



**Max Beckmann (1884-1950)**  
***Liebespaar I (Lovers I)***

**Medium.** Drypoint, 1916, on laid paper, signed in pencil, from the edition of sixty on this paper (there were also forty on Japan printed before steel-facing), published in the portfolio *Gesichter* by the Marées Gesellschaft, Munich, 1919, with their blindstamp, the full sheet as published.

**Subject size.** 23.6 x 30 cm

**Sheet size.** 30 x 37 cm

**Literature.** Hofmaier 88 II.B.b

**Note.** Following his discharge from the army on health grounds in 1915 Beckmann moved to Frankfurt. Only two oils are recorded from 1916, but it was a great period for the artist's etchings and drypoints including work on his celebrated *Gesichter* series which he had begun in 1914. *Gesichter* included nineteen prints made between 1914 and 1918. *Liebespaar I* is a very intense and intimate interior scene somewhat reminiscent of the earlier prints by Edvard Munch or the literary work of Zola.



**Max Beckmann (1884-1950)**  
***Knaben am Fenster***  
***(Children at a Window)***

**Medium.** Drypoint, 1922, on wove paper, second (final) state, signed in pencil, from the edition of 100 on this paper published by R Piper & Co, Munich (there was also an edition of 50 on Japan) - part were numbered by Gunther Franke out of 35 and XXV respectively after acquired by him in 1927, (there were also 7 trial proofs) full sheet as published, pale mount-staining, generally in very good condition.

**Subject size.** 31.9 x 22.4 cm

**Sheet size.** 53.8 x 37.5 cm

**Literature.** Hofmaier 237 II B c

**Note.** In a diary note from 16th September 1945, Beckmann writes: "The Rokin (the street in Amsterdam where, at number 85 Beckmann lived and worked 1937-1947) is bright again, and I was thinking of myself as a child in Leipzig, when at night time I would look out onto the illuminated street with Lixer", (quoted in Hofmaier p. 606).



**Pierre Bonnard (1867-1947)**

***La Petite Blanchisseuse (Little Laundry Girl)***

**Medium.** Lithograph printed in colours, 1896, on thin *Chine volant* paper, a fine impression signed in pencil, numbered 'No 74', from the edition of 100 printed by A Clot and published in *Album des Peintres-graveurs*, by Ambroise Vollard, with wide margins, the full sheet as published, a deckle edge at the left, very pale mount staining in the margins and traces of surface dirt, generally in excellent condition

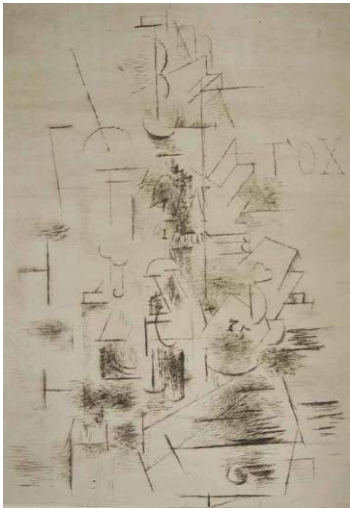
**Subject size.** 29.5 x 19.8 cm

**Sheet size.** 57.5 x 42.6 cm

**Literature.** Bouvet 40

**Note.** From the 1860s onwards, the art of Japanese woodblock printing, *Uyiko-e*, provided a source of inspiration to many of the Impressionist painters in Europe, giving rise to Japonism. This coincided with a renewed interest in the art of printmaking. Strangely, the medium where the Japanese influence was most in evidence in the West was in lithography, not in woodcuts, and in printmaking the democratically-minded Bonnard found that he could share the same image many times. The Japanese prints featured large expanses of flat colour, and little attention paid to perspective or shadows; often figures in them were these flat plains, depicted as silhouettes. Bonnard was also on the periphery of the Nabi movement, a group who were both representational and decorative in their approach. They were on the one hand strongly influenced by the work of Paul Gauguin, and by the Impressionists too. Much of Bonnard's work especially in his printmaking was, like that of Toulouse-Lautrec, strongly affected by Art Nouveau.

