



Pl. 22 Head of old bearded Man, by J.G. Prestel after Hans Hoffmann, dated 1777

Prestel, Johann Gottlieb

Grönenbach 1739 – 1808 Frankfurt am Main

Dessins | des meilleurs Peintres | d'Italie, d'Allemagne, | et des Pays-Bas, | du Cabinet | de Monsieur | Paul de Praun | à Nuremberg. | Gravés d'après les Originaux | de même grandeur | par | Jean Théophile Prestel | Peintre | et Membre de l'Académie des Beaux-Arts | de Düsseldorf. | 1780. | [rule] | A Nuremberg chez l'Éditeur.

Nuremberg, Johann Gottlieb Prestel, 1780

FOLIO (680 × 480 mm), (49)ff., the complete suite of engraved title (with above text) signed *J.G. Sturm scrips. et sc.*, engraved dedication to Kurfürst Karl Theodor subscribed by J.G. Prestel and signed *J. G. Sturm scrips. et sc.*, and forty-seven etchings and aquatints (numbered 2–48), of which twenty-eight are signed by Johann Gottlieb Prestel and nineteen by Maria Katharina Prestel (see appended LIST OF PRINTS). Plates 3–4 are misbound in this copy after plate 2.

PAPER watermarks (1) panel 15 × 132 mm lettered WANGEN; (2) panel 18 × 72 mm lettered I V (?). Interleaved at time of binding with joined sheets of unwatermarked laid paper.

PROVENANCE 'Bibliotheca Cogelesiana', armorial exlibris — Anonymous consignor, Christie's, 'Importants livres anciens, livre d'artistes et manuscrits', Paris, 25 November 2008, lot 139

Title and a few other leaves with stains or light discolouration in margins, closed tear in margins of plates 15 and 31, otherwise a very attractive copy with all three folding plates (nos.6, 13, 31) well-preserved.

BINDING contemporary German half-calf, back decorated in gilt; sides covered by marbled papers.

A FINE SUITE OF PRINTS reproducing in actual size German and Northern Italian drawings in the collection formed by the Nuremberg merchant and humanist Paulus II Praun (1548–1616). It is the first and most impressive of three albums of reproductive prints after drawings produced by Johann Gottlieb Prestel in collaboration with his wife, Maria Katharina, in which aquatint is used to imitate the manner of a wash.¹ Although

¹ The other two volumes were published serially in the years in 1779–1782 and 1782–1785 respectively: *Dessins des meilleurs Peintres des Pais-Bas, d'Allemagne et d'Italie du Cabinet de Monsieur Gérard Joachim Schmidt à Hamburg* (title and thirty prints); *Dessins des meilleurs Peintres d'Italie*,

admired by Goethe and many others,² these extravagant volumes – reputedly printed in editions of about one hundred and fifty copies³ – were commercial disasters, twice bankrupting the couple, first in Nuremberg (1782), again in Frankfurt (1786). The technical virtuosity of the prints, however, established ‘Prestel’ as a byword for fidelity in reproduction (the name was thus revived by the ‘Prestel Verlag’ in Frankfurt in 1924).

A passionate collector throughout his life, Paulus Praun gathered (according to a posthumous inventory) around 250 paintings, 300 pieces of sculpture, 800 drawings, 6000 prints, 4000 coins, and 1200 cut stones and jewels. After his death these collections were installed in the family residence on the Weinmarkt in Nuremberg, where according to the testator’s wish they were to be housed inalienably under the administration of the senior family member. By 1772, the family had come to regard the collections as ‘dead capital’ and resolved to sell them. The then head of the family, Sigmund Christoph Ferdinand von Praun, instructed in that year Christoph Gottlieb von Murr (1733–1811) to prepare a new inventory and also to market the collections. Murr completed his inventory in 1778 and published it in the *Journal zur Kunstgeschichte und allgemeinen Litteratur*, of which he was editor, and in his guidebook to the ‘principal curiosities of the H.R. Empire’s Free City of Nuremberg’.

The idea of promoting the more important drawings in the collection through reproductive prints collectible in their own right probably was in Murr’s mind from the outset. According to announcements he placed in his *Journal* in 1776, the prints were intended to appear at four-month intervals in *cahiers* of six plates each, priced 7 Gulden 30 Kreuzer. Initially, this pace was kept; however in 1778, after six *cahiers* had been issued, progress slowed: just two *cahiers* were produced in 1778–1779. The project – which Murr had expected to extend to more than one hundred prints – was then quickly brