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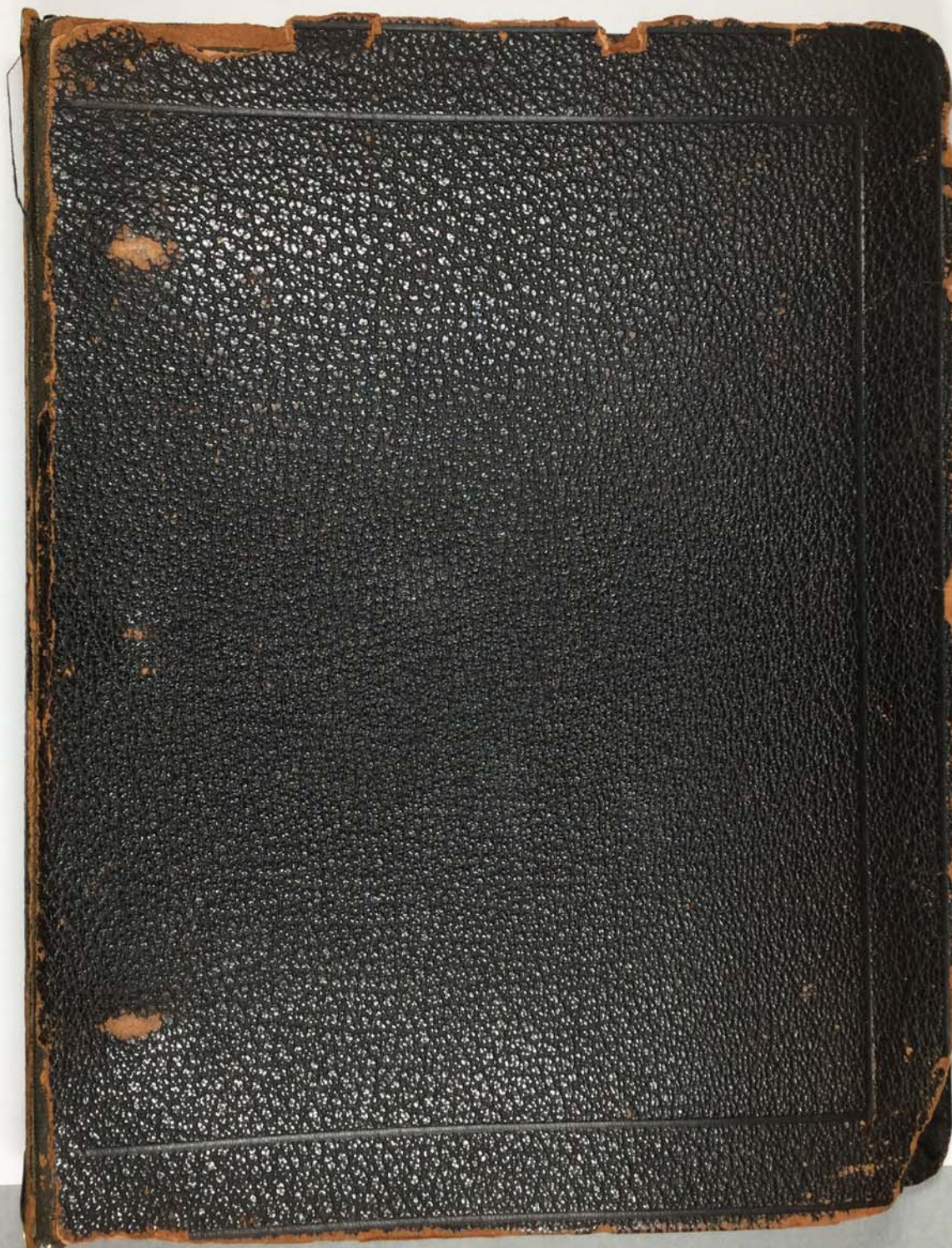
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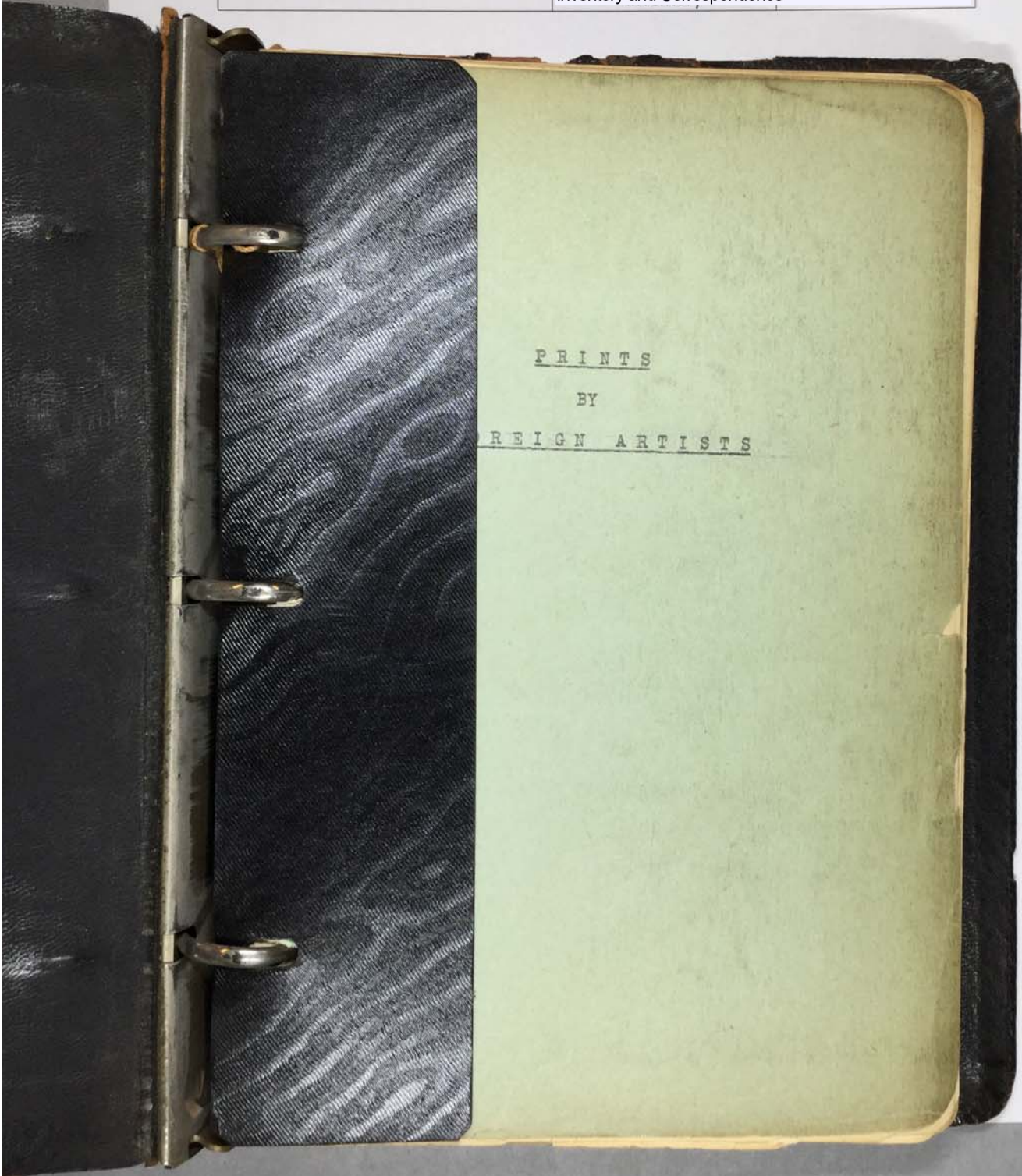
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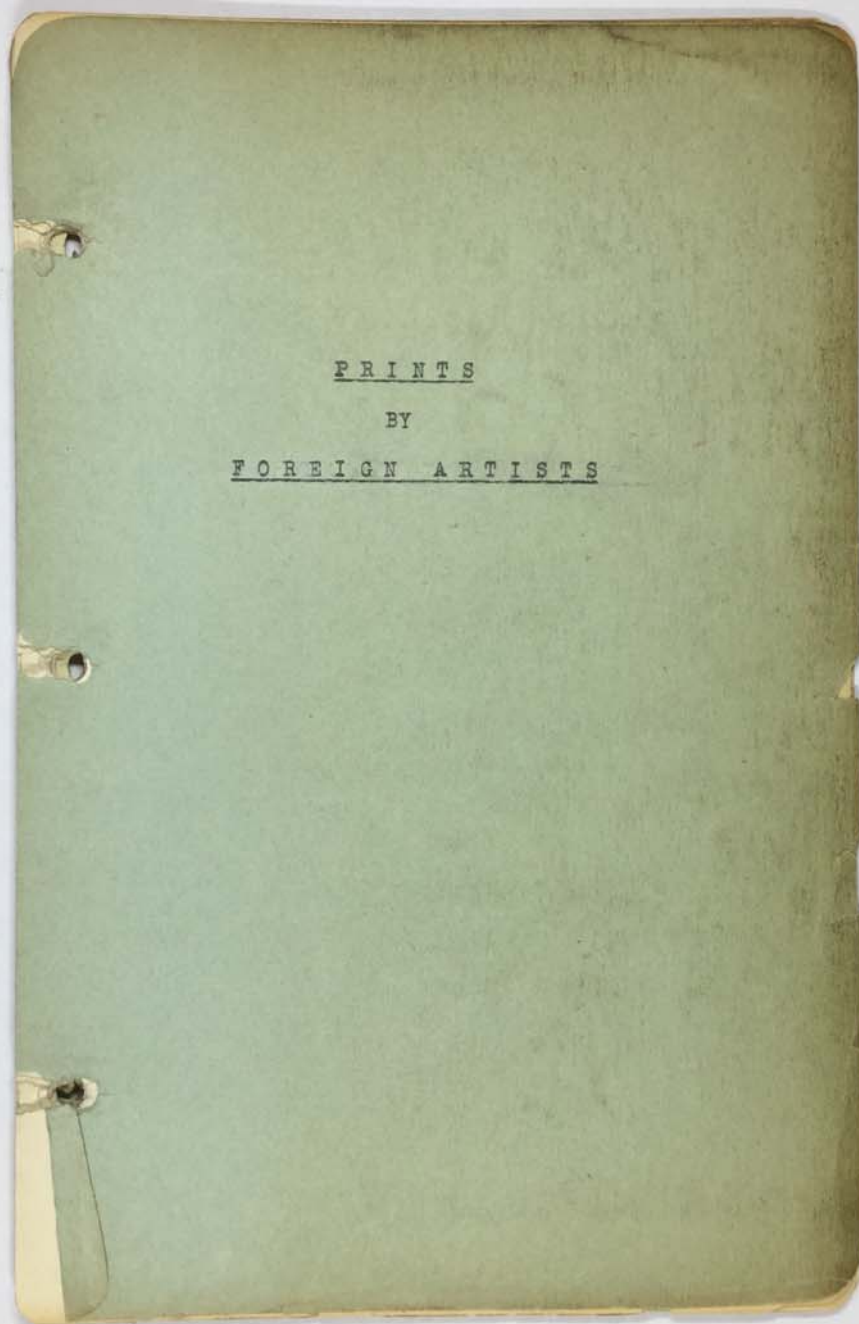
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PRINTS  
BY  
FOREIGN ARTISTS



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Prints bought by Mrs. Barr in Europe  
summer of 1931:

- 3 etchings by Kristians Tonny
- 2 lithos. Juan Gris
- 2-Litho. and woodcut by Vlaminck
- 4 - 2 lithos, 2 etchings by Picasso
- 1 Abstract , Still Life, by Leger
- Engene Berman - Portfolio 5 lithos; 1 drawing
- Jean Lurçat - Toupies -portfolio 13 colored liths.  
Baroques - 4 colored aquatints
- G. de Chirico - Portfolio 6 colored lithos.
- Marcoussis - set of 13 aquatints "Planches de Salut"  
Colored etching-Serie des F.Gravures
- Joan Miro - "Il etait une petite pie" avec 8  
dessins en couleur (portfolio)
- Jean Hugo - "Le Miroir Magique - set of 20 gouaches
- 3 Etchings by Papazoff
- 1 Litho by Max Jacob "Autoportrait"
- 1 Litho by J. L. Roux
- 1 Histoire Naturelle by Max Ernst sur arches Andre
- 1 Colored etching by Bauchaut



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JUSSUF ABBO

✓ "Kopf." Lithograph (about) \$7.15  
✓ "Mädchenkopf" " 7.15

(Bought by Dr. Valentiner from Galerie  
Alfred Flechtheim, Berlin, July, 1930.)

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ERNST BARLACH

Born at Wedel near Hamburg, 1870.

Studied at Hamburg School of Arts and  
Crafts, 1888, and at the Dresden Academy, 1891.  
Admired the work of Millet and Constantin Meunier  
and later, about 1895, discovered van Gogh. First  
sculpture in wood 1905.

Visited South Russia 1906.

Since 1910 has lived at Güstrow in North  
Prussia.

(From Museum of Modern Art catalogue - German  
Painting and Sculpture, March 13 to April 26,  
1931.)



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ERNST BARLACH

Self-Portrait. Lithograph. 43/50. 13x10½ in.  
Signed lower right corner.

(Bought by Dr. Valentiner from Galerie Alfred Flech-  
theim, Berlin, July 17, 1930.)

Paid: \$12. (about)

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A. BAUCHANT

X Colored etching - Birds on branch. 40/120.  
Signed. 11 $\frac{1}{2}$ x9 inches. Fcs.265 \$10.33  
Serie des F. Gravures.  
(Bought by Mr. Barr in Europe summer of 1931)



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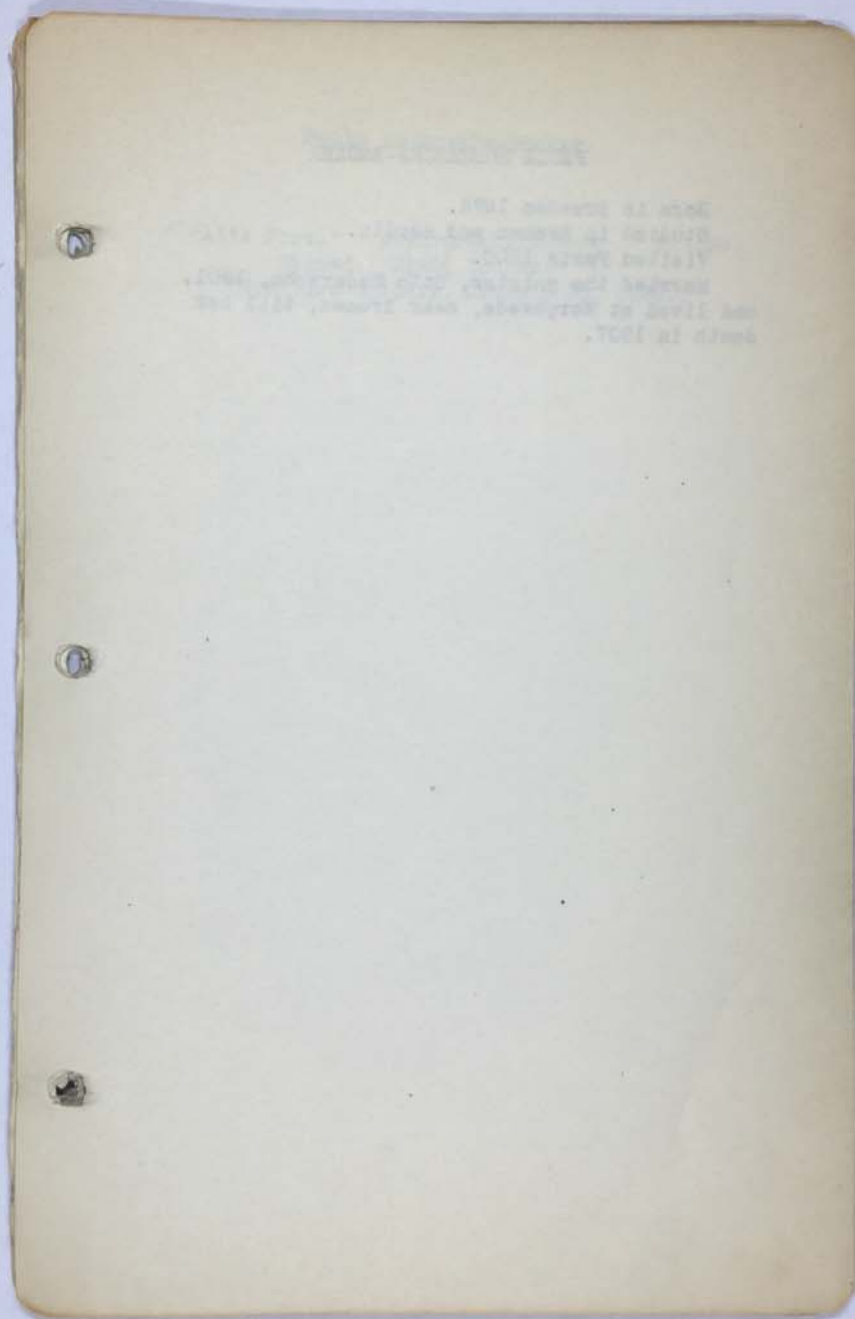
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KARL BAUER  
German

X Portrait of Dr. Streseman. Etching. 12x9 $\frac{1}{2}$  inches.  
Trial Proof. Signed lower right corner.  
(Ludwig L.Gutbier, c/o Art Center, Jan. 17, 1931.)

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PAULA MODERSOHN-BECKER

Born in Dresden 1878.

Studied in Bremen and Berlin.

Visited Paris 1900.

Married the painter, Otto Modersohn, 1901,  
and lived at Worpswede, near Bremen, till her  
death in 1907.

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Paula Modersohn-Becker

× "Alte Frau." Lithograph. *Uching* \$13.50  
Signed.  $3\frac{1}{4} \times 4\frac{3}{4}$  inches.  
(Downtown Gallery, January 30, 1930.)



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MAX BECKMANN

Born in Leipzig, 1884.

From 1900 to 1906 in Weimar, Paris and Florence. Lived near Berlin from 1906 to 1914. Member of the Berlin Secession since 1906. Now teaches at Frankfurt (1930). First shown in America in 1926. Prize at Carnegie International Exhibition 1930.

(See "Modern German Art" (leaflet), The Harvard Society for Contemporary Art, April 18th to May 10th, 1930)

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Max Beckmann

Beckmann, Max

10 $\frac{3}{4}$ x8 $\frac{1}{2}$ . "Before the Mirror" 18/60. Etching. \$15. Sd.  
9 $\frac{1}{2}$ x7 $\frac{1}{2}$ . "Woman crying" " 12. "  
(E. Weyhe, October 10, 1929)  
"Self Portrait." Etching. 12x10. Signed. 14.  
"Self Portrait." " 10 $\frac{1}{2}$ x10. 1917. " 16.  
(Downtown Gallery, June 4, 1931.)  
Original etchings on Dutch paper.

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EUGENE BERMAN

<sup>5</sup>  
NOCTURNES - Portfolio of five lithographs  
10/50. Signed. 1930. Fr.500. \$19.50  
Original drawing. Signed. 1920.  
Fr.500. 19.50  
(Bought by Mr. Barr in Europe in summer of 1931)

(In portfolio in shelf with others)

present  
also in folder 1 additional <sup>drawing</sup> ~~1920~~ (2)  
marked, (could be same items)



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Albert Besnard.  
French. 1849 - 1934

Besnard, Albert  
X "La Mère Malade." Etching.  
(Keppel & Co. Oct. 9, 1928.)  
Early proof. Signed.

273.

State?

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Unworked Boats

Sup

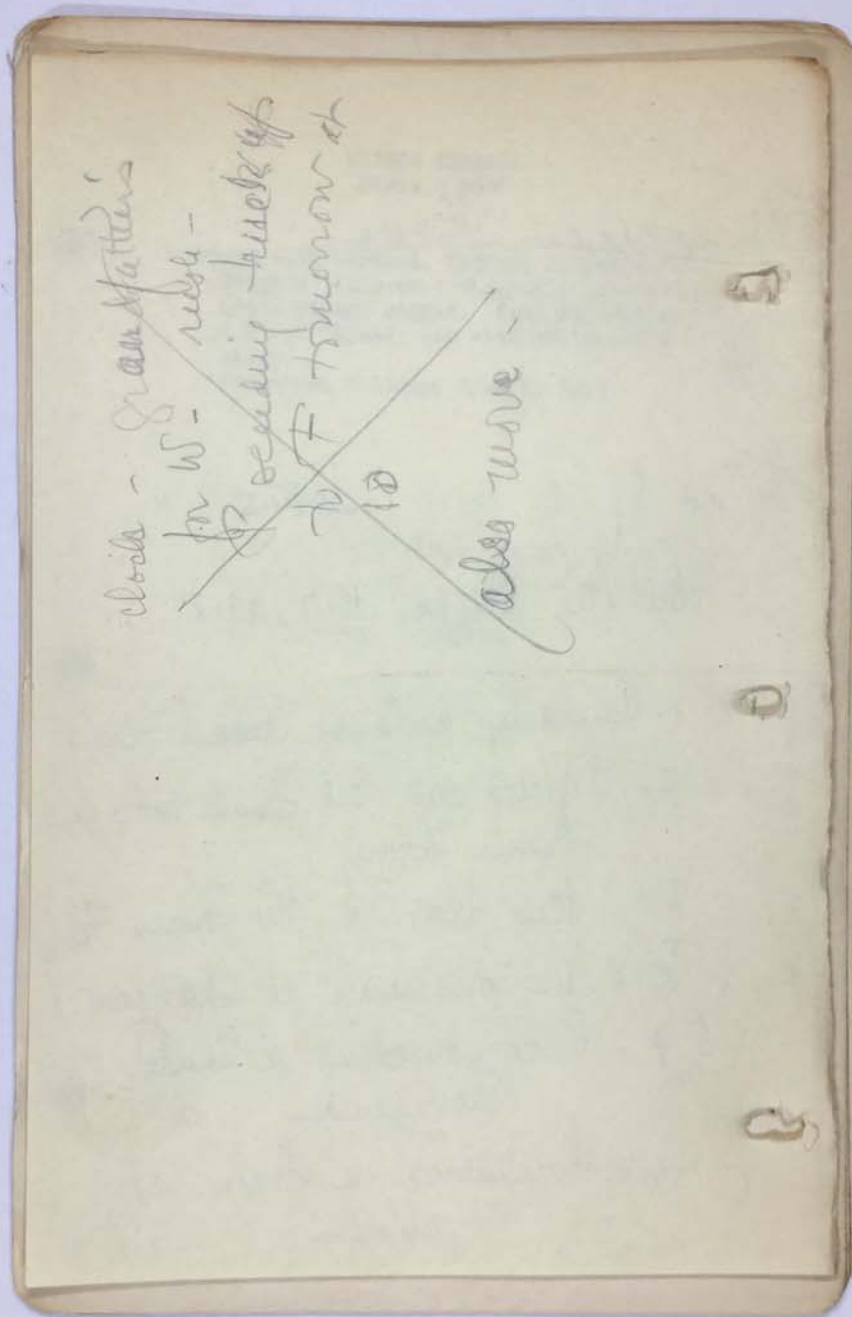
Set of 6 big lith's

"for the Clyde, 1917, 1918"

1. Building a Cross Channel Ferry
2. Lifting an Oil Tank into a  
Haul Ferry
3. The Flon of the Train Ferry
4. The Tussan at Glasgow
5. Reconstructing a Clyde  
Slipway
6. Building a Turret at  
Greenock

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PIERRE BONNARD  
Paris. 1867.

- x "Woman with Parasol, Walking in Paris."  
Original colored lithograph, printed on  
India paper, signed. From collection of  
A.W.von Heymel, and with collector's  
stamp. \$36.  
(Downtown Gallery, June 4, 1931.)

- x *Le Carriage*  
*Colored Lithograph, 10 1/4 x 18 1/2"*  
*Signed: Pierre Bonnard - 4. Bonnard*  
*Downtown Gallery*

- x *L'attente*  
*Litho, 13 x 8 1/2"*  
*Signed, lower rt (looks like Bonnard)*  
*DG*

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PAUL CEZANNE  
French. 1839-1906.



Cezanne, Paul  
*Lithograph*  
~~Drawing~~ Self-Portrait.

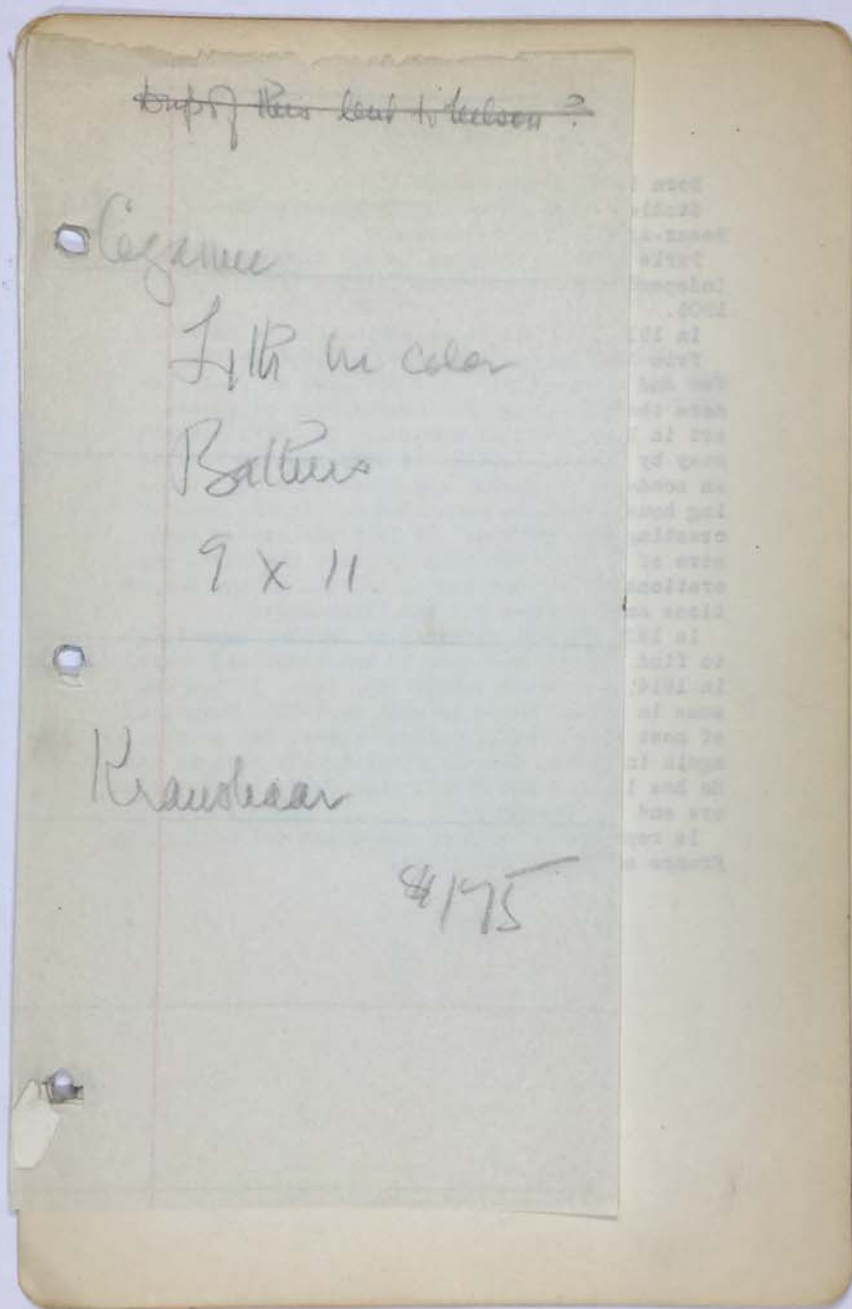
15½ x 12½ inches.

(F. Keppel & Co., Oct. 28, 1931)

\$190.

