

THE
GRUNWALD
GRAPHIC ARTS
FOUNDATION
AT
UCLA

**THE
FRED GRUNWALD
COLLECTION
...
A
MEMORIAL EXHIBITION**

MARCH 29—MAY 1, 1966

DICKSON ART CENTER

UCLA

FOREWORD

It is particularly appropriate that this exhibition held in memory of a great friend and patron of the University should also commemorate the formal opening of the new facilities of the Graphic Arts Foundation which was initiated by him and named in his honor. Throughout his life Fred Grunwald remained a serious student of prints and it was his own dedication to the many avenues open to study and research in the field that encouraged him to develop a center for the graphic arts at UCLA, making available his noted collection as a nucleus. The Grunwald Graphic Arts Foundation is now and will continue to be a living demonstration of the ideals of a man whose taste, selflessness, and goodwill won him the respect, admiration, and gratitude of this community.

Franklin D. Murphy



309. AUGUSTE RENOIR Le chapeau épinglé II, 1900 Lithograph in color



FRED GRUNWALD: Collector-Connoisseur

A connoisseur has been defined as "one who knows well, an able judge," but what are able judgments of works of art? The term connoisseurship has by no means become standardized through usage. It has resisted attempts to create a formula by developing a kind of science of connoisseurship, a measuring-stick by which works of art could be considered. But true connoisseurship cannot be developed by mere recipe; it must ultimately depend on the continual refinement of an innate sense of quality.

Connoisseurship in the graphic arts is particularly demanding in that the would-be expert must have a knowledge of the technical means employed, must be sensitively aware of the evolution of style, and have a rich sense of quality. The collector who strives to be a connoisseur thus sets himself a task which involves knowledge and sensitivity, as well as dedication and devotion, and not a little humility. Those of us who came to know Fred Grunwald as a collector recognized these virtues in him — qualities which he developed during a lifetime of concern with prints. Yet he would have rejected being called a connoisseur. Despite his tremendous knowledge of the field, he never claimed to be an expert and even after more than forty years of collecting he thirsted after more knowledge. His sense of quality was intuitive, but it was reinforced by constant exposure and by a natural instinct for style.

Fred Grunwald was drawn to prints from two basic standpoints: content and technique. An artist frequently conveyed a private message to him and his range of interest could move with equal enthusiasm from the dynamic, sometimes brutal themes of the German Expressionists to the gentler,

far less emotionally based motifs of Impressionists like Renoir. Certainly the image held the greater meaning for him, although cubist and abstract expressionist statements excited his imagination and certainly commanded his interest and attention. From a technical viewpoint he always expressed his preference for black and white over color in all graphic media, yet some of his favorite prints included important examples by one of the greatest color lithographers of all time, Toulouse-Lautrec.

Fred Grunwald was a courageous man who risked his life for his fellow-man during the bitter days in Germany during the mid-1930's, and he always fought for what he considered fair. Yet, despite the harshness of so many of his earlier years, none of it clouded the vibrant, ever youthful spirit of the man who so enjoyed his role as host to those who were privileged to be counted among his friends. His West Los Angeles home was a mecca on which those who shared his enthusiasm for art, music, and good conversation, converged. The doors were never closed to those who desired to seek his advice on a variety of subjects. But, above all, he particularly enjoyed sharing his love and knowledge of prints, and a great many collectors in this community owe their original stimulus and guidance to this great, good man.

In the early 1950's he first conceived the idea of making his collection permanently available to the people of Los Angeles and by 1954 he decided upon UCLA as the ultimate recipient of this important gift. Thus was born the Grunwald Graphic Arts Foundation.

His requirements for the use of the collection were few but he underlined specifically his desire that the prints be reserved for the study and pleasure of the student and that suitable facilities be prepared so that the material could be made easily available and suitably displayed. Curatorial services were provided by the University during the years that followed, and a series of small but significant exhibitions were staged. The paternal eye of Fred Grunwald watched over the activities of the Foundation and he often joined in special lecture series and classroom groups.

Before his passing in March 1964 Fred Grunwald could feel assured that his dream of a study center for the graphic arts was firmly established at UCLA and that its future would remain a growing, living symbol of his ideal. He saw and approved the plans for the enlarged facilities in the new Dickson Art Center which included a gallery for print exhibitions, a study room, and a conservation laboratory. He was also aware of the courses of study in the history of prints that the collection he had formed made feasible, and he had the satisfaction of knowing that future generations of students would draw inspiration from the prints that had inspired him. In this present selection, taken from the more than 5000 prints assembled by Fred Grunwald, an attempt has been made to recreate for the spectator some of the very specific patterns he developed through his years as a collector. It will be immediately noted that there were special fields of concentration and interest. Since he was one of the first collectors to recognize the German Expressionist printmakers and to realize the importance of their contribution, it is not surprising to discover an extremely rich representation in that area. His very systematic selection among the works from the various periods of development of individual members of *Die Brücke* and *Der Blaue Reiter* groups reveals

the scholarly approach he always brought to his collecting. That he especially favored artists like Nolde, Kirchner, Kollwitz and Marc becomes evident in terms of the quantity of prints he gathered in each instance. Yet French Impressionists and Post-Impressionists received almost equal attention, and artists like Renoir and Toulouse-Lautrec were accumulated in great depth; Renoir is found almost complete in this collection. In a similar way he was fascinated by contemporaries like Picasso, Chagall and Jacques Villon.

Picasso in particular received Fred Grunwald's attention over a long period. Grunwald acquisitions of the graphic work of the master occupied an entire gallery during the UCLA Art Council exhibition in 1961 which honored Picasso's 80th birthday. The selections from the enormous output of the artist are in themselves a testimonial to the collector's infallible taste and judgment.

Younger contemporaries always excited his interest and attention and he took great pride in making discoveries of new talents. Once he was convinced of an artist's ability and potential growth he became his staunchest supporter and patron. Both John Paul Jones, whose career he followed from a close vantage point, and Mario Avati, whom he met only once, can be numbered among graphic artists of the present generation who earned his admiration. They received a continuing patronage which was not infrequently accompanied by criticism. He was also in the forefront of the original subscribers to the Tamarind Lithography Workshop in Los Angeles and an active supporter of June Wayne's efforts to revitalize the art of lithography in America. To sum up, the enormous scope of Fred Grunwald's interest in the graphic arts cannot be demonstrated even in so generous a cross-section of his collection as we have made here, a rich sampling catalogued in short-entry fashion in the following pages. It allows us at least enough to estimate, in a visual way, those elements which made Fred Grunwald a true collector-connoisseur.

We are fortunate in having the continued support of the Grunwald family: Mrs. Saidee Grunwald; a daughter, Mrs. Stanley I. Talpis; and a son, Dr. Ernest Grunwald. Their dedication to the ideal that played so vital a role in Fred Grunwald's life assures the future of the Foundation named in his honor.

For the staging of this exhibition special thanks go to Professor Jack B. Carter, Director of Exhibitions; for administrative assistance, to Doris Coke; and, for the research on the catalogue and preparation of the material, to the able staff of the Grunwald Graphic Arts Foundation: Richard A. Vogler, Assistant to the Curator; Paul J. Karlstrom, Technical Assistant; and Kathryn A. Smith, Secretary.

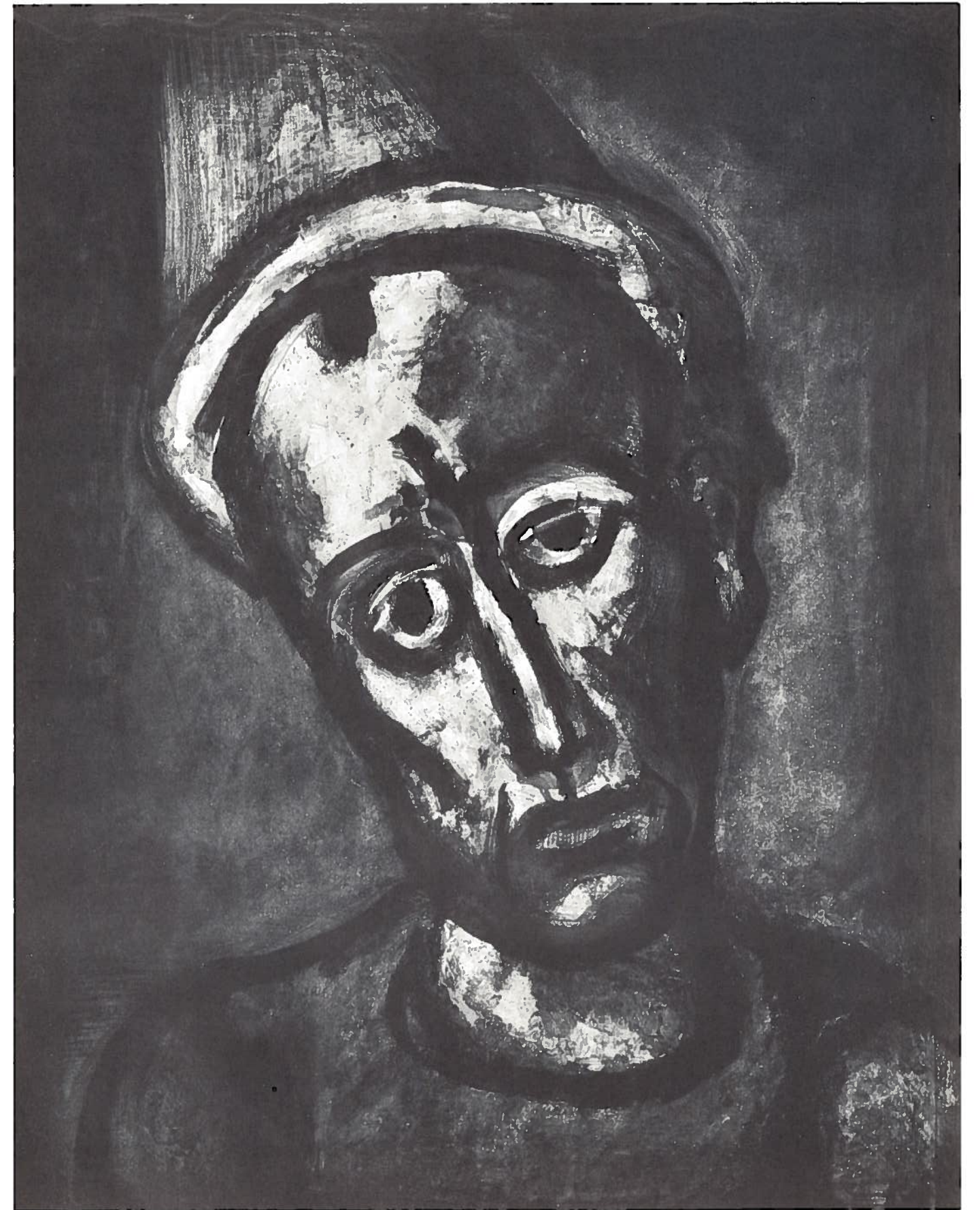
E. Maurice Bloch
Director
Grunwald Graphic Arts Foundation



250. EMIL NOLDE The Three Kings, 1913 Lithograph in color



299. ODILON REDON Christ, 1887 Lithograph



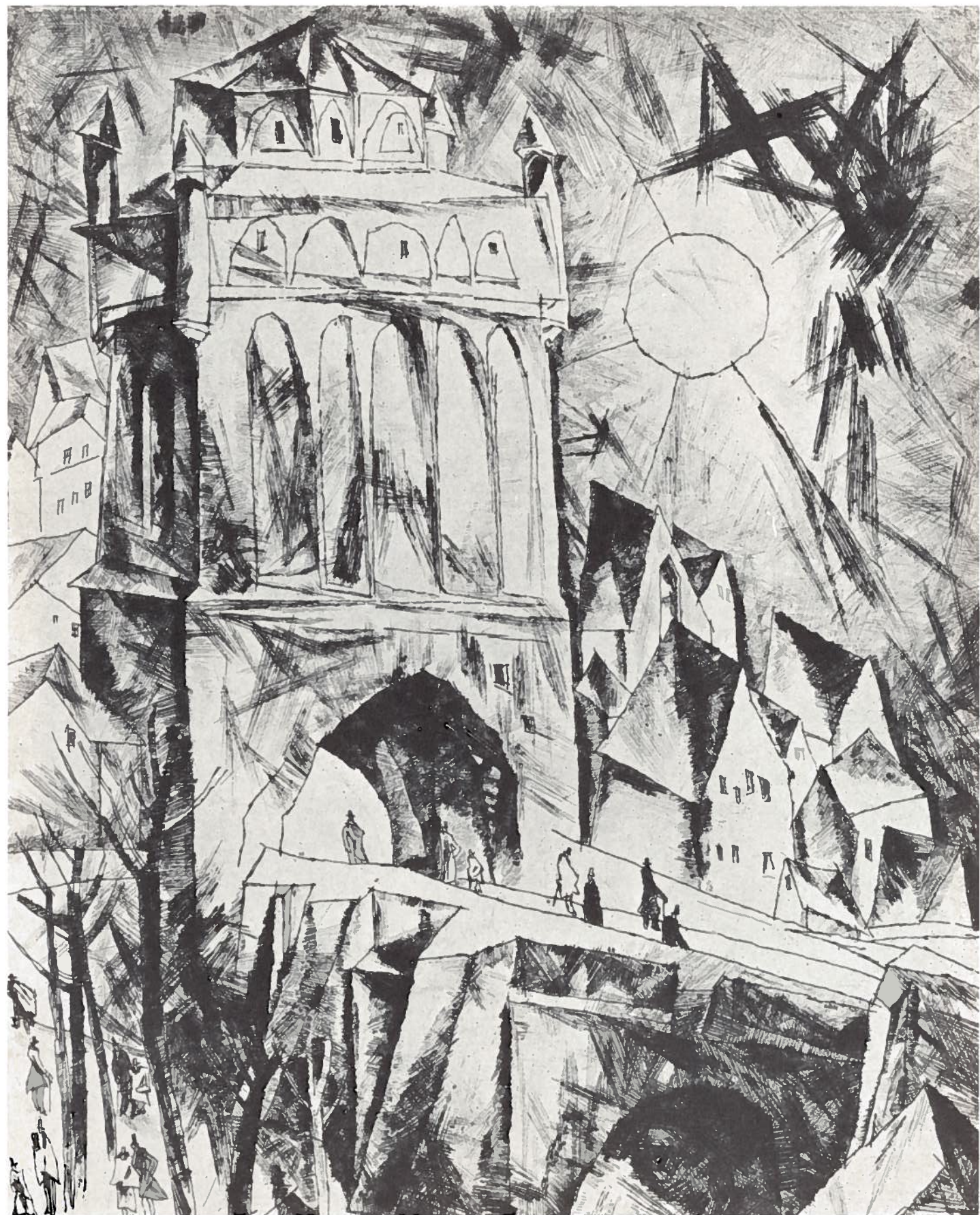
327. GEORGES ROUAULT Who does not frown?, number 8 from: *Miserere*, 1922 Aquatint and etching



