com-

mon basis exist here for both? Astronomers might furnish us with interesting explanations to that question.

But let us return to "Adam and Eve" and its possible relation to the other three engravings. Do we not encounter in Dürer's "Little Passion" in wood-cut, the representation of Adam and Eve and the fall of man, as a prologue, so to say?

The Passion of Christ is the most powerful fate drama of all times; and here, as well as in various other treatments of the subject in that period, we see it prefaced by the representation of the first mortals and their downfall. Is there not here the same motive and explanation? Dürer depicts in this, his greatest work, in entirely new, deeply felt reflections the history of the passion of the human soul. Why should he not also here have begun with the Creation?

The third part, "The Heroes," hardly requires special mention; here also it appears almost certain, that the lines of "Faust," quoted above the verses (in Bayard Taylor's translation) must have originated under the inspiration of Dürer's print. And this presumption becomes most strongly convincing in the last instance, in Dürer's "St. Jerome." *Faust* returns to his penates from the Easter walk, and now enjoys the peaceful warmth of his retreat, which, in the first act, appeared to him as an "accursed gloomy cellar-hole." The cosiness of the interior, which also seems to form the principal motif in Dürer's engraving, brings new calm and restfulness to the heart "that finds itself." And then *Faust* proceeds to translate the Holy Scripture from its original version into "his beloved German." But was not St. Jerome the learned man who first translated the Bible into Latin? In this last instance it becomes almost certain that Goethe was influenced by Dürer's print. And, though entirely different in form and content, in the end, as regards the ultimate design, *Faust* signifies the same as Dürer's great tetralogy: the song of fate of the human soul, the tragedy of the puny, earthly hero face to face with the greatness of the All, the majesty of the Universe.

R. E.

Prologue

(*Allegro*)

When Faust translates: "At first there came the deed,"
Has he the Genesis of All decreed?
When word, mind, force and deed are first combined
Then only we the true beginning find.

Creation's mighty act must be complete
Before the work, as whole, our gaze can meet.
The Sun in Heav'n, and Nature's golden light,
The mighty hills, deep seas and valleys bright
Arise in glory at Creation's call,
While in their midst stands man—the crown of all.

Adam and Eve, unclad and strong and free,
Exult in Nature's new-born ecstasy;
The gleaming tints of their young bodies rise
From out the tender green of Paradise.
And in this picture clearly is it seen
In the beginning—*Beauty* must have been.



DÜRER

CAT. No. 1

ADAM AND EVE

PART I

Adam and Eve

(Scherzo-Allegretto)

Blissful in Paradise are they,
For happiness only yearning ;
And Him, who these wonders doth display
Holding them and all beneath his sway,
In insolence they are spurning.

Exuberant youth no gods needs to see,
Itself in presumption adoring ;
Enthralled by the senses' tyranny
It sees not the forces that set it free,
Their mighty commandments ignoring.

For young are they, and fierce and aglow
With Beauty's intoxication,
Their wild desires no limits know,
Incessantly their passions grow
Delirious with elation.

Oh, joys of Eden, days most blest
Of young mankind's first union !
When throbbing heart to heart is pressed,
Heedless of night and storm's unrest
In the bliss of that communion.

FINALE OF PART I

The First Mortals

(Andante Lamentoso)

Earth-born evils soon intruded,
Closing to them Eden's door,
Shame upon their bowed heads brooded
That so proudly smiled before.

And in mournful lamentation
They bemoan their springtime past;
Passion's bliss has no duration,
Bitterly they see at last.

On they roam through life, arriving
After wand'ring hot and steep
At the end of all their striving—
Till they rest in winter's sleep.

When earth's fruit has reached its flower,
Oh! why fades then Spring's bright glow?
Must dark sorrow be life's dower
That we may its meaning know?

Why begrudge our bliss, intruding
Ruthlessly, Creator, thou?
Thus, in dark and bitter brooding,
Men beneath their burden bow.

PART II

FAUST:

"And see that nothing can be known."

The Puny Ones (Melancholia)

(*Marcia Funebre*)

The world-soul sadly meditating
Sees what the earth-born soul has wrought ;
The weaknesses of his creating,
The evils that his ways have brought.

Ocean, sky, in all their glory
Still are radiantly displayed,
But what a mean and piteous story
Men have of their wonders made!

See the gleaming plane extended,
Hammer, nails, each in its place,
Torture-crosses man intended
Thence to fashion for his race.

And an angel sad is seated
On the emblem of man's wreck,
On the stone which, flight-defeated,
He has hung about his neck.

Weighted by the millstone pond'rous
Down into the depths he falls,
Sees no more the rainbow wondrous
That still heavenly light recalls,

Which is o'er the ocean shining
Where a comet brightly stands ;
Evil spirit, ill designing,
Grasps him tightly in his hands.

'Twas from him came the delusion
Mortals like to God might be ;
Puny man in his illusion
Wanders forward blissfully.

On he strides, with pride inflated
And to screen the Light, applies
Cloaks, and garments he created
And invented culture's lies.

Time and space he fain would measure ;
Science unto him shall yield
The last truth as priceless treasure—
Does he not God's power wield ?

That he from the worm ascended
To the heights, he'd rather see,
Than that from a God descended
Is his mighty majesty.

Bonds he forges, laws for duty,
Gold he coins to swell his hoard ;
Money reigns as idol—Beauty
Is despisèd and ignored.

And the few, still left, declaring
That their eyes the Godhead see,
Doubtful grow and soon despairing,
Lest it all an error be !



DÜRER

CAT. No. 16.