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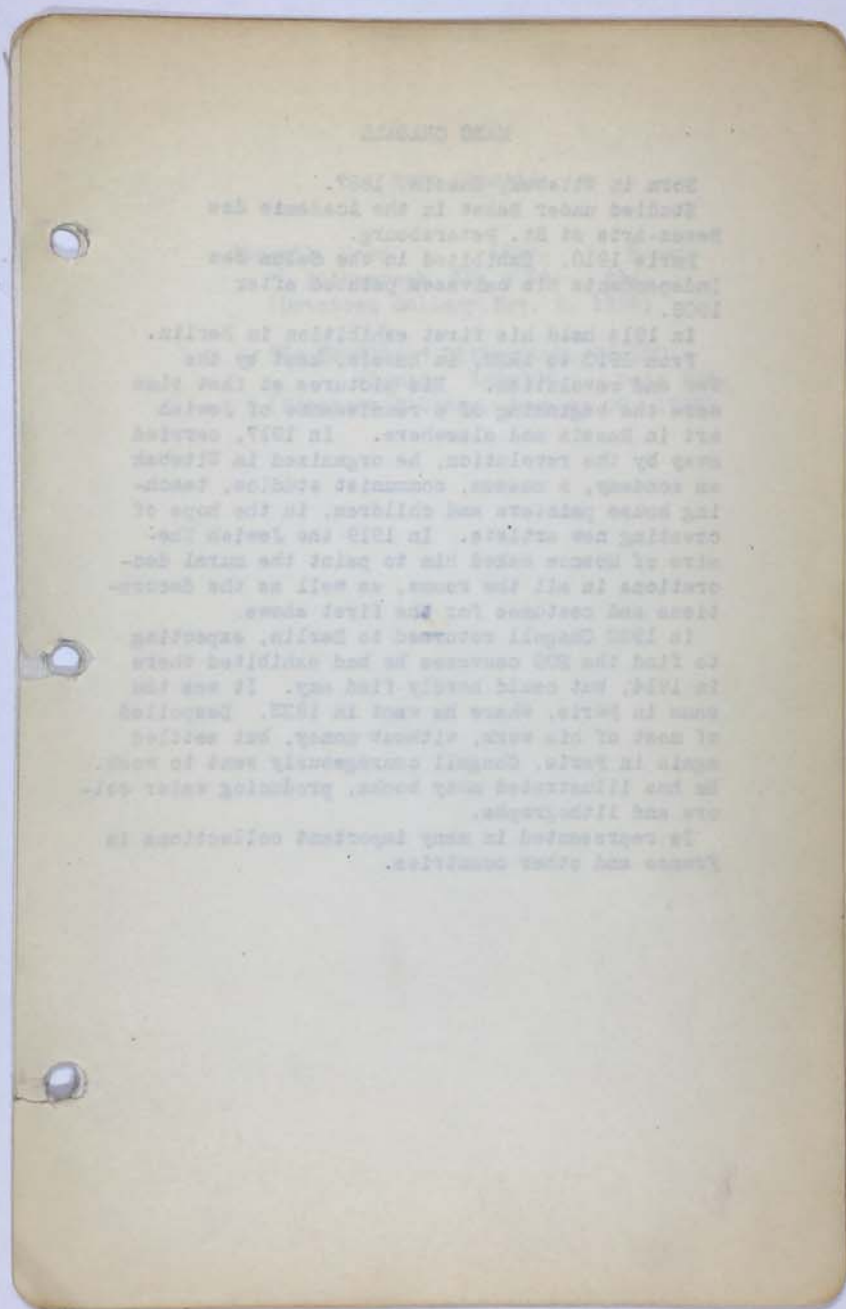
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#### MARC CHAGALL

Born in Witebsk, Russia, 1887.

Studied under Bakst in the Academie des Beaux-Arts at St. Petersburg.

Paris 1910. Exhibited in the Salon des Independants his canvases painted after 1908.

In 1914 held his first exhibition in Berlin.

From 1913 to 1922, in Russia, kept by the War and revolution. His pictures at that time were the beginning of a renaissance of Jewish art in Russia and elsewhere. In 1917, carried away by the revolution, he organized in Witebsk an academy, a museum, communist studios, teaching house painters and children, in the hope of creating new artists. In 1919 the Jewish Theatre of Moscow asked him to paint the mural decorations in all the rooms, as well as the decorations and costumes for the first shows.

In 1922 Chagall returned to Berlin, expecting to find the 200 canvases he had exhibited there in 1914, but could hardly find any. It was the same in Paris, where he went in 1923. Despoiled of most of his work, without money, but settled again in Paris, Chagall courageously went to work. He has illustrated many books, producing water colors and lithographs.

Is represented in many important collections in France and other countries.

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Marc Chagall

Chagall, Marc 1887- Russia.  
\* Lithograph. 10 $\frac{1}{4}$  x 8 $\frac{1}{2}$ . \$14.  
(Downtown Gallery, Nov. 6, 1928)

\* "Le Sourire." Lithograph. 38/100.  
Signed. 14 $\frac{1}{2}$  x 10 $\frac{1}{2}$ . Paid \$28.  
(Downtown Gallery, January 29, 1930)



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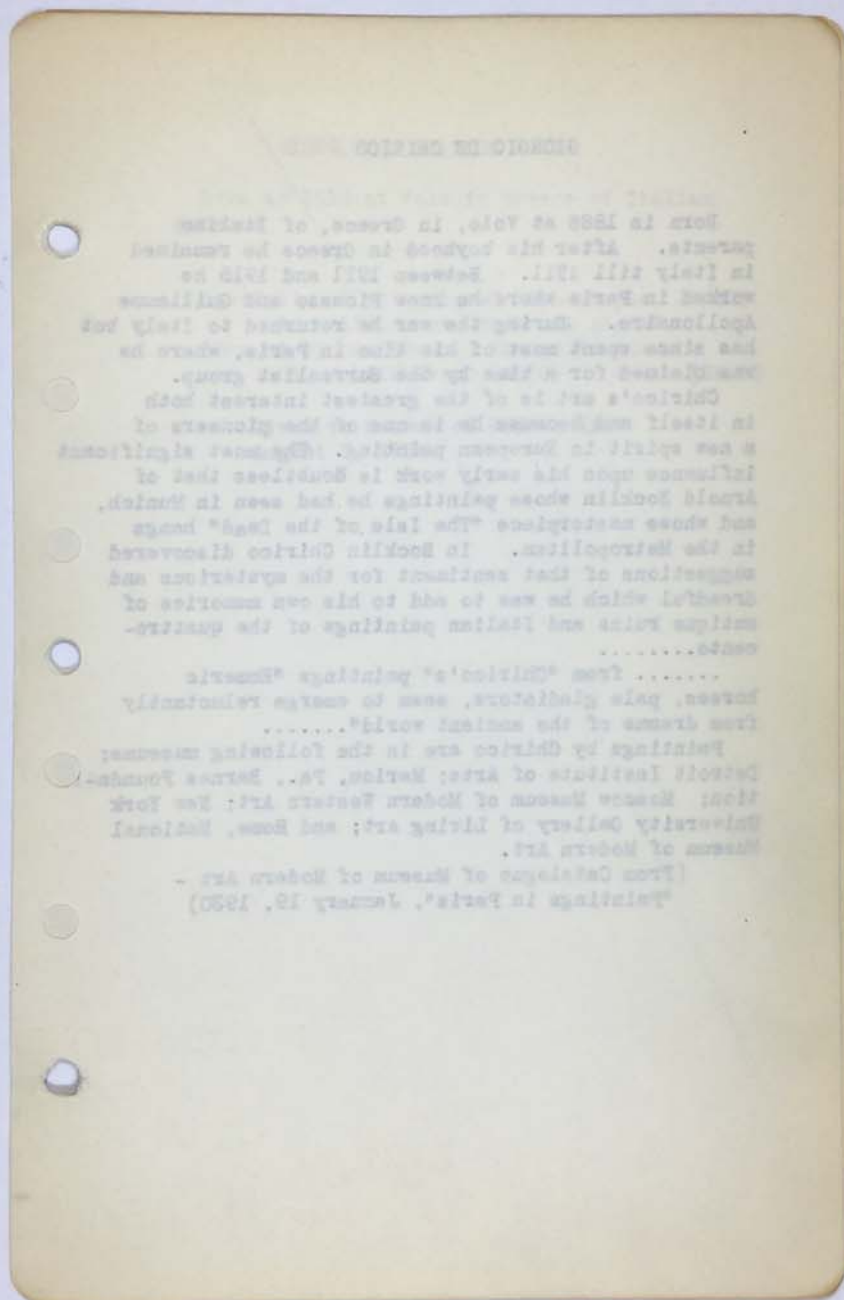
Théodore Chassériau.  
French. 1819-1856.

Chassériau, Theodore  
★ "Apollon et Daphné." Lithograph. \$4.  
(Keppel & Co. Oct. 9, 1928.)  
9x6½ inches. Initialed.

Chassériau studied under Ingres, whose style  
he endeavored to combine with the picturesque  
effect of Delacroix.

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#### GIORGIO DE CHIRICO

Born in 1888 at Volo, in Greece, of Italian parents. After his boyhood in Greece he remained in Italy till 1911. Between 1911 and 1915 he worked in Paris where he knew Picasso and Guillaume Apollinaire. During the war he returned to Italy but has since spent most of his time in Paris, where he was claimed for a time by the Surrealist group.

Chirico's art is of the greatest interest both in itself and because he is one of the pioneers of a new spirit in European painting. The most significant influence upon his early work is doubtless that of Arnold Bocklin whose paintings he had seen in Munich, and whose masterpiece "The Isle of the Dead" hangs in the Metropolitan. In Bocklin Chirico discovered suggestions of that sentiment for the mysterious and dreadful which he was to add to his own memories of antique ruins and Italian paintings of the quattrocento.....

..... from "Chirico's" paintings "Homeric horses, pale gladiators, seem to emerge reluctantly from dreams of the ancient world".....

Paintings by Chirico are in the following museums: Detroit Institute of Arts; Merion, Pa., Barnes Foundation; Moscow Museum of Modern Western Art; New York University Gallery of Living Art; and Rome, National Museum of Modern Art.

(From Catalogue of Museum of Modern Art -  
"Paintings in Paris", January 19, 1930)



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GIORGIO de CHIRICO

Born in 1888 at Volo in Greece of Italian  
parents

Portfolio of six colored lithographs. 39/100.  
16 x 12 inches. Each one signed.  
(Bought by Mr. Barr in Europe in summer  
of 1931. Paid France 1000) = \$39.00

Given to Museum of Modern Art  
August 7, 1934.

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HONORE DAUMIER

Set of 99 colored lithographs  
Robert Macaire @ \$15.

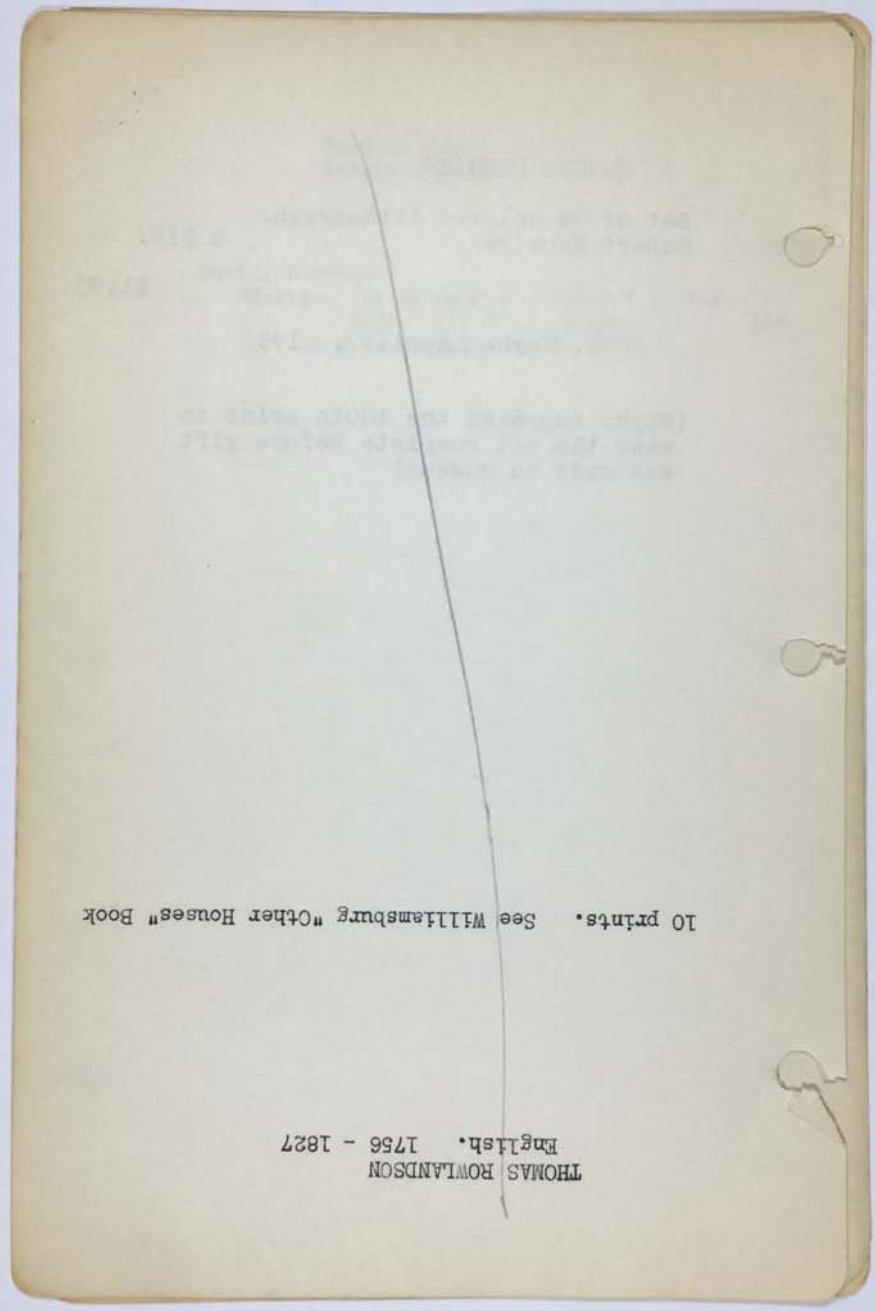
\$1485.

E. Weyhe April 7, 1932

(Weyhe supplied the 100th print to  
make the set complete before gift  
was made to museum)

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Hermine David  
French. 1886-

David, Hermine

"Menton. Le Kiosque à Musique." A.P.

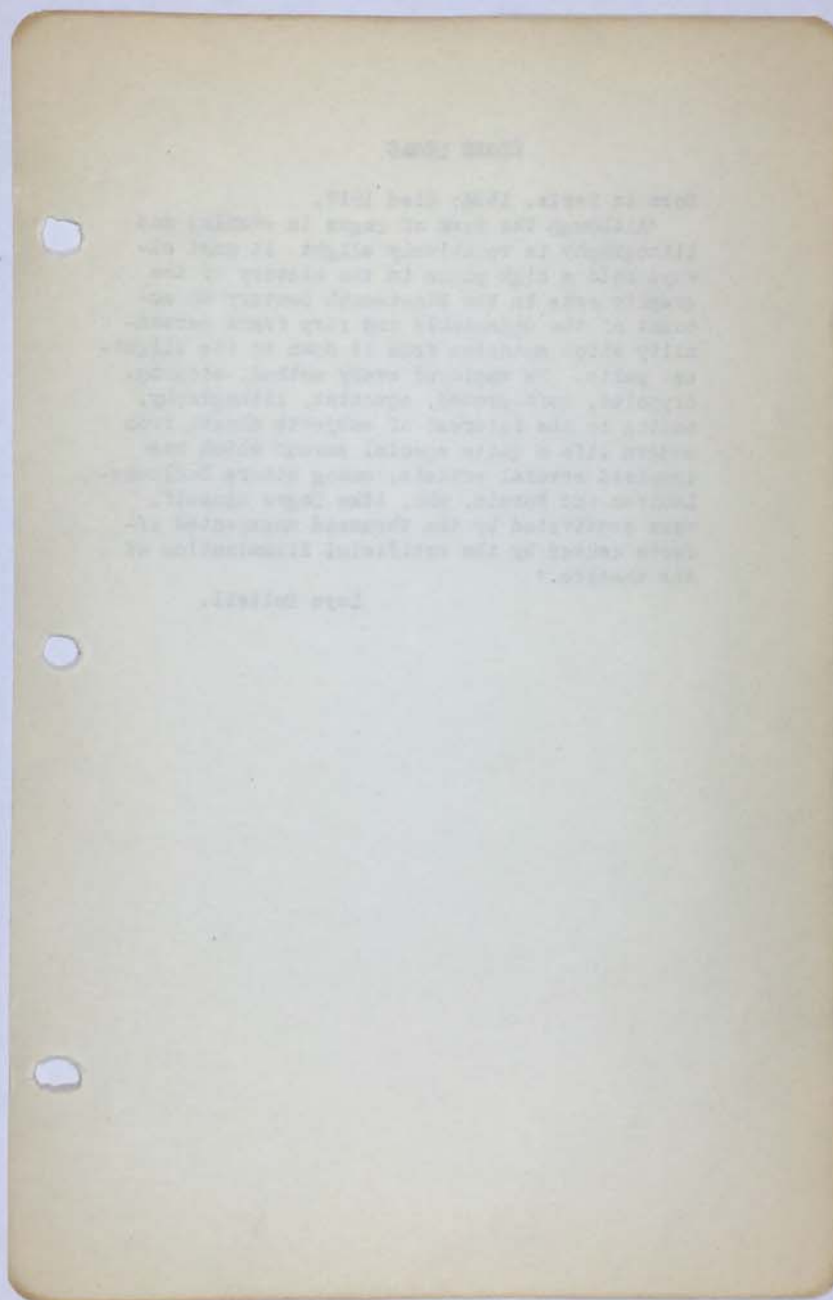
5/35. 8 x 11. Signed.

\$24.

(C.W.Kraushaar, Oct. 8, 1929)

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EDGAR DEGAS

Born in Paris, 1834; died 1917.

"Although the work of Degas in etching and lithography is relatively slight, it must always hold a high place in the history of the graphic arts in the Nineteenth Century on account of the undeniable and very frank personality which emanates from it down to its slightest parts. He employed every method, etching, drypoint, soft-ground, aquatint, lithography, adding to the interest of subjects chosen from modern life a quite special savour which has inspired several artists, among others Toulouse-Lautrec and Forain, who, like Degas himself, were captivated by the thousand unexpected effects caused by the artificial illumination of the theatre."

Loys Delteil.

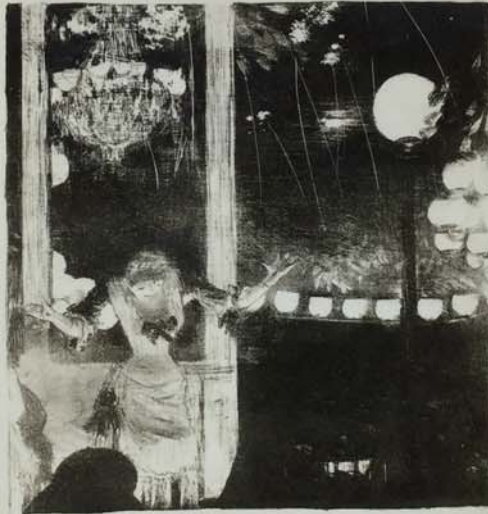


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*listed on purchase page*

HILAIRE GERMAIN EDGAR DEGAS  
French 1834-1917  
Keppel & Co., October 9, 1928



"Aux Ambassadeurs: Mlle. Becat."  
Lithograph.

Paid \$1,325.

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- Edgar Degas,  
French. 1834-1917.  
(#7)×"Le Lever." Lithograph. First impression.  
Seal mark of the atelier Ed. Degas.  
8½ x 6½ inches. #100.  
From Arthur B. Davies Collection.  
(Downtown Gallery, April 19, 1929)
- × "Chanteuse de Café Concert  
Delteil Catalogue No. 53  
First State of two.  
(Frederick Keppel & Co., November 27, 1929)
- × "Portrait of Edouard Manet" 1864. Etching.  
Delteil Catalogue No. 16.  
This was the impression which "Degas" kept for himself. It was sold in the  
Degas sale of 1918."  
(Frederick Keppel & Co., March 7, 1932.)
- × "Aux Ambassadeurs: Mlle. Becat." Lithograph.  
× "Sortie du Bain" Signed. "  
(Keppel & Co., Oct. 9, 1928)

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HILAIRE GERMAIN EDGAR DEGAS  
French 1834-1917  
Frederick Keppel & Co., Nov. 27, 1929



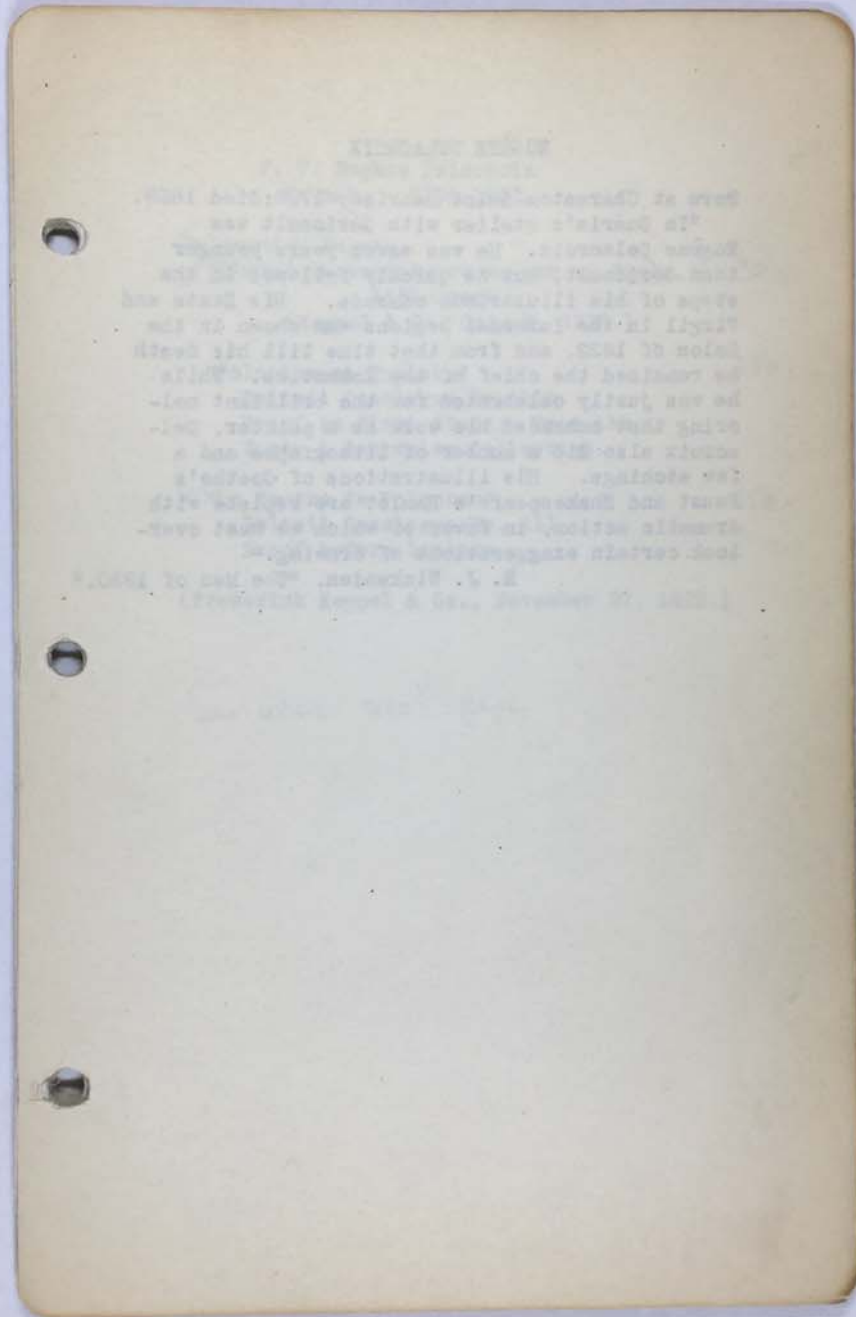
"Chanteuse de Café Concert".Lithograph.  
First state of two. Delteil Catalogue #53.

\$625.



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EUGÈNE DELACROIX

Born at Charenton-Saint Maurice, 1798;died 1863.

"In Guérin's atelier with Géricault was Eugène Delacroix. He was seven years younger than Géricault, but he quickly followed in the steps of his illustrious comrade. His Dante and Virgil in the Infernal Regions was shown in the Salon of 1822, and from that time till his death he remained the chief of the Romantics. While he was justly celebrated for the brilliant coloring that enhanced his work as a painter, Delacroix also did a number of lithographs and a few etchings. His illustrations of Goethe's Faust and Shakespeare's Hamlet are replete with dramatic action, in favor of which we must overlook certain exaggerations of drawing."

R. J. Wickenden, "The Men of 1830."

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F. V. Eugene Delacroix  
French. 1798-1863.

Delacroix, Eugene

X "Cheval sauvage terrasse par un Tigre." 380.  
Lithograph.  
(Keppel & Co. Oct. 9, 1928.)

X "Polonius et Hamlet." 280.  
Delteil Catalogue No. 106  
Proof in First State. From the  
Burty & Beurdeley Collection.

X "Le Meurtre de Polonius" 150.  
Delteil Catalogue No. 111  
Proof before letters

(Frederick Keppel & Co., November 27, 1929.)

*See also next page*



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Eugene Delacroix

Delacroix, Eugene

x "Tigre jouant avec sa mère."  
5 State /6.

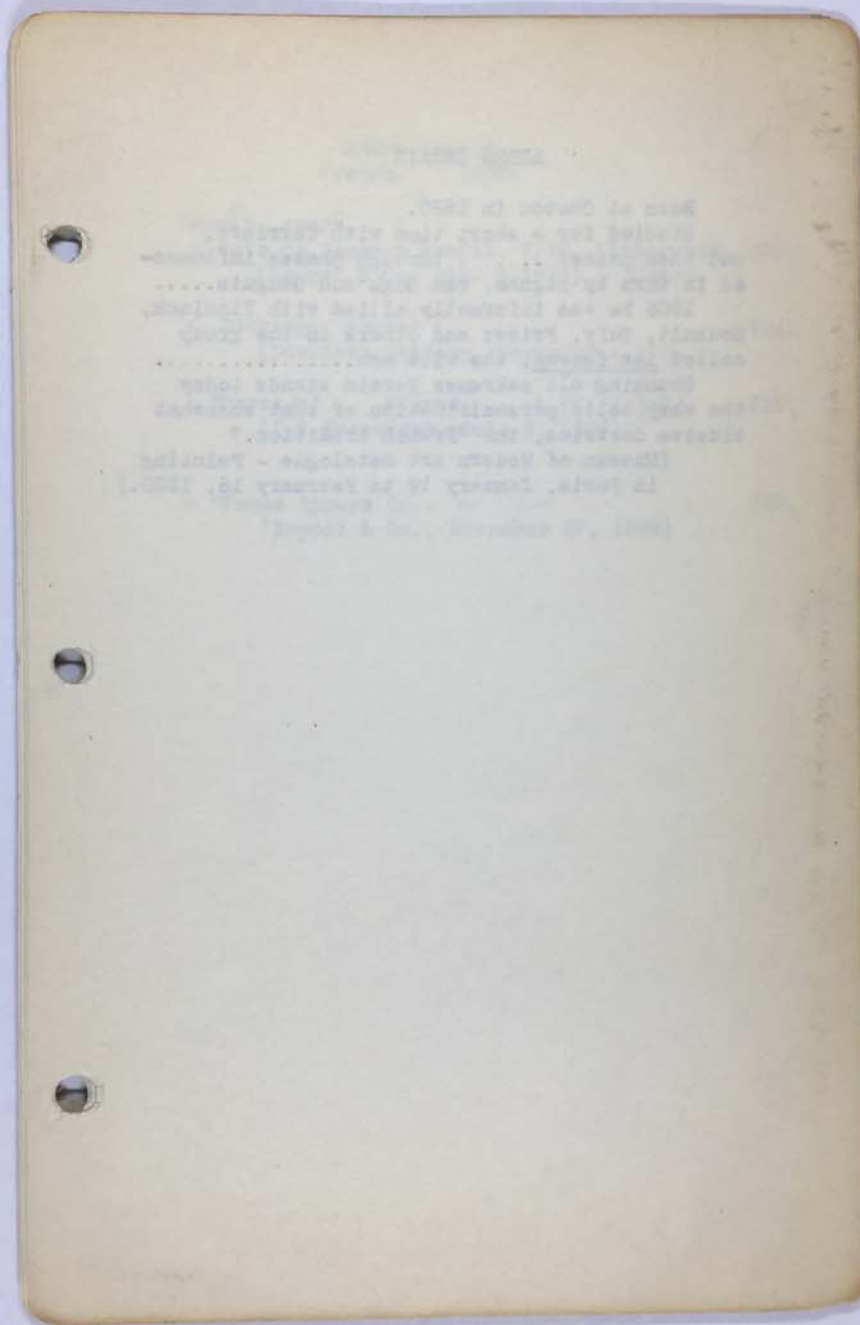
4cs. 350.