*La Petite Blanchisseuse* depicts one of the thousand of Parisian women and girls employed by the laundry industry at that time, going about her daily business, just as the traditional Japanese prints had often featured solitary women carrying out mundane tasks. Like much of the work produced by the Nabi artists it is painterly and non-realistic. Bonnard's treatment of the figure is very flat, with little shadow and the scene is whimsical, as can be seen in her posture, and especially in the addition of the dog. The artist has composed the work considering the medium carefully, and exploited the qualities of lithography. The colours used by the artist here are largely dull, reflecting the drab, industrial Paris of the time, but there are flashes of vibrancy in the red dog and the door, displaying Bonnard's sense of the power of colour. It would be later, in 1912, that he would develop a brighter palette when he moved to the Midi. *La Petite Blanchisseuse* is part of a portfolio of twenty-two prints by various leading artists who made prints, published by the renowned Ambroise Vollard, entitled *L'Album des Peintres-Graveurs*. It is one of the great Modern prints, executed at the turn of the century.



## **Georges Braque (1882-1963)**

### ***Fox***

**Medium.** Drypoint, 1911, on Arches paper, a fine impression of this monumental cubist work, signed in pencil, from the edition of 100 (the number erased at the lower left sheet corner), printed by Delâtre in 1912 and published by Kahnweiler, Paris, with full margins, a deckle edge at the top and left, pale light-staining in the margins, a short repaired tear at the upper sheet edge near the right corner, generally in very good condition.

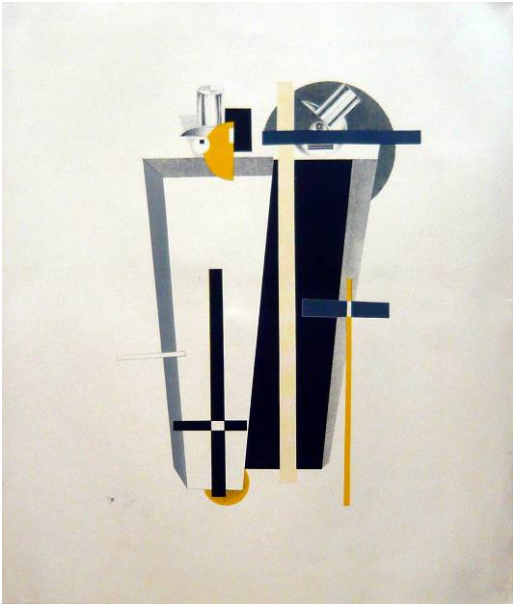
**Subject size.** 54.5 x 37.7 cm

**Sheet size.** 68 x 80 cm

### **Literature. Vallier 6**

**Note.** The title comes from the inscription on the right. Fox was the name of a bar near the Saint-Lazare station, Paris where Apollinaire and his friends would meet. This was the largest and most monumental etching that Braque ever produced and was one of only two Braque etchings (the other being JOB) that Kahnweiler published. Braque's other Cubist etchings of the period were only published later by Maeght in the 1950s and printed by Georges Visat. An impression of this etching is in the Museum of Modern Art, Abby Aldrich Rockefeller Fund.

There is a painting which relates to this print (Romilly 117), entitled *Bar Table (Ceret August 1911)*, hanging in the Kunstmuseum Bern, (from the Hermann and Margreth Rupf Foundation, see W Rubin, Picasso and Braque, Pioneering Cubism, MOMA New York, 1989, pp.198-9.)



**El Lissitzky (1890-1941)**  
***Totengräber***

**Medium.** Lithograph in colours, 1923, on firm wove paper, a fine impression, signed in pencil lower left, the full sheet as published, with margins, slight discolouration to the paper as usual, old glue in places from mounting at the reverse edges, otherwise in very good condition

**Sheet size.** 53 x 45.5 cm

**Note.** From the series of ten lithographs '**Sieg über die Sonne**' (Victory over the Sun) issued by Rob. Leunis and Chapman GmbH, Hannover, 1923 in an edition of 75. These are based on his designs for the futuristic opera of the same name written by Alexei Kruchonikh which premiered in St Petersburg in 1919.