178. OSKAR KOKOSCHKA Self Portrait, 1923 Lithograph in color



127. ERICH HECKEL Portrait of a Man (Self Portrait), 1919 Woodcut



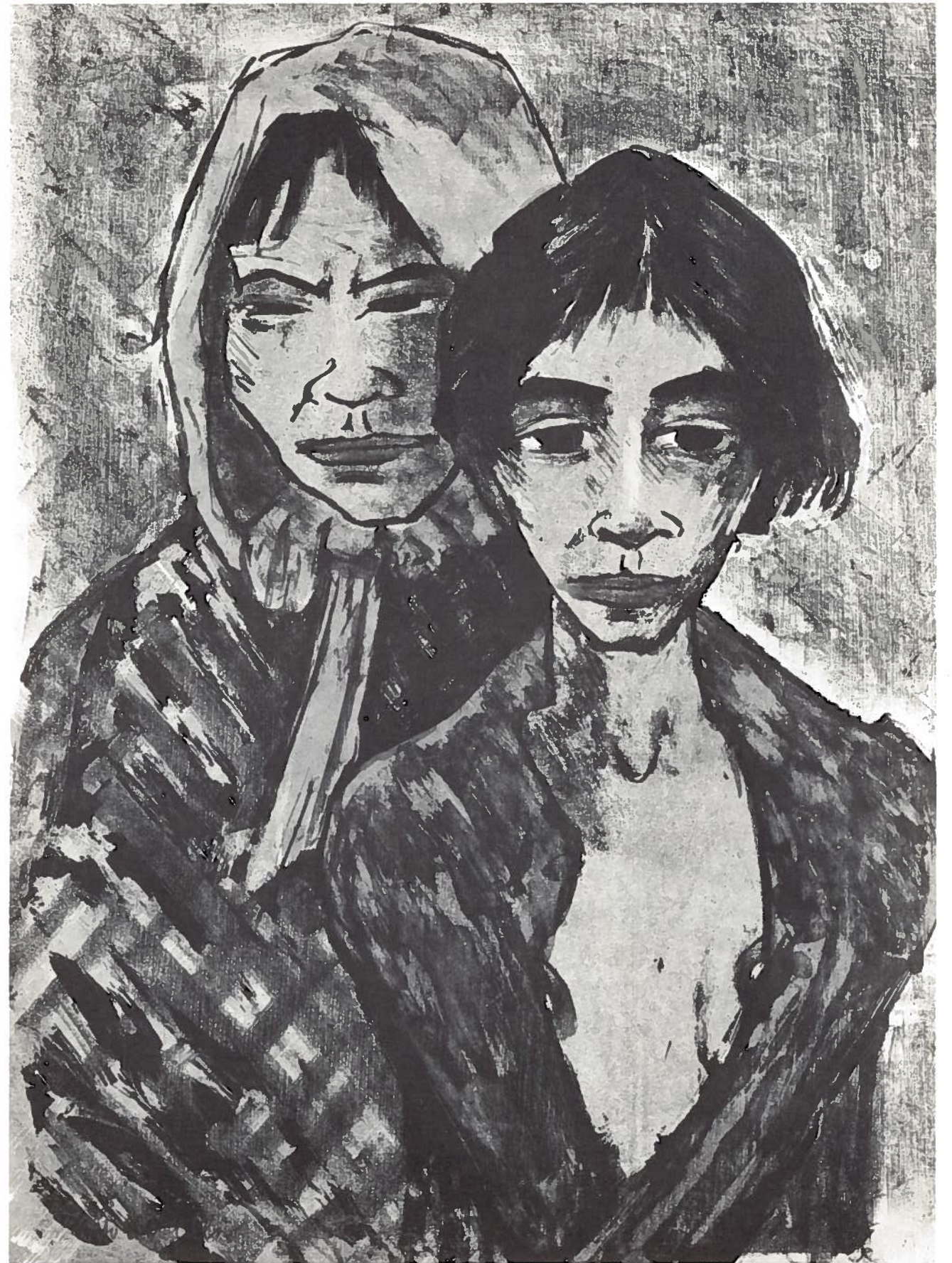
90. LYONEL FEININGER The Gate, 1912 Drypoint



337. KARL SCHMIDT-ROTTLUFF Christ, 1918 Woodcut



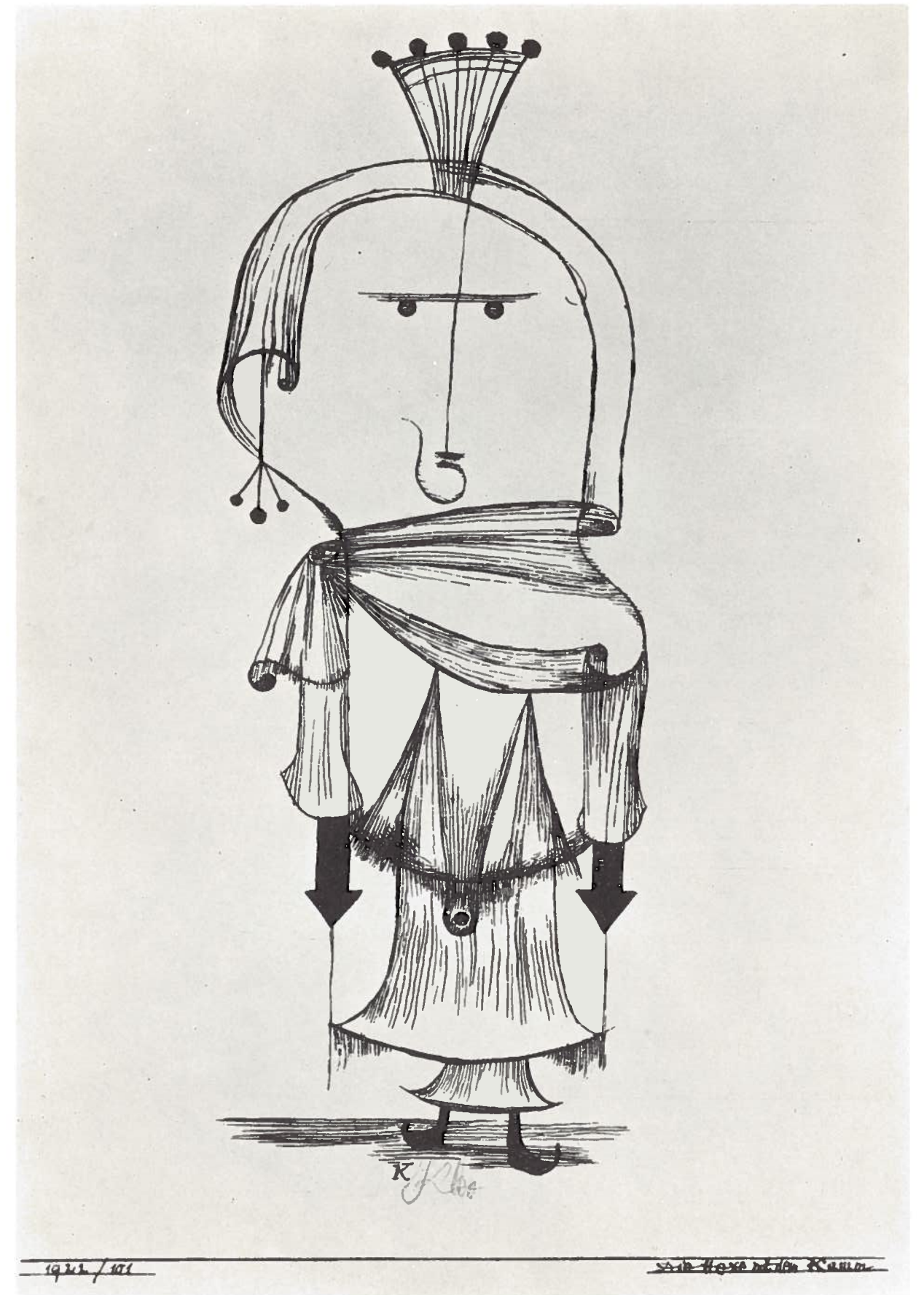
265. PABLO PICASSO Le repas frugal, 1904 Etching



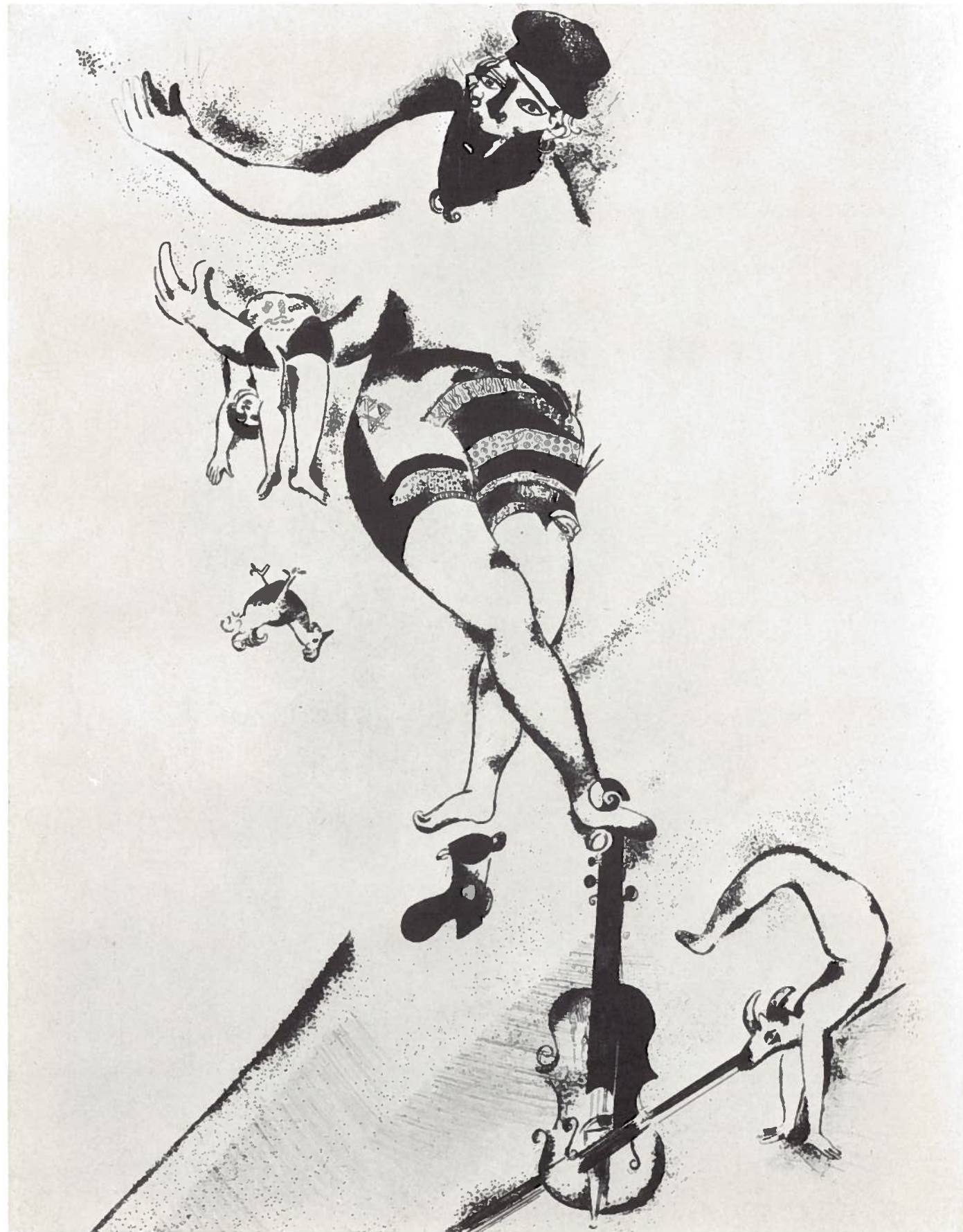
233. OTTO MUELLER Gypsy Types, 1927 Lithograph in color



287. PABLO PICASSO Faune musicien No. 4, 1948 Lithograph



172. PAUL KLEE The Witch with the Comb, 1922 Lithograph



50. MARC CHAGALL Acrobat with Violin, 1924 Etching and drypoint



144. WASSILY KANDINSKY Abstract Composition, 1923 Lithograph in color



42. PAUL CÉZANNE The Bathers, 1898 Lithograph in color



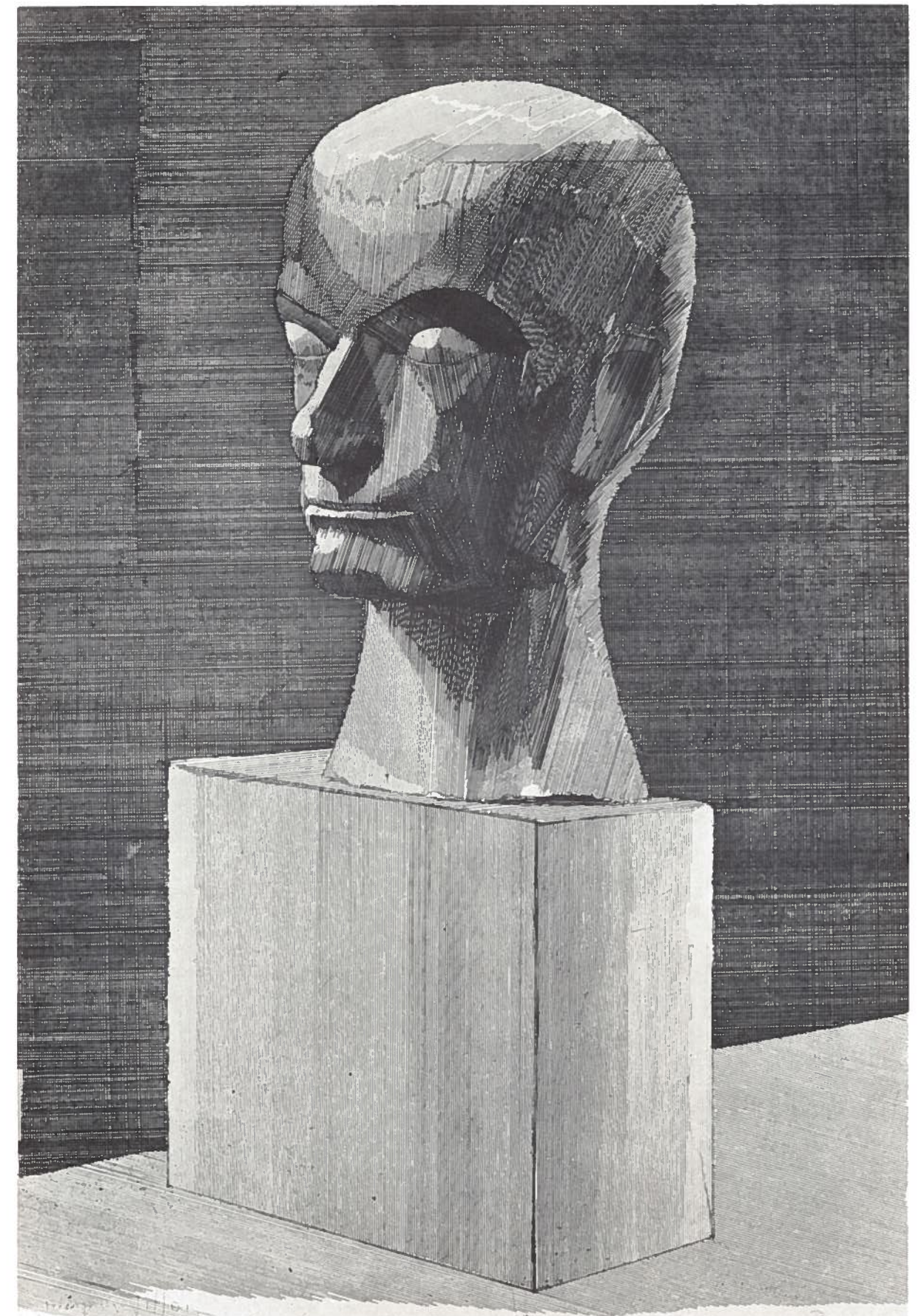
16. MAX BECKMANN River Main Landscape, 1918 Etching and drypoint



190. KATHE KOLLWITZ Helft Russland (Help Russia), 1921 Lithograph



237. EDVARD MUNCH The Lovers, 1896 Lithograph



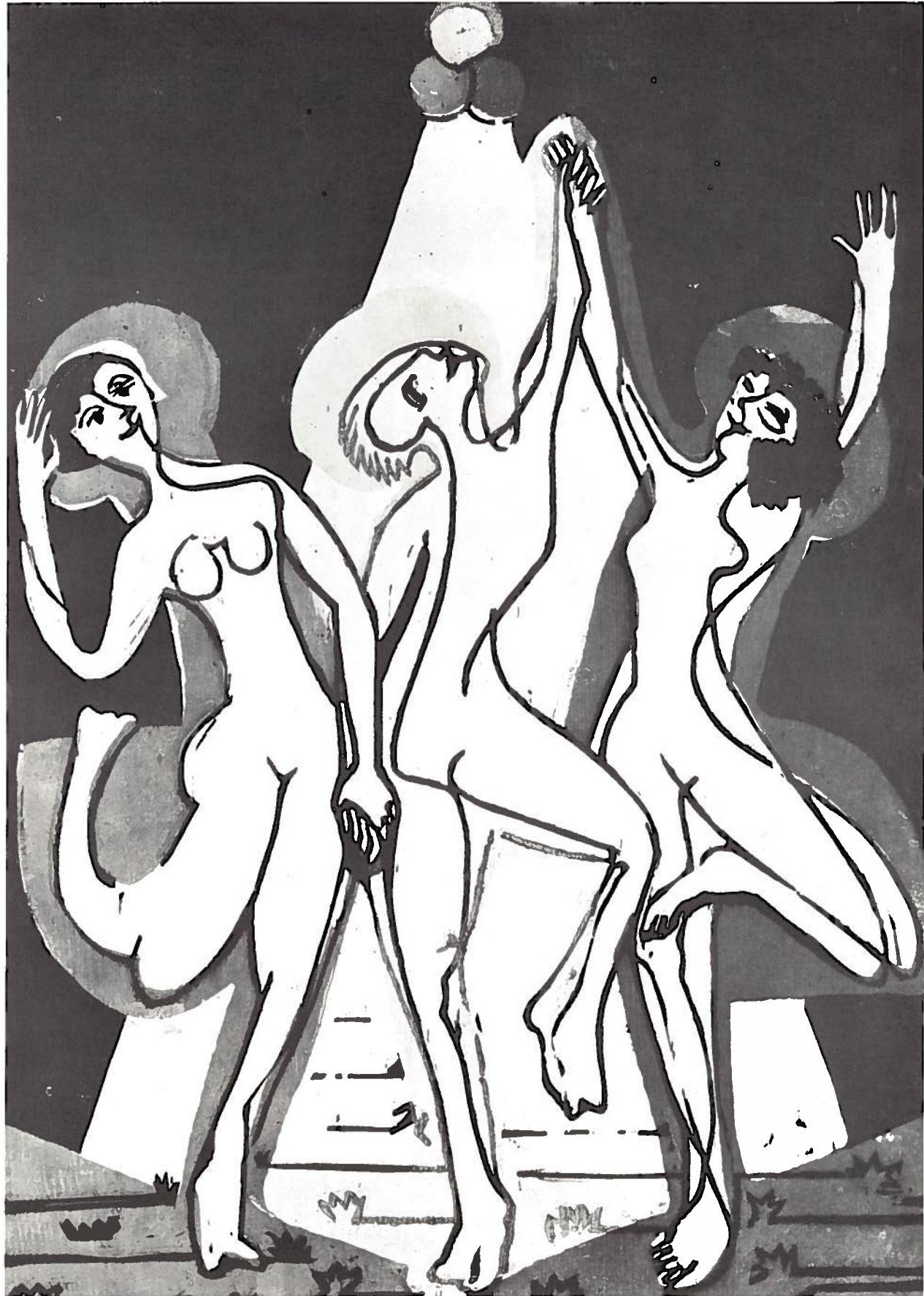
376. JACQUES VILLON Baudelaire, 1920 Etching