Lithograph.

(Charles Locke. Nov. 1928.)

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ANDRE DERAINE

Born at Chatou in 1880.

Studied for a short time with Carriere,  
and then passed .....through phases influenc-  
ed in turn by Signac, van Gogh and Gauguin.....

1905 he was informally allied with Vlaminck,  
Rouault, Dufy, Friesz and others in the group  
called les fauves, the wild men.....

Shunning all extremes Derain stands today  
the very solid personification of that somewhat  
elusive doctrine, the "French tradition."

(Museum of Modern Art catalogue - Painting  
in Paris, January 19 to February 16, 1930.)



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André Derain  
French. 1880-

Derain, André

✓ Tete de Femme a Profil. V/25. Lithograph. \$35.  
(Keppel & Co. Oct. 9, 1928) Signed.

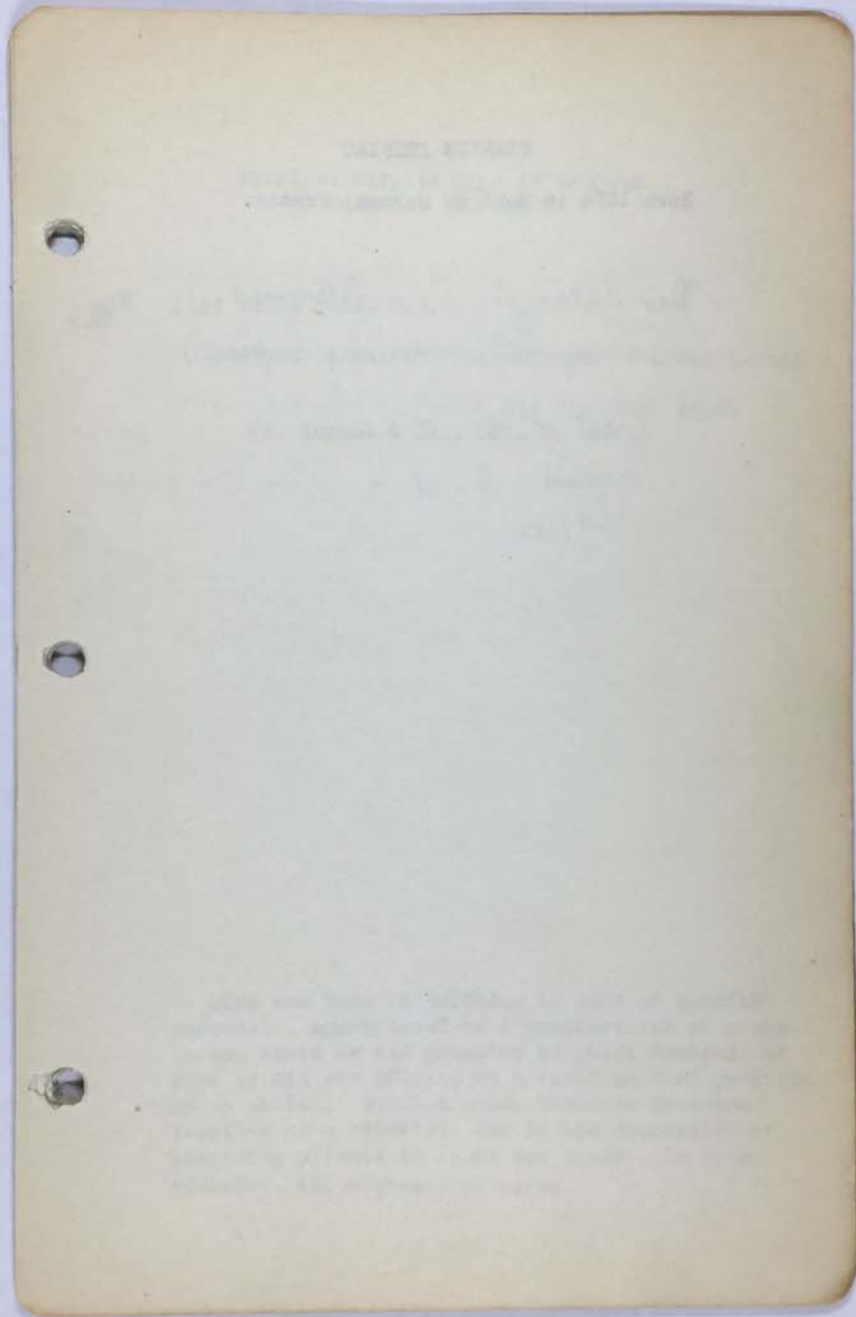
× Etching. (Nude) \$24.  
(Downtown Gallery, November 6, 1928.)

✓ "Paysage". Signed. A.P. 11 $\frac{1}{4}$ x14. \$36.  
(C.W. Kraushaar, Oct. 8, 1929)

× "Femme Appuyé sur sa Main" \$36.  
(Keppel & Co., November 27, 1929)

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CHARLES DESPIAU

Born 1874 in Mont de Marsan, France.

*Des Allongé*      *Lithograph*  
*(only lith. made by Despiou)*

*10 1/2 x 14 1/2"*

*Signed: e, nt - C - Despiou*  
*124/150*

*842.*

on



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Narcisse Virgile Diaz de la Pena  
French. 1808-1876.

"Histoire Naturelle" 28/50, sur Arches Andre  
Diaz de la Pena, N.V. 43 lithographs  
in portfolio. 74.000 - \$15.00

(Bought) "Sous le Bois." Lithograph. 7-5/8x6 inches.

Given to Museum of Modern Art August 7. \$6.00

(F. Keppel & Co., Oct. 9, 1923.)

Diaz was born in Bordeaux in 1809 of Spanish parents. Apprenticed to a manufacturer of porcelains, where he was promoted to paint designs. He rose by his own efforts to a distinguished position as an artist. Studied under Theodore Rousseau. Excelled as a colorist, and in the expression of startling effects in light and shade. He loved splendor, and contrast of color.

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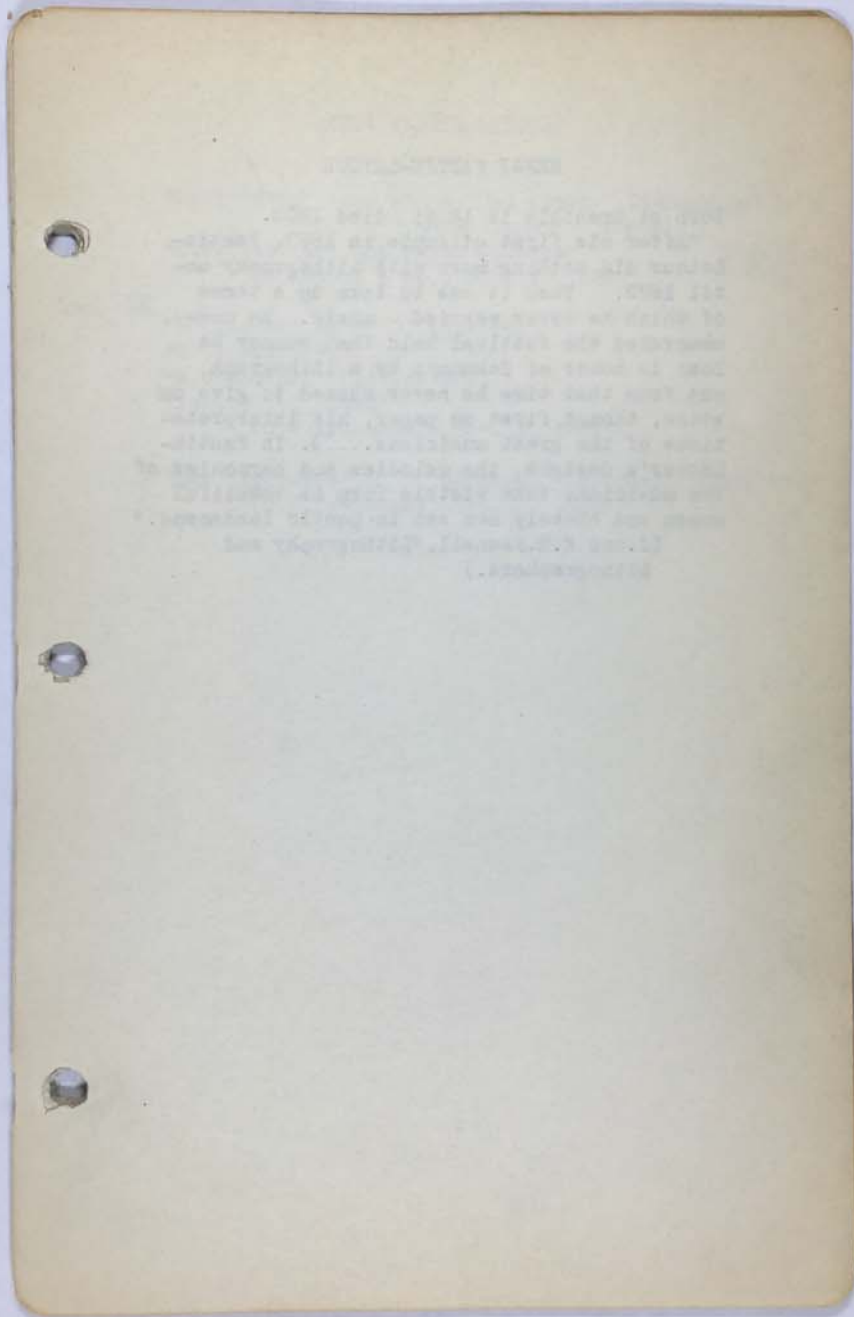
MAX ERNST

"Histoire Naturelle" 28/50. sur Arches Andre  
(1926) 17 x 10 $\frac{1}{4}$  inches. 43 lithographs  
in portfolio. Fr.400 - \$15.60  
(Bought by Mr. Barr in Europe in Summer of 1931)

Given to Museum of Modern Art August 7, 1934.

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HENRI FANTIN-LATOURE

Born at Grenoble in 1836; died 1902.

"After his first attempts in 1862, Fantin-Latour did nothing more with lithography until 1873. Then it was to take up a theme of which he never wearied - music. He commemorated the festival held that summer at Bonn in honor of Schumann by a lithograph, and from that time he never ceased to give on stone, though first on paper, his interpretations of the great musicians.... In Fantin-Latour's designs, the melodies and harmonies of the musicians take visible form as beautiful women and stately men set in poetic landscape."

(J. and E.R. Pennell, "Lithography and Lithographers.")

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HENRI FANTIN-LATOIR

"Baigneuses" 2nd state, 2nd plate. Lithograph. 125.  
13 $\frac{1}{4}$  x 14 inches. Signed.

"Siegfried and the Rhine Maidens" " " 15 x 18 $\frac{1}{4}$  in.  
(F. Keppel & Co., Oct. 9, 1928) 215.

See Ill.  
"Baigneuses #1" (framed) "  
+ " "Baigneuses #2" " "  
" "A.G. Hediard" (La Lecture) "  
+ " "Bouquet of Roses" " "  
(C.W. Kraushear, Nov. 8, 1927.)

("Les Brodeuses". Drawing. (framed) 8 $\frac{1}{2}$  x 8 $\frac{1}{4}$  in.)  
(C.W. Kraushaar, Feb. 1, 1928)

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Henri Fantin-Latour  
French. 1836-1904.

Fantin-Latour, Henri

Still Life (Roses). Lithograph. 16 $\frac{1}{2}$ xl4.  
1879. Signed.



"Bouquet de Roses"

(C.W. Kraushaar, Nov. 8, 1927)

\$400.



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HENRI FANTIN-LATOIR



Fantin-Latour, Henri. 1836-1904. French.  
Lithograph

"Baigneuses #2."

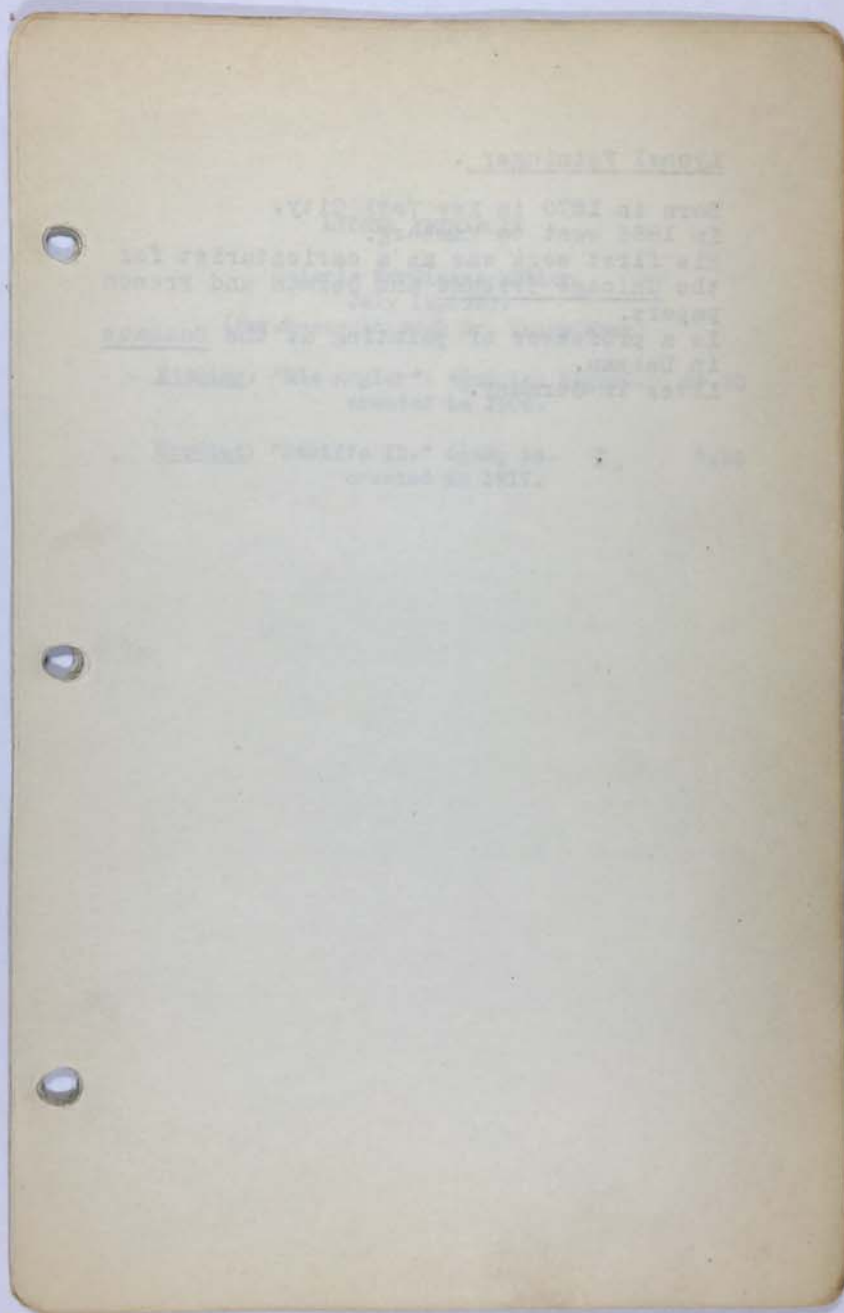
\$60.

(C.W.Kraushaar, Nov. 8, 1927)

*to go to John III?*

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Lyonel Feininger .

Born in 1870 in New York City.

In 1886 went to Hamburg.

His first work was as a caricaturist for the Chicago Tribune and German and French papers.

Is a professor of painting at the Bauhaus in Dessau.

Lives in Germany.



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LYONEL FEININGER

Galerie Ferdinand Möller  
July 18, 1930.  
(Purchases through Dr. Valentiner)

× Etching: "Die Angler".  $4\frac{1}{2} \times 6$  in. Signed. \$9.50  
created in 1906.

× Woodcut: "Schiffe II."  $6\frac{1}{2} \times 8\frac{1}{2}$  in. " 9.50  
created in 1917.

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Jean Louis Forain

"Celebrated French painter, etcher and lithographer, born at Rheims, in 1852; lives at Paris.

.....The great draughtsman, Forain,--has by his work as an etcher taken rank with the great modern Masters. No living etcher has his power of selecting the deepest essentials of his subject and stating them with such intensity, and his scriptural subjects have an amazing ardour of utterance unexcelled except by Rembrandt's finest work.

W.P.Robins: 'Etching Craft.'

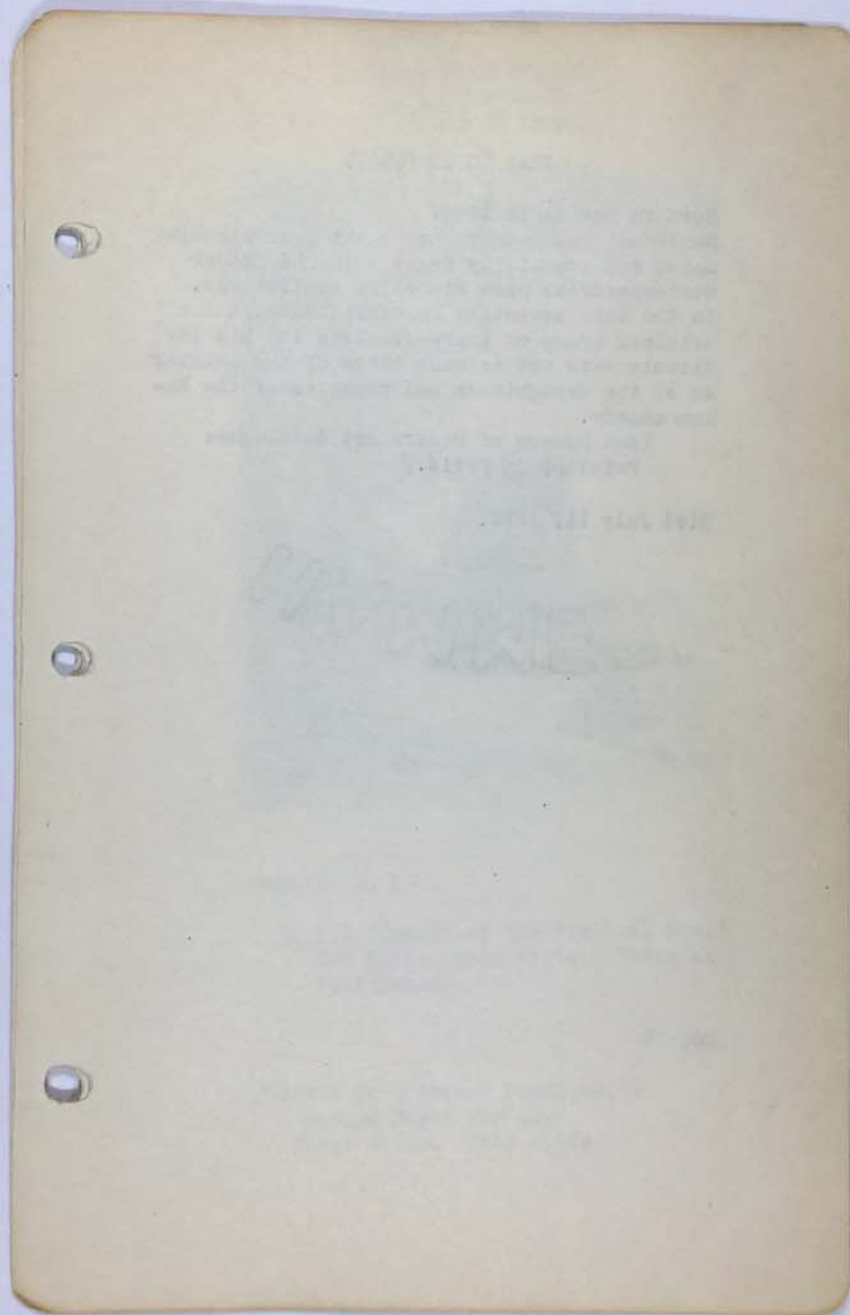
One of the supreme masters of etching in modern times, one whom I have ventured elsewhere to call one of the great etchers of the world.....

Campbell Dodgson: 'French Etchings from Meryon to Lepere.' "

(The above quotations are taken from catalogue of the American Art Association, February 18, 1929, at sale of Etchings, Drypoints, Lithographs - the Private Collection of Armitt Brown, .....)

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JEAN LOUIS FORAIN

Born in Rheims in 1852.  
Rembrandt and Daumier among his predecessors,  
Manet and especially Degas among his older  
contemporaries were his chief admirations.  
In the late seventies he exhibited with the  
original group of impressionists but his in-  
terests were not so much those of the painter  
as of the draughtsman and reporter of the hu-  
man comedy.

(See Museum of Modern Art Catalogue:  
Painting in Paris.)

Died July 11, 1931.

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JEAN LOUIS FORAIN  
C. W. Kraushaar  
January 26, 1927.



Forain, J. L.

(A.P.) "Return of the Prodigal Son."  
1st Plate, only state. Three or  
four proofs.

\$1,250.

("Retour de l'enfant Prodigue.")  
Artist Proof Etching.  
First Plate. Only state.

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JEAN LOUIS FORAIN  
French 1852-1931



Forain, Jean Louis. 1852- French.

Le Prevema et l'Enfant. Original Etching.  
Third State. Extremely rare.  
Guerin Catalogue No. 52.

(F. Keppel & Co. October 9, 1928.)

\$690.



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*x found*

JEAN LOUIS FORAIN  
French 1852-1931



"Le Lecteur du Dossier"

Original etching. First state.  
Extremely rare. Etched in 1909.  
Guerin Catalogue No. 53.

(Frederick Keppel & Co., October 9, 1928)

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Paul Gauguin  
French. 1848-1903.

Gauguin, Paul

✓ "Te Alua. Wood block printed in color. 485.  
(Keppel & Co. Oct. 9, 1928.) Original.

✓ "Nave Nave Fenua"  
Wood block printed in color. 485.  
(Keppel & Co., Nov. 27, 1928.)

✓ "Te Feruru." Wood block printed in color. 265.  
14x8 inches. Signed.

✓ "Noa Noa." Wood block printed in color. 175.  
14x8 1/8 inches. Signed.  
(Keppel & Co., December 19, 1929.)

✓ "Mano Tupapau." 290.  
Guerin Catalogue No. 50.  
Elle pense au revenant au  
l'esprit des morts veille.  
(See page 40, Museum of Modern Art Catalogue,  
November, 1929, "The Spirit of the Dead  
Watching.")

✓ \* "Misères Humaines"- Souvenir de Bretagne. 8x11 1/2 in. 325.  
Guerin Catalogue No. 69.  
(Keppel & Co., October 3, 1930.)

\* Woodcut, engraved at Tahiti. No. 25 of  
30 impressions printed.

Guerin Cat. 35:

✓ "Auti Te Pape"(Les femmes à la Rivière). 8x14 inches  
Wood block printed in color.  
(Keppel & Co., April 11, 1932) 285.

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✓ 59 *Monotype* ✓  
*finished*

PAUL GAUGUIN

Eugene Henri Paul Gauguin was born in Paris, in 1848. His childhood was spent in Peru. Seaman in 1865-68; stockbroker in 1868-83; painted in France 1873-86. Influenced by the impressionists, especially Pissarro. Martinique in 1887; Arles in 1888. Leader of Pont-Aven or Pouldu (Brittany) Synthetist Group 1889-90. Tahiti 1891-93; Paris 1893--95; Tahiti and the Marquesas 1895 until his death in 1903.

Monotype imprimé en couleurs. 10 $\frac{3}{4}$  x 8 inches.

(Downtown Gallery, September 21, 1930.)

950



*Porteuses des fruits*

LWG



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Gavarni

Gavarni,

"Impressions de Ménage."

+ "M'sieu Salomon, je connais ce que tout un chacun doit au sexe, mais si mon austère épouse ne reçoit pas sa trempée ce soir, je veux que ce polichinelle-là me serve de poison!"

Lithograph. Height 8 in. by 7 in.

+ "Les Debardeurs." No. XXXIII.

Lithograph. Height  $8\frac{1}{2}$  x  $7\frac{1}{2}$  inches.

+ "Les Debardeurs." Pt. 52.

Lithograph  $7\frac{1}{2}$  x  $8\frac{1}{2}$  inches.

"J'ai dit" - etc

Paid for 3 prints Fcs.428.

(Charles Locke. Nov. 1928.)

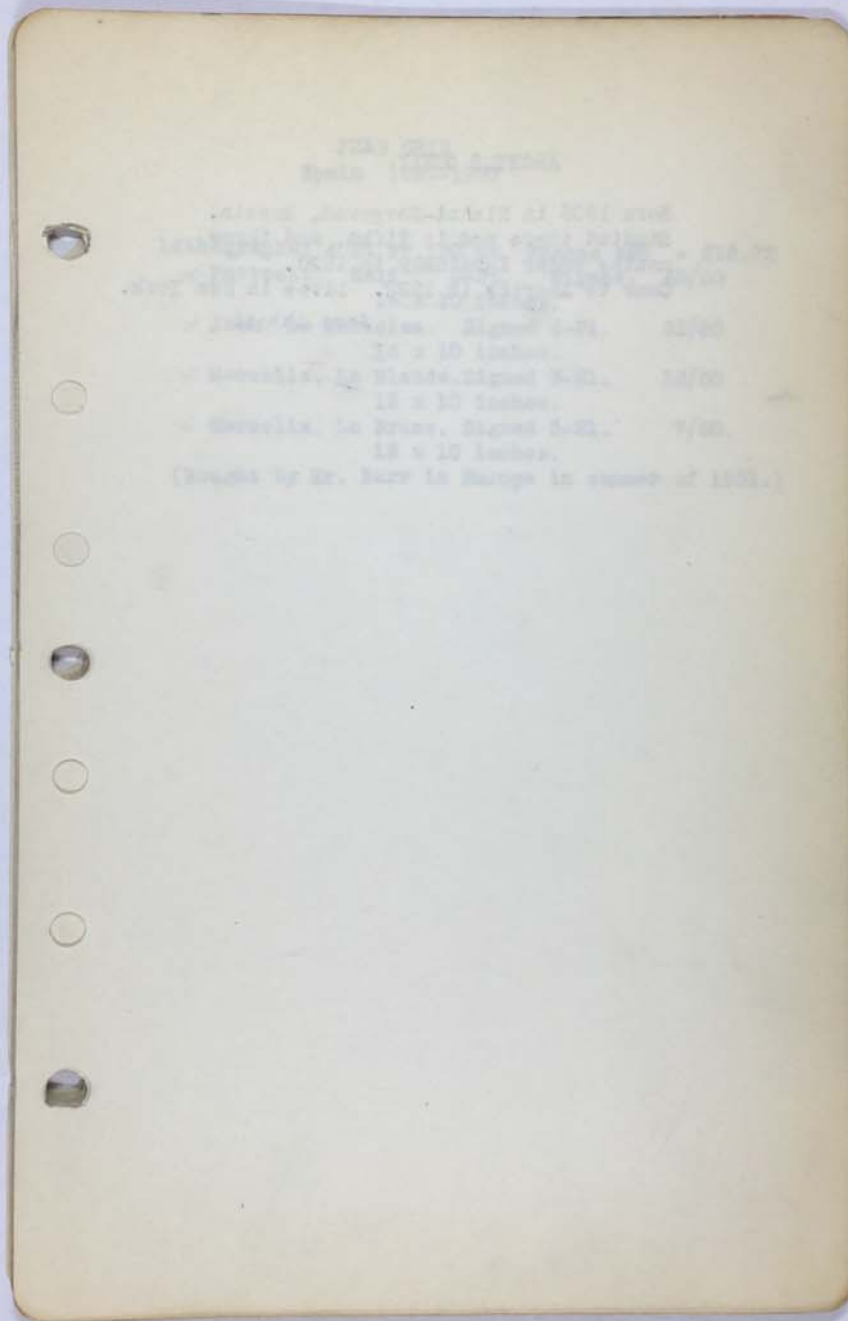
"Gavarni, whose real name was Guillaume-Sulpice Chevallier, was a native of Paris, born in 1804. He drew the various types and satirized the follies of his time in a series of prints, of which the technical perfection is all the more astonishing when we know that he rarely worked directly from models, but, like Daumier, evolved his distinctly delineated characters with their perfection of detail from imagination aided by a powerful memory. Gavarni died in 1866."