KNIGHT, DEATH AND DEVIL

PART III

FAUST:

A good man, through obscurest aspiration
Has still an instinct of the one true way.
or:

Nor Hell nor Devil can longer affright me.

The Heroes (Knight, Death and Devil)

(Andante Maestoso)

Ever gazing straight before him
Walks the Hero, firm of nerve,
Fear nor wiles have power o'er him;
From the path he does not swerve.

His own smallness he confesses,
Seeing God's great power, too;
Safe in truth he onward presses,
Eager but his deed to do.

Not far distant stray his glances,
Seeking truths he cannot know,
For the weak would he break lances,
And his gaze remains below.

Such as he, earth-born and lowly,
Here on earth their task must find,
E'en, though, to their mission holy
God himself had them assigned.

Heroes need but firm reliance
On the will that in them dwells,
That to weakness bids defiance
And all falsity dispels.

Not by meekly God imploring
Does the Hero prove his creed,
Honor is his true adoring
And his prayer is—the deed.

High above the hills does tower
His strong castle proud and grand,
In the gloomy forest cower
Crafty devils with their band.

As the turrets, spire on spire,
Skyward rise into the blue,
Soars the free man, high and higher,
Proud above the puny crew.

Free of fear and doubt and evil
Walks the Hero on his way,
Straight ahead, though Death and Devil
Fain would lead his step astray.

PART IV

FAUST:

Ah, when within our narrow chamber
The lamp with friendly lustre glows,
Flames in the breast each faded ember,
And in the heart, itself that knows;

or:

I feel impelled, its meaning to determine—
With honest purpose, once for all,
The hallowed original,
To change to my beloved German.



DÜRER

CAT. No. 7

ST. JEROME IN HIS CELL

The Transfigured Ones (St. Jerome in His Study)

(Adagio Serafico)

Stung by youthful memories surging
The wise one shunned his worldly home,
And free from guilt his spirit purging
Did out into the desert roam.

There in silent meditation
Still and calm he looks within,
Till, redeemed, he sees creation
In all its wonders, all its sin.

Far from mankind's noisy empire
To his God he draweth near,
Who uplifts him high and higher,
That he behold his workings clear.

Holy silence, pure communing
In the heart its balm instils,
The pious will to strength attuning,
Until it wonders, too, fulfils.

He, who lonely and dejected,
'Mid the human throng oft stood,
In his solitude protected
Found a comrade, true and good.

The desert's reign of terror breaking,
His power could all danger tame,
Love even in the beast awaking—
And lo! the lion to him came.

And when the quiet hours were o'er
Of this his penitential rest,
His God and soul regained once more—
Then back into the world he pressed.

Within his warm and cosy cell,
He works, redeemed by holy powers,
And meekly by his side doth dwell
The comrade of his desert hours.

God's high truth, anew related,
Would he unto all repeat,
To this his life is dedicated
Within the cheerful still retreat.

Athwart the leaded panes falls gently,
Upon the old head, sunshine bright;
As he writeth on intently,
All about him fades from sight.

Life's commotions, wild and restive,
Vanished are and melt away,
Wondrous harmonies, and festive,
His transfigured spirits sway.

To all he'd bring the gifts supernal
With which God's mercy crowned his days;
Thus, effulgent and eternal
Dawns Paradise upon his gaze.

Epilogue

(Allegro, Molto con Brio)

Youth, oft, by too much sunshine blinded,
Contemptuous grows, ungodly minded.

In pride and lies and vanity
The puny ones their kingdom see.

The heroes walk, untroubled, proud,
They need not doubt, whose acts speak loud.
Transfigured ones ne'er peace forego,
They are the victors—for they know.

Thus Master Albrecht boldly shows
The Soul of Mankind as it grows ;
In life's four seasons lets us view
The journey which it must pursue !
Lost Paradise he shows again
As seen anew by Soul of Man ;
Such as on Earth it might be still
But for the erring human will.

For Beauty is great Nature's soul,
Its Majesty all arts extol ;
It, only, gives Life inspiration,
It is the meaning of Creation.

CATALOGUE

Arranged in the order of Bartsch, Vols. 7 and 14

A. ALBRECHT DÜRER 1471-1528

1 Adam and Eve

B. 1

(Engraved 1504)

Strong early impression of the first state, before the changes on the trunk of the tree. Printed in dark ink, on paper with the water-mark of the bull's head.

Margin restored and repaired in various places.

The reproduction in this catalogue has been taken from another impression now in town, and kindly placed at my disposal by its owner.

2 The Sudarium, held by two Angels

B. 25

(Engraved 1513)

Brilliant impression in perfect condition.

From the Rumpf collection.



DÜRER

CAT. No. 4

THE MADONNA AND CHILD

B. 34

- 3 The Holy Virgin, with short hair, standing on a crescent,
holding the Child** **B. 33**

(Engraved 1514)

Impression of great beauty and brilliancy.

Duplicate from the collection of Mr. J. S. Morgan.

- 4 The Holy Virgin giving the breast to the Child** **B. 34**

(Engraved 1503)

Undoubtedly the loveliest of all the Dürer Madonnas.

It is less a Madonna picture, the Virgin being represented by a plain woman in the Nuremberg costume of the period, but represents most purely inspired and beautifully the sanctity of motherhood. The singing bird on the fence in the rear adds to the melodious charm and warmth of the exquisite conception.

Impression of supreme beauty, owing to weak spots mounted.

From the Rumpf collection.

See reproduction.

- 5 The Holy Family with the Dragon Fly** **B. 44**

One of the earliest engravings in the work of the master.

Engraved about 1495, showing the early monogram of Dürer.

Many details, especially the apparition of God in the upper part of the print are strongly suggestive of Schongauer's influence.

Of unusual beauty of impression and preservation.

From the J. S. Morgan collection.

6 The Five Disciples of Christ

B. 46 to 50

(A set of five engravings)

St. Philipp.

Engraved 1526. From the collection of Th. Irwin.

St. Bartolomew.

Engraved 1523. From the collection of Morisson.

St. Thomas.

Engraved 1514.

St. Simon.

Engraved 1523. From the collection of Th. Irwin.

St. Paul.

Engraved 1514. From the collections of J. Marshal and Morisson.

All beautiful impressions. Duplicates from the J. S. Morgan collection.

7 St. Jerome in his Cell

B. 60

(Engraved 1514)



LUCAS VAN LEYDEN

THE DANCE OF MARY MAGDALEN

CAT. No. 34

Capital plate, in a magnificent impression, of a beautifully warm and silvery tone.

From the Scholtz collection.

See reproduction.

8 St. Jerome in the Desert

B. 61

Another representative of Dürer's earliest work, undated.

This engraving might have some bearing on the chain of thought illustrated in the master's four capital plates, although done at a much earlier date and in a different size. It has been referred to in the first part of the poem: "The Transfigured Ones," preceding this catalogue.

Impression of great beauty in perfect condition.

Hausmann states that the finest impressions of this plate that he has encountered were on paper with the water-mark of the two connected towers, also to be found here.

9 The Abduction of Aymone.

B. 71

Early print, engraved before 1500, remarkable for the landscape.

Beautiful impression from the Rumpf collection.

10 Melancholia

B. 74

(Engraved 1514)

Capital plate, in a silvery impression of great brilliancy; in perfect condition.

In such quality of the greatest rarity.

See reproduction.

11 The Dream of Idleness **B. 76**

(Undated)

Probably engraved at about the same period as "the four naked women," B. 75 (1497), the first date shown on any Dürer engraving.

Beautiful silvery impression on paper, with the water-mark of the high crown.

12 The Hostess and the Cook **B. 84**

(Undated)

Beautiful impression with margin.

From the Rumpf collection.

13 The Oriental and His Family **B. 85**

(Undated)

Brilliant impression.

From the collections of Th. Irwin and J. S. Morgan.



MARC ANTONIO

CAT. No. 46

ST. CECILIA

14 The Standard Bearer **B. 87**

(Undated)

Impression of great brilliancy.
From the Dr. Straeter collection.

15 The Promenade **B. 94**

A nobleman and lady walking in a wide landscape, behind the trunk of a tree lures Death, holding an hour-glass.

Beautiful impression, of a very rich and warm tone.

Duplicate from the collection of Mr. J. S. Morgan.

16 Knight, Death and Devil **B. 98**

(Engraved 1513)

Capital plate in an impression of the greatest beauty.

In perfect condition, with margin. Impressions of the quality of the one here shown are of the greatest rarity.

From the Scholz collection.

See reproduction.

17 The Coat of Arms with the Cook **B. 100**

(Undated)

Engraved most likely in the same period as the coat of arms of Death, 1503.

Strong and beautiful early impression.

Various thin spots in the paper, owing to having been taken from a mount, the upper left corner invisibly restored.

18 The Portrait of Philipp Melanchton. B. 105

(Engraved 1526)

Beautiful impression, on paper with the water-mark of the little jug, Hausmann No. 33.

19 Christ taking leave from his Mother, wood cut. B. 92

Shown here to compare with Marc Antonio's copy on copper.

20 Portrait of Ulrich Varnbüler, wood cut. B. 155

(Engraved 1522)

Good impression; in perfect condition. Very rare.

NOTE.—With the exception of Nos. 21, 25, 31, 39, 48, 54 and 56, all the following items have been acquired by me from the collection of Mr. Junius S. Morgan.

B. LUCAS VAN LEYDEN
Leyden, 1494-1533

21 The Fall of Man **B. 7**

Interesting specimen of the master's earliest work, without doubt engraved considerably before 1508, the first date of his engravings. The logical treatment of representing the snake with legs and a human face before the punishing change is especially interesting and amusing.

Beautiful silvery impression on paper, with the water-mark of the bull's head. Very rare.

22 The same subject **B. 10**

Engraved in the latest period of Lucas' career, about 1530, when he was entirely under the influence of Marc Antonio, whom he influenced in his early work. The human figures especially show the Italian style, more so than the landscape, which is still suggestive of the master's earlier manner.

Superb impression; in perfect condition.

23 The wife of Potiphar accusing Joseph **B. 21**

(Engraved 1512)

The third of a set of five plates, illustrating the history of Joseph.

Beautiful rich impression, on paper with the water-mark of the Gothic P.

From the H. J. Brooke collection.

24 David playing before Saul **B. 27**

(Undated. Engraved in the same period as the plate "Mahomet and the Monk Sergius," B. 126, 1508)

Fine, soft and uniform impression; undoubtedly very early, but appearing less strong than others, owing to light inking of the plate. On paper with the Gothic P. In perfect condition.

25 David, kneeling, in prayer **B. 29**

(Engraved 1520)

One of the few etchings made by Lucas and one of the Incunabula of that art.

Good impression; in perfect condition.

26 Solomon worshipping the Idols. **B. 30**

(Engraved 1514)

Superb impression.

From the collection of Lord Aylesford.

On paper with the water-mark of three fleurs-de-lis with a crowned shield.