238. EDVARD MUNCH The Kiss, 1897/98 Woodcut



252. EMIL NOLDE Flirtation, 1917 Woodcut



161. ERNST LUDWIG KIRCHNER Farbentanz, 1933 Woodcut in color



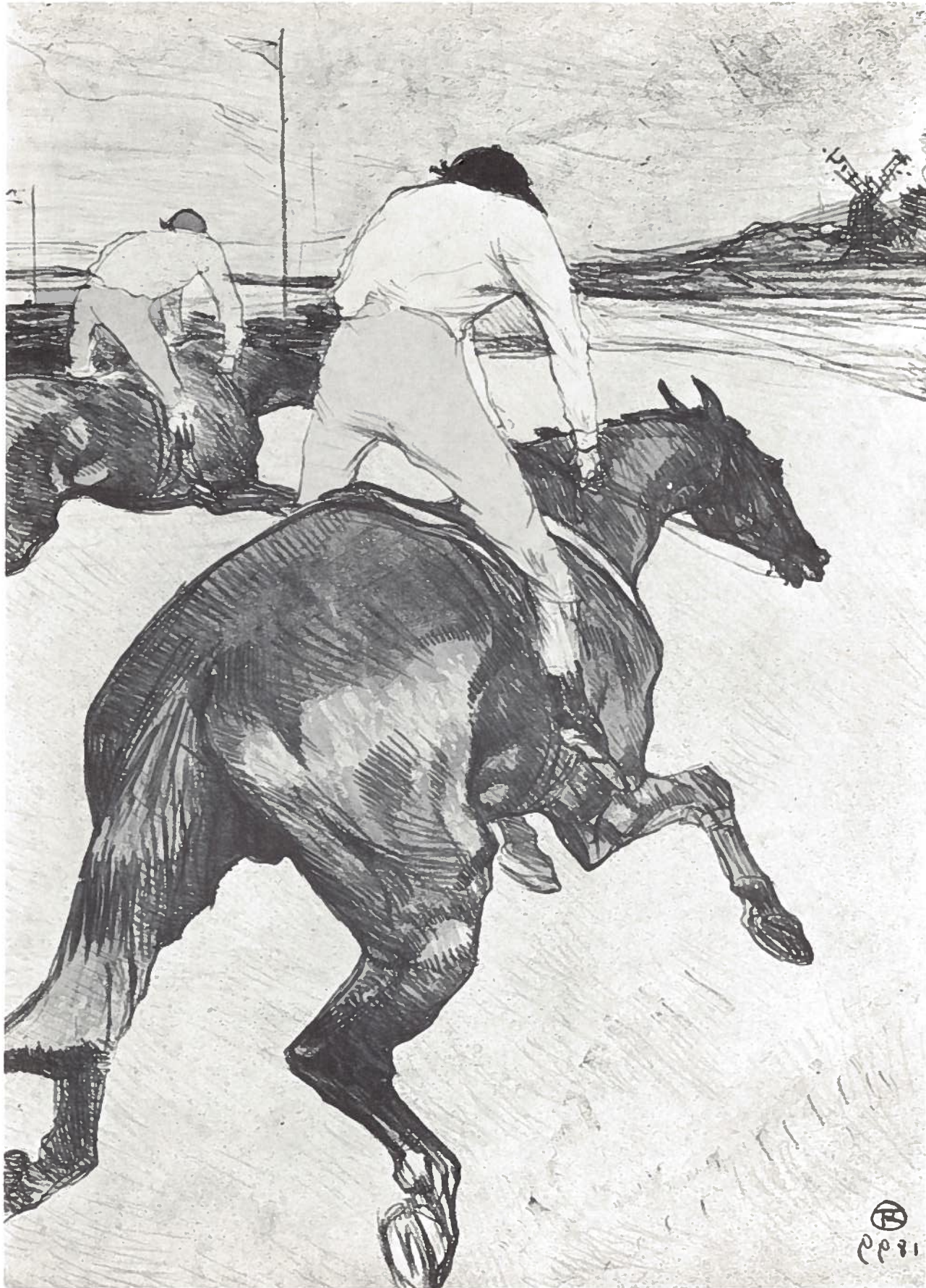
157. ERNST LUDWIG KIRCHNER Nude Woman Between Trees, 1920/21 Woodcut