(R.J.Wickenden, The Men of 1830.)

(Catalogue of an Exhibition of Lithographs, Frederick Keppel & Co., November 1929.)

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ARCHELE GORKY

Born 1903 in Nizhni-Novgorod, Russia.  
Studied there and in Tiflis, and three  
months under Kandinsky in 1920.  
Came to America in 1922. Lives in New York.

Jere Abbott



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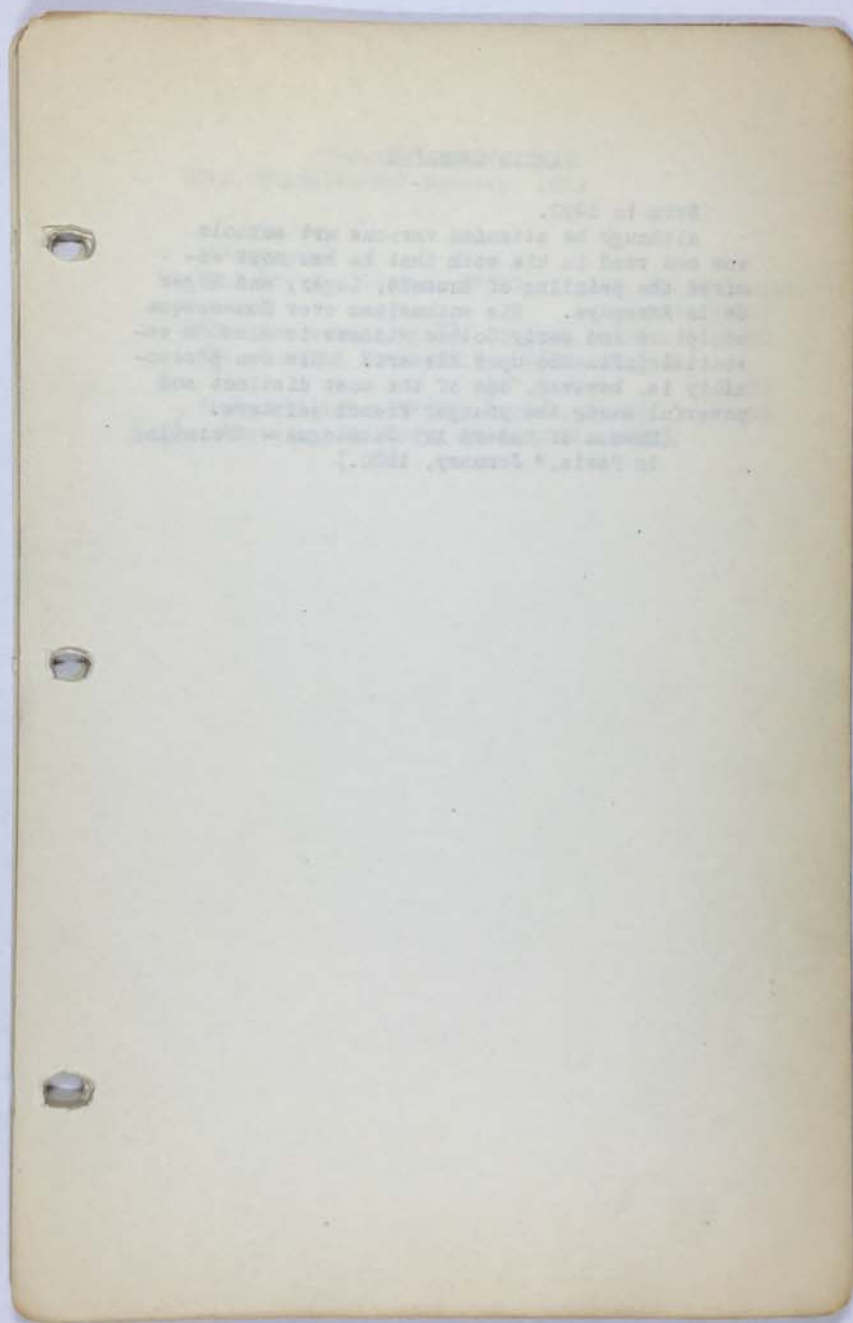
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JUAN GRIS  
Spain 1887-1927

Lithographs: 4 at Fr.120 ea. Francs 480 = \$18.72  
× Portrait. Self ? 3-21. Signed. 48/50  
14 x 10 inches.  
× Jean, Le Musicien. Signed 4-21. 22/50  
14 x 10 inches.  
× Marcelle, La Blonde. Signed 3-21. 13/50  
13 x 10 inches.  
× Marcelle, La Brune. Signed 3-21. 7/50.  
13 x 10 inches.  
(Bought by Mr. Barr in Europe in summer of 1931.)

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MARCEL GROMAIRE

Born in 1892.

Although he attended various art schools one can read in his work that he has most admired the painting of Rouault, Leger, and Roger de la Fresnaye. His enthusiasm over Romanesque sculpture and early Gothic windows is also an essential influence upon his art. His own personality is, however, one of the most distinct and powerful among the younger French painters.

(Museum of Modern Art Catalogue - "Painting in Paris," January, 1930.)



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Marcel Gromaire  
Born, Noyelles-Sur-Sambres, 1892

*9 lithographs?*  
4 Lithographs:

- ✓ "Cow Boy de Cinema". 17/30. Signed.  $9\frac{1}{2} \times 7$  inches.  
Paid \$9.00  
✓ "Les Pecheurs."  $9\frac{1}{2} \times 7\frac{1}{2}$ . Signed. 4/30. " 9.00  
✓ "Nu dans un Fauteuil." 15/30. Signed.  
 $9\frac{1}{2} \times 7$  inches. 9.00  
✓ "Automobiliste." 7/30. Signed.  $7\frac{1}{2} \times 9\frac{1}{2}$ . 9.00  
(Downtown Gallery, January 29, 1930.)

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Georg Grosz  
German

Zigeunerkapelle. Lithograph 19x13 $\frac{1}{2}$  inches.

\* Gipsy Orchestra. (about) \$7.00  
(Bought by Dr. Valentiner from Galerie Alfred  
Flechtheim, Berlin, July 17, 1930.)

"Born in 1893 in Berlin. Studied in Dresden,  
Berlin and Paris. Lives in Berlin.

Grosz is the greatest satirist in Germany. He  
mercilessly portrays the concentrated viciousness  
of a metropolis. The protagonist of the national  
revolution, his work eviscerates militarism and cap-  
italism. His superb draughtsmanship is perhaps most  
fairly realized in his lithographs, and pen and ink  
drawings." .....

(Harvard Society for Contemporary Art,  
Modern German Art, April-May, 1930.)

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RUDOLF GROSSMANN  
German

× "Breitenstrater" Lithograph. (about) \$7.15

*large  
in package  
with title etc*  
× "Max Schmeling". " 25x20 $\frac{1}{2}$  in. 7.15  
(Bought by Dr. Valentiner from Galerie  
Alfred Flechtheim, Berlin, July 17, 1930.)



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ERICH HECKEL

Born in 1883 in Döbeln, Saxony.  
Studied architecture in Dresden 1904 to 1907.  
One of the founders of the Society of Bridge,  
1903.

3 Etchings:

15/80 x "Antwerpen." 12 $\frac{1}{4}$ x7 $\frac{3}{4}$  in. 1914. Signed. \$10.71  
x "Bildnis E.G." 12x10 $\frac{1}{2}$  " 1920. " 11.91  
x "Fordelandschaft." 10x13 $\frac{3}{4}$  in. 1924. " 11.91

Woodcut:

(Portrait) x "Bildnis E.H." 14 $\frac{1}{2}$ x11 $\frac{1}{2}$  in. " 11.91  
created in 1917.

(Purchased by Dr. Valentiner from Galerie Ferdinand  
Möller, Berlin, W.35, Schöneberger Ufer 38, July 18,  
1930.)

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Carl Hofer

Hofer, Carl

× Nude. Lithograph. 33/50. \$10.  
9 x 12½ inches.  
(Downtown Gallery, Nov. 6, 1928)

×Lith. Putzmacherin I, (milliner). \$6.00  
× " " II, 6.00  
× " Carneval. 6.  
(Bought by Dr. Valentiner from Galerie Alfred  
Flechtheim, Berlin, July 17, 1930.)

"Carl Hofer was born in 1878. Studied painting with Kalckreuth and Thoma in Stuttgart. In Rome 1903, Paris 1908, India 1914. Has taught in Berlin since 1930.

He is one of the most eclectic and derivative painters in Germany, but has nevertheless developed a unique nostalgic lyricism of his own. He says of himself that he, like Picasso, is a romantic searching for the classic. He has, at least, found the neo-classicism of Paris."

(Harvard Society for Contemporary Art, April 18, 1930.)

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MAX JACOB

× "Autoportrait," "différents aspects de l'auteur".  
13/50. Signed. 21x13 inches. Fc.90 - \$3.51  
(Bought by Mr. Barr in Europe in summer of 1931)



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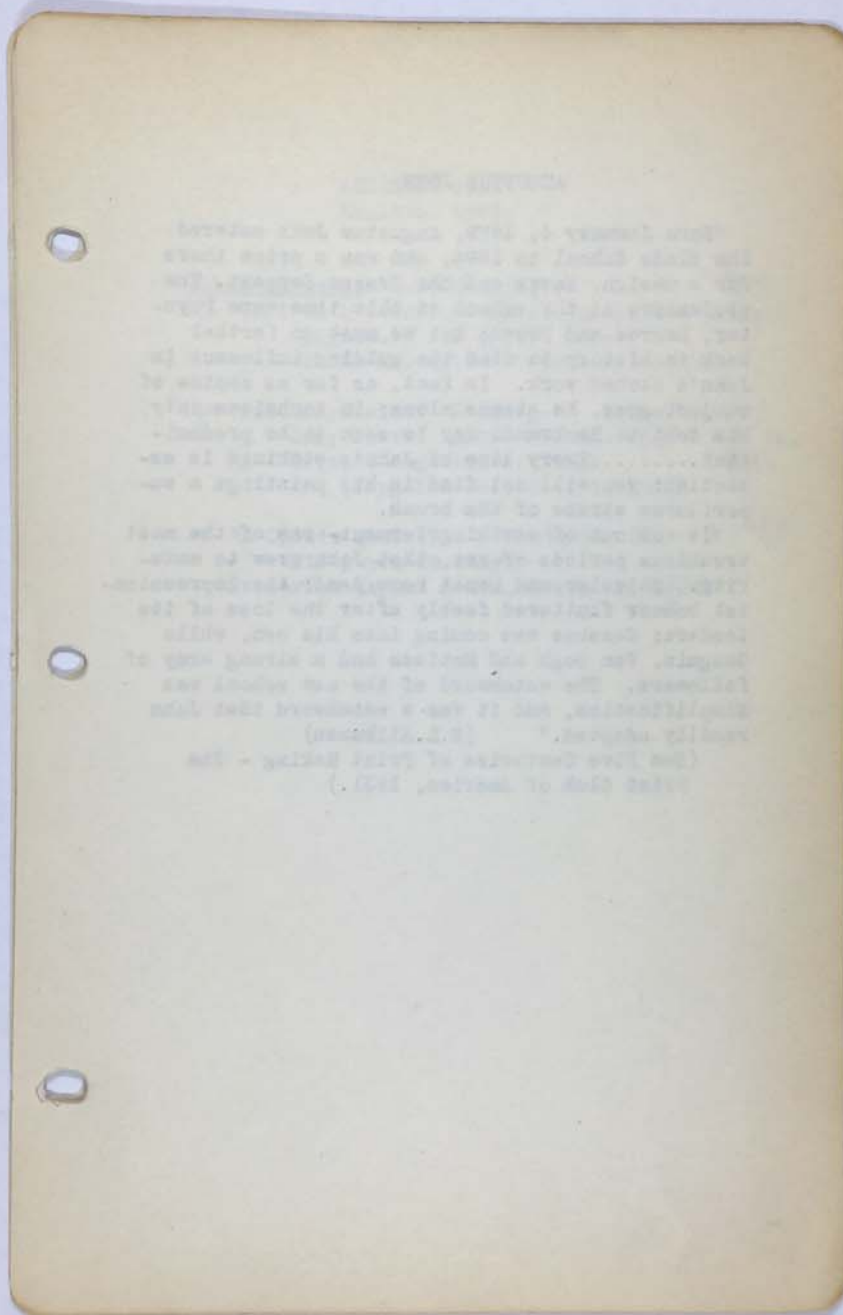
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F. M. JANSEN  
German

× "Spalato." Etching.  $9\frac{3}{4} \times 13\frac{1}{2}$  in. Signed. \$25.  
Trial proof.  
(Ludwig Gutbier, c/o Art Center, Jan. 17, 1931)

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AUGUSTUS JOHN

"Born January 4, 1879, Augustus John entered the Slade School in 1894, and won a prize there for a design, Moses and the Brazen Serpent. The professors at the school at this time were Poynter, Legros and Brown; but we must go farther back in history to find the guiding influence in John's etched work. In fact, as far as choice of subject goes, he stands alone; in technique only, his debt to Rembrandt may be seen to be predominant.....Every line of John's etchings is essential; you will not find in his paintings a superfluous stroke of the brush.

"It was out of seething ferment--one of the most troublous periods of art, that John grew to maturity. Whistler and Manet were dead; the impressionist banner fluttered feebly after the loss of its leaders; Cezanne was coming into his own, while Gauguin, Van Gogh and Matisse had a strong army of followers. The watchword of the new school was Simplification, and it was a watchword that John readily adopted." (E.L.Allhusen)

(See Five Centuries of Print Making - The Print Club of America, 1931.)



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AUGUSTUS JOHN  
English. 1879-

- John, Augustus - Etching. #95.  
x "Girl with a Curl." (Mrs. John). 5x4 inches.  
Signed. 25 proofs only.  
Plate No. 53. Imp. No. 25/25.
- x "Jacob Epstein." Etching. Plate No. 7.  
Only state. Print No. 21. 5 1/2 x 3 7/8 in.  
Signed: Augustus B. John. #85.  
(Keppel & Co., Oct. 9, 1928)
- x "A Girl's Head (F)." Plate No. 30. #85.  
Fifty proofs only.  
(Frederick Keppel & Co., March 15, 1934)

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Wassily Kandinsky - Russian

1866-

|   |                      |                                   |         |
|---|----------------------|-----------------------------------|---------|
| ( | Water color          | Abstraction. 13 $\frac{1}{2}$ x9. | \$200.) |
| x | Etching              | " Signed.                         | \$20.   |
| x | Etching              | " "                               | 20.     |
| x | Woodcut              | " "                               | 20.     |
| x | Lithograph (colored) | " "                               | 20.     |
| x | "                    | " "                               | 20.     |
| x | "                    | " "                               | 20.     |

(E. Weyhe, October 10, 1929)

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MAX KAUS

Galerie Ferdinand Möller  
July 18, 1930.  
(Purchases through Dr. Valentiner)

Etchings:

- × "Landschaft am Bodensee."  $9\frac{1}{2} \times 11\frac{1}{2}$  inches. \$5.72  
Signed. created in 1927.  
× "Leoparden."  $9\frac{1}{4} \times 11\frac{1}{4}$  in. 1926. 5.72  
Signed.



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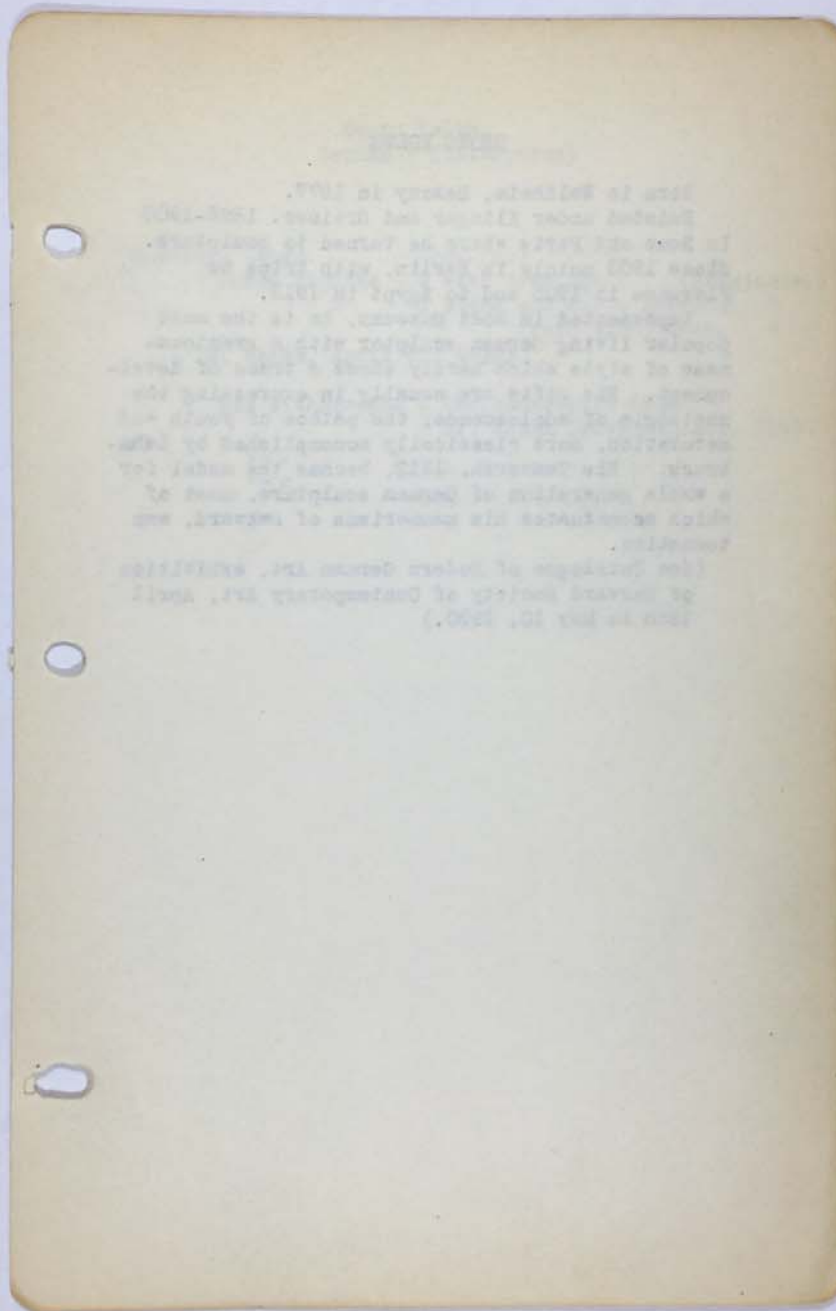
MOISSY KOGAN  
German

✓ "Frau mit Reh." Woodcut. (About) \$8.40  
× "Frau." " " 7.15

(Bought by Dr. Valentiner from Galerie Alfred  
Flechtheim, Berlin, July, 1930.)

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GEORG KOLBE

Born in Waldheim, Saxony in 1877.

Painted under Klinger and Greiner. 1898-1900 in Rome and Paris where he turned to sculpture. Since 1903 mainly in Berlin, with trips to Florence in 1905 and to Egypt in 1913.

Represented in most Museums, he is the most popular living German sculptor with a graciousness of style which hardly shows a trace of development. His gifts are usually in expressing the nostalgia of adolescence, the pathos of youth and maturation, more classically accomplished by Lehmbruck. His Tanzerin, 1912, became the model for a whole generation of German sculpture, most of which accentuates his mannerisms of awkward, waning.

(See Catalogue of Modern German Art, exhibition of Harvard Society of Contemporary Art, April 18th to May 10, 1930.)

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Georg Kolbe  
German - Contemporary

*6/25* Kolbe, Georg. *taken out of box*  
Three Figures - 2 wash drawings (Originals.)  
" 1 black and white drawing. "  
Paid \$100. each. "

(E. Weyhe, April 17, 1929)

Six lithographs - Christmas gift from  
Mr. Frank Crowninshield. 1929.

xxx  
xxx

*(see separate page on  
new receipt)*

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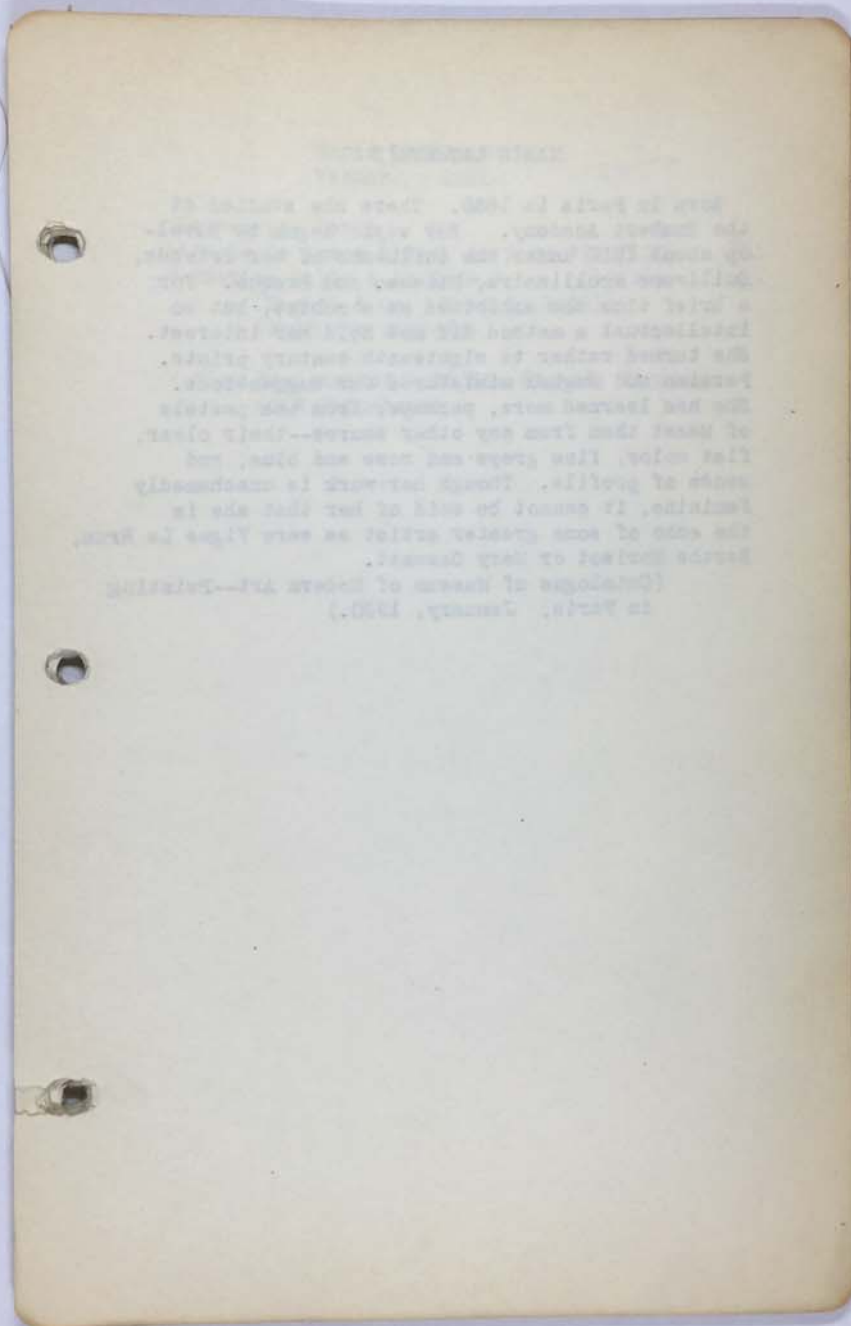
KATHE KOLLWITZ  
German

- × Child's Head. Lithograph.  $8\frac{1}{2} \times 7$ . Signed. \$17.50
- × Peasant Woman Seated. Lithograph. 89/100.  
Signed. 14x10 inches. 15.00
- × Woman holding small child. Lithograph.  
Signed.  $18\frac{1}{2} \times 14$  inches. 35.00  
(E. Weyhe, February 1931.)



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MARIE LAURENCIN

Born in Paris in 1885. There she studied at the Humbert Academy. Her style began to develop about 1910 under the influence of her friends, Guillaume Apollinaire, Picasso and Braque. For a brief time she exhibited as a cubist, but so intellectual a method did not hold her interest. She turned rather to eighteenth century prints, Persian and Mughal miniatures for suggestions. She has learned more, perhaps, from the pastels of Manet than from any other source--their clear, flat color, fine greys and rose and blue, and sense of profile. Though her work is unashamedly feminine, it cannot be said of her that she is the echo of some greater artist as were Vigee Le Brun, Berthe Morisot or Mary Cassatt.

(Catalogue of Museum of Modern Art--Painting in Paris, January, 1930.)

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Marie Laurencin  
French. 1881- 1885?

Laurencin, Marie

- ✓ "Tete de Jeune Fille, de Face." (42/100) 36.  
✓ "Petite Fille a la Rose." (10/10) 30.  
(Keppel & Co. Oct. 9, 1928)  
(Both are signed)
- ✓ "Les Espagnoles". 25/25. Signed. Etching.  
(C.W. Kraushaar. )



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MARIE LAURENCIN

(Prints bought in Paris October-November,  
1930 by Mrs. Rockefeller) *(bought from Duveen Bros)*

8 Etchings:

- ~~X~~ Young Girls on a Balcony. Colored.  $9\frac{1}{2} \times 7$  inches.  
Original Aquatint. Signed. Frs. 800.
- ~~X~~ Horseback ride. Aquatint-original.  $9 \times 6\frac{3}{4}$  inches.  
45/100 Signed. Frs. 500.
- ~~X~~ Pentomime.  $8 \times 9\frac{3}{4}$  in. Signed. " 1200.
- ~~X~~ Young Girls of the Ballet.  $7\frac{3}{4} \times 9\frac{3}{4}$  inches.  
Signed. Frs. 1500
- ~~X~~ Diana of the hunt. Signed.  $8 \times 5\frac{1}{2}$  inches.  
Frs. 2750.
- ~~X~~ Young Girls with Violoncello.  $8 \times 7\frac{1}{2}$  inches.  
Signed. Frs. 1200
- ~~X~~ The Beautiful Scotch Girl.  $9\frac{3}{4} \times 7\frac{1}{2}$  inches.  
Signed. Frs. 2500.
- ~~X~~ The Three Dancers.  $10\frac{1}{2} \times 8$  inches.  
Signed. Frs. 1350.

