

CABINET OF THE MONTH

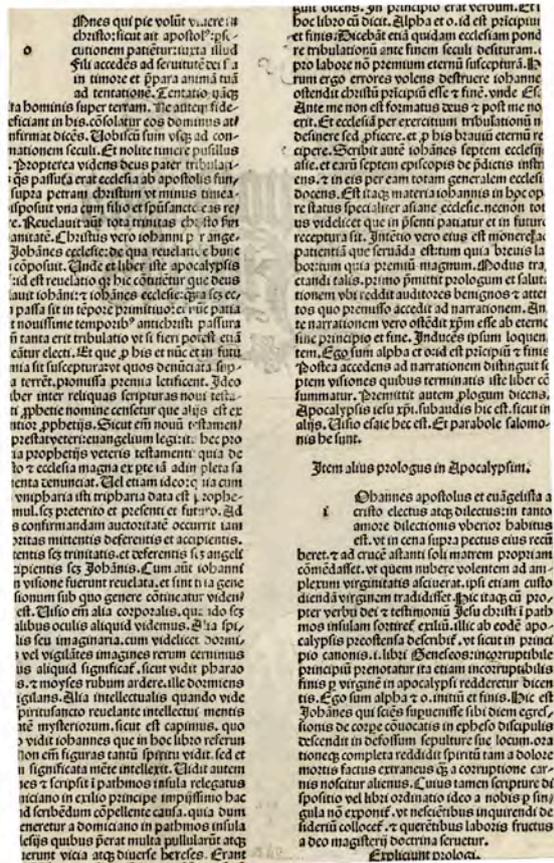
June 2018



Dürer, Albrecht
(1471 Nürnberg 1528)

The Virgin appearing to St. John. 1510–11.
Woodcut. Meder 163 bll. Coll: Dr. Konrad Liebmann, Osnabrück.

The editions of the Apocalypse of 1498 had only the xylographic inscription on the title page. Dürer added this woodcut so the title page of the 1511 edition to conform with the other two books.



The style of the woodcut with its even parallel hatching to provide a middle tone is characteristic of Dürer's graphic work from 1510 and stands apart stylistically from the other prints in the series executed much earlier. The woodblock is preserved in the Municipal Museum of Bautzen. Trimmed to the Subject affecting the text verso. [99031].



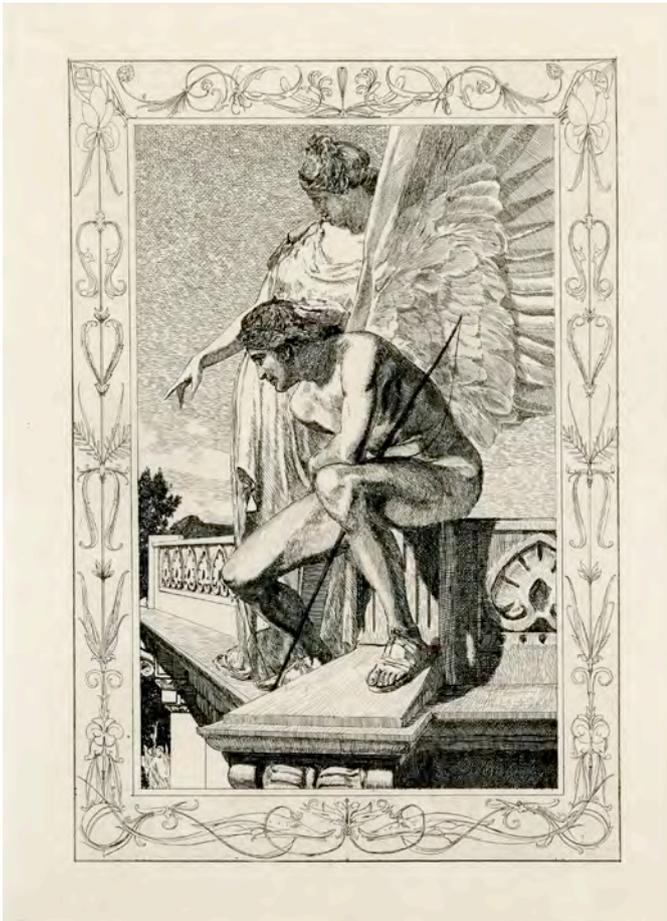
Baldung, Hans (Grien)

(Weyersheim ca. 1476–1545 Strassburg)

Lamentation for Christ. Ca. 1505. Woodcut. Hollstein 52 I (v. II). Bartsch app. 7 (as Durer). Karlsruhe cat. no. 11. Coll.: Joseph Wunsch, Prag; Auktion C.G. Boerner, Leipzig, 1927, no. 130. "Höchst ausdrucksvolle Darstellung in vortrefflichem, frischem Abdruck, mit Rand. Aus der Frühzeit Baldungs". Dr. A. Blum (Lugt 79b) Hollstein mentions the take over of the print by Dr. Blum from the collection Wunsch.

The woodcut was created during Baldung's time with Albrecht Durer in Nuremberg. The woodcuts by Baldung, none of them showing a theme presented by Durer himself, created in the workshop of a master on his order were according to the guild rules not allowed to wear the master's signature. The blocks became after Baldung's departure from Nuremberg Durer's property and were provided with the according monogram. [99030].