62. EDGAR DEGAS Mary Cassatt at the Louvre, 1876-77 Etching and aquatint



363. HENRI DE TOULOUSE-LAUTREC Elsa dite la viennoise, 1897 Lithograph in color



370. HENRI DE TOULOUSE-LAUTREC Le jockey, 1899 Lithograph in color.



109. PAUL GAUGUIN Title page to *Le Sourire*, 1899 Woodcut



206. FRANZ MARC Legend of Animals, 1912/13 Woodcut

165. Hoffman and Wife
Woodcut in color, 7-1/16 x 10-1/16
166. Peasants in the Evening
Etching in color, 7-1/2 x 9-3/4
167. Two volumes of drawings and trial proofs by Ludwig Kirchner for *Umbrā Vitae*, poems by George Heym, 1923.
- KLEE, PAUL 1879-1940**
168. Garten der Leidenschaft (Garden of Sorrows), May 15, 1913.
Etching, 3-3/4 x 5-5/8
169. Kleinwelt (120), 1914.
Etching and aquatint, 5-5/8 x 3-3/4
170. Reflecting Window, November 2, 1915.
Etching, 6-1/4 x 4-9/16
171. Vogel Komödie (Bird Comedy), 1918.
Lithograph, 16-3/4 x 8-1/2
- *172. Die Hexe mit dem Kamm (The Witch with the Comb), 1922.
Lithograph, 12-1/4 x 8-1/2
173. Bärtiger Mann (Bearded Man), 1925.
Lithograph, 8-3/4 x 6
- KOKOSCHKA, OSKAR 1886-**
174. Couple Stepping Over a Corpse (Arntz 42), 1914.
Lithograph, 15 x 11-3/4
175. Lady in Waiting with Parrot (Arntz 64), 1917.
Lithograph, 11-5/8 x 9-1/8
176. The Witch's Dance (Arntz 71), 1917.
Lithograph in color, 7-3/4 x 9-1/2
177. Portrait of Paul Westheim, 1918.
Lithograph, 18-1/2 x 17
- *178. Self Portrait, 1923.
Lithograph in color, 24-1/2 x 18-3/4
179. Kathia
Lithograph in color, 27-1/4 x 19-1/4
- KOLLWITZ, KATHE 1867-1945**
180. Self Portrait at a Table II (Klipstein 14^{11a}), c. 1893.
Etching and aquatint, 7-1/8 x 5
181. Conference (Klipstein 25^{1b}), 1895.
Etching, 11-3/4 x 7-1/4
182. "Aus vielen Wunden blutest du, Oh Volk" ("You are bleeding from many wounds, Oh People") (Klipstein 29^{1b}), 1896.
Etching and aquatint, 5 x 13
183. Weavers' Procession, number 4 of the series: *Ein Wberaufstand* (Klipstein 32^{1b}), 1897.
Etching, 8-1/2 x 11-5/8
184. Hamburger Kneipe (Klipstein 58¹¹), 1901.
Soft-ground etching, 7-1/2 x 9-7/8
185. Pregnant Woman (Klipstein 108¹), 1910.
Etching and soft-ground etching, 14-7/8 x 9-1/2
186. Self Portrait (Klipstein 133), 1919.
Lithograph, 13-7/8 x 9-1/2
187. Mothers II (Klipstein 135¹¹), 1919.
Lithograph, 17-1/2 x 23-1/8
188. Memorial print for Karl Liebknecht (Klipstein 139^{1b}), 1919/20.
Woodcut, 14 x 19-3/4
189. Meditating Woman (Klipstein 147^{11b}), 1920.
Lithograph, 21 x 14-5/8
- *190. Helft Russland (Help Russia) (Klipstein 154¹¹), 1921.
Lithograph, 17 x 18-3/8
191. The Widow I, number 4 of the series: *Krieg* (Klipstein 180¹), 1922/23.
Woodcut, 14-1/2 x 8-7/8
192. The Mothers, number 6 of the series: *Krieg* (Klipstein 182¹), 1922/23.
Woodcut, 13-1/2 x 15-3/4
193. Death and the Children, number 3 of the series: *Tod* (Klipstein 258), 1934.
Lithograph, 19-1/2 x 16-3/8
194. Death as a Friend, number 6 of the series: *Tod* (Klipstein 261), 1934/35.
Lithograph, 12-7/16 x 12-7/8
- LA FRESNAYE, ROGER DE 1885-1925**
195. Palefrenier, 1921.
Lithograph, 10-1/4 x 7-1/8
- LÉGER, FERNAND 1881-1955**
196. Visage, 1953.
Lithograph in color, 20-1/4 x 14-1/4
197. Femme
Lithograph in color, 21-5/8 x 16-3/4
- LEHMBRUCK, WILHELM VON 1881-1919**
198. Rape II (woman half length), 1911.
Etching, 11-1/2 x 9-7/16
- MAILLOL, ARISTIDE-JOSEPH-BONAVENTURE 1861-1944**
199. Seated Nude
Lithograph, 8-1/4 x 10-5/8
200. Reclining Woman seen from Above
Lithograph, 7-5/8 x 9
- MANESSIER, ALFRED 1911-**
201. Composition
Lithograph in color, 13-1/4 x 20-3/8
- MANET, ÉDOUARD 1832-1883**
202. Les gitanos (Guérin 21¹¹ first printing), 1862.
Etching, 11-3/16 x 8-1/8
203. Lola de Valence (Guérin 23¹¹ first printing), 1862.
Etching and aquatint, 10-1/4 x 7-1/8
- MARC, FRANZ 1880-1916**
204. Dying Doe [Schardt VII (1908) 6], 1908.
Lithograph, 7-9/16 x 8-1/4
205. Resting Horses [Schardt VII (1912) 1], 1912.
Woodcut in color, 6-5/8 x 9
- *206. Legend of Animals [Schardt VII (1912) 3], 1912/13.
Woodcut, 7-13/16 x 9-7/16
207. Reconciliation [Schardt VII (1912) 4], 1912.
Woodcut, 7-7/8 x 10-1/8
208. The Steer [Schardt VII (1912) 5], 1912.
Woodcut, 6-1/4 x 8-5/8
209. The Lizard [Schardt VII (1912) 9], 1912.
Woodcut, 3-3/8 x 3-3/8
210. Riding School [Schardt VII (1913) 4], 1913.
Woodcut, 10-9/16 x 11-3/4
211. Birth of the Horses [Schardt VII (1913) 5], 1913.
Woodcut in color, 8-1/2 x 5-3/4
212. Creation of the Earth I [Schardt VII (1914) 1], 1914.
Woodcut, 9-3/8 x 7-13/16
213. Creation of the Earth II [Schardt VII (1914) 2], 1914.
Woodcut in color, 9-3/8 x 7-7/8
- MARCKS, GERHARD 1889-**
214. Mother and Child, 1932.
Lithograph, 12 x 6-1/4
- MASSON, ANDRÉ 1896-**
215. Nude, 1950.
Lithograph in color, 11-1/2 x 12-1/2
216. La Camargue
Lithograph in color, 17-1/2 x 13-5/8
- ***MATISSE, HENRI 1869-1954**
217. Head of a Woman, 1951.
Aquatint, 17 x 13-5/8
218. *Dix Danseuses*, Paris, Editions de la Galeria d'art Contemporain, 1927.
10 lithographs
- MEIDNER, LUDWIG 1884-**
219. Street in Wilmersdorf, 1913.
Drypoint, 6-5/8 x 5-1/2
220. Head of Old Man, 1929.
Lithograph, 12-1/2 x 11-5/8
- MIRÓ, JOÁN 1893-**
221. Persons in the Sun, 1948.
Lithograph, 9 x 11-7/8
222. Composition on Green Background, 1952.
Lithograph in color, 14-1/4 x 21-1/2
223. Composition, from: Series I, 1952.
Mixed media, 15 x 18
- MODIGLIANI, AMEDEO 1884-1920**
224. Resting Nude
Etching, 3-7/8 x 5-7/8
225. Madame Z
Etching, 6-3/16 x 4-11/16
- MORANDI, GIORGIO 1890-1964**
226. Paesaggio, 1932.
Etching, 11-5/8 x 9-3/8
227. Natura Morta, 1946.
Etching, 10-1/8 x 12-11/16
- MUELLER, OTTO 1874-1930**
228. Two Nudes, 1910.
Lithograph, 11 x 14-1/2
229. Self Portrait with Woman and Mask, c. 1912.
Lithograph, 15-1/4 x 11-1/2
230. Gypsy Children and Cart, 1927.
Lithograph, 27-1/4 x 19-3/4
231. Gypsy Madonna, 1927.
Lithograph in color, 27-3/8 x 19-3/4
232. Gypsy Scene, 1927.
Lithograph in color, 27-5/16 x 19-11/16
- *233. Gypsy Types, 1927.
Lithograph in color, 27-5/8 x 19-5/8
234. Seated Group with Goat in Field, 1927.
Lithograph in color, 27-1/2 x 19-7/8
- MUNCH, EDVARD 1864-1944**
235. Consolation (Schiefler 6), 1894.
Drypoint, 8-1/2 x 12-11/16
236. Portrait of the Poet Hamsun (Schiefler 52), 1896.
Drypoint, 11-5/8 x 7-7/8
- *237. The Lovers (Schiefler 71), 1896.
Lithograph, 12-3/16 x 16-1/2
- *238. The Kiss (Schiefler 102), 1897/8.
Woodcut, 23 x 18
239. Coastal Landscape (Schiefler 210), 1903.
Woodcut in color, 13 x 18
240. Andreas Schwarz, 1906.
Lithograph, 11-5/8 x 8-3/4
241. The Last Hour (Schiefler 491), 1921.
Woodcut, 14-15/16 x 20-1/2
242. Portrait of a Girl
Drypoint, 8-1/4 x 5-7/8
243. Standing Nude
Lithograph, 13-1/2 x 8-3/8
- NOLDE, EMIL 1867-1956**
244. Girl, 1906.
Etching, 7 x 5
245. Mother and Child, 1906.
Etching and aquatint in color, 6 x 7-3/4
246. Head of a Woman in Double Light, 1906.
Woodcut, 9-3/4 x 8-3/4
247. Nasty Boys, 1908.
Etching and aquatint, 9-1/2 x 6-1/8
248. Young Jewess, 1912.
Woodcut, 8-7/8 x 11-3/4
249. Servant, 1912.
Woodcut, 12 x 9-3/4
- *250. The Three Kings, 1913.
Lithograph in color, 25-1/4 x 21
251. The Ball, 1917.
Etching and aquatint, 8-7/16 x 10-5/16
- *252. Flirtation, 1917.
Woodcut, 12-1/4 x 9-1/4
253. Dr. Leber, 1917.
Woodcut, 11-3/4 x 7-5/8
254. Man and Woman, 1918.
Etching and aquatint, 12 x 9
255. Dancer, 1922.
Etching and aquatint, 12-1/2 x 9-5/8
256. Profile of a Nude
Etching, 18-3/4 x 12
- PECHSTEIN, MAX 1881-1955**
257. Italian Landscape (Fechter 23), 1907.
Woodcut, 9-1/2 x 13
258. Die Kunde [Knowledge] (Fechter 31), 1907.
Woodcut, 6-3/4 x 8-3/8
259. Seated Nude (Fechter 34), 1907.
Woodcut, 7-1/2 x 5-1/4
260. Dressing (Fechter 37), 1907.
Woodcut, 4 x 4
261. Carnival III, 1910.
Lithograph, 11 x 15
262. Portrait of a Boy I (Fechter 139), 1918.
Woodcut, 13-7/8 x 9-1/4
263. Self Portrait, 1918.
Drypoint, 6-13/16 x 5-5/16
264. Vaudeville
Woodcut in color, 19-5/8 x 15-3/4
- PICASSO, PABLO 1881-**
- *265. Le repas frugal (Geiser 21^{1b}), 1904.
Etching, 18-3/8 x 14-13/16
266. Les pauvres (Geiser 4^{1b}), 1905.
Etching, 9-5/16 x 7-1/16
267. Les saltimbanques (Geiser 9^b), 1905.
Drypoint, 11-1/4 x 12-3/4
268. Salomé (Geiser 17^b), 1905.
Drypoint, 15-7/8 x 13-11/16
269. La danse (Geiser 18^b), 1905.
Drypoint, 7-1/4 x 9-1/8
270. Deux figures nues (Geiser 21^{11b}), 1909.
Drypoint, 5-1/8 x 4-3/8
271. La source (Geiser 61¹¹), 1921.
Drypoint and engraving, 6-3/4 x 9-1/16
272. Les trois femmes (Geiser 68), 1922.
Etching, 7 x 5-1/8
273. Les trois amies (Geiser 117^b), 1927.
Etching, 16-3/8 x 11-3/4
274. L'atelier (Geiser 121^b), 1927.
Etching, 13-3/4 x 15-3/8
275. Deux femmes nues (Geiser 199), 1930.
Etching, 12-1/4 x 8-13/16
276. Table de eaux-fortes (Geiser 135), plate XIII from *Le Chef-d'oeuvre Inconnu* by Honoré de Balzac, Paris, Ambroise Vollard, 1931.
Etching, 14-3/4 x 11-3/4
277. Sphinx minotaure or Monstre contemplé par quatre enfants (Bolliger 13), c. 1933.
Etching on vellum, 9-1/4 x 11-1/2
278. Le sculpteur et son modèle assis (Bolliger 45), March 23, 1933.
Etching, 10-1/2 x 7-9/16
279. L'atelier du sculpteur or Sculpteur à la fenêtre, March 31, 1933.
Etching, 7-9/16 x 10-1/2
280. The Blind Minotaur III, 1934.
Mixed media, 9-3/4 x 13-1/2