LUCAS VAN LEYDEN

CAT. No. 27

THE ELDERS WATCHING SUSANNAH

27 Susannah and the Elders

B. 33

(Undated. Engraved before 1508)

The title of this print should rather be: "The Elders Watching Susannah," whom we see here, fully clad, in the long distance, with just her feet in the water. An exquisite example of the characteristic style of the young artist, who was not fourteen, when he engraved this plate.

Rich, early impression of greatest beauty and in perfect condition. On paper with the water-mark of a sun within a crowned shield.

From the Martin Folkes collection.

28 The Calvary

B. 74

(Engraved 1517)

Capital plate in an impression of the first state, with the reversed date, which has been changed in the second state.

Magnificent impression, unusually strong, as the plate has been very lightly engraved and only a few good impressions are known. (Bartsch: "Extrêmement rare.") In perfect condition, with the exception of a red stain on the lower border toward the left.

From the Liphart collection.

29 The Return of the Prodigal Son

B. 78

(Undated)

Engraved in the master's strongest manner, probably 1510.

The architecture shows the same treatment as that on the "Ecce Homo" of the same year.

Strong early impression, but repaired in some places.

Water-mark: Sun within crowned shield.

- 30 The Madonna, holding the Child, standing on a crescent
in a niche. B. 81**

(Engraved about 1512)

The same subject as often treated by Dürer and therefore interesting for the sake of comparison in this exhibit.

Good impression.

- 31 St. Jerome in Penitence B. 113**

(Engraved 1516)

Fair but rather late impression, shown here to compare with Dürer's treatment of the same object.

- 32 The Temptation of St. Anthony B. 117**

(Engraved 1509)

One of the most beautiful prints of the work of Lucas, done when he was only fifteen years old.



LUCAS VAN LEYDEN

CAT. No. 32

TEMPTATION OF ST. ANTHONY

Superb impression of an unusually warm and rich tone. On paper with the water-mark Hausmann No. 47.

From the Brook collection.

See reproduction.

33 St. George **B. 121**

(Engraved before 1508 in the master's early manner)

Impression of great beauty, on paper with the water-mark of the Serpent. Of greatest rarity.

From the Liphart collection.

34 The Dance of Mary Magdalen **B. 122**

(Engraved 1519)

The master's largest and most famous plate, in an impression of perfect condition and unsurpassed beauty. On paper with the Gothic P.

See reproduction.

35 Mahomet and the Monk Sergius **B. 126**

(Engraved 1508; the first dated print by Lucas)

Also this plate has been very lightly engraved and admitted of only very few strong impressions most of the good ones known

being of the strength of the impression here shown. But there are darker ones to be found, although extremely rare, the majority, however, are still much weaker than the present print. On paper with the water-mark of the little dog.

From the Liphart collection.

36 The Poet Virgil suspended in a basket **B. 136**

(Engraved 1525)

Capital plate of the period of the master's career, in which he stood entirely under the influence of Dürer, as is clearly shown by this engraving.

Vasari, who also seems to have realized the great similarity of style, tells a story of a competition between the two artists in this plate and Dürer's engraving "Knight, Death and Devil" (also here shown). As the latter is dated 1513 this does not seem to be the case, but it is most probable that Lucas tried to vie with Dürer's engraving in his work here, as there is much both in size as well as in general treatment that strongly suggests the influence of Dürer's print.

Impression of extreme brilliancy, a tear invisibly repaired.
From the Bern. Keller collection.

See reproduction.

37 The Promenade **B. 144**

(Engraved 1520)

Exquisite little plate in an impression of extreme brilliancy.

From the collections of H. J. Brooke and Hermann Weber.



LUCAS VAN LEYDEN

CAT. No. 36

VIRGIL IN THE BASKET

38 The Milkmaid

B. 158

(Engraved 1510)

Lucas van Leyden's masterpiece, and one of the finest engravings known in history. There is nothing in the work of Dürer or any other master which surpasses this engraving, both in technical perfection as well as in truth of sentiment and life.

The engraving is considered to be the first Dutch genre scene. The impression here shown is generally considered to be the finest known.

On paper with the sun in crowned shield water-mark.

See reproduction.

39 The Self portrait with the skull

B. 174

(Engraved about 1519)

Good impression.

40 Adam and Eve, wood cut

B. 2

Beautiful impression; in perfect condition.

Woodcuts by Lucas van Leyden are of the greatest rarity.

C. MARC ANTONIO RAIMONDI

About 1475-1534

Although some of the master's capital plates after Raphael's design (which formed the greater part of his work) are here shown, special stress in this selection has been laid on the earliest work of his burin when he was still under the influence of his first teacher, Fr. Francia.

Representative prints of that period are excessively rare, and this collection is remarkable for including some of the finest specimens in exceptional impressions.

41 Adam and Eve driven out of Paradise **B. 2**

(Said to be engraved after Raphael's drawing from Michel-Angelo's Fresco in the Sistine Chapel.) Bartsch: "Très rare."

Superb impression, in beautifully rich and warm tone.