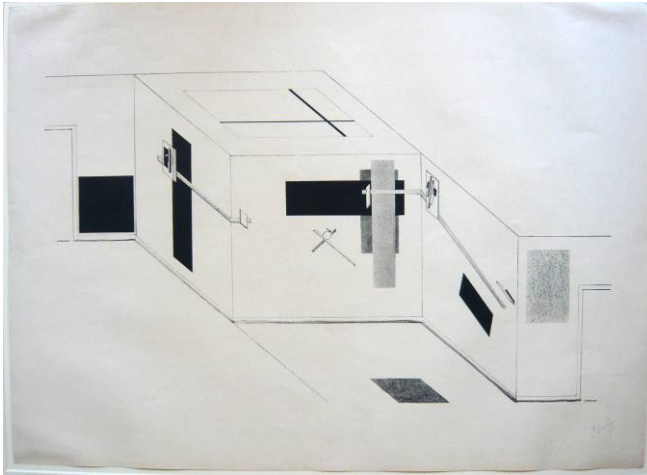
**El Lissitzky (1890-1941)**

*Alter*

**Medium.** Lithograph in colours, 1923, on firm wove paper , a fine impression, signed in pencil lower right, the full sheet as published, with margins, slight discolouration to the paper and one or two soft handling creases as usual, otherwise in very good condition

**Sheet size.** 53.3 x 45.6 cm

**Note.** From the series of ten lithographs '**Sieg über die Sonne**' (Victory over the Sun) issued by Rob. Leunis and Chapman GmbH, Hannover, 1923 in an edition of 75. These are based on his designs for the futuristic opera of the same name written by Alexei Kruchonikh which premiered in St Petersburg in 1919.



**El Lissitzky (1890-1941)**  
**Proun V (The Proun Room)**

**Medium.** Lithograph, circa 1923, on firm, smooth wove paper, signed in pencil at the lower right corner, the full sheet as published, pale discolouration to the paper, one or two soft handling creases as usual, minor abrasions at the reverse edges from old mounting, generally in very good condition

**Sheet size** 44 x 60.2 cm

**Note.** One of a series of lithographs issued by the Kestner Gesellschaft in Hannover in 1923 in an edition of 50. This 'Proun series' typifies his Proun work of the years 1919-1924. Proun is an acronym of Proekt Utverzhdeniya Novogo (Project of Emphasis of the New).

This lithograph shows the design for the first Proun Room that he created for the Great Berlin Art Exhibition in 1924



**George Grosz**  
***Sitting female nude from behind***

**Medium.** Charcoal, 1938

**Size.** 63.3 x 48.2 cm



**George Grosz**  
***Eva reading***

**Medium.** Charcoal, 1938  
**Size.** 48.1 x 63.1 cm



**Erich Heckel (1883-1970)**  
***Hockende (Crouching woman)***

**Medium.** Woodcut, 1913, on wove paper, signed, dated and titled in pencil, aside from the edition of 40, which was published in *Elf Holzschnitte 1912-1919, Erich Heckel bei I.B Neumann*, Berlin 1921, with wide margins, generally in very good condition.

**Subject size.** 42 x 31 cm  
**Sheet size.** 64 x 49 cm

**Literature.** Dube H 263 II A

**Note.** This monumental woodcut was created at a highpoint in the artist's printmaking career. The intense close-up view of the model with roughly carved tribal features exemplifies the Expressionist mood. Heckel made particular use of uneven woodblocks at this time and his works are pervaded with a melancholy which contrasts strikingly with his works of his earlier Dresden years. An example of this woodcut is in the British Museum, London. A preparatory drawing in Black Chalk from 1913 is in the Brücke Museum, Berlin.