*Representation of the graphic work of Matisse is a token one. Major works from the Grunwald Collection are currently on tour with the UCLA Matisse retrospective exhibition.

281. *Enfant assis et femme endormie* (Bolliger 26), c. 1935.
Aquatint and etching, 9-3/8 x 11-3/4
282. *Sueño y Mentira* de Franco, two plates, 1937.
Etching and aquatint, 12-7/16 x 16-1/2
283. *Portrait of Vollard*, c. 1937.
Aquatint on vellum, 13-1/4 x 9-5/8
284. *Deux têtes et nu debout*, May 4, 1945.
Engraving, 8-9/16 x 13-1/2
285. *Portrait of Gongora* (Mourlot 70), March 5, 1947.
Lithograph, 15-1/2 x 13
286. *Profil au fond noir* (Mourlot 83), March 29, 1947.
Lithograph, 21-1/4 x 14-1/4
- *287. *Faune musicien No. 4* (Mourlot 115), March 10, 1948.
Lithograph, 26-1/2 x 21
288. *Figure composée II* (Mourlot 166), March 8, 1949.
Lithograph, 24-3/4 x 19-9/16
289. *Le modèle et deux personnages* (Mourlot 258), March 14, 1954.
Lithograph in color, 20 x 25-3/4
290. *Visiteurs divins à l'atelier*, 1955.
Aquatint, 19-1/2 x 25-1/4
291. *Portrait of Daniel-Henry Kahnweiler I* (Mourlot 295), June 3, 1957.
Lithograph, 25-7/8 x 19-7/8
292. *Couple assis*
Etching, 10-7/8 x 7-3/4
293. *Le minotaure dans l'arène* (Bolliger 90)
Etching, 7-5/8 x 10-1/2
294. *Le Chef-d'oeuvre Inconnu* by Honoré de Balzac, Paris, Ambroise Vollard, 1931.
13 etchings, 1927 (Geiser 123-135) and 67 wood-engravings by Aubert, after drawings by Picasso.
295. *Histoire Naturelle* by Comte de Buffon (Georges Louis Le Clerc), Paris, Martin Fabriani, 1942.
32 aquatints
296. *La Tauromaquia o Arte de Torear* by José Delgado (Pepe Ilo), Barcelona, Gustav Gili, 1959.
26 aquatints and drypoint cover

PISSARRO, CAMILLE 1830-1903

297. *Paysanne au puits* (Delteil 101), 1891.
Etching and aquatint, 9-1/4 x 7-5/8
298. *Gardeuse d'œies nue* (Delteil 180), c. 1897.
Lithograph, 6-11/16 x 5-1/4

REDON, ODILON 1840-1916

- *299. *Christ* (Mellerio 71), 1887.
Lithograph, 13-1/8 x 10-5/8
300. *Tête d'enfant avec fleurs* (Mellerio 169), 1892.
Lithograph, 9-7/8 x 8-3/8
301. *Centaur visant les nues* (Mellerio 133), 1893.
Lithograph, 12-3/8 x 9-5/8
302. *Cellule auriculaire* (Mellerio 126), 1894.
Lithograph, 10-1/2 x 9-13/16

RENOIR, AUGUSTE 1841-1919

303. *La danse à la campagne II* (Delteil 2), c. 1890.
Etching, 8-9/16 x 5-5/16
304. *Pierre Renoir de face* (Roger-Marx 2), 1893.
Lithograph, 11 x 9
305. *Le deux baigneuses* (Delteil 9), 1895.
Etching, 10-1/4 x 9-1/2
306. *Baigneuse debout* (Roger-Marx 3), 1896.
Lithograph in color, 16-1/4 x 13
307. *Jeune femme en buste* (Mademoiselle Diéterle) (Roger-Marx 1), 1899.
Lithograph, 20 x 15
308. *L'enfant au biscuit* (Roger-Marx 6), 1899.
Lithograph in color, 12-1/2 x 10-1/2
- *309. *Le chapeau épinglé II* (Roger-Marx 5 bis), 1900.
Lithograph in color, 23-15/16 x 19-1/2
310. *Enfants jouant à la balle* (Roger-Marx 7), 1900.
Lithograph in color, 23 x 20

311. *Paul Cézanne* (Roger-Marx 9), c. 1902.
Lithograph, 11-1/2 x 9-5/8
312. *Louis Valtat* (Roger-Marx 13), c. 1904.
Lithograph, 11-11/16 x 9-3/4
313. *Le fleuve scamandre II* (Delteil 25), c. 1910.
Etching, 10-11/16 x 8-1/8
314. *Maternité* (Roger-Marx 26), 1912.
Lithograph, 21-1/2 x 19
315. *Auguste Rodin* (Roger-Marx 25), 1914.
Lithograph, 16 x 15-1/4
316. *Les baigneuses or Le jugement de Paris*, (Roger-Marx 27).
Lithograph, 18-5/16 x 24-1/4
317. *Les laveuses* (Roger-Marx 28).
Lithograph, 18-1/8 x 23-3/4
318. *Les laveuses* (variante) (Roger-Marx 29).
Lithograph, 18-1/2 x 24
319. *Claude Renoir écrivant* (Roger-Marx 30).
Lithograph, 11-1/2 x 15-3/4

ROHLFS, CHRISTIAN 1849-1938

320. *The Three Wise Men* (Vogt 22), c. 1910.
Woodcut, 14-7/8 x 10-1/2
321. *Singing Bird* (Vogt 51), c. 1912.
Woodcut in color, 10-3/4 x 11-3/4
322. *Death* (Vogt 64), 1912/13.
Woodcut in color, 8 x 9-1/2
323. *Egyptian Dancer* (Vogt 68), c. 1913.
Linoleum cut in color, 13-7/8 x 5-1/2
324. *Return of the Prodigal Son* (Vogt 99), 1916.
Woodcut, 19-7/8 x 14-1/2
325. *It Was You* (Vogt 151), 1922.
Linoleum cut in color, 10-13/16 x 8-1/8
326. *The Jew* (Vogt 157), 1923.
Woodcut, 14-1/4 x 6-3/4