42 God ordering Noah to build the Ark **B. 3**

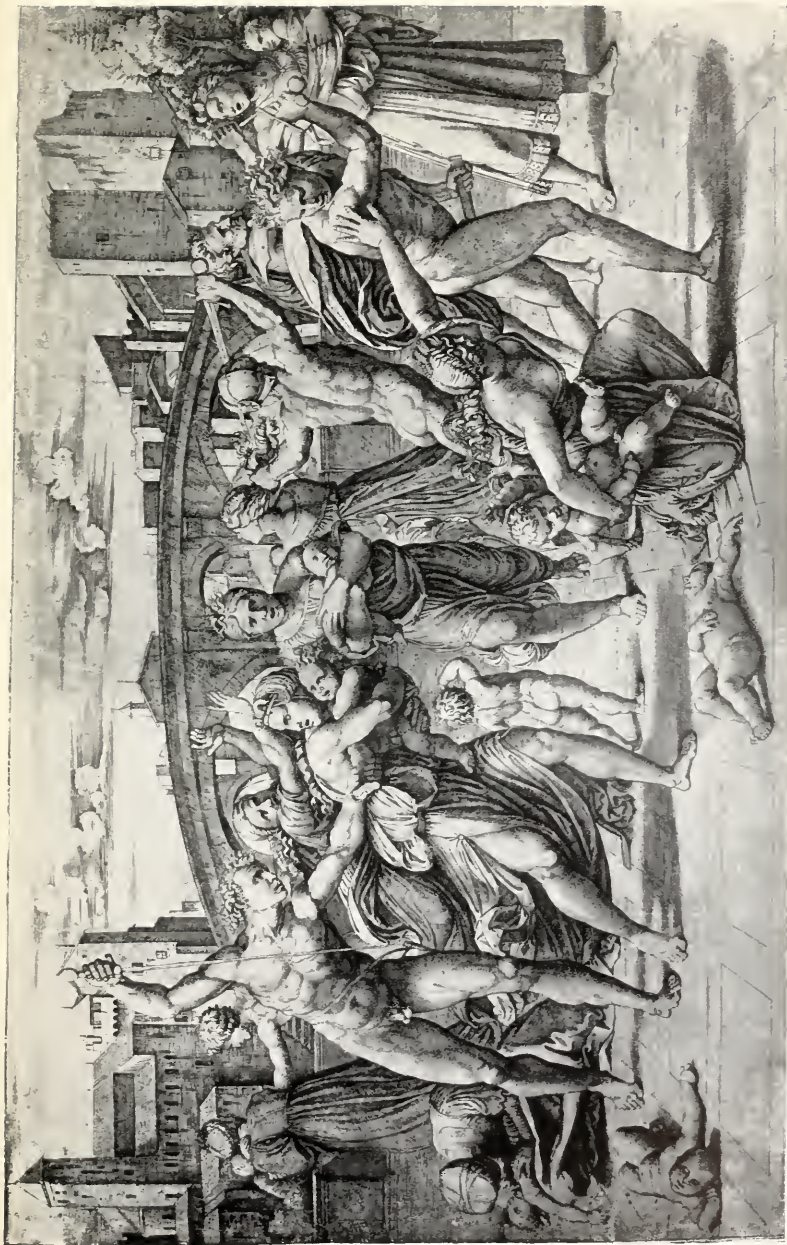
(After Raphael)

Impression of the same quality as the preceding one.

43 The Slaughter of the Innocents **B. 18**

(After Raphael)

The version with the "chicot" (the little fir tree in the upper right corner, which is missing in B. 20).



MARC ANTONIO

THE SLAUGHTER OF THE INNOCENTS
(The plate with the "chicot," first state)

CAT. No. 43

Capital plate of the master in one of the few known impressions of the first state, before the inscription and monogram on the pedestal in the middle ground on the left. Bartsch mentions only one impression of this state known to him.

Magnificent impression, repaired in several places.

See reproduction.

44 The same subject **B. 20**

The version without the "chicot."

Brilliant impression of the greatest beauty and in perfect condition.

These two versions have for long given rise to a controversy as to which of them was to be considered the original. The majority of authorities now are of the opinion that both were engraved by Marc Antonio. (See Arthur M. Hind in the "Print Collectors' Quarterly," Vol. 3, No. 3.)

45 The Descent from the Cross **B. 32**

(After Raphael)

Bartsch: "Pièce très rare."

Magnificent impression.

From the collection of Sir Peter Lely.

46 St. Cecilia **B. 116**

(After Raphael)

One of the most beautiful and famous pieces of Marc Antonio's work, in an impression of unsurpassed beauty and brilliancy.

See reproduction.

47 Dido **B. 187**

(After Raphael)

Of greatest rarity. Strong early impression on browned paper.

48 The Judgment of Paris **B. 245**

(After Raphael)

Capital plate, in brilliant early impression, with margin, fully described under No. 20 in my special Marc Antonio Catalogue.

From the Engelmann collection.

49 The Rising of Aurora **B. 293**

(After Raphael)

Superb impression; in perfect condition. Excessively rare.

50 The young and the old Bacchant. **B. 294**

(After Raphael or Giulio Romano)

Very rare; beautiful perfect impression.

From the Liphart collection.



MARC ANTONIO

CAT. No. 53

CUPID AND THREE INFANTS

51 Orpheus and Euridice **B. 295**

Bartsch thinks that this engraving was done after the master's own design, in his early manner.

Impression of greatest beauty; in perfect condition; of the greatest rarity.

52 The Faun and the Child **B. 296**

(Said to be after Raphael)

Superb impression.

From the Lord Bathurst collection.

53 Cupid playing with three Infants **B. 320**

One of the earliest pieces of the artist, dated 1506; it is not known after what master the plate has been engraved.

Magnificent rich early impression in superb condition. Of the greatest rarity.

See reproduction.

54 Mars, Venus and Cupid **B. 345**

Another very early specimen, said to be engraved after Mantegna, dated 1508.

Beautiful impression; in perfect condition.

From the Engelmann collection.

55 **Apollo and Hyacinthus**

B. 348

Said to be engraved after the design of Fr. Francia.

One of Marc Antonio's earliest engravings entirely in the style of the Fifteenth Century. Dated 1506. A magnificent piece of the greatest beauty which alone would give to its author the rank of one of the greatest in his art. However, it exists only in few impressions and is therefore hardly known to the collector.

The impression here shown is of unique beauty, most likely the finest in existence. Nothing more beautiful in the realm of old engravings can be imagined.

From the Reiss collection.

See reproduction.

56 **The Virtues**

B. 386 to 392

(A set of seven plates, engraved after Raphael)

Charity	Bartsch No. 386
Faith	“ “ 387
Justice	“ “ 388
Fortitude	“ “ 389
Temperance	“ “ 390
Hope	“ “ 391
Prudence	“ “ 392

Most beautiful, uniform, early impressions; in perfect condition.

From the Engelmann collection.

57 **The Two Women of the Zodiak**

B. 397

(After Raphael)



MARC ANTONIO

CAT. No. 57

THE TWO WOMEN OF THE ZODIAK

One of the most beautiful plates of the master's work in an impression of greatest brilliancy and perfect preservation. Of greatest rarity.

See reproduction.

58 The Boy holding a Flute **B. 467**

(In accordance to Bartsch engraved after Baccio Bandinelli)
Beautiful impression.

From the Astley collection.

59 The Climbers **B. 487**

Engraved after Michel Angelo's "Cartoon for the Battle of Pisa," the Landscape adapted from Lucas van Leyden's engraving, "Mahomet and the Monk Sergius" (here shown) dated 1510.

Marc Antonio's masterpiece, in an impression which is considered to be one of the finest known.

60 Christ taking leave of his Mother **B. 636**

Copy in copper engraving after Dürer's woodcut, shown here.

As Marc Antonio even used Dürer's monogram, the latter went to Italy to proceed against the copyist. The case is said to have been amicably settled, but Marc Antonio was forbidden the further use of Dürer's monogram.

Superbly rich, early impression, in such tone very rare, repaired in the white paper near the right border.

A P P E N D I X

ALBRECHT DÜRER'S MYSTISCHE TETRALOGIE

EINE PHANTASIE IN VERSEN

VON RICHARD EDERHEIMER

Prolog

(*Allegro*)

Wenn Faust erkennt: "Im Anfang war die That,"
Ist er dem Sinn des ersten Seins genaht?
Was Wort und Sinn und Kraft und That gethan,
Vereint erst mutet als der Anfang an.

Erst wenn die ganze Schöpfungsthat vollbracht,
"Das Werk" als Anfang uns entgegen lacht.
Das Himmelslicht, den Goldglanz der Natur
Und Berg und weites Meer und helle Flur,
Sie liess in Pracht die Schöpfung licht ersteh'n;
In Mitt' als Krone wir den Menschen seh'n.

Adam und Eva, hüllenlos und rein,
Sie schwelgen froh im jungen Sonnenschein;
Und aus dem Grün der Paradiesespracht
Der lichten Leiber Glanz entgegen lacht.
Bald wird uns klar, wenn wir dies Bildniss sehen,
Es muss: "Im Anfang war—die Schönheit" stehen.

ERSTER TEIL

Adam und Eva

(*Scherzo-Allegretto*)

Sie schwelgen in Freuden im Paradies,
Genuss ist ihr einziges Trachten;

Und den, der alle die Wunder verhiess,
Der sie und Alles erstehen liess,
Voll Übermuts, kühn sie missachten.

Nicht suchet nach Göttern die Jugendkraft,
Im Selbst nur weilt sie vermessen,
Ganz in der eigenen Sinne Haft.
Die Mächte, die sie dem Nichts entrafft,
Und ihr Gebot sind vergessen.

Denn jung sind sie und kühn und wild
Und Glücks—und Schönheits—trunken;
Ihr Sehnen währet ungestillt.
Von heissem Durst sind sie erfüllt,
Im Taumel ganz versunken.

O sel'ge Paradieseslust
Der ersten Menschenkinder,
Die wonnetrunken, Brust an Brust,
Des Augenblickes nur bewusst,
Nicht kennen Nacht noch Winter.

FINALE DES ERSTEN TEILS

Die Ersten Menschen

(Andante Lamentoso)

Doch des Alltags feindlich Drängen
Schloss des Paradieses Thor;
Müd' gesenkt die Häupter hängen,
Die so stolz gelacht zuvor.

Und voll Klagen und in Trauer
Weinen sie dem Frühling nach;
Dass der Taumel ohne Dauer,
Bitter trat das bald zutag.

Und es führt der Pfad des Lebens
Durch der Sonne heisse Glut

Zum Verglimmen ihres Strebens,
Bis im Winterschlaf es ruht.

Wenn der Erde Früchte reifen,
Warum stirbt des Frühlings Pracht?
Naht, dass wir es erst begreifen,
Stets im Leben Not und Nacht?

Musstest uns das Glück verübeln,
Grausamer Erzeuger, Du?
Und zerknirschem, bittrem Grübeln
Wenden sich die Menschen zu.

ZWEITER TEIL

FAUST:

Und seh', dass wir nichts wissen können.

DIE KLEINEN (MELANCHOLIA)

(*Marcia Funebre*)

Grübelnd weilt der Geist der Erde
Auf dem Werk von Menschengest,
Und mit trauernder Geberde
Er auf all ihr Irren weist.

Noch erstrahlen Meer und Himmel
In der alten lichten Pracht,
Doch—was hat das Neidgewimmel
Aus den Wundern all gemacht?

Sieh des Hobels Schneide glimmern,
Blick auf Hammer, Nägel dann,
Marterkreuze draus zu zimmern,
Werkzeug sich der Mensch ersann.