**Erich Heckel (1883-1970)**  
***Beim Vorlesen (Reading Aloud)***

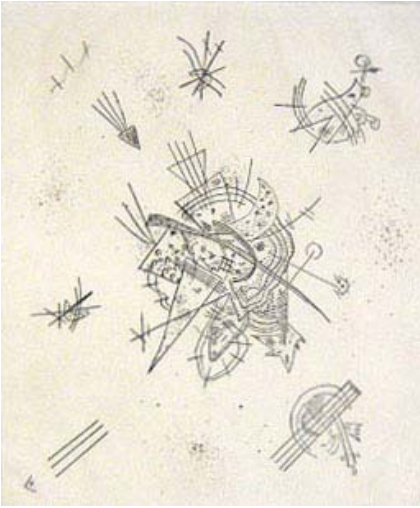
**Medium.** Woodcut, 1914, on wove paper, signed and dated in pencil, probably aside from the edition of 125 which was published in *Verlag der Dichtung*, with margins.

**Subject size.** 30 x 20 cm

**Sheet size.** 48.2 x 32 cm

**Literature.** Dube H 272 II A

**Note.** Heckel had a strong interest in literature, which strengthened further when he moved to Berlin. The subject of reading aloud in particular was important in his work, as he enjoyed this activity. The reader in this work is presumably his friend the art historian Walter Kaesbach, and the listener is Heckel's future wife, Siddi. There is a related painting in the Stiftung Moritzburg Halle, and a watercolour in the Brücke Museum in Berlin. These works were presumably undertaken just before he went off to serve in the war.



**Wassily Kandinsky (1866-1944)**  
***Kleine Welten X (Small Worlds X)***

**Medium.** Drypoint, 1922, on firm wove paper, a fine impression signed in pencil, from the edition of 200 on this paper (there was also an edition of 30 on Japan), published by Propyläen Verlag, Berlin, the full sheet as published, in good condition

**Subject size.** 23.6 x 19.7 cm

**Sheet size.** 30 x 26.7 cm

**Literature.** Roethel 173



**Wassily Kandinsky (1866-1944)**  
***Kleine Welten XI (Small Worlds XI)***

**Medium.** Drypoint, 1922, on firm wove paper, a fine impression signed in pencil, from the edition of 200 on this paper (there was also an edition of 30 on Japan), published by Propyläen Verlag, Berlin, the full sheet as published, some mild light staining to the sheet, a soft crease at the lower left sheet corner, three faint water (?) stains to upper right sheet corner, otherwise generally in good condition.

**Subject size.** 23.6 x 19.8 cm

**Sheet size.** 30.2 x 26.7 cm

**Literature.** Roethel.174



**Wassily Kandinsky (1866-1944)**  
***Kleine Welten XII (Small Worlds XII)***

**Medium.** Drypoint, 1922, on firm wove paper, a fine impression signed in pencil, from the edition of 200 on this paper (there was also an edition of 30 on Japan), published by Propyläen Verlag, Berlin, the full sheet as published, a soft crease along the lower left sheet edge, a small loss at the top left sheet corner, otherwise generally in good condition.

**Subject size.** 23.8 x 19.6 cm

**Sheet size.** 29.4 x 26.8 cm

**Literature.** Roethel.175



**E.L. Kirchner (1880-1938)**  
***Stafelalp***

**Medium.** Woodcut, 1917, on soft wove paper, signed in pencil, inscribed 'Eigendruck', rare, printed by the artist, with the round monogram stamp 'ELK' on the reverse, with margins on three sides, the right margin enhanced, a short tear across the top right corner of the subject, foxing in the margins, a few short, repaired tears and paper losses in the margins, other minor defects, generally in good condition

**Subject size.** 34.5 x 55.5 cm

**Literature.** Dube 301

**Note.** Kirchner spent the summer of 1917 on the Stafelalp above Frauenkirch, near Davos in the home of the Rüesch family. The landscape became an important feature of the artist's work. Some of his most monumental woodcuts were produced in these early years in Switzerland.



**Ernst Ludwig Kirchner (1880-1938)**  
***Strasse (The Street)***

**Medium.** Woodcut, 1926, second (final) state, with the lettering on the bus at the right edge, signed in pencil, inscribed 'Eigendruck', printed by the artist in an edition of unknown (but very small) size, with margins, a short tear at the left edge, other small defects

**Subject size.** 42.7 x 25.9 cm

**Literature.** Schiefler 542, Dube 566

**Note.** The motif of the street, buzzing with social activity, is very prominent in Kirchner's work throughout his career. His early street-based works had featured the physical urban surroundings of the street and the architecture. In his later works, such as this woodcut, the street experience was a subject as much as the life on it, the prostitutes, the traffic; the street had become a character.