11 Lithographs:

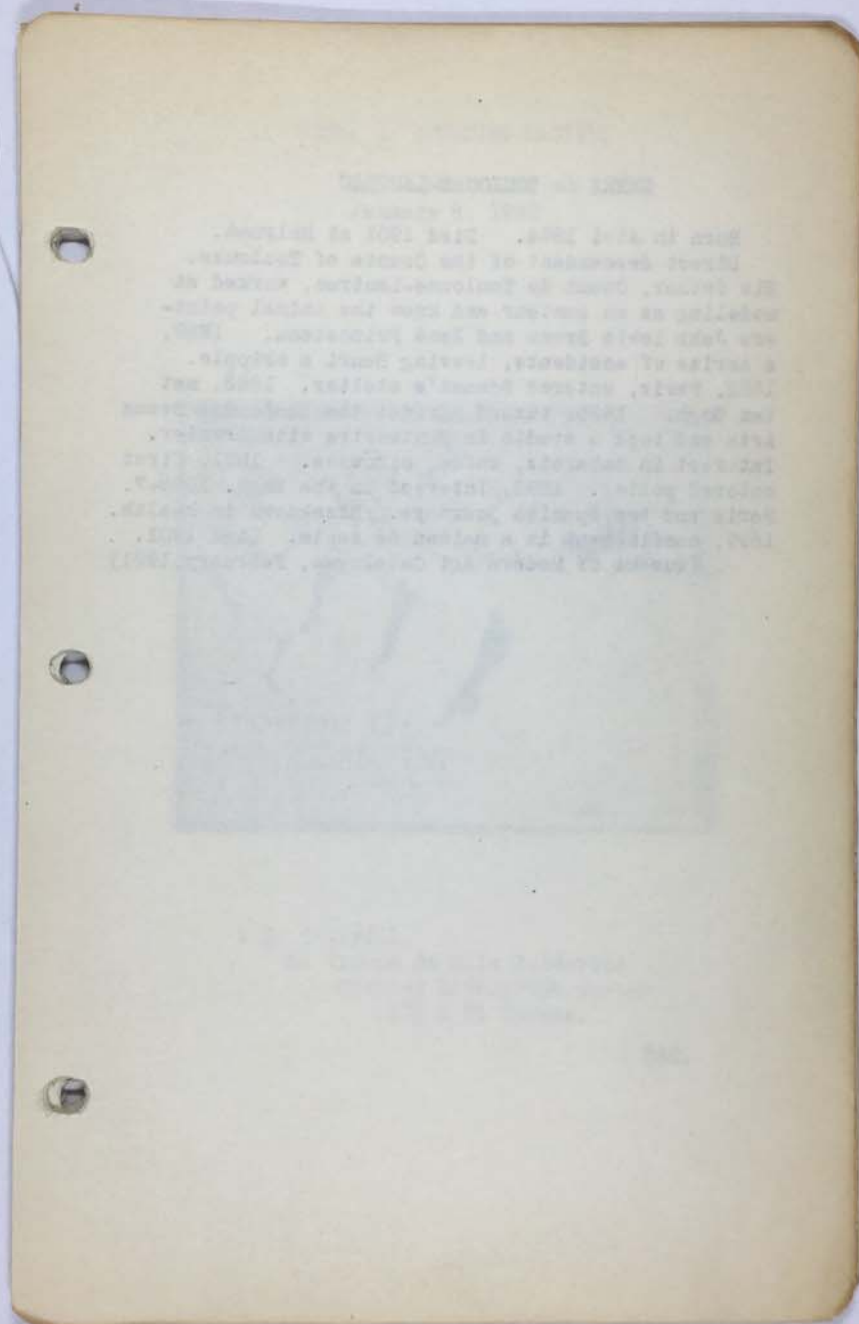
- ~~X~~ Juliette.  $12\frac{1}{2} \times 9\frac{1}{2}$  inches. (25 epreuves)  
Signed. Frs. 750.
- ~~X~~ Portrait of the Baroness Gourgaud.  $13 \times 5\frac{1}{2}$  inches.  
Signed. Frs. 1750.
- ~~X~~ Dancer with Flowers.  $12 \times 9\frac{1}{2}$  inches. 40/30  
Signed. Frs. 400
- ~~X~~ The Swan.  $9\frac{1}{2} \times 6\frac{1}{2}$  inches. Frs. 300.  
7/10 Signed
- ~~X~~ Gerda.  $12 \times 7\frac{1}{2}$  inches. Signed. Frs. 600.
- ~~X~~ Head of a Young Girl.  $8 \times 5\frac{1}{2}$  in. 3d. " "
- ~~X~~ " " "  $6 \times 5$  in. " " 200.
- (1930) Portrait of the Artist.  $9 \times 6$  in. " " 900.
- ~~X~~ The Horsewoman.  $9\frac{1}{2} \times 7\frac{1}{2}$  in. 10/10. " " 200.
- ~~X~~ Mythical Animals.  $6\frac{3}{4} \times 7\frac{1}{2}$  in. " " 250.
- ~~X~~ The Plumed Horsewoman.  $7 \times 7$  in. " " 225.

(On shelf in hall closet)

*Wd 755*

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HENRI de TOULOUSE-LAUTREC

Born in Albi 1864. Died 1901 at Malromé.

Direct descendant of the Counts of Toulouse.

His father, Count de Toulouse-Lautrec, worked at modeling as an amateur and knew the animal painters John Lewis Brown and René Princeteau. 1889, a series of accidents, leaving Henri a cripple. 1882, Paris, entered Bonnat's atelier. 1883, met Van Gogh. 1885, turned against the Ecole des Beaux Arts and took a studio in Montmartre with Grenier. Interest in cabarets, cafés, circuses. 1891, first colored poster. 1892, interest in the East. 1895-7. Paris and two Spanish journeys. Breakdown in health. 1899, confinement in a maison de santé. Died 1901. (Museum of Modern Art Catalogue, February, 1931)



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HENRI de TOULOUSE-LAUTREC

C. W. Kraushaar  
January 8, 1932



L.D. Cat.#361.

La Troupe de Mlle Eglantine  
Colored lithograph poster  
33 $\frac{3}{4}$  x 21 inches.

\$60.

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HENRI de TOULOUSE-LAUTREC

C. W. Kraushaar  
January 8, 1932



L.D.#351. Babylone d'Allemagne Poster  
Colored lithograph.  
46x32 1/2 inches.  
\$100.

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Loulou Freese

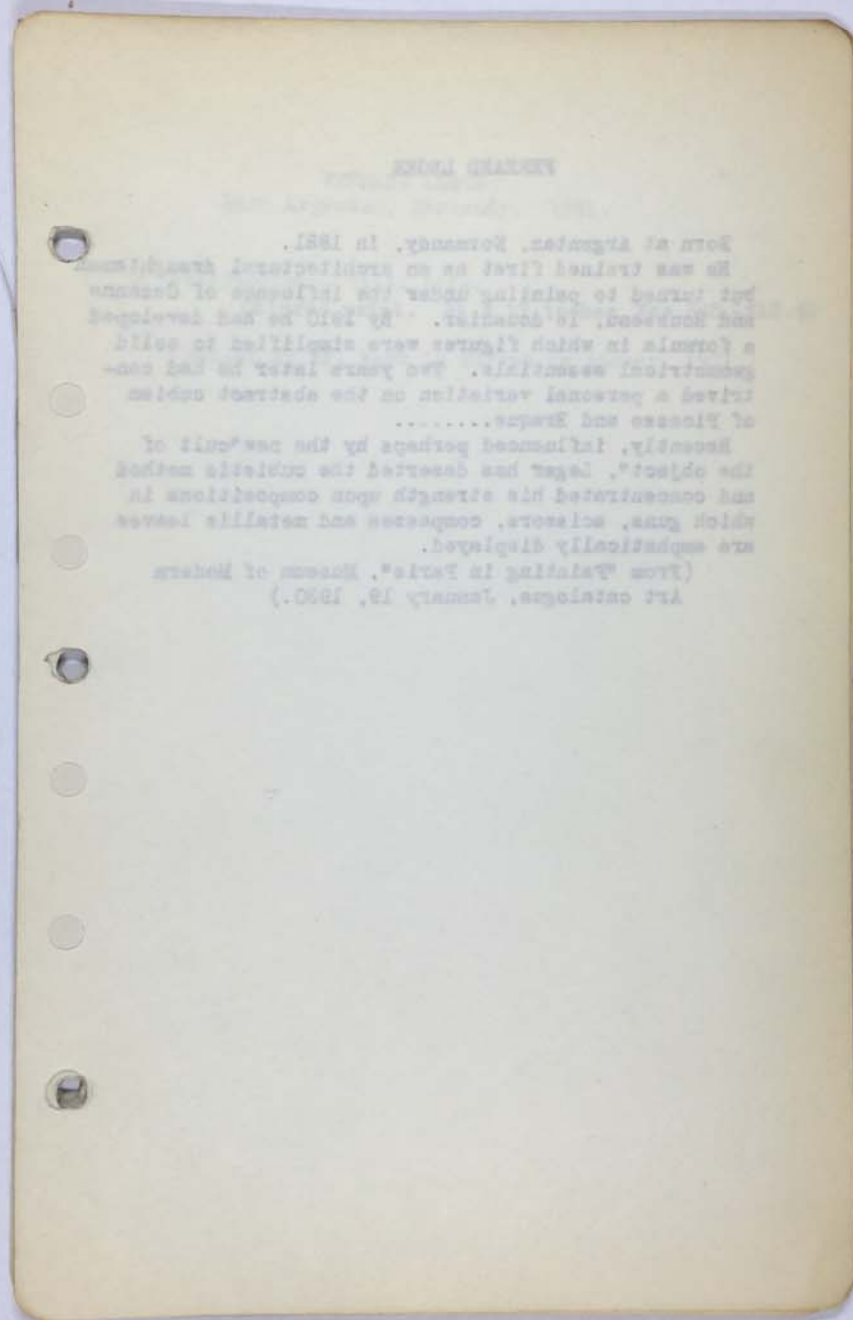
#363 L'Arche - Poster

D.G. January 1932  
23 1/2 x 31 1/2"



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FERNAND LEGER

Born at Argentan, Normandy, in 1881.

He was trained first as an architectural draughtsman but turned to painting under the influence of Cezanne and Rousseau, le douanier. By 1910 he had developed a formula in which figures were simplified to solid geometrical essentials. Two years later he had contrived a personal variation on the abstract cubism of Picasso and Braque.....

Recently, influenced perhaps by the new "cult of the object", Leger has deserted the cubistic method and concentrated his strength upon compositions in which guns, scissors, compasses and metallic leaves are emphatically displayed.

(From "Painting in Paris", Museum of Modern Art catalogue, January 19, 1930.)

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FERNAND LÉGER  
Born Argentan, Normandy, 1881.

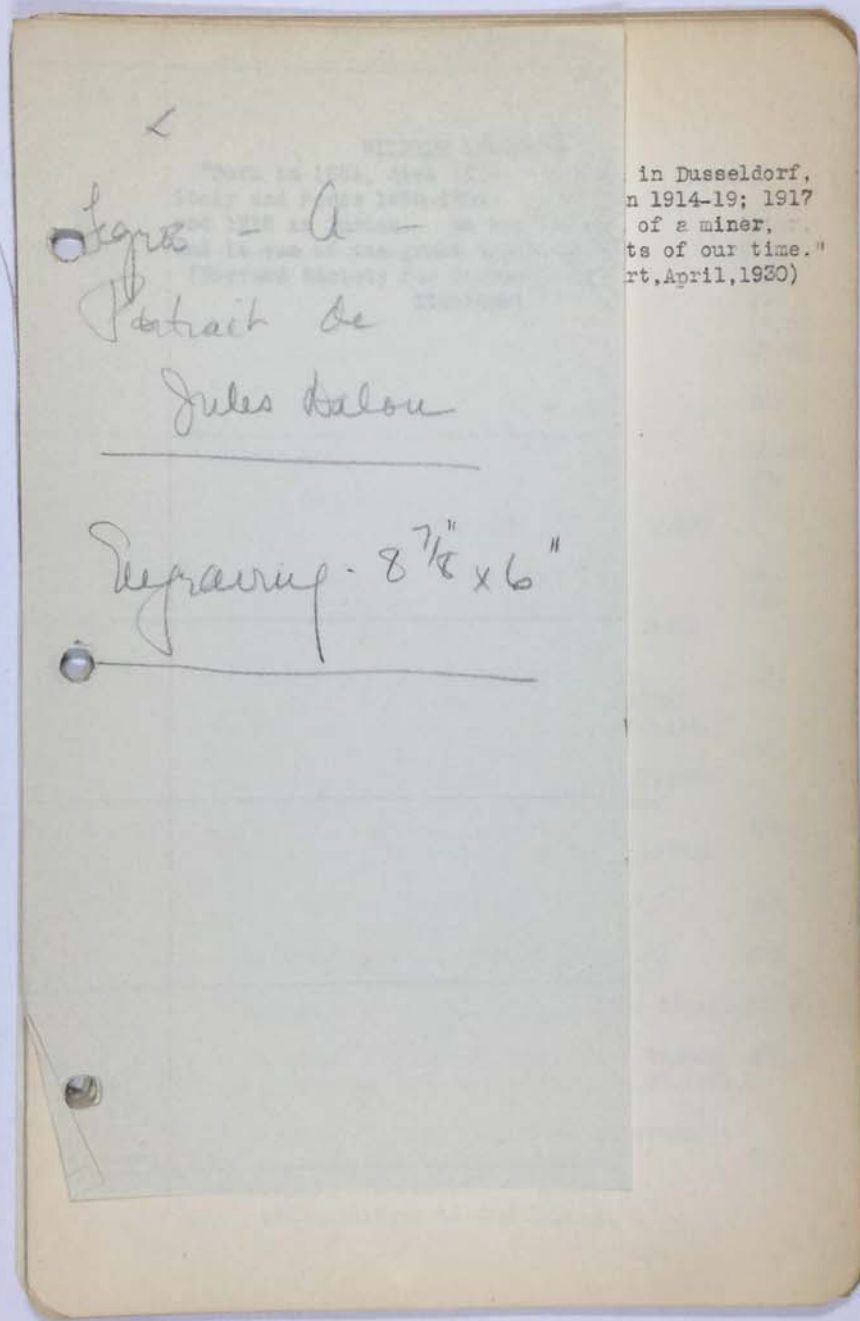
X Abstraction - Still Life.  
Colored print. 21 x 17 inches. Fcs.345.-\$13.45

(Bought by Mr. Barr in Europe in summer, 1931.)



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WILHELM LEHMBRUCK

"Born in 1881, died 1919. Studied in Dusseldorf, Italy and Paris 1895-1909. In Berlin 1914-19; 1917 and 1918 in Zurich. He was the son of a miner, and is one of the great tragic artists of our time." (Harvard Society for Contemporary Art, April, 1930)  
Etchings:

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Lehmbruck, Wilhelm. 1881-1919. German.

Etchings

- × Mother and Child. 9½x7 inches. \$30.
- × Three Figures. 8½x6 " 20.
- × Seated Nude. 5½x7 " 20.
- × Seated Nude. 7x5½ " 17.50
- × Standing Figure. 6½x4½ " 17.50
- 2 copies
- × Standing Figure. 9½x7 " 25.
- Page 42, Westheim book.
- × Women Knitting. 6½x5½ " 17.50
- × Nude. 9½x7 " 25.
- × Kneeling Figure. 9½x7 " 25.
- (E. Weyhe, August 8, 1929)
- (Note \*\*) × Two Figures. 11½x9½ " 25.
- × Man Thinking. 9½x7 18.
- (E. Weyhe, October 3, 1929)
- × \* Mother and Child. 6½x4½ inches. 30.
- (E. Weyhe, August 8, 1929)
- × \* Original etching of Mother and Child, signed by Lehmbruck, 150.
- × Original etching of a Standing Figure, full length, 6½x4½ inches, signed by Lehmbruck, 150.
- (J.B. Neumann, April 5, 1930.)
- (\*\*) × Original etching of Two Figures", 200.
- Signed.
- × Original etching, Figure. 12½x9. 200.
- Signed.
- × Original etching. Seated figure. 11½x10. 200.
- Signed.
- × Original etching -Figure. 9½x7. Signed. 200.
- (Ludwig Gutbier, c/o Art Center, Jan. 23, 1931.)
- ( Standing Figure. Signed by Lehmbruck. Drawing. 17x10 inches. 300.
- (Weyhe, February 1931.)
- See catalogue of drawings.

*in other file*



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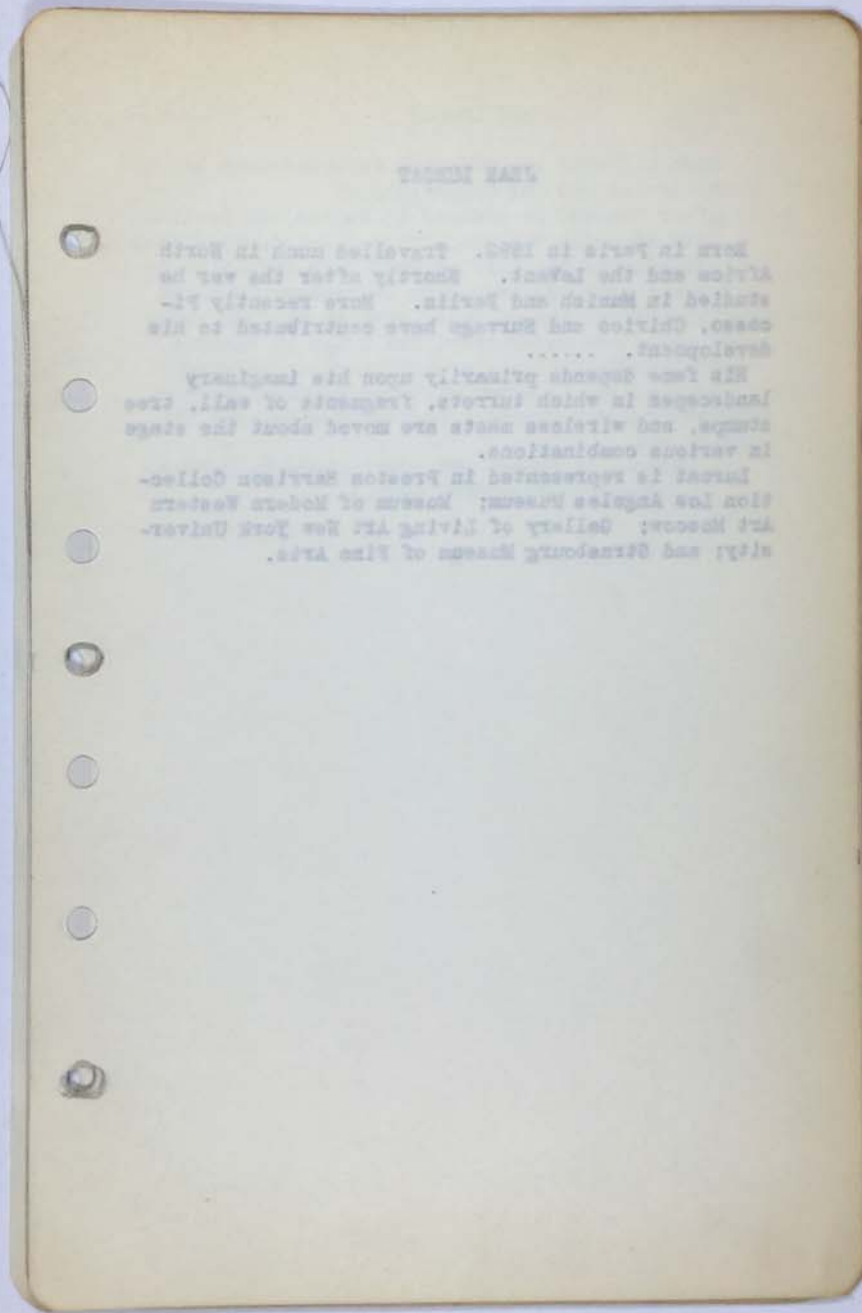
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MAX LIEBERMANN  
German

von Hindenburg, Etching. 11x8 $\frac{1}{4}$  inches. Signed.  
Trial proof. \$40.  
(Ludwig Gutbier, c/o Art Center, Jan. 17, 1931.)

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JEAN LURCAT

Born in Paris in 1892. Travelled much in North Africa and the Levant. Shortly after the war he studied in Munich and Berlin. More recently Picasso, Chirico and Survage have contributed to his development. ....

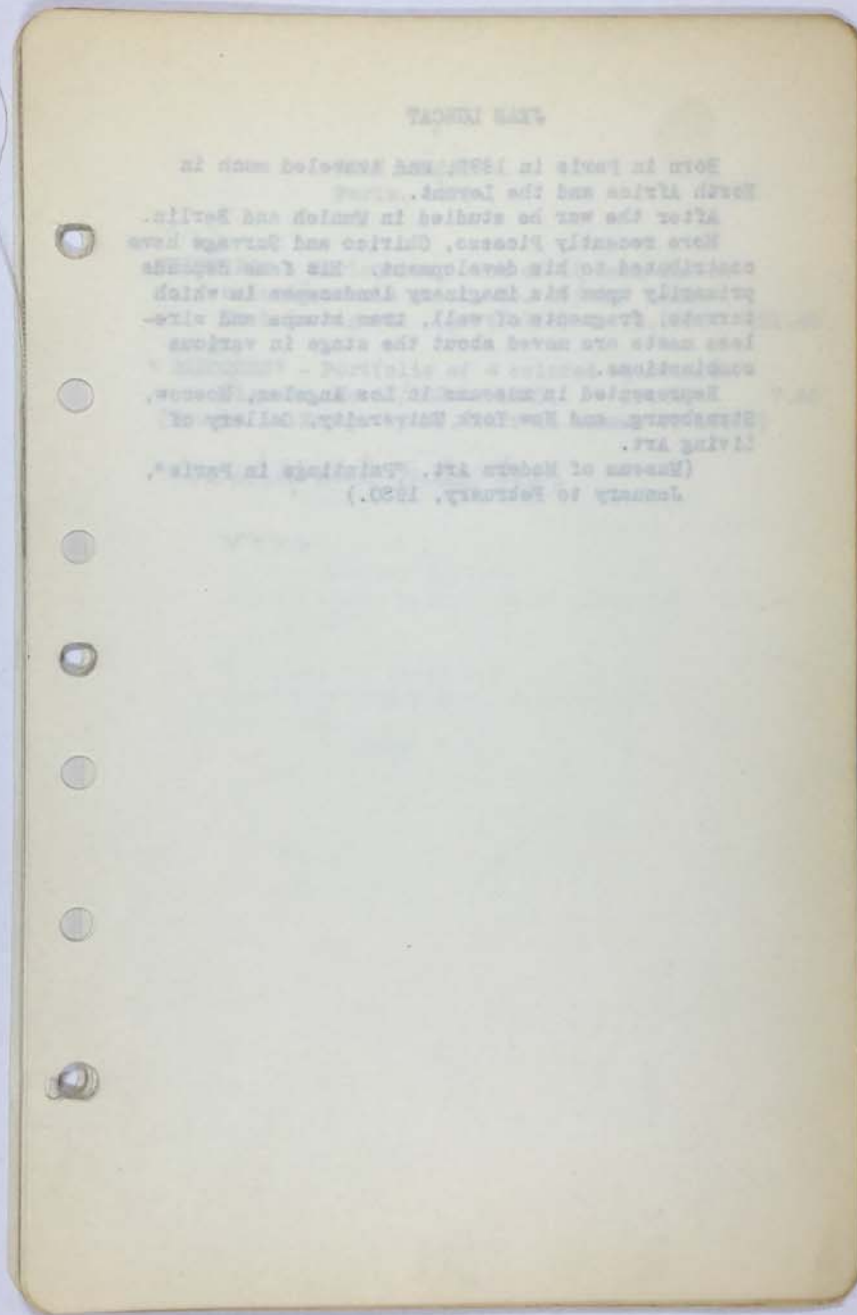
His fame depends primarily upon his imaginary landscapes in which turrets, fragments of wall, tree stumps, and wireless masts are moved about the stage in various combinations.

Lurcat is represented in Preston Harrison Collection Los Angeles Museum; Museum of Modern Western Art Moscow; Gallery of Living Art New York University; and Strasbourg Museum of Fine Arts.



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Represented in museums in Los Angeles, Moscow, Strasbourg, and New York University, Gallery of Living Art.

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(Museum of Modern Art, "Paintings in Paris", January to February, 1930.)

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JEAN LURCAT  
Paris. 1892-

x (13)  
"TOUPIES" - Harlequins. set of 13 eaux-fortes  
coloriées a la main. No. 29/40. 1925.  
Each is signed. (portfolio) Fc.550. \$21.45

x4  
"BAROQUES" - Portfolio of 4 colored aquatints.  
Signed. No.42/102. 1925. Fc.200 7.80  
(Bought in Europe by Mr. Barr in summer of 1931.)

(On shelf with other box)

x x x x



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James McBey

Celebrated Scotch etcher, born at Newburgh,  
Aberdeenshire, Dec. 23, 1883.

"He has a magical touch in the use of the  
needle and drypoint hardly equalled since  
Whistler, and a power of human expression super-  
added to his work as a landscape artist." --

A.M.Hind: A History of Engraving  
and Etching.

McBey, James. Etchings.

× "The Somme Front." Signed, dated, February, 1917.  
( "Trial proof V." )

× "Jerusalem from Olivet."

Signed: "McBey, 1921. Jerusalem  
December 1917."

XLI.

✓ "The Mid-day Halt."

Signed: "James McBey. Sinai July 1917 1919."  
A.16.

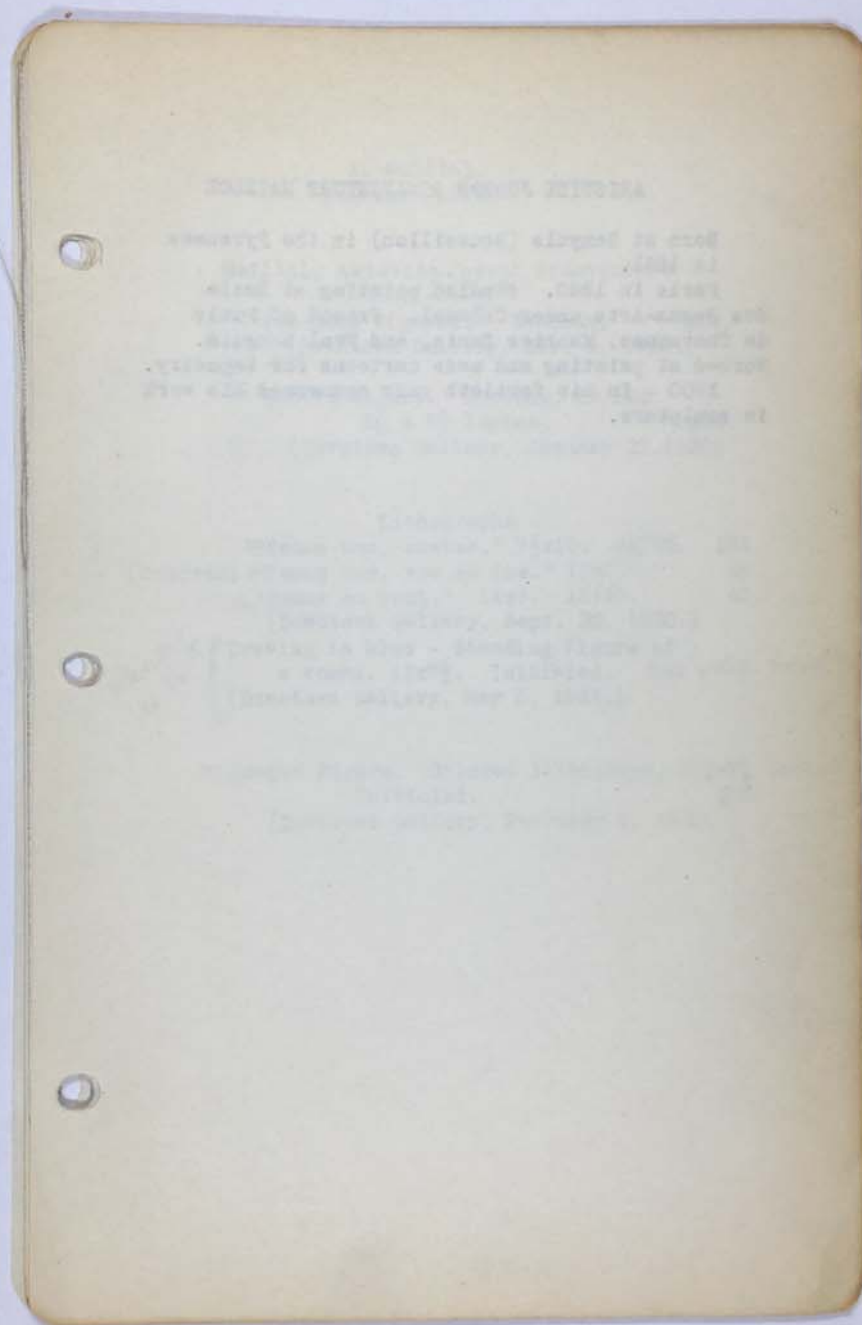
× "Français Inconnus."

Signed: "James McBey. February 1917."  
A.2.

(Keppel & Co. )

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ARISTIDE JOSEPH BONAVENTURE MAILLOL

Born at Banyuls (Roussillon) in the Pyrenees  
in 1861.

Paris in 1882. Studied painting at Ecole  
des Beaux-Arts under Cabanel. Friend of Puvis  
de Chavannes, Maurice Denis, and Paul Gauguin.  
Worked at painting and made cartoons for tapestry.

1900 - In his fortieth year commenced his work  
in sculpture.



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A. Maillol.  
French. 1861-

Maillol, Aristide Joseph Bonaventure

× Two nude figures. Woodcut. \$22.  
(Downtown Gallery, Nov. 6, 1928.)