Auf dem Stein, den flugverzagend
Sich der Mensch legt' um den Hals,
Sitzt ein Engel, bitter klagend,
Ob des Erdgebor'nen Falls.

Von des Mühlsteins Wucht gezogen,
Klebt der an der Tiefe ganz;
Sieht nicht mehr den Regenbogen,
Der ihm weiset Himmelsglanz;

Der dort leuchtet überm Meere,
Wo Cometenlicht ihm lacht,
Denn der böse Geist der Schwere
Hat ihn ganz in seiner Macht.

Dem gelang's ihm einzuflösen
Seiner Göttergleichheit Wahn;
Und beglückt im Glanz des Bösen
Zieht der Kleine seine Bahn.

Stolz und Hochmut ihn erfüllen,
Also wandelt er die Spur;
Schuf für zuviel Licht sich Hüllen
Und die Lügen der Cultur.

Raum und Zeit will er ergründen,
Und durch seine Wissenschaft
Will er alle Wahrheit finden,
Hat er denn nicht Götterkraft?

Dass er einst vom Wurm entstammte,
Ist zu glauben er bereit
Eher, als dass Gott entflammte
Seine hohe Herrlichkeit.

Schuf sich Fesseln und Gesetze,
Geld als Mittel seiner Macht;
Gold regiert als höchster Götze—
Und die Schönheit wird verlacht.

Die noch über Alle ragen,
Die der Gottheit noch gewahr,
Plagen Zweifel und Verzagen,
Ob nicht Alles Irrtum war?

DRITTER TEIL

FAUST:

Fürchte mich weder vor Hölle noch Teufel.

oder:

Ein guter Mensch in seinem dunklen Drange

Ist sich des rechten Weges wohl bewusst.

Die Helden

(RITTER, TOD UND TEUFEL)

(Andante Maestoso)

Ohne rechts und links zu schauen
Führt des Helden fester Tritt;
Kein Versuchen und kein Grauen
Lenken seitwärts seinen Schritt.

Klar erkennt er seine Kleinheit
Und begreift des Höh'ren Macht;
Unantastbar, stark in Reinheit,
Ist er nur auf That bedacht.

Nicht in weltentwandten Weiten
Sucht er, was er nicht begreift;
Allem Schwachen gilt sein Streiten,
Und sein Blick auf Erden schweift.

Denn für ihn, der erdgeboren,
Liegt das Werk in dieser Welt,
Ward er selbst auch auserkoren
Von der Macht, die All erhellt.

Helden brauchen nur den Glauben
An des eignen Willens Kraft;
Der muss alle Schwäche rauben,
Und der Falschheit Schein erschläfft.

Nicht in demutsvollen Mienen
Fleht der Held zu Gott um Rat.
Ehre heist sein Gottesdienen,
Und sein Beten ist—die That.

Frei auf Höhen, hehr im Blauen,
Ragt sein stolzes Ritterschloss;
Drunten, in der Waldschlucht Grauen,
Lauert listig Teufelstross.

Wie die hohen Türme streben
In des Himmels Blau hinein,
Schwingt sich freies Herrenleben
Stolz empor von dem, was klein.

Ohne Furcht und ohne Zweifel
Ziehen Helden ihren Weg,
Grad hinaus, ob Tod und Teufel
Auch bedrohen ihren Steg.

VIERTER TEIL

FAUST:

Ach, wenn in unsrer engen Zelle
Die Lampe freundlich wieder brennt,
Dann wirts in unserm Busen helle,
Im Herzen, das sich selber kennt.
oder:
Mich drängts den Urtext aufzuschlagen
Mit redlichem Gefühl einmal
Das heilige Original
In mein geliebtes Deutsch zu übertragen.

Die Verklärten

(DER HEILIGE HIERONYMUS IM GEHÄUSE)

(Adagio Serafico)

Von der Jugend Drang gepeinigt,
Mied der Weise Hab' und Haus;
Bis er ganz von Fehl gereinigt
In die Wüste zog er aus.

Dort in heilig reinem Schweigen,
Still und fromm er Einkehr hält,
Bis sich dem Verklärten zeigen
Fehl und Wunder seiner Welt.

Fern der Menschen wildem Toben,
Ist er seiner Gottheit nah
Und von ihr emporgehoben,
Dass er all ihr Wirken sah.

Heilig hohe, reine Stille
Gab der Seele Balsamsaft;
Es erstarkt der fromme Wille,
Dass er selber Wunder schafft.

Der, von Menschen noch umgeben,
Einsam und verlassen stand,
In der Wüste reinem Leben
Treusten der Gesellen fand.

Denn der Wüste wilden Schrecken
Macht sein Wirken mild und zahm,
Musst' im Tier selbst Liebe wecken—
Und der Löwe zu ihm kam.

Als er in den stillen Stunden,
In der Wüste Büsserglück,
Gott und Seele neu gefunden,
Zog er in die Welt zurück.

In der warmen, trauten Zelle
Heilig der Verklärte weilt,
Und der Wüstenzeit Geselle
Sanft mit ihm die Kammer teilt.

Neu der Menschheit kundzugeben
Seiner Gottheit höchstes Wort,
Dem ist nun geweiht sein Leben
An dem traulich stillen Ort.

Durch die bleigefassten Scheiben
Strömt der Sonne Flut herein
Auf den Alten, der im Schreiben
Schwelgt in Sphärenmelodein.

Seines Lebens wildes Drängen
Ist verflogen, ist verrauscht;
Wunderbaren Feierklängen
Des Verklärten Seele lauscht.

Aller Menschheit will er spenden,
Was sein Gott ihm gnädig wies,
Sonnig wirkend;—sonder Enden
Lacht ihm so—das Paradies.