CHF 25'000.-



Klinger, Max

(Leipzig 1857–1920 Grossjena near Naumburg)

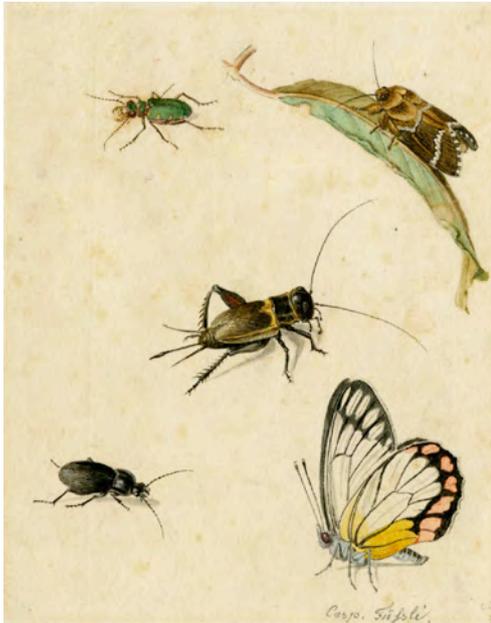
Venus shows Amor Psyche. Plate 4 from the Series Amor and Psyche. 1880. Etching on chine appliqué on large white velin paper. 25,5:17,3 cm, sheetsize 63:44 cm. Proof impression before any etched rework, aquatint and before the double outline. Proof impression before any etched rework, aquatint and before the double outline. Singer 67 I (of IV). Coll.: Otto Dix, Dresden.

On behalf of the Munich publisher Theodor Stroefler, Max Klinger created the illustrations to Amor and Psyche. This major and famous novella from the work 'The golden ass' written by the roman poet Lucius Apuleius was published by Theodor Stroefler as a superb luxury edition with a German translation by Reinhold Jachmann. The 23-year-old Klinger designed the borders, vignettes and fifteen full-page

etchings. Apuleius tells how Psyche attracts Venus' jealousy because of her outstanding beauty so that her people worship her instead of Venus.

The illustration shows the moment as Venus points out Psyche to Amor. Amor is no longer a small boy, but a handsome divine youth, crouching at the feet of Venus on an antique roof-top, and follows, with his eyes, her outstretched finger. Venus and Amor embody envy and disgrace on the one hand and unconditional love on the other. The postures underline this statement. 'Venus' head is gloomily shaded and her body is retreating. Amor, on the other hand, bends far down, his gaze directed at the invisible 'kings' daughter, and a smile seems to pass his face. The image is framed by ornamental tendrils and in the foot of the ornament two fish swim towards each other, the symbol of lusty love. Magnificent print before any overwork or the aquatint. On very large paper. (Edge of large paper slightly discoloured and in the corners lightly creased. [99017].

CHF 3600.–



Fuessli, Johann Caspar d. J.

(Zürich 1743–1786 Winterthur)

Butterflies and wasps – Butterflies, moths, beetles and crickets. Pen. Watercolour and gouache on water paper with the watermark “Pro Patria”. Signed at bottom right corner in pencil: “Casp. Füssli”, 2 leaves, 14:11.4 cm.

Johann Caspar Füssli was born into the well-known Zurich artist family Füssli. He received his first drawing and painting lessons from his father Johann Caspar Füssli, portrait painter and author (“History of Swiss Artists”). He

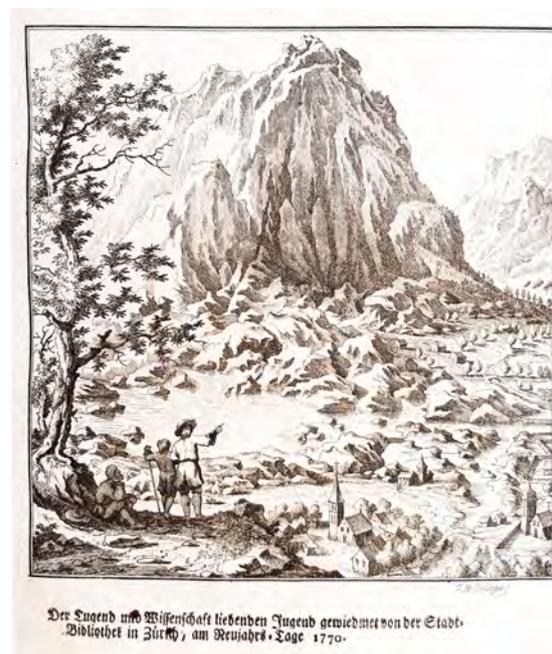
also occupied the position of town-clerk in 1756. The young Füssli specialized very early illustrating plants and insects, which he also collected and studied in detail. His findings were announced in a number of publications, for example “Catalogue of Existing Swiss Insects” (1775), and the two-volume “Magazine for the Friends of Entomology” (1778–79). [99032].

CHF 5300.–

**Neujahrsblatt der Stadtbibliothek Zürich.
1759 – 1841**

Years 1 (1759)–83 (1841). «Der Jugend und Wissenschaft liebenden Jugend gewidmet von der Stadtbibliothek in Zürich, am Neujahrs-Tage 1759 - ... Neujahrsblatt herausgegeben von der Stadtbibliothek in Zürich auf das Jahr... (“Dedicated to the Youth and Science-loving Youth edited by the City Library in Zurich, on New Year’s Day 1759 ...”. New Year’s Journal published by the City Library in Zurich on the year...). 83 issues. Rohr 1 - 83.

The plates show (1759–1762) the four stages of human age, otherwise representations of Swiss history and portraits. The copper of the first four issues were etched by Salomon Gessner. From 1763 to 1790 are mostly representations of the Swiss history etched by Joh. Balthasar Bullinger and Johann Ulrich Schellenberg until 1800. In the 19th century, renowned engravers such as Heinrich Lips, Franz Hegi and Martin Esslinger were working for the New Year’s issues.[42282].



CHF 1200.–