ROUAULT, GEORGES 1871-1958

- *327. *Qui ne se grime pas? (Who does not frown?)* number 8 from: *Miserere*, 1922.
Aquatint and etching, 22-1/4 x 16-3/4
328. *Rue des Solitaires* (Street of the Lonely) number 23 from: *Miserere*, 1922.
Aquatint and etching, 14-1/4 x 20
329. *Self Portrait with a Cap* from *Souvenirs Intimes*, Paris, E. Frapier, 1927.
Lithograph, 9-1/8 x 6-3/4

SCHMIDT-ROTTLUFF, KARL 1884-

330. *Three Nudes in Front of a Curtain* (Schapire 70), 1911.
Woodcut, 12 x 16
331. *Standing Female Nude* (Schapire 104), 1913.
Woodcut, 12 x 9-3/16
332. *Landscape with Poplars and Lighthouse* (Schapire 113), 1913.
Woodcut, 14 x 11-1/4
333. *Self Portrait I* (Schapire 128), 1913.
Woodcut, 17-3/4 x 14-1/16
334. *The Sisters* (Schapire 166), 1914.
Woodcut, 15-3/4 x 19-1/2
335. *Dunes and Pier* (Schapire 195), 1917.
Woodcut in color, 11-3/8 x 13-1/4
336. *Kuss in Liebe* (The Love Kiss) (Schapire 206), 1918.
Woodcut, 19-3/4 x 15-3/8
- *337. *Christ* (Schapire 208), 1918.
Woodcut, 19-3/4 x 15-3/8
338. *Petri Fischzug* (Peter's Catch of Fish) (Schapire 214), 1918.
Woodcut, 15-9/16 x 19-7/8
339. *Mary* (Schapire 216), 1918.
Woodcut, 19-11/16 x 15-9/16
340. *Baltic Sea Coast* (Schapire 38), 1920.
Drypoint, 9-1/4 x 11-1/2

341. *Head of Woman* (Schapire 98), 1922.
Lithograph, 17-1/16 x 10-5/8
342. *Woman's Head*
Woodcut, 9-3/4 x 7
343. *Karl Schmidt-Rottluffs Graphisches Werk bis 1923* by Rosa Schapire, Berlin, Euphorion Verlag, 1924.
One etching with aquatint and nine woodcuts bound into the book and a portfolio containing three etchings and eight woodcuts.

SCHWITTERS, KURT 1887-1948

344. *Composition with Profile*, 1921.
Lithograph, 10 x 8

SEGONZAC, ANDRÉ DUNOYER DE 1884-

345. *Fernande, Les mains croisées* [medium plate] (Lioré and Cailler 95¹¹), 1926.
Etching, 4-7/16 x 4-3/4
346. *La ferme à l'aire à midi* (Lioré and Cailler 157), 1926.
Etching, 9-3/8 x 11-5/8
347. *La ferme à la mule* (Lioré and Cailler 187), 1927.
Etching, 5-3/8 x 7-1/8

SEVERINI, GINO 1883-

348. *Musician*, c. 1921.
Lithograph in color, 13-7/8 x 18-7/8

TAMAYO, RUFINO 1900-

349. *Figure with Watermelon*
Lithograph in color, 21-5/8 x 16-3/4

TOULOUSE-LAUTREC, HENRI DE 1864-1901

350. *Le coiffeur* (Programme du Théâtre-Libre) (Delteil 14¹), 1893.
Lithograph in color, 13 x 10
351. *Les vieilles histoires, couverture-frontispiece* (Delteil 18¹¹¹), 1893.
Lithograph in color, 14 x 22
352. *A la Renaissance: Sarah Bernhardt dans Phèdre* (Delteil 47), December 1893.
Lithograph, 13-3/8 x 9-3/8
353. *Eros vanné* (Delteil 74¹¹), 1894.
Lithograph, 12 x 8-3/4
354. *Carnival* (Delteil 64¹¹), 1894.
Lithograph in color, 10-1/2 x 6-1/2
355. *Poster announcing: Le deuxième volume de Bruant...* (Delteil 349¹¹¹), 1894.
Lithograph in color, 31-3/4 x 23-3/4
356. *Mlle. Marcelle Lender, en buste* (Delteil 102¹¹¹), c. 1895.
Lithograph in color, 13 x 9-1/2
357. *Poster for La Revue Blanche* (Delteil 355), 1895.
Lithograph in color, 50 x 36-1/8
358. *Poster for the magazine Elles* (Delteil 179), 1896.
Lithograph in color, 21-3/4 x 17-3/4
359. *Elles: Femme à glace* (Delteil 185), 1896.
Lithograph, 20-1/2 x 15-5/8
360. *Elles: Femme sur le dos* (Delteil 189), 1896.
Lithograph in color, 15-1/2 x 20-5/8
361. *Débauche II* (Delteil 178¹), 1896.
Lithograph in color, 9-1/4 x 12-5/8
362. *Irish and American Bar, Rue royale* (Delteil 362), 1896.
Lithograph in color, 17 x 24-3/8
- *363. *Elsa, dite la viennoise* (Delteil 207), 1897.
Lithograph in color, 22-1/4 x 15-7/8
364. *Francis Jourdain* (Delteil 4), 1898.
Drypoint, 6-3/4 x 4

365. *W. H. B. Sands, Editeur à Edimbourg* (Delteil 5¹¹), 1898.
Drypoint, 10-1/4 x 4-11/16
366. *Le lutteur ville?* (Delteil 7), 1898.
Drypoint, 6-1/4 x 4-13/16
367. *Yvette Guilbert: Pessima* (Delteil 254), 1898. (the English edition 1908).
Lithograph, 13-1/2 x 11
368. *Yvette Guilbert, Chanson Ancienne, planche publiée* (Delteil 257), 1898. (the English edition 1908).
Lithograph, 13-1/2 x 11
369. *Yvette Guilbert: "Linger Longer Loo"* (Delteil 259), 1898. (the English edition 1908).
Lithograph, 13-1/2 x 11
- *370. *Le jockey* (Delteil 279), 1899.
Lithograph in color, 20-3/16 x 14-3/16

UTRILLO, MAURICE 1883-1955

371. *Notre Dame in Paris*
Lithograph, 6-3/4 x 8-3/4

VALADON, SUZANNE 1867-1938

372. *Toilette*, 1896.
Soft-ground etching, 11-5/16 x 12-1/2

VILLON, JACQUES (Gaston Duchamp) 1875-1963

373. *Nevers à Paris* (Auberty-Perussaux 55¹), 1904.
Aquatint and drypoint, 13-3/8 x 17-3/8
374. *The Women of Quessant* (Auberty-Perussaux 63), 1904.
Aquatint in color, 10-7/8 x 14-7/8
375. *Le potin* (Auberty-Perussaux 85), 1905.
Aquatint and drypoint in color, 16-1/16 x 22-1/2
- *376. *Baudelaire avec socle, after a bust of Duchamp-Villon* (Auberty-Perussaux 204), 1920.
Etching, 16-1/2 x 11-1/4
377. *Le grand dessinateur assis* (Auberty-Perussaux 266), 1935.
Etching, 10-1/2 x 8
378. *La lutte* (Auberty-Perussaux 329), 1939.
Etching, 10-15/16 x 9-3/4
379. *Intérieur* (Auberty-Perussaux 340), 1943.
Etching, 10-1/2 x 8-5/8
380. *Camille Renault* (Auberty-Perussaux 358), 1945.
Etching and engraving, 15-3/4 x 12-1/2
381. *L'Equestrienne*, c. 1950.
Lithograph in color, 12-1/2 x 17-3/4
382. *La cheminée*
Lithograph in color, 19-1/4 x 11-15/16
383. *Poésies de Pierre Corrad*, Paris, J. Meynial, 1937.
16 etchings (Rauch 180)

VLAMINCK, MAURICE DE 1876-1958

384. *L'arbre vert*
Lithograph in color, 8-3/4 x 11-1/4
385. *Le tournant de la route*
Lithograph, 15-3/4 x 21-1/8

VUILLARD, ÉDOUARD 1868-1940

386. *La Maternité* (Roger-Marx 30¹¹¹), 1896.
Lithograph in color, 7-1/2 x 9

WAYNE, JUNE 1918-

387. *Tower of Babel*, 1955.
Lithograph, 26-7/8 x 20-3/8
388. *Dorothy the Last Day* (Tamarind 107), 1960.
Lithograph in color, 22-1/4 x 30-1/2