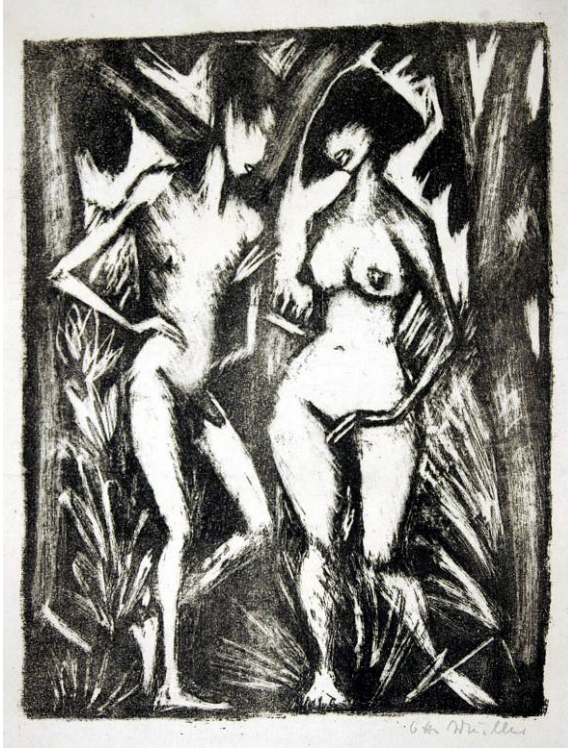
**Ernst Ludwig Kirchner (1880-1938)**  
***Der Strand von Fehmarn***  
***(The Beach on Fehmarn)***

**Medium.** Pencil and watercolour, 1912, signed lower right in pencil

**Note.** Kirchner was the leading member of the *Brücke* group, Germany's most famous Expressionist artists, based first in Dresden then in Berlin. During Kirchner's prime Berlin period, the artist spent the summers on the island of Fehmarn in the Baltic. Many of his most important landscape and beach subjects were created during this time, when the artist felt energized by his freedom away from the city.

The present watercolour is similar to the painting *Fehmarnküste* (Fehmarn coast) in the Hessisches Landesmuseum in Darmstadt, Germany (Gordon 330). Similar watercolours are in the museum collections in Berlin, Bremen and Stuttgart (see L Grisebach, *Kirchner*, p.94).

This drawing remained in the artist's collection until his death in Switzerland in 1938.



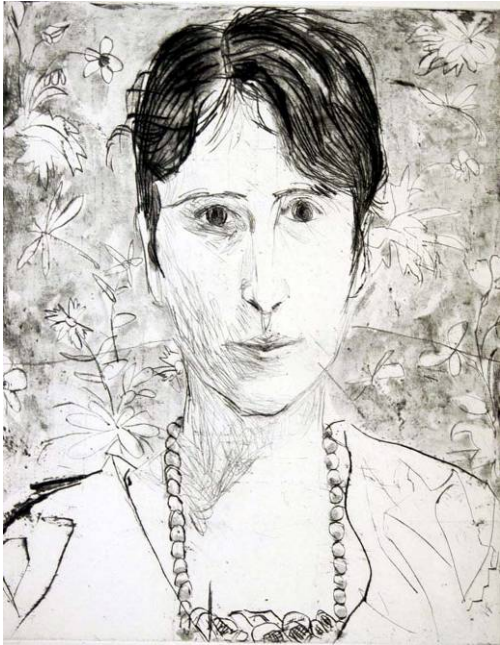
**Otto Mueller (1874-1930)**  
***Adam und Eva (Adam and Eve)***

**Medium.** Lithograph, 1920-23, on simili Japan, a fine impression, signed in pencil lower right, (there was an edition of 50 and a number of proofs) the full sheet as published with a deckle edge at left and right

**Subject size.** 43 x 33.5 cm

**Sheet size.** 55 x 42.8 cm

**Literature.** Karsch 122 II



**Rolf Nesch (1893-1975)**  
***Fraulein B (Miss B)***

**Medium.** Drypoint, on firm wove paper, a fine and rich impression of this very rare print, signed and titled in pencil, inscribed 'Probedruck' and signed by the printer Felsing, with margins.