× Seated figure. Etching. 62/125.  
8 $\frac{3}{4}$  x 9 $\frac{1}{2}$  inches. \$24.  
(Downtown Gallery, January 29, 1930)

Lithographs

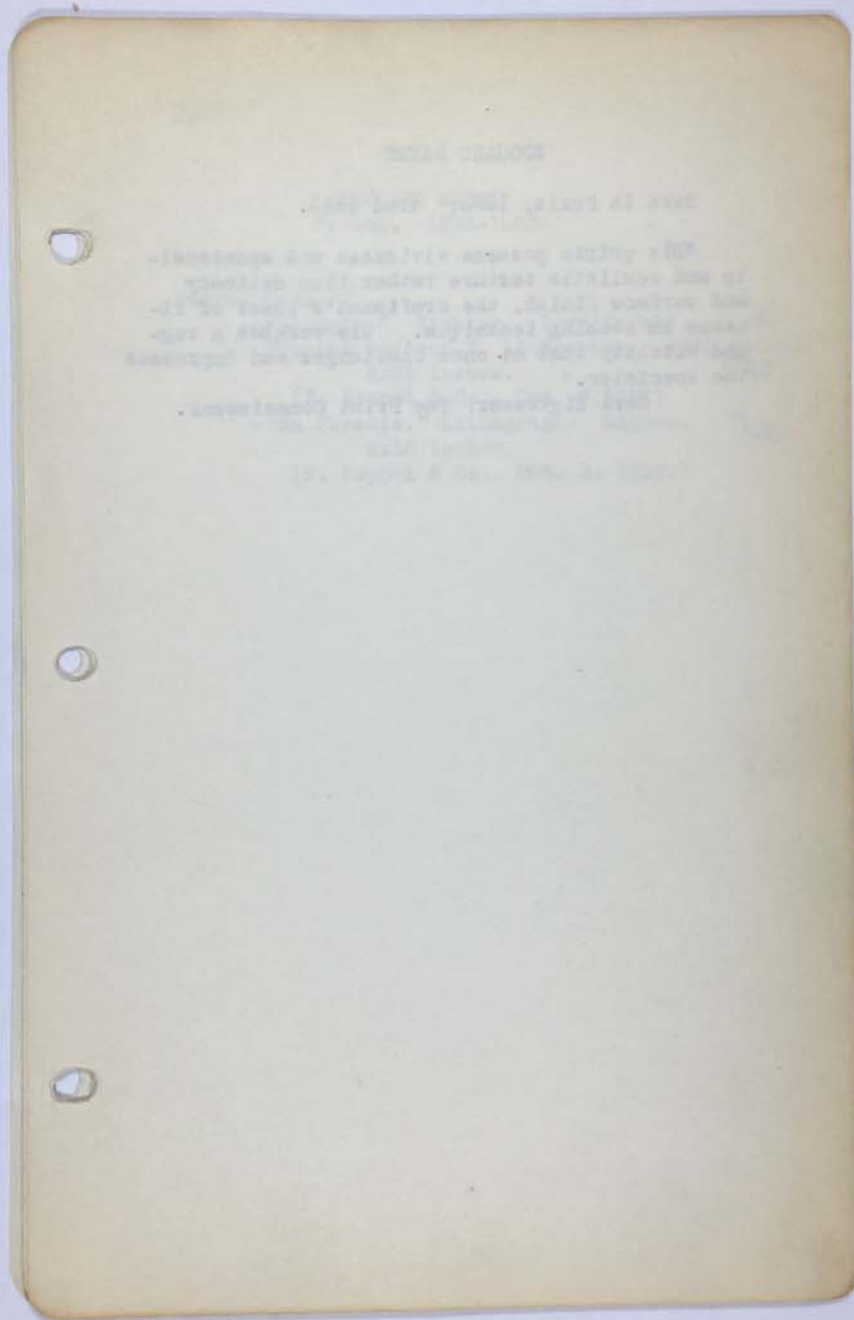
× "Femme nue, assise." 7 $\frac{1}{2}$  x 10. 54/75. \$34.  
(colored) × "Femme nue, vue de dos." 12 x 8. 48.  
× "Femme au vent." 14 x 9. 18/30. 40.  
(Downtown Gallery, Sept. 22, 1930.)

× Drawing in blue - Standing figure of  
a woman. 12 x 7 $\frac{3}{4}$ . Initialed. *See other book*  
(Downtown Gallery, May 5, 1931.)

× Draped Figure. Colored lithograph. 12 $\frac{1}{4}$  x 7 $\frac{1}{4}$  inches  
Initialed. \$75.  
(Downtown Gallery, February 9, 1932.)

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EDOUARD MANET

Born in Paris, 1833; died 1883.

"His prints possess vividness and spontaneity and realistic texture rather than delicacy and surface finish, the craftsman's ideal of finesse in etching technique. His work has a rugged vitality that at once challenges and impresses the spectator."

Carl Zigrosser: The Print Connoisseur.



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EDOUARD MANET  
French. 1833-1883.

Manet, Edouard

- > "Olympia." Etching.  $3\frac{1}{2} \times 7$  inches. \$36.
- > "Berthe Morisot." Lithograph.  $8 \times 5\frac{1}{2}$  inches. \$185.  
8x5½ inches.  
(F. Keppel & Co., Oct. 9, 1928)
- > "Au Paradis." Lithograph. Signed. \$350.  
8x10 inches.  
(F. Keppel & Co., Oct. 3, 1930.)

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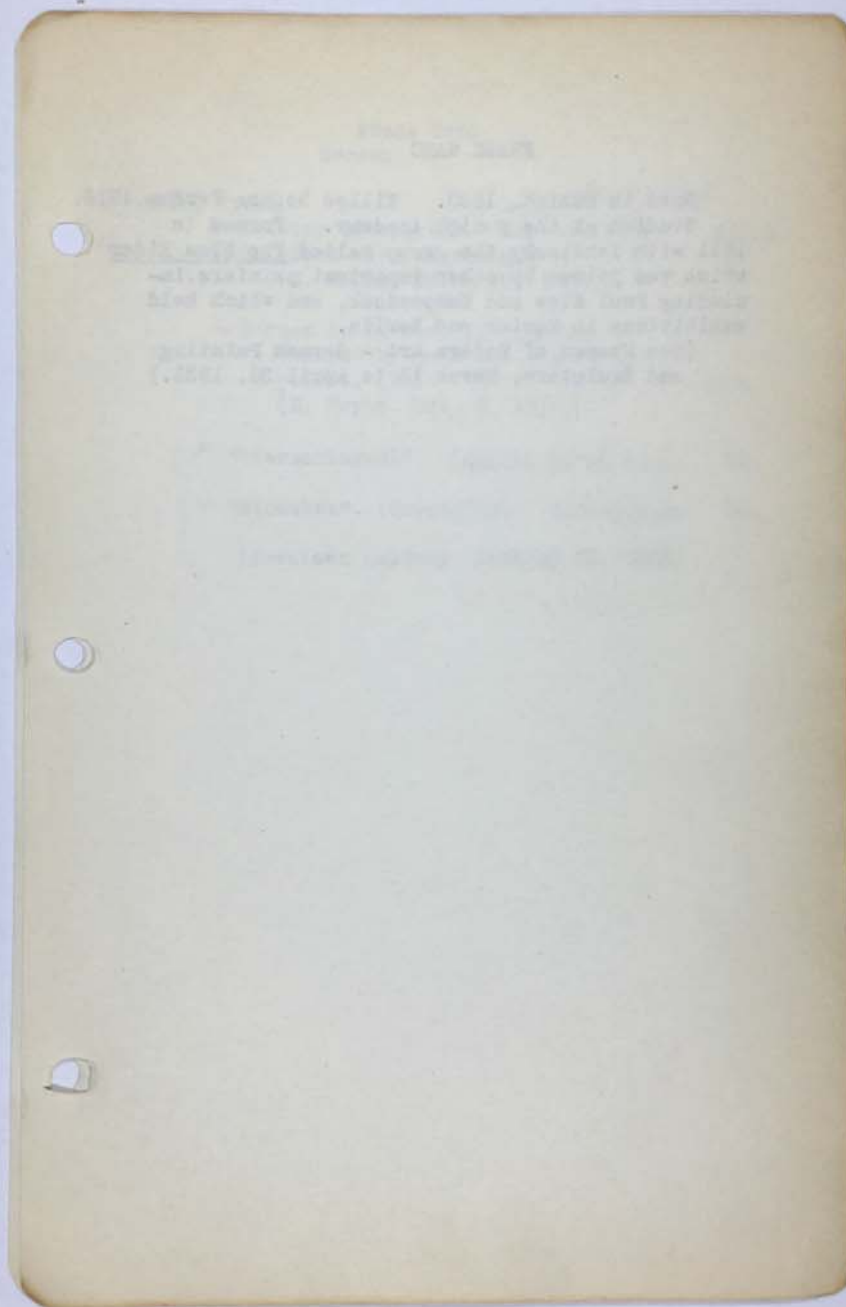
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PAUL MANSARD.

✕ "Boulogne sur Mer - le Port".  $6\frac{1}{4} \times 8\frac{3}{4}$ . Signed.  
Colored print.  
Gift from

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FRANZ MARC

Born in Munich, 1880. Killed before Verdun, 1916.  
Studied at the Munich Academy. Formed in  
1911 with Kandinsky the group called The Blue Rider  
which was joined by other important painters, in-  
cluding Paul Klee and Campendonk, and which held  
exhibitions in Munich and Berlin.

(See Museum of Modern Art - German Painting  
and Sculpture, March 13 to April 26, 1931.)

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Franz Marc  
German.

Marc, Franz

Colored lithograph. Reproduction. \$12.50  
Original wood engraving, 30.  
(E. Weyhe, March 29, 1928.)

Horses in Meadow. Lithograph  
colored by Marc and signed in  
pencil. 1911. 7 $\frac{1}{2}$  x 9 inches. \$125.  
(E. Weyhe, Oct. 3, 1929).

"Tierschicksal". (Animal life) Lith. 18.

"Eidechse". (Crocodile) Lithograph. 13.

(Downtown Gallery, January 30, 1930)

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Franz Marc.  
German

*Woodcut  
Acquired in Germany?  
X  
Framed*

Colored etching (Abstraction), 40/120. 9 1/2 x 12 1/2 inches.  
Signed. Serie des 7 Gravures.  
For. 265. - \$10.00

Portfolio of 15 etchings (want to know, signed).  
Wanted in Germany - The American Art Association - 1930-1931



Marc, Franz

*Horses & Riders*  
Woodcut. Bought in Germany. Paid \$30.

*Framed*

*\$30.00*

*10-*

*LWG*



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LOUIS MARCOUSSIS

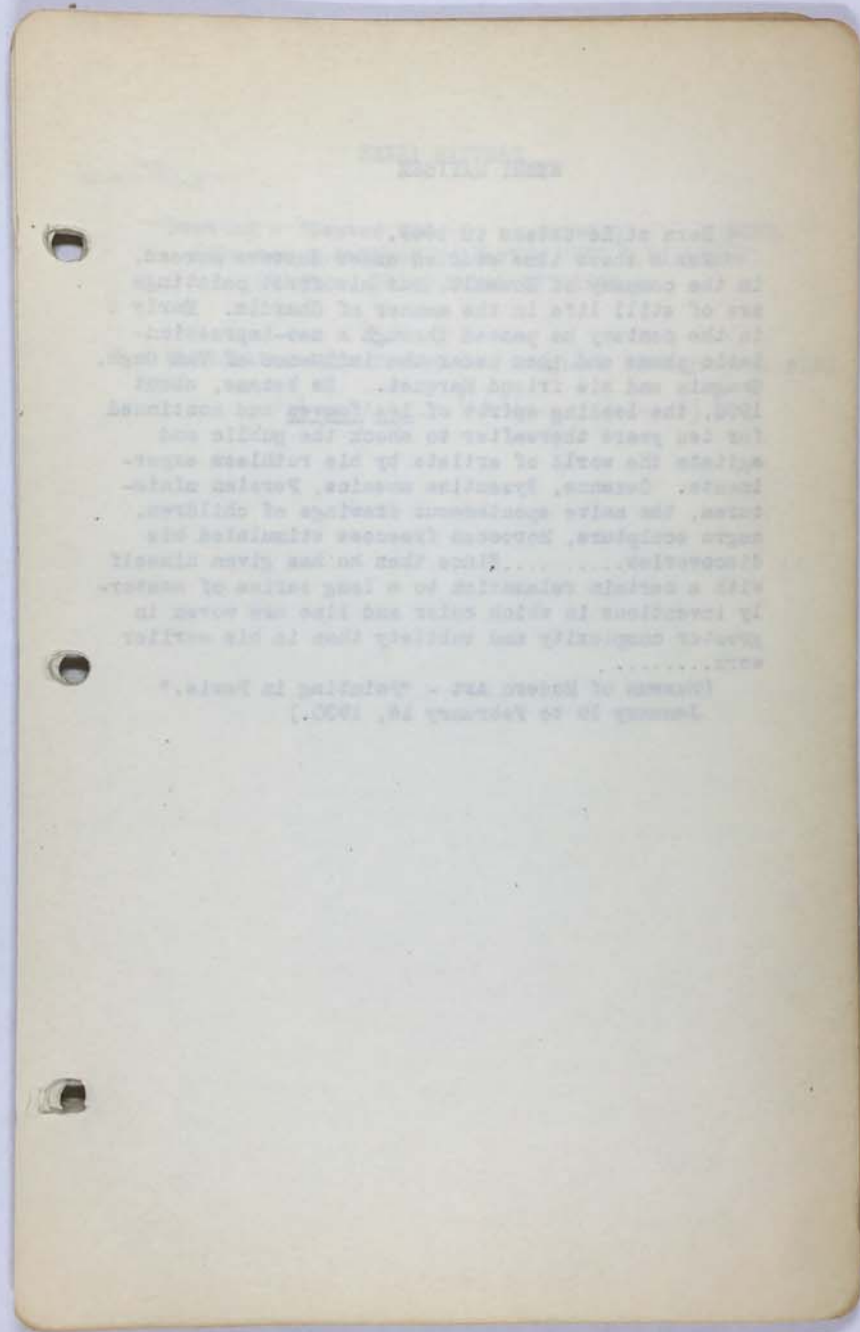
^ Colored etching (Abstraction), 40/120. 9½x7 inches.  
Signed. Serie des F Gravures.  
Fcs.265. - \$10.33

× Portfolio of 13 etchings (avant la lettre, unique)-  
"Planches de Salut - Dix Gravures a l'Eau-Forte  
et au Burin."..Paris - Aux Editions  
Jeanne Bucher 1931." Fcs.1000 \$ 39.

(Bought by Mr. Barr in Europe in summer of 1931)

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HENRI MATISSE

Born at Le Cateau in 1869.

For a short time studied under Gustave Moreau, in the company of Rouault, but his first paintings are of still life in the manner of Chardin. Early in the century he passed through a neo-impressionistic phase and then under the influence of Van Gogh, Gauguin and his friend Marquet. He became, about 1905, the leading spirit of les fauves and continued for ten years thereafter to shock the public and agitate the world of artists by his ruthless experiments. Cezanne, Byzantine mosaics, Persian miniatures, the naive spontaneous drawings of children, negro sculpture, Moroccan frescoes stimulated his discoveries.....Since then he has given himself with a certain relaxation to a long series of masterly inventions in which color and line are woven in greater complexity and subtlety than in his earlier work.....

(Museum of Modern Art - "Painting in Paris."  
January 19 to February 16, 1930.)



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*Seated Nude*  
HENRI MATISSE

Drawing - "Seated Nude." Drawing. \$400.  
(Chester H. Johnson Galleries, 410 S. Mich. Ave.  
Chicago, Ill., March 27, 1931.)

Portfolio: "Dix Danseuses. Original lithographs. \$180.

*(Bountain Gallery, Jan 1931)*

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Henri Matisse  
French. 1869-

Matisse, Henri

(Signed) Femme et Fleurs. (30/60) Lithograph. \$56.  
" Odalisque Etendue. (44/50) " 56.  
" Danseuse au Miroir. (36/50) " 135.  
" La Robe de l'Organdie. 32/50 " 36.  
(Keppel & Co. Oct. 9, 1928)

*Copy of Matisse* "Girl with Feather Hat". Drawing. 250.  
(C.W.Kraushaar, Oct. 1, 1928.)

"Dancer Resting". Lithograph. 64/130. 12x18.  
" (C.W.Kraushaar, Oct. 8, 1929.) \$42.

Reclining figure of a dancer. 113/130.  
Lithograph. 10x17 inches. Signed. \$30.  
(Downtown Gallery, September 22, 1930.)

*Copy of Matisse* "Seated Nude." Drawing. 15x10 1/2 inches.  
Signed, lower right corner.  
(Chester H. Johnson, 410 S. Mich. Ave., Chicago,  
March 27, 1931.) (over)

Etchings and lithographs from sale of Montross Gallery  
through Downtown Gallery, April 24, 1933:

Lithograph: Woman, full face, three-quarters length  
10/25. 17 1/2 x 10 1/2". Signed,

(14) Woman, reading book, side view,  
----- 17/50. 19 1/2 x 11 1/2". Signed. for the 2, \$15.

Nude Woman, three-quarters,

23/25. 17 1/4 x 10 3/4". Signed  
Woman, head & shoulders, for 3 32.50

(11) 19/25. 17 1/2 x 11" Signed.

Model in Wicker Chair,

14/50. 19 x 13. Signed.

Head and bust, 3/4 face.

(12) 8/50. 19 x 13" Signed. for 2 27.50

Head Down 10/25. " 17 1/2 x 10 3/4"

3 Etchings: Young Girl, 5/15. 6 x 2 1/4" Sd. for 3 47.50

Head. 14/15. 7x5". Signed.

(19) Portrait of Massia, background of

leaves. 5/15. 9 1/2 x 7 1/2". Signed.

Commission 10%

12.25  
\$134.75

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LUDWIG MEIDNER

× Portrait. Etching. 9½x7 inches. Signed.  
(Purchased through Dr.Valentiner, July 17,1930.)  
Paid about \$7.15



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JOAN MIRO

"Il était une petite pie" avec 8 dessins en  
couleur. 64/300. 12x8 $\frac{1}{2}$  inches. Fc.75 - \$2.92  
1929. reproduit au pochoir.  
(Bought by Mr. Barr in Europe in summer of 1931)

Given to Museum of Modern Art in spring of 1934.

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Albert Moreau

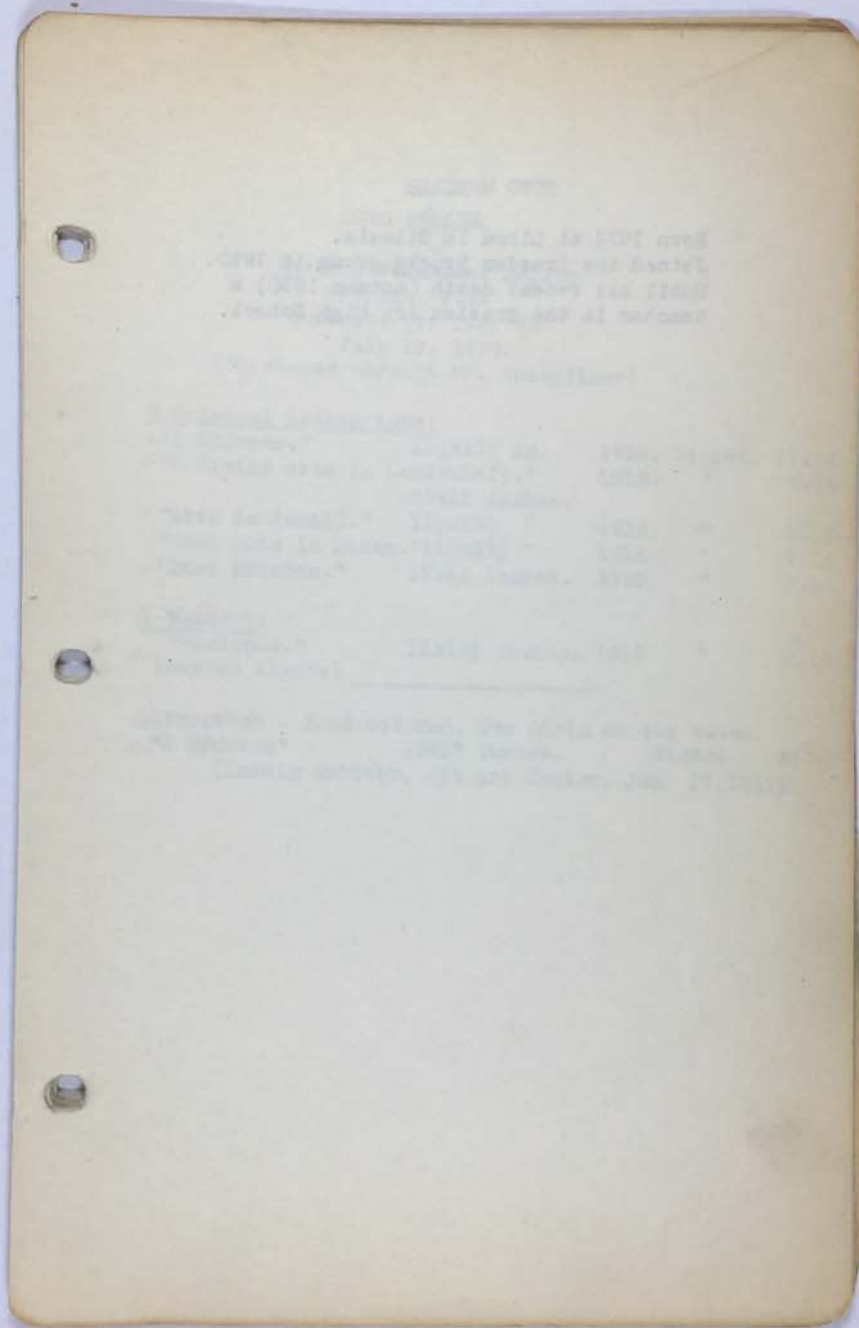
July - 26/50

13 1/2 x 10 1/2 "

Le Bibliophile

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OTTO MUELLER

Born 1874 at Libau in Silesia.  
Joined the Dresden Brücke group in 1910.  
Until his recent death (autumn 1930) a  
teacher in the Breslau Art High School.

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OTTO MÜLLER.

Galerie Ferdinand Müller  
Berlin, W.35

Schöneberger Ufer 38

July 18, 1930.

(Purchases through Dr. Valentiner)

5 Original Lithographs:

|                                  |               |               |        |
|----------------------------------|---------------|---------------|--------|
| × "3 Mädchen."                   | 11½x15½ in.   | 1918. Signed. | \$7.14 |
| × "5 Kleine Akte in Landschaft." | 15x11 inches. | 1918. "       | 7.14   |
| × "Akte im Schilf."              | 12½x15½ "     | 1918 "        | 7.14   |
| × "Zwei Akte in Dünen."          | 11½x15½ "     | 1918 "        | 7.14   |
| × "Zwei Mädchen."                | 17x13 inches. | 1920 "        | 7.14   |

1 Woodcut:

|                                  |                |        |      |
|----------------------------------|----------------|--------|------|
| × "Hockende."<br>(Seated figure) | 11x14½ inches. | 1918 " | 7.14 |
|----------------------------------|----------------|--------|------|

Lithograph - Hand colored. Two Girls on the water.

|                                                 |               |         |       |
|-------------------------------------------------|---------------|---------|-------|
| × "2 Mädchen"                                   | 13x17 inches. | Signed. | \$40. |
| (Ludwig Gutbier, C/o Art Center, Jan. 17, 1931) |               |         |       |

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HEINRICH NAUEN  
German

✓ "Dilborn." Etching Paid about \$9.60  
(Galerie Alfred Flechtheim, Berlin, through  
Dr. Valentiner, July 17, 1930.)

✕ Etching.  $12\frac{1}{2} \times 15\frac{3}{4}$  inches. Still Life. \$20.  
(Ludwig Gutbier, c/o Art Center, Jan. 17, 1931.)



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Emil Nolde  
German

Nolde, Emil

Signed. "Junker Furst Zangerin". Aquatint. 10 1/4 x 8 1/2. \$35.  
+ "Mann und Junger" " 12 x 9. 35.  
(E. Weyhe, October 10, 1929)

"Nolde was born in 1867 in Tondern, Schleswig-Holstein. Received his training in Fleusburg and St. Gallen where he taught till 1895. Spent some time in Munich. Member of the society of the Bridge 1905-1907. South Seas, 1913. Lives in Berlin and Denmark.

'Nolde, a Frisian, comes from one of the purest Teutonic stocks and seems to embody in his mystical devotions, his demoniac fancy and in his coarse laughter the primitive German soul,' says Dr. Valentiner. His intensity of style usually isolates him from other groups, but he is generally connected with the Bridge. In his almost contemptuous handling of pigment he immolates technique to devotional ends, and is perhaps the only living religious painter worthy of the name."

(From Catalogue of Modern German Art, April-May, 1930. The Harvard Society for Contemporary Art.)

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EMIL NOLDE  
Galerie Ferdinand Möller  
Berlin, W. 35  
Schöneberger Ufer 38  
July 18, 1930.  
(Purchases through Dr. Valentiner)

3 Original Lithographs:

|              |                                |         |         |
|--------------|--------------------------------|---------|---------|
| <i>large</i> | x Junges Paar. 24½x19½ inches. | Signed. |         |
|              | created in 1914                |         | \$35.70 |
| <i>large</i> | x Fischerkinder. " 1929        | "       | 30.95   |
|              | 24x30½ inches                  |         |         |
| <i>large</i> | x Muhle am Wasser 1929         | "       | 23.80   |

2 Wood-cuts:

|              |                            |   |       |
|--------------|----------------------------|---|-------|
| <i>large</i> | x Doktoren. 20x27½ inches. | " | 35.70 |
|              | created in 1922            |   |       |
|              | x Frauenkopf III. " 1912   | " | 14.30 |
|              | 12x9½ inches.              |   |       |

6 Etchings:

|   |                                 |   |       |
|---|---------------------------------|---|-------|
| x | Erscheinungen. created in 1918. | " | 14.30 |
|   | 12½x9½ inches.                  |   |       |
| x | Der Landwirt. 8½x10½ in. 1918   | " | 14.30 |
| x | Grossbauern. 9x12 " 1918        | " | 14.30 |
| x | Der Tierfreund. 12x8½ " 1918    | " | 14.30 |
| x | Sklaven. 12½x8 " 1918           | " | 14.30 |
| x | Reiherstiegdock, Hamburg, 1910  | " | 14.30 |
|   | 12x16 inches.                   |   |       |

2 Aquatints

*Heute in Wasser (Younger brother's portrait)*  
*Man & Woman (Man in Younger's dress)*  
*see other page*

(Largest prints on shelf in hall closet)



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EMIL ORLIK  
Prague. 1870-1932.

X Portrait of "Pascin Drawing." Etching.  
20/XXV. 4x4 $\frac{3}{4}$  inches. Signed. \$10.  
(Downtown Gallery, June 4, 1931)

**Emil Orlik, 62, Painter  
And Lithographer, Dies**

1932  
**Death of Slevogt, Fellow-Artist,  
Week Ago, Weakened Heart**

*From the Herald Tribune Bureau*  
Copyright, 1932, New York Tribune Inc.  
LONDON, Sept. 28.—Emil Orlik, Czech painter, died this afternoon in a Berlin sanatorium. He was sixty-two years old. His death was caused by heart disease, which was aggravated by the death of his friend and fellow-painter, Henrich Slevogt, a week ago.

**Also Noted for Etchings**

Emil Orlik, who was born in Prague in 1870, was equally well known as a painter, an etcher and a lithographer. During a visit to Japan in 1900-1901 he learned the technique of the Japanese woodcut artists. In 1911 he returned to the Far East where he found an abundance of inspiration. Original etchings of his are preserved in Dresden, Munich and Berlin. He executed a large number of lithographs, designs for bookplates, book illustrations and posters and experimented with the colored woodcut. His portraits include those of many notable men, such as Richard Strauss, Eugen d'Albert, Max Klinger, Gustav Mahler and Max Slevogt.



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ALEX. ORSI

✓ x The Cat. 10. Signed.  $13\frac{3}{4} \times 8\frac{3}{4}$  inches.  
Gift from Miss Mary French.  
June 30, 1931.

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PAPAZOFF

3 Etchings. 1931. 6/35. Signed. Fc.300.-\$11.70  
(Bought by Mr. Barr in Europe in summer of 1931)

Given to Museum of Modern Art August 7, 1934.

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JULES PASCIN

Born at Widden, Bulgaria, 1885. Died Paris, 1930.  
Studied in art schools in Vienna. Worked for a  
time in Germany where he had his first success.  
Paris in 1905; afterwards, Egypt, Spain, Tunis.  
During the war he was in America, working in New  
York, Charleston, New Orleans and Havana. Became  
an American citizen. Later made his home in  
Paris.



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Max Pechstein

Born in 1881. He was a house painter until an exhibition of Van Gogh decided him to be an artist. He went to Berlin and became connected with the Neue Secession. Member of the Society of the Bridge. He lived for a few years in the South Seas, and was interned as a prisoner in Japan in 1915. He escaped via America. He owes something to Matisse, but his fine color and powerful brushwork has given this very decorative painter a wide popularity.