Epilog

(Allegro, Molto con Brio)

Vom Sonnenübermass umnachtet,
Die Jugend frevlerisch verachtet.

In Hochmut, Stolz und falschen Scheinen
Erblicken ihre Welt—die Kleinen.

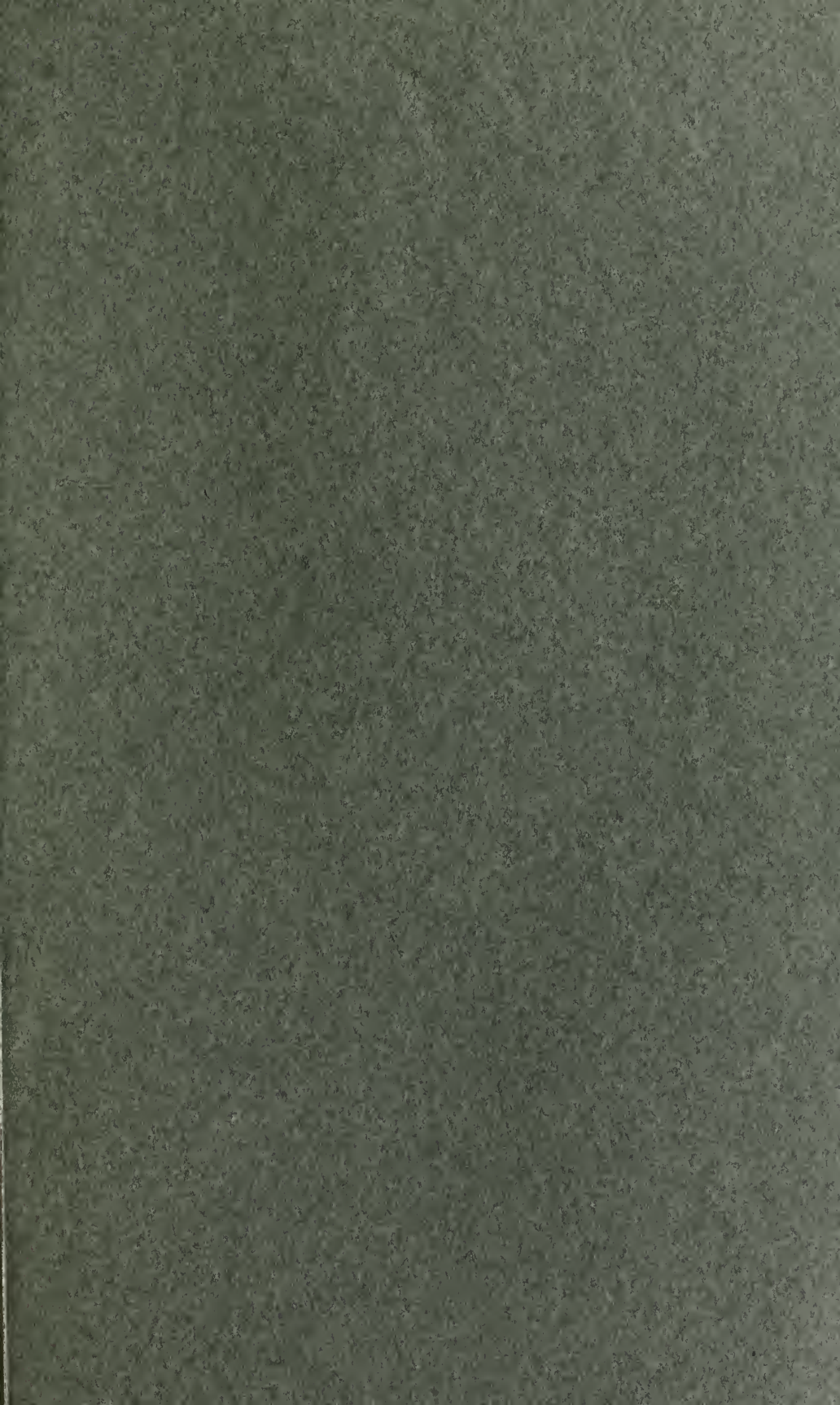
Stark, unbeirrt die Helden wandeln,
Nicht zweifeln sie, die schaffend handeln.

Den Frieden nie Verklärte missen,
Sie sind die Sieger, denn—sie wissen.

So Meister Albrecht kühn bezwang
Der Menschenseele Werdegang.
In Frühling, Sommer, Herbst und Winter
Malt er den Pfad der Menschenkinder;
Zeigt das verlor'ne Paradies
Und wie sich's neu der Seele wies,
Das stets bestehen sollt' auf Erden.
Der Mensch nur liess es anders werden.

Denn Schönheit war der Schöpfung Sinn,
All Künstlerstreben drängt dahin;
Sie einzig alles Sein erhellt,
Die Schönheit ist der Sinn der Welt.

RICHARD EDERHEIMER.



University of California
SOUTHERN REGIONAL LIBRARY FACILITY
405 Hilgard Avenue, Los Angeles, CA 90024-1388
Return this material to the library
from which it was borrowed.

9

JAN 21

LD-URL

REC'D LD-URL
JAN 23 1998
OCT 20 1997

7 '70
70

986
1987
1987

Form L9

THE LIBRARY
UNIVERSITY OF CALIFORNIA
LOS ANGELES

Gaylord
PAMPHLET BINDER
Syracuse, N. Y.
Stockton, Calif.


3 1158 01072 2410

UC SOUTHERN REGIONAL LIBRARY FACILITY

AA 000 289 104 2