**Subject size.** 30.6 x 24.4.cm

**Sheet size.** 47.4 x 36.4 cm

**Provenance.** An unidentified collector's stamp, initials M.B



**Emil Nolde (1867-1956)**  
***Diskussion (Discussion)***

**Medium.** Lithograph printed in black, yellow (on the figures), and grey-brown (background), 1913, on Japan paper, a fine, luminous impression, signed in pencil and numbered 'Aufl.Nr.4', from an edition of 40 in three colours (there was further edition of small unknown size in 1925/6 with an additional colour, with margins, old tape at the reverse sheet edges and minor associated staining, one or two small losses to the sheet at the extreme edges (affecting the pencil title at the lower sheet edge), otherwise generally in very good condition.

**Subject size.** 74 x 52.8 cm

**Sheet size.** 79.3 x 60 cm

**Literature.** Schiefler, Mosel 51

**Note.** 1913 was the year of Nolde's major large-scale lithographs, including *Tänzerin* and *Junges Paar*. The encounter of two or more people and the resulting confluence, conflict or (as here) lively debate was an important theme for Nolde. The lithograph is related to the later oil *Die Zinsmünze* from 1915 (Urban 711)



**Emil Nolde (1867-1956)**

***Bauern***

**Medium.** Etching with aquatint, printed in deep blue-black, 1906, on laid paper, probably first state of two, signed and dated in pencil, signed also by the printer Felsing, from a total edition of about 58 impressions in the two states, with wide margins, minor defects

**Subject size.** 14.7 x 19 cm

**Sheet size.** 49.9 x 38.2 cm

**Literature:** Schiefler Mosel 32 I

**Provenance:** Reinhard Piper, Munich, his stamp verso



**Emil Nolde (1867-1956)**  
***Schmiedemeister***

**Medium.** Etching with aquatint printed in deep blue-black, 1906, on laid paper, second (final) state, a very fine and bright impression, signed and dated in pencil, signed also by the printer Felsing, numbered '6' from the edition of 20 (there were a further 16 proofs), with wide margins, minor defects

**Subject size.** 19 x 15 cm  
**Sheet size.** 54.1 x 37.4 cm

**Literature.** Schiefler M 36 II



**Emil Nolde (1867-1956)**  
***Jungs (Boys)***

**Medium.** Etching with aquatint, 1908, on wove paper, third (final) state, a fine impression, signed and titled in pencil, from the edition of about 17 in this state (there were a total of 12 impressions in the first two states), with wide margins, slightly uneven at the edges, very pale light-staining, otherwise generally in good condition.

**Subject size.** 24.7 x 20.7 cm

**Sheet size.** 61.6 x 47 cm

**Literature.** Schiefler, Mosel 105



**Emil Nolde (1867-1956)**  
***Kauerndes Weib (Crouching woman)***

**Medium.** Etching printed in deep blue-black, 1908, on wove paper, second state of three, a very fine impression, one of only nine impressions in this state (there were two impressions in the first state and 17 in the third), signed and dated in pencil, and with the printer Felsing's signature, inscribed with the title and state number at the lower sheet edge, with margins, slight discolouration to the paper, generally in very good condition.

**Subject size.** 47.3 x 30.8 cm

**Sheet size.** 60 x 43.8 cm

**Literature.** Schiefler, Mosel 94

**Note.** Nolde's etchings are works of extraordinary fluency and intensity. The wild tonal effects resulting from the biting process achieve the effect of unique transitory inking when the plates were printed. In 1908 Nolde produced a group of seven etchings of this scale depicting the Nude. In two of these in particular, *Sitzender Akt (Schiefler 93)* and the present work, the resulting images verge on abstraction as the artist makes supreme use of this tonal technique.