(Modern German Art, April-May 1930. The Harvard Society for Contemporary Art.)

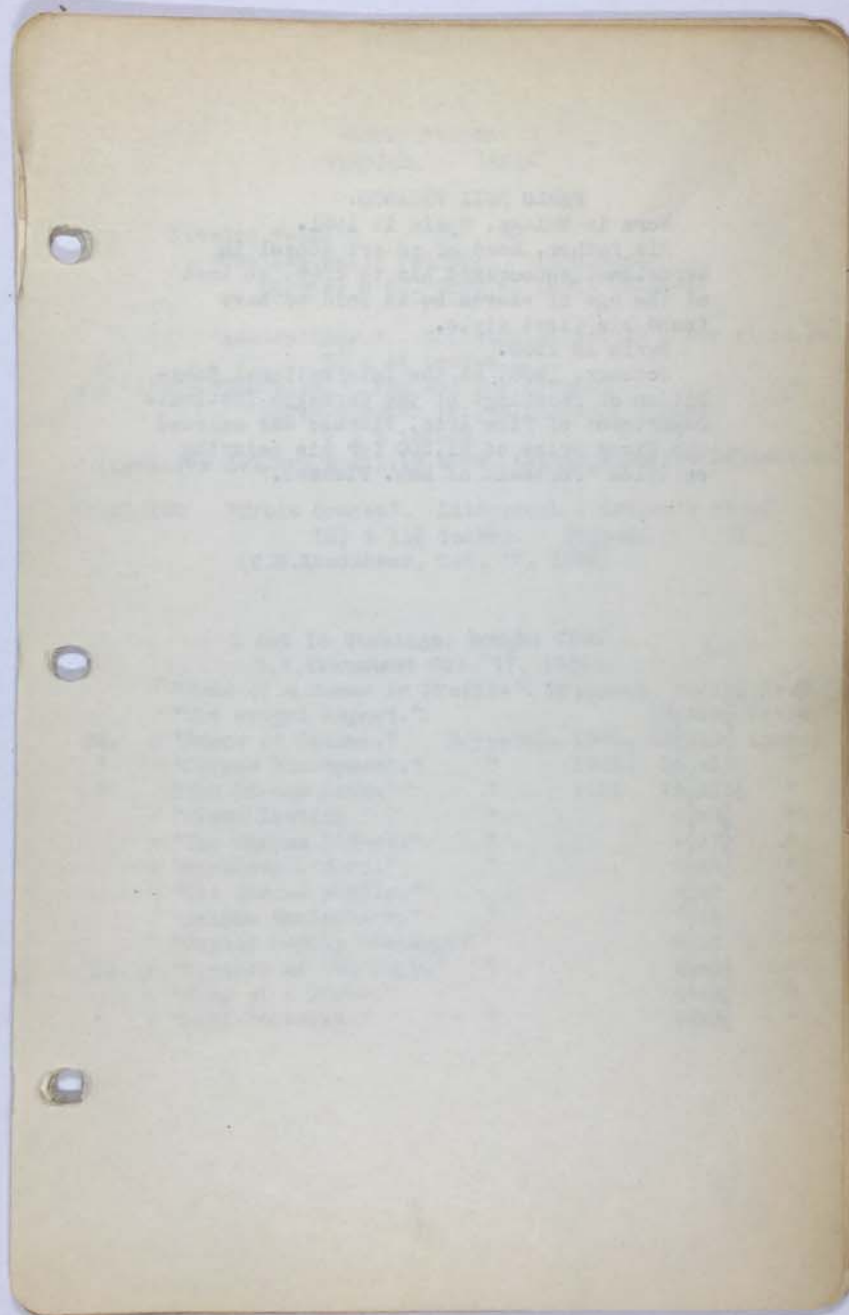
x "Fisherman." Lithograph. 13x15 $\frac{3}{4}$  inches. Signed.  
Paid \$16.

(Downtown Gallery, January 30, 1930.)

> "Sailboats." 1923. Lithograph. 17/51. Signed. \$25.  
(Ludwig Gutbier, c/o Art Center, Jan. 17, 1931.)

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PABLO RUIZ PICASSO.

Born in Malaga, Spain in 1881.

His father, head of an art school in Barcelona, encouraged him to draw, so that at the age of eleven he is said to have found his first style.

Paris in 1900.

October, 1930, at the International Exhibition of Paintings of the Carnegie Institute Department of Fine Arts, Picasso was awarded the First Prize of \$1,500 for his painting entitled "Portrait of Mme. Picasso."



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Pablo Picasso  
Spanish. 1881-

Picasso, Pablo

"Une Assise." (43/50) Lithograph.  
(Keppel & Co. Oct. 9, 1928) Signed. 65.

(2) "Abstraction." Etching. Signed at lower right. 75.  
5 1/2 x 4 1/2 inches.

(14) "Hercules." Pen and ink drawing. 65.  
Three-quarter length muscular figure.  
7 x 4 inches.

(Downtown Gallery, April, 19, 1929. Arthur B. Davies Collection)

121/150 "Trois Graces". Lithograph - Artist's Proof.  
16 1/2 x 11 3/4 inches. Signed. 75.  
(C.W. Kraushaar, Oct. 17, 1929)

1 set 14 Etchings, bought from  
C.W. Kraushaar Oct. 17, 1929. 160.

"Head of a Woman in Profile". Drypoint. 11 x 9 1/2 in.

"The Frugal Repast." 18 x 14 1/2 inches

Sd. "Dance of Salome." Drypoint. 1905. 15 1/2 x 13 1/2 inches.

"Circus Encampment." " 1905. 14 x 13 "

"The Circus Bath." " 1905 13 x 11 1/2 "

"Clown Resting." " 4 x 3 1/2 "

"The Circus Riders." " 4 x 7 1/2 "

"Bareback Riders." " 8 x 5 1/2 "

"The Circus Family." " 9 x 7 "

"Salome Caricature." " 7 x 9 "

"Gipsy Family Resting." " 9 x 7 "

Sd. "Figures of Two Boys." " 4 x 3 1/2 "

"Head of a Woman." " 4 x 3 1/2 "

"Self-Portrait." " 4 x 3 1/2 "

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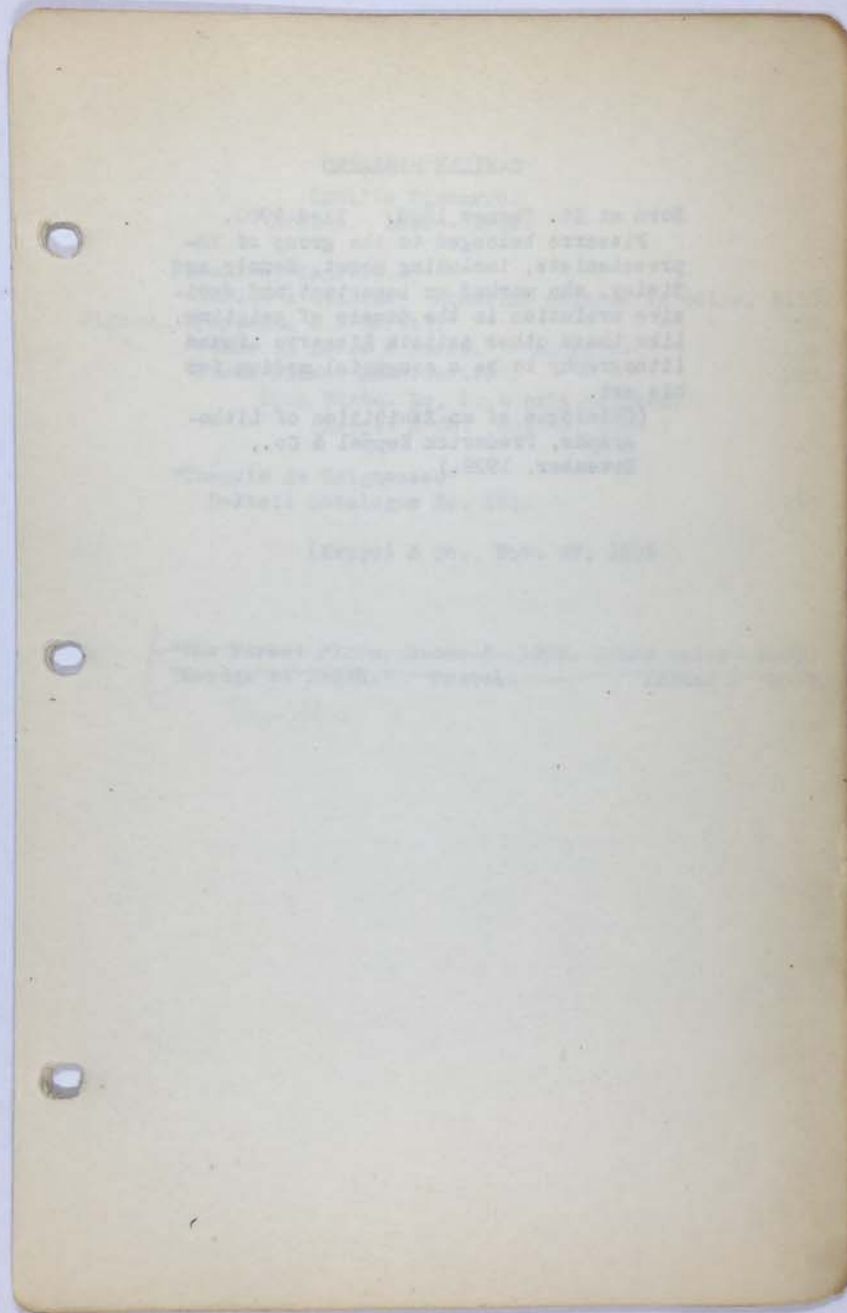
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PABLO PICASSO  
Spanish. 1881-

- × Masque de Femme. Lithograph 35.  
(Frederick Keppel & Co., November 27, 1929)
- × Abstraction. Etching. 9½ x 11 inches. "Harlequins" 34.  
(Downtown Gallery, January 30, 1930)  
*(Copy called Harlequins)*
- × La Source. Etching. 27/100. 7½ x 9 inches. 84.  
(Downtown Gallery, September 22, 1930)
- × Groupe de Trois Femmes Nues. Etching. 4/100. 7x5 in. 40.  
(Downtown Gallery, June 10, 1931)
- × La Lecture. Lithograph. Signed. 13 x 9½ inches.
- × Harlequins. " (duplicate) 9½ x 11 inches *la source*
- × Groupe de Trois Femmes Nues. (Duplicate) Signed.  
(Bought by Mr. Barr in Europe in Summer of 1931)
- La Lecture Ec. 400 \$15.60
- Harlequins 400 15.60
- The Three Graces 1000 39.00
- 2 Nude Women. Etching. Signed.
- ? -10x17½ in. 15/125. 7½ x 10½ in.
- ed. Skira 1931. Ec. 720. 28.08
- (Bought by Mr. Barr in Europe in summer of 1931)

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CAMILLE PISSARRO

Born at St. Thomas 1830. Died 1903.

Pissarro belonged to the group of impressionists, including Monet, Renoir and Sisley, who marked an important and decisive evolution in the domain of painting. Like these other artists Pissarro found lithography to be a congenial medium for his art.

(Catalogue of an Exhibition of Lithographs, Frederick Keppel & Co., November, 1929.)

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Camille Pissarro.  
French. 1830 - 1903.

Pissarro, Camille

"Marché à Gisors." Aquatint printed in color. \$110.  
Signed. "Paysanne à l'Herbe". " " " 125.  
" "Place du Havre à Paris." Aquatint. 165.  
"Femme vidant une Brouette". " 235.  
10th State. No. 1..4 only printed.  
(Keppel & Co. Oct. 9, 1928.)

"Théorie de Baigneuses"  
Delteil Catalogue No. 181. 190.  
(Keppel & Co., Nov. 27, 1929.)

~~"The Market Place, Macon." 1898. Water color. \$1500.~~  
~~"Bridge at Macon." Pastel. Valued - 1000.~~

*See illus*

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Pierre Paul Prud'hon  
1758-1823. French.

x Prud'hon, Pierre Paul  
L'Enfant au Chien. Lithograph. \$36.  
(Keppel & Co. Oct. 9, 1928)

Prud'hon was born at Cluny, the son of a poor mason. He gained his first impressions of painting from pictures in the Abbey of Cluny.

Lived in Dijon and Paris. 1782 visited Rome, where he studied Raphael and Coreggio; Canova befriended him. 1789 returned to Paris; compelled by poverty to produce illustrations, miniatures and small chalk drawings. He excelled in the fields of mythology and allegory.



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ODILON REDON

"Born at Bordeaux, 1840; died 1916.

Odilon Redon's art is of an originality so strange that we at once ask ourselves whence it comes. There is in Redon a curious combination of clear, masterly technique and a profoundly imaginative spirit which, as was said of Dürer's Melancholia, invests his work 'with the charm of a vivid dream.' His technique was superb. For real mastery of the lithograph he has probably never been surpassed. In regard to his subject matter, Redon set down not what may be seen by the eye, but what may be imagined by the mind. His life, except for the period of his military service during the Franco-Prussian War, was peculiarly secluded and tranquil. His relations with his family and his friends were marked by great sincerity and devotion.

The period of the Franco-Prussian War, however, does call for a special remark, because he experienced the full horror of war and privation. Redon himself says that it was only after this experience that his true originality as an artist came into being. The knowledge that he was always passionately fond of music also has a direct bearing on the sympathetic appreciation of his work.

He chose to work in lithography because he felt that its simple blacks had a gravity more suited to the setting down of the images of his mind than any other medium."

(Catalogue of an Exhibition of Lithographs,  
Frederick Keppel & Co., November, 1929.)

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Odilon Redon  
French, 1840-1916.  
Downtown Gallery, Oct.11,1928.

Redon, Odilon

- ✓ (I) "Dans mon rêve je vis au Ciel  
un Visage de Mystere." ✓ Lithograph  
11½ x 9½ inches
- × (II) "L'homme fut soutenu dans un  
Paysage de Nuit." 11½x8 5/8. "
- × (III) "L'Ange perdu ouvrit alors des  
Ailes Noires." 10 1/8x8½ inches. "
- × (IV) "la Chimère regarda avec affroi  
toutes choses." 9½x7¼ inches. "
- × (V) "Les prêtresses furent en attente." "  
11½ x 8½ inches. ✓
- × "Et un autre ange sortit du temple  
qui est au Ciel, ayant lui aussi  
une faucille tranchante."  
12½ x 8½ inches.
- × "Le rêve s'acheve par la mort." ✓ "  
9½ x 7 3/8 inches.

*Figure d'homme - Signed at mouth.*  
*Stamps on hand. Oct. 11, 1928* ✓  
Paid for 8 lithographs \$200.

"L'Homme Primitif" - Galleries Catalogue No. 181.  
(Frederick Keppel & Co., Nov. 27, 1927)

"Variation de St. Antoine" - (signed at mouth)

"Le Baiser" - Signed. (87) British collection.

"L'Art Céleste" - Signed. (87) British collection.  
(Frederick Keppel & Co., Nov. 24, 1927)

"La femme du peuple" - en sculpture - 1st state. Signed  
8 x 8 inches.

(Downtown Gallery, January 20, 1928)



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ODILON REDON

Lithographs

- × ..... "et celui qui était monte dessus se nommait la Mort". 12 x 9 inches. 3.00
- Head (Drawing) 4 $\frac{3}{4}$  x 3 $\frac{1}{4}$  inches. 14.00  
(Bought through Charles Locke)  
(November, 1928)
- × (9) Ari (Boy). Inscribed Ari, 1898, Od. R. 70.  
11 $\frac{1}{2}$  x 8 $\frac{1}{2}$  inches  
(From Arthur B. Davies collection)  
(Downtown Gallery, April 19, 1929)
- ✓ Frontispiece of "Le mouvement idealiste en peinture"  
Artist's proof. 24.  
(C.W. Kraushaar, April 23, 1929)
- × "Le Buddha". "On m'a mene dans les écoles. J'en savais plus que les docteurs." Initialed. 48.  
12 $\frac{1}{2}$  x 9 $\frac{3}{4}$  inches.  
Gustave Flaubert.  
(C.W. Kraushaar, October 8, 1929)
- × "L'Homme Primitif". Melleriau Catalogue No. 181. 60.  
(Frederick Keppel & Co., Nov. 27, 1929)
- × "Tentation de St. Antoine". (cf #12 in 3rd) 80.  
✓ "Le Buddha" 100.
- × "L'Art Celeste". Signed. (87) Erich collection. 75.  
(Frederick Keppel & Co., Nov. 24, 1928)
- × "Un homme du peuple - un sauvage." 1st state. Signed. 38.50  
8 x 5 $\frac{1}{2}$  inches.  
(Downtown Gallery, January 30, 1930)



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ODILON REDON  
French. 1840-1916.

Lithographs:

- × "Beatrice" (in color) 13½ x 11½ inches. Signed. 175.  
Mellerio Catalogue No. 168.
  - × "Le Liseur" 12½ x 9½ inches. Signed. 335.  
Mellerio Catalogue No. 119.
  - × "Parsifal" 13 x 9½ inches. Signed. 185.  
Mellerio Catalogue No. 116.
- (Frederick Keppel & Co., October 3, 1930)

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ODILON REDON

*see Europe exp 1 dup  
+ title missing*

x 24

"La Tentation de Saint Antoine"- set of 24 ✓ 800.  
lithographs signed.

x "L'Arbre." Lithograph. ✓ 45.

x Large Head. Lithograph *9 1/4 x 10 1/2"* ✓ 45.

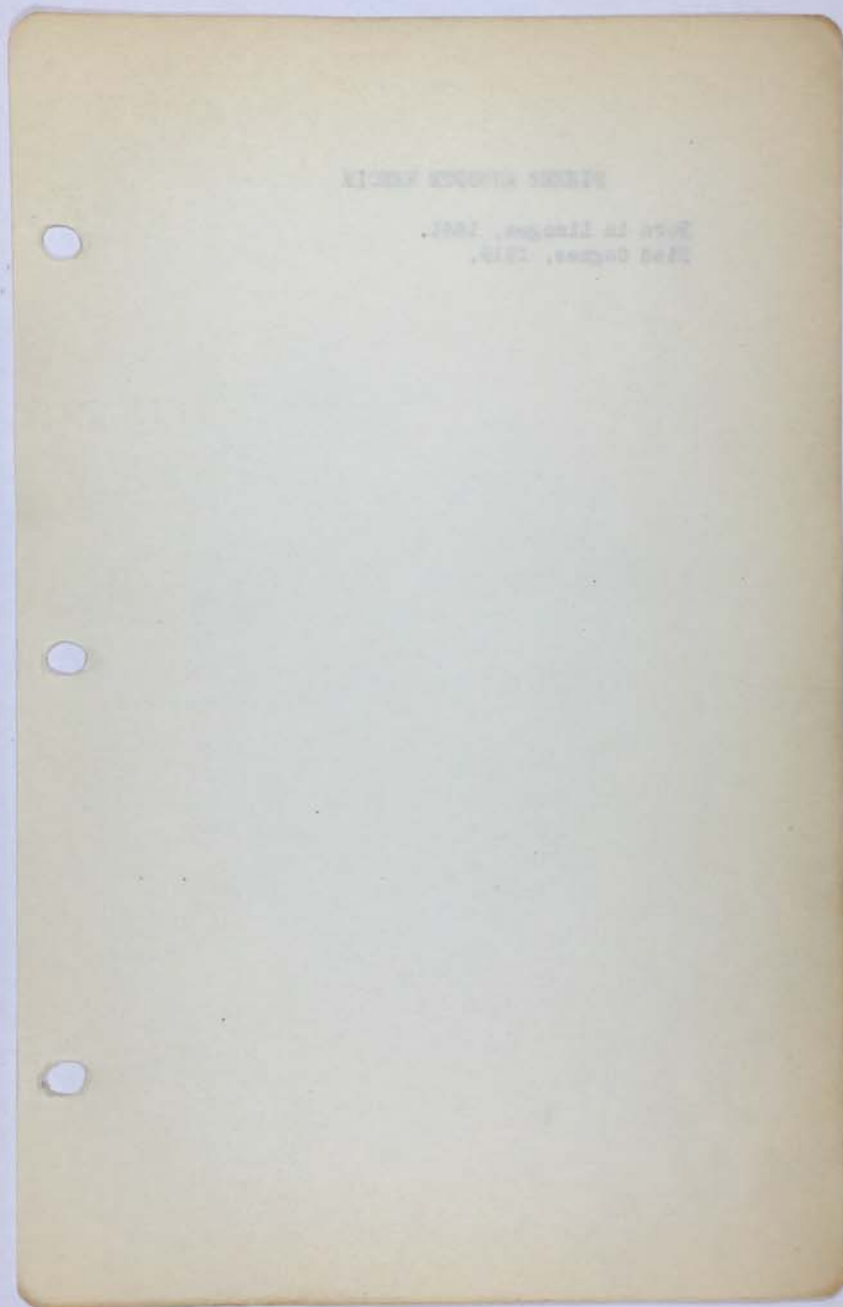
x Head - in front of a wheel. *9 1/4 x 11 5/8"* Lithograph. ✓ 45.

"These lithographs from the collection of Robert  
Laurent, were purchased directly from Odilon Redon  
by Hamilton Easter Field."

(Bought by Mrs. Rockefeller through the  
Downtown Gallery, May, 1931.)

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PIERRE AUGUSTE RENOIR

Born in Limoges, 1841.  
Died Cagnes, 1919.

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PIERRE AUGUSTE RENOIR  
1841 - 1919

x Portrait of "Berthe Morisot." Etching.  $4 \times 3\frac{1}{4}$ . \$38.  
(Downtown Gallery, June 4, 1931)

x. Portrait of Cézanne - 11th.  $11 \times 9\frac{1}{4}$ "  
see also next page

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PIERRE AUGUSTE RENOIR  
French. 1841--1919.



Renoir, Pierre Auguste  
*Lithographie*  
~~Drawing~~: Portrait of Cezanne.  
15 x 12 inches.

(F. Keppel & Co., Oct. 28, 1931.)  
\$190.



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*framed*

Auguste Renoir.  
French. 1841-1919.

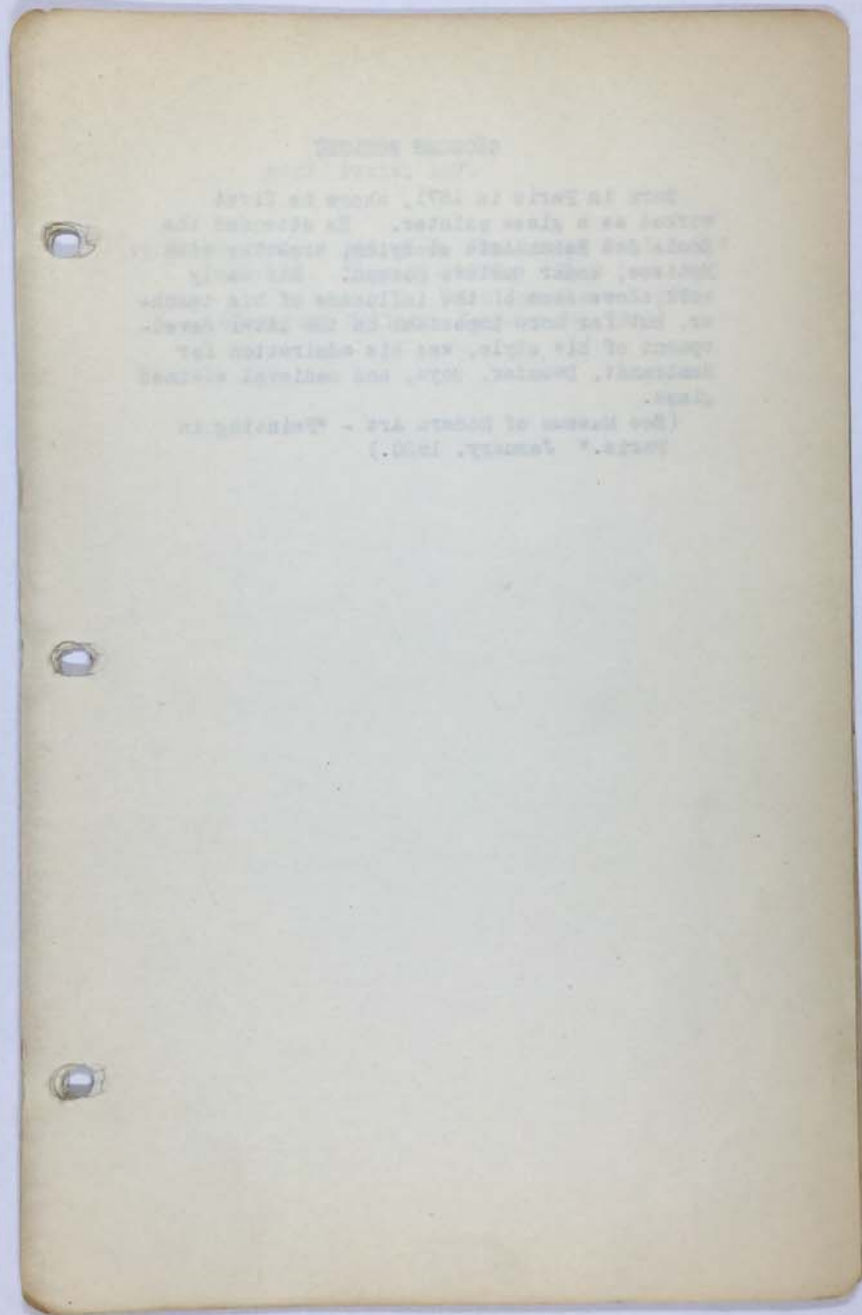
Renoir, Auguste  
"Le Chapeau Épinglé." Lithograph.  
(Keppel & Co. Oct. 9, 1928.)

385.



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GEORGES ROUAULT

Born in Paris in 1871, where he first worked as a glass painter. He attended the Ecole des Beaux-Arts studying, together with Matisse, under Gustave Moreau. His early work shows some of the influence of his teacher, but far more important in the later development of his style, was his admiration for Rembrandt, Daumier, Goya, and medieval stained glass.

(See Museum of Modern Art - "Painting in Paris." January, 1930.)



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Georges Rouault  
Born, Paris, 1871.

x Lithographs - set of 6, "La Petite Banlieue."  
35/100. Signed. 1929. 13 $\frac{1}{2}$ x9 inches.  
Paid for the set \$69.  
(Downtown Gallery, January 29, 1930)

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GEORGES ROUAULT  
Downtown Galleries

- ✓ × "Christ". Lithograph.  $12\frac{1}{2} \times 8\frac{3}{4}$  inches. 49/50. ✓  
Signed. Paid \$40.  
✓ × "Paysages Legendaires." 10 épreuves. 3t.1.  
Signed. Paid \$58.  
(September 22, 1930.)
- ✓ × 12. "La Belle Etelka". Lithograph.  $14\frac{1}{2} \times 9\frac{1}{2}$  inches. ✓  
(Anita) tirée a 10 ep. Paid \$36. ✓  
✓ × "Baudelaire." Lithograph.  $9 \times 6\frac{1}{2}$  inches. 27/39. ✓  
Signed. \$32. ✓  
✓ × "G. Moreau au petit chapeau."  $9\frac{1}{2} \times 7$  inches. ✓  
20/25. Signed. \$34. ✓  
✓ × "Le Bibloquet" Lithograph.  $13 \times 9$  inches. ✓  
Signed. \$38. ✓
- ✓ × 17. "Le Trio". 2nd Planche. Etat tire a 10 ep. ✓  
"La Petite"  $13 \times 10\frac{1}{2}$  inches. Signed. \$32. ✓  
✓ × 13. Danseuse."  $13 \times 9$  inches. Tiré a 10 ep. ✓  
Signed. \$34. ✓  
(September 21, 1930.)
- ✓ × 11. "La Petite Cayere". 10 épreuves, et 1. ✓  
 $12 \times 9\frac{1}{2}$  inches. Signed.  
(Downtown Galleries,
18. "Démagogie. Nous serons bons." Lithograph.  
43/50.  $11\frac{1}{2} \times 8\frac{1}{2}$  inches. Signed. \$50. ✓  
(J.B. Neumann, April 15, 1931. Noted on  
following page.)