**Emil Nolde (1867-1956)**  
***Schriftgelehrte (Scribes)***

**Medium.** Etching with drypoint and aquatint, 1911, on Van Gelder laid paper, second (final) state, signed and titled in pencil, numbered II.10, one of 21 impressions in this state (there were also five impressions in the first state), with wide margins, pale overall foxing, some staining at the sheet edges, other minor defects.

**Plate size.** 27 x 29.8 cm

**Sheet size.** 44.2 x 60 cm

**Literature.** Schiefler, Mosel 154



**Emil Nolde (1867-1956)**

***Prophet***

**Medium.** Woodcut, 1912, on heavy oatmeal wove paper, signed in pencil, titled in the lower margin, (Schiefler records 'at least' 20 to 30 impressions of this subject), mild mount-staining, some foxmarks in the lower margin, generally in very good condition.

**Subject size.** 32.2 x 22.2 cm

**Sheet size.** 42.1 x 28.4 cm

**Literature.** Schiefler, Mosel 110

**Note.** The *Prophet*, his soulful expression portraying deep emotion, is one of the most famous of Nolde's woodcuts. This was one of a series of works Nolde created after recovering from a serious illness, when he was inspired to create works inspired by spirituality, taking many references from the Bible. Exploiting the bold characteristics of the woodcut technique to great effect, Nolde uses deep gouging out of the wood to portray a sunken face and heavy brow, the grain of the wood only serving to enhance the wizened look of the subject. It is an effective portrayal of a devout and angst-ridden believer, and remains a masterpiece of twentieth century art.

Impressions of this woodcut are in various museums, including the Ada and Emil Nolde Foundation, Seebüll, the Museum of Modern Art, New York and the Los Angeles County Museum of Art.



**Emil Nolde (1867-1956)**  
***Die Herrin***

**Medium.** Etching with drypoint and aquatint, 1918, on firm Van Gelder wove paper, third (final) state, a good impression, signed in pencil, numbered III.12, one of only about twelve impressions in this state (there were also eight impressions in the second state and five in the first), with wide margins, the full sheet as published, a deckle edge at left and right, some foxing, otherwise in good condition

**Plate size.** 26.3 x 20.5 cm

**Sheet size.** 65.7x 50.9 cm

**Literature.** Schiefler, Mosel 197



**Emil Nolde (1867-1956)**  
***Mann und Mädchen (Man and Girl)***

**Medium.** Etching, 1918, on wove paper, without watermark, signed in pencil, titled and numbered I.IX. (Mosel records about 13 impressions and writes that Nolde's notes indicate a further two impressions in a second state), the full sheet as published, a deckle edge at the right and bottom, the palest of light staining, one or two soft creases, generally in excellent condition.

**Subject size.** 30.5 x 23.5 cm

**Sheet size.** 57.2 x 46 cm

**Literature.** Schiefler, Mosel 194

**Provenance.** Schleswig Hollstein Kunstverein Kupferstich Sammlung



**Karl Schmidt-Rottluff (1884-1976)**  
***Dünen und Mole (Dunes and Pier)***

**Medium.** Woodcut printed from two blocks in blue and black, 1913 (see note), on thin laid paper, signed in pencil, from the edition of one hundred, published by Hyperion Verlag, Munich (the edition was bought and issued by Euphorion Verlag, Berlin), printed by F.Voigt, with his signature, with margins, some repaired tears and creases in the lower margin, some very faint staining, the subject in good condition.

**Subject size.** 28.9 x 33.8 cm

**Sheet size.** 33 x 38.3 cm

**Literature. S.195**

**Note.** In this woodcut, Schmidt-Rottluff depicts Nidden, a village in East Prussia on the Baltic coast where he spent holidays. The artist takes advantage of the qualities of the woodcut technique, integrating the irregularity of the block, its natural grain and flat, smooth surfaces, into his composition, and expressing his belief in the enduring timelessness of nature.

R. Heller notes that the black keyblock may have been cut as early as 1913-14, whilst the colour block was added later. (*Brucke: German Expressionist prints from the Granville and Marcia Specks Collection*, Evanston, 1988).