See next page

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Georges Rouault  
French. 1871-

Rouault, Georges  
Signed. Self Portrait. Lithograph. \$36.  
14 x 9 $\frac{3}{4}$  inches. 51/100.  
(Downtown Gallery, Nov. 12, 1929)

Lithographs:

- ✓x 2. Démagogie. L'Avenir est à nous. 10 épreuves. Signed. 13x8 $\frac{1}{2}$  inches. \$75.
- ✓x 3. Démagogie. Nous serons forts. " " Et.1. 12 $\frac{3}{4}$ x8 $\frac{1}{2}$  in. Signed. 75.
- ✓x 4. Cirque Forain. Acrobate. " " 12 $\frac{3}{4}$ x8 $\frac{3}{4}$ . Signed. 75.
- ✓x 5. Démagogie. Deux Augures. " " Et.1. 12x9 $\frac{1}{4}$ . Signed. 90.
- ✓x 6. Démagogie. M'Moche. 8/10. 11 $\frac{3}{4}$ x8 $\frac{3}{4}$  inches. Signed. 75.
- ✓x 7. L'Ane. 1<sup>re</sup> planche. 10 exemplaires. Et.1. 12 $\frac{1}{2}$ x8 $\frac{1}{2}$  inches. Signed. 75.
- ✓x 8. Cirque Forain. Le Jongleur. 43/50. 12 $\frac{1}{2}$ x8 $\frac{1}{2}$  inches. Signed. 50.
- ✓x 9. La Parade. 46/50. 2<sup>d</sup> planche. Signed. 50.
- ✓x 10. Les Acrobates. 8/10. 12 $\frac{1}{4}$ x9. Signed. 50.
- ✓x 14. Les Boxeurs. 46/50. 13x8 $\frac{1}{4}$ . Signed. 40.
- \* ✓x 15. Démagogie. Epaves. 4/10. 12 $\frac{1}{4}$ x8 $\frac{1}{4}$ . Signed. 50.
- ✓x 16. Cirque Forain. Clowns et Acrobates. 47/50. 13 $\frac{1}{4}$ x9 inches. Signed. 40.
- ✓x 18. The Speaker. 3/50. 11 $\frac{1}{4}$ x8 $\frac{1}{2}$ . Signed. 50.  
(J. B. Neumann, April 15, 1931. )  
(Numbers and titles from Neumann catalogue, Munich Exhibition 1930. )

(No. 18 noted on preceding page as "Nous serons bons." )

\* No. 15. Duplicate copy from Downtown Gallery, April 20, 1931. \$30.



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GEORGES ROUAULT

Lithographs

|                                         |                                      |         |           |
|-----------------------------------------|--------------------------------------|---------|-----------|
| ✓× "Ecuyere" (Equestrian)               | 13 $\frac{1}{2}$ x 8 $\frac{3}{4}$ . | Signed. | \$75.✓    |
| ✓× "Jugglers."                          | 13 x 11.                             | "       |           |
| 2 <sup>e</sup> planche. 10 epreuves.    |                                      |         | 75.✓      |
| ✓× Clown. 3/27.                         | 13 $\frac{1}{2}$ x 8 $\frac{3}{4}$ . | "       | 60.✓      |
| ✓× Clowns and Dancer.                   | 12 $\frac{1}{2}$ x 10.               | "       | 60.✓      |
| ✓× Standing Nude Figure.                | 12 $\frac{3}{4}$ x 9.                | "       | 60.✓      |
| (J.B. Neumann, April 15, 1931.) Total.. |                                      |         | 1125.     |
| Less 25%                                |                                      |         | 281.25    |
|                                         |                                      |         | \$ 843.75 |

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G. L. ROUX

Lithograph. 13/50 Signed. 12x17½ in. Fc.90.- \$3.5

(Bought by Mr. Barr in Europe in summer of 1931)

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Russian etching, woodcuts, and  
lithograph bought in Moscow, October, 1929  
by John D. Rockefeller, III - gift to Mrs.  
Rockefeller:

Sterenber, D.

✓ The Beggars. Etching. 13 5/8 x 11 in.  
✓ Abstraction. Lithograph 8 1/4 x 6 1/2 inches.  
✓ Abstraction. Woodcut. 5 1/2 x 4 "

Kravilenko, A.

✓ 4 woodcuts about 9 1/4 x 7 1/4 inches.  
✓ 1 woodcut, 7 1/8 x 5 3/8 inches.

Paid for all Rubles 390.  
( Ruble equals about 52¢)



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Scharff

X "Horses" Colored lithograph. 40/30 \$40.

(E.Weyhe, October 10, 1929)

Werk Schachtel-Scharff.

Born in 1887 in Scharff, Germany. At present in 1928-9, where he studied himself while attending a technical academy. He lives in Berlin.

Perhaps the most powerful personality of painters working for the Society of the Bridge which is called to form, in the future, the art of the future. In the history of his artistic advance he is reminiscent of the past. He requires to bring simplifications of form and expressive emotion in a condensed way, with powerful lines and that richness of color.

(The Harvard Society for Contemporary Art, 1929.)

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S-Rottluff

× "Dancer".  $11\frac{3}{4} \times 9\frac{1}{2}$ . Signed. \$30.  
(E. Weyhe, October 10, 1929)

Karl Schmidt-Rottluff.

Born in 1887 in Rottluff, Saxony. At Dresden in 1905-6, where he trained himself while attending a technical academy. He lives in Berlin.

Perhaps the most powerful personality of painters emerging from the Society of the Bridge which he helped to form. Dr. Valentiner says of him: "In the surety of his artistic advance he is reminiscent of Van Gogh..... He aspires to strong simplifications of form, and expresses emotion in a condensed way, with powerful lines and vast surfaces of color."

(The Harvard Society for Contemporary Art.  
1930.)

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SCHMIDT-ROTHLUFF

Galerie Ferdinand Möller  
July 18, 1930.  
(Purchases through Dr. Valentiner)

2 Woodcuts:

x "Hl. Franziskus." 23 $\frac{1}{2}$  x 19 $\frac{1}{2}$  in. Signed. \$19.00  
created in 1919.  
"Landschaft Nr. 135." 7 $\frac{1}{2}$  x 10 $\frac{1}{2}$  in. " 7.15  
created in 1913.  
*Acquired as part of the 1913 purchase*

x Original Lithograph - 51/100. Signed.  
"Weiblicher Kopf." Created in 1918.

7.15  
*(head of a girl)*



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NACHLASS SEEHAUS  
German

✓ "Landscape." Etching. 5x6 $\frac{3}{4}$  inches. Signed.  
(Galerie Alfred Flechtheim, Berlin, through  
Dr. Valentiner, July 17, 1930.) (about) \$12.

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ANDRE DUNOYER de SEGONZAC

Born in Boussey-Saint-Antoine in the province of  
Quercy, in 1885. He studied under Laurens, Charles  
Guerin, and Jacques-Emile Blanche.

(For self-sketch of artist see Carnegie Magazine,  
November, 1933, page 182)

× "Saint Tropez." Lithograph. 37/40. Signed.  
10 x 12 inches. Paid \$70.  
(Downtown Gallery, September 22, 1930.)

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A. Dunoyer de Segonzac  
French

de Segonzac, A. Dunoyer 1885-

- ✓ "L'Abside de Notre Dame," Signed.  
4 $\frac{3}{4}$  x 6 $\frac{1}{4}$  inches. Artist's Proof. \$42.  
(C.W.Kraushaar, April 23, 1929.)
- ✓ "Femme étendue à l'ombre," A. P. Signed.  
47/75. 4 $\frac{3}{4}$  x 6 $\frac{3}{4}$  inches. Paid \$60.  
(C.W.Kraushaar, Oct. 8, 1929)
- ✓ "Petit Paysage". Etching. 27/40. 4 $\frac{1}{2}$ x5 $\frac{3}{4}$ . Signed.  
\$24.
- ✓ "Monsieur Loyal et Clown." 2/25. 8x6. Sd. 20.
- ✓ "Femme Couchée." Etching. 26/30. 6x8. " 24.  
(Downtown Gallery, June 10, 1931.)



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Renée Sintenis. German. 1888-

Five etchings, purchased from  
E. Weyhe at \$15. each.

(Sept. 28, 1928)

× Standing bear

× Zebra

× Kicking horse

× Two horses

× Deer

× Self Portrait. Etching. (About) \$7.00

× Scotch-Terrier. " " 9.50

(Druck a. Japan)

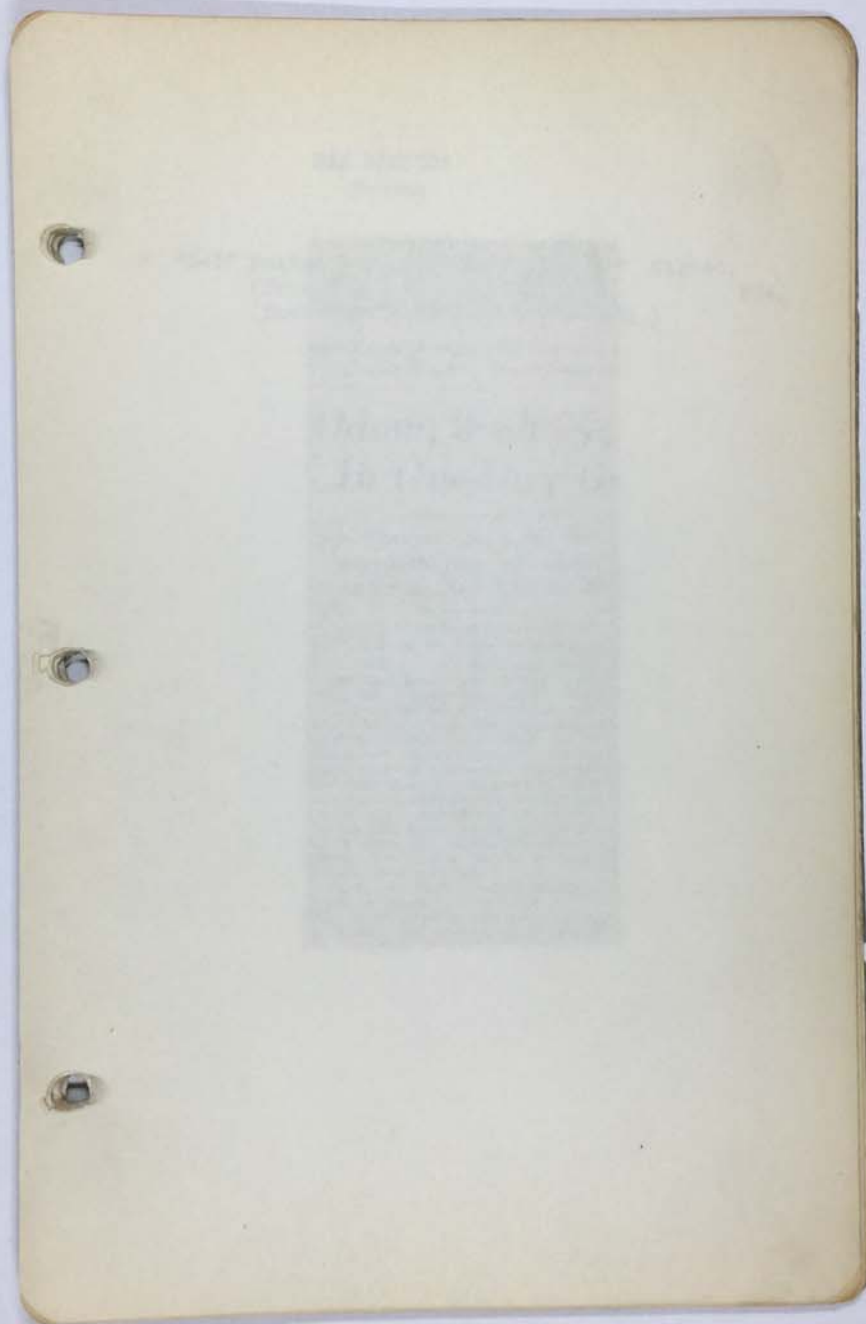
(Bought from Galerie Alfred Flechtheim by Dr.  
R. Valentiner, July 17, 1930.)

× "Junge mit Hund." Etching.  $8\frac{1}{2} \times 6\frac{1}{2}$ . Signed. \$20.  
(E. Weyhe. February 1931.)

Renée Sintenis was born in Glatz, Schlesien. She  
attended the Berlin Kunstgewerbeschule from 1908-1911  
and has worked by herself since 1914.

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1932  
**Max Slevogt, Painter  
And Illustrator, Dies**

**German Artist Just Completed  
Work on the Crucifixion**

*From the Herald Tribune Bureau*

Copyright, 1932, New York Tribune Inc.

BERLIN, Sept. 20.—Max Slevogt, German painter, died this afternoon of heart disease on his estate in Neu Kastell, near Landau in the Palatinate. He had just completed his painting of the Crucifixion for the Friedrichskirche in Ludwigshafen.

**Created New Style of Illustration**

Max Slevogt was born at Landshut, Bavaria, in 1868. He received his early training at the Munich Academy, afterward continuing his artistic education in Italy. He became one of the leaders of the "Secession" and the North German Impressionists.

Of late years most of his time was devoted to lithographs, etchings, woodcuts and the like. Slevogt is regarded as the creator of a new German style in book illustration, his work being full of striking and fanciful ideas and telling situations. His preference was for books full of action. Thus he illustrated "Ali Baba and the Forty Thieves," "Sindbad the Sailor," "Benvenuto Cellini," "Achilles" and "Hector" (twenty-four chalk lithographs on subjects from the "Iliad"). "Ferdinand Cortez, the Conqueror of Mexico"; "Tales from the Thousand-and-One Nights" and Goethe's "Faust," Part II. He also drew designs for scenes in "Don Giovanni" for the Dresden State Opera.



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MAX SLEVOGT  
German

✓ "Self Portrait, with Hat and Stick." Signed.  
(Trial proof). 9½x8. \$24.  
(Downtown Gallery, June 4, 1931.)

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KRISTIANS TONNY

*Fantastic Land*  
2 Etchings - Studies of circus horses, etc.,  
Sizes 13x20 and 18-24 inches. each Fcs350.  
Fcs.700 - \$27.50  
HORSES - Etching. 9½x11¾ inches. 41/50.  
Signed: Kristians Tonny 27.  
Fcs. 75 2.92  
(Bought by Mr. Barr in Europe, summer of 1931.)

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HENRI de TOULOUSE LAUTREC  
French 1864-1901.

*framed  
arched on left*



(L.D.Cat.#361) La Troupe de Mlle. Eglantine.  
Colored lithograph. Poster.  
23 $\frac{3}{4}$  x 21 inches.

(C.W.Kraushaar, January 8, 1932)



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HENRI de TOULOUSE-LAUTREC  
French 1864-1901.



L.D.#351. Babylone d'Allemagne Poster.  
Colored lithograph. 46 x 32 $\frac{3}{4}$  inches.

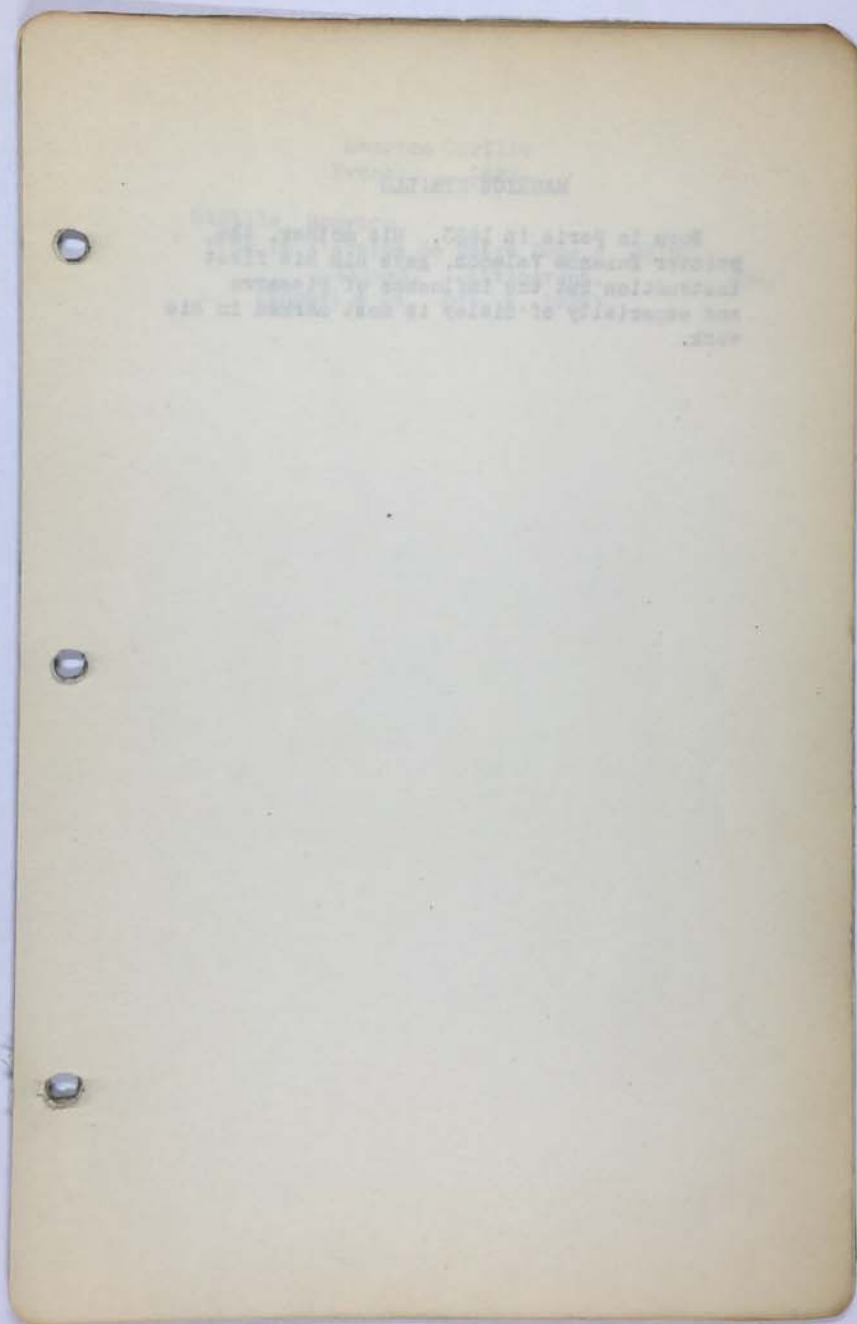
(C. W. Kraushaar, January 8, 1932)

*VD  
7th closet*

*9/100*

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MAURICE UTRILLO

Born in Paris in 1883. His mother, the painter Suzanne Valadon, gave him his first instruction but the influence of Pissarro and especially of Sisley is most marked in his work.



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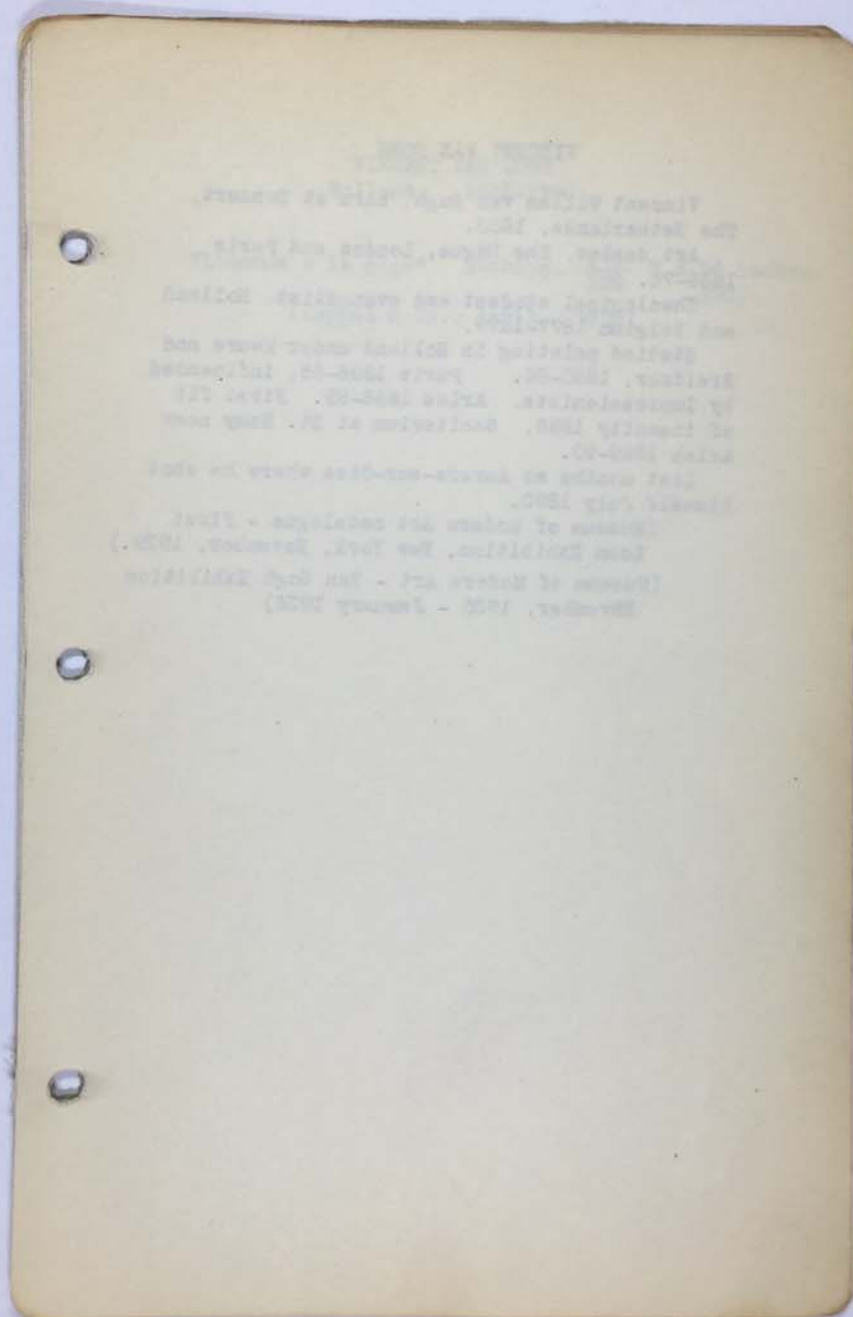
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Maurice Utrillo  
French. 1883-

Utrillo, Maurice  
x "Vue de l'Abside de Notre Dame." 48/50.  
Signed. Lithograph. \$36.  
(Keppel & Co. Oct. 9, 1928)

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VINCENT VAN GOGH

Vincent Willen van Gogh, born at Zundert,  
The Netherlands, 1853.

Art dealer, The Hague, London and Paris  
1869-76.

Theological student and evangelist, Holland  
and Belgium 1877-1879.

Studied painting in Holland under Mauve and  
Breitner, 1880-86. Paris 1886-88, influenced  
by Impressionists. Arles 1888-89. First fit  
of insanity 1888. Sanitarium at St. Remy near  
Arles 1889-90.

Last months at Auvers-sur-Oise where he shot  
himself July 1890.

(Museum of Modern Art catalogue - First  
Loan Exhibition, New York, November, 1929.)

(Museum of Modern Art - Van Gogh Exhibition  
November, 1935 - January 1936)



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VINCENT VAN GOGH  
Holland. 1853-1890

"L'homme a la pipe" Etching.  $\frac{F.P.}{125}$  7 x 5 $\frac{3}{4}$  inches.  
\$90.

(Keppel & Co., April, 1929)

see also similarly.

2 x 2 1/2 inches.

(From Arthur E. Davies Collection)

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Jacques Villon  
Downtown Gallery  
April 19, 1929.

Villon, Jacques. 1874- French.  
X (#6) "Soldat Astiquant." Etching aquatint.  
Inscribed, Jacques Villon, and signed  
on mat similarly.  
8 x 5 $\frac{1}{2}$  inches. \$15.  
(From Arthur B. Davies Collection)

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MAURICE de VLAMINCK  
Flemish; 1876.

- × Woodcut Landscape      Francs 100=\$3.90  
10 x 13 inches.
- × Lithograph Landscape.      " 120=\$4.68  
15 x 18½ inches.
- (Bought in Europe by Mr. Barr, summer, 1931)



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JEAN EDOUARD VUILLARD

Born at Cuiseaux (Saône-et-Loire) in 1868. He studied together with Bonnard and Roussel at the Julian Academy under Bouguereau and at the Ecole des Beaux-Arts under Gerome.

"Convalescence" Lithograph. 13x9½ inches.

40 ep. Signed.

(Downtown Gallery, September 22, 1930.)

32.

"Paysages et Interieurs" - 12 colored lithographs  
and frontispiece (13 in all); edited by  
Edouard Vollard. All signed "E. Vuillard".

(Kraushaar, September, 1931.)

500.

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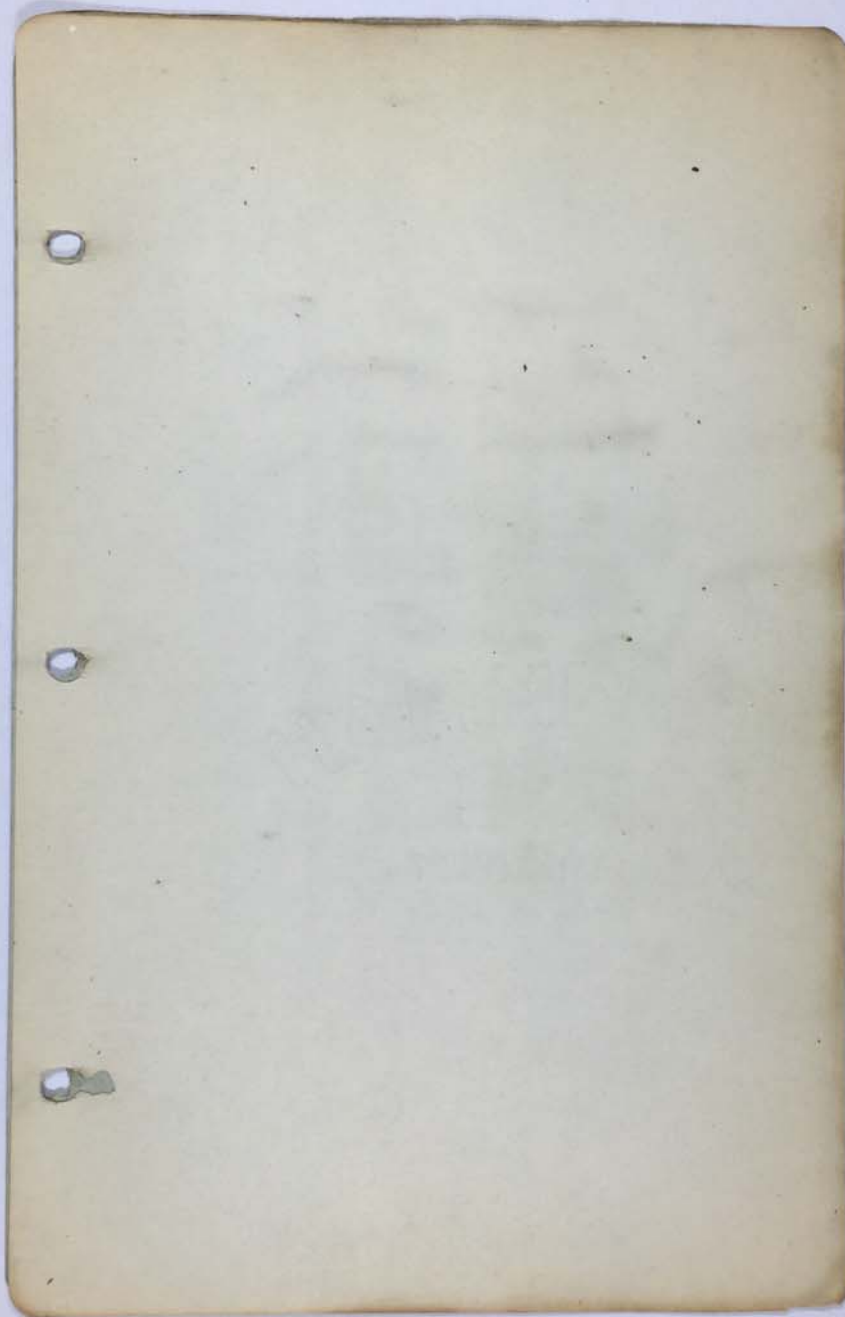
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OTTO v. WATJEN  
German

X "Die Loge." Lithograph. (about) \$7.15  
(Bought by Dr. Valentiner from Galerie  
Alfred Flechtheim, Berlin, July, 1930.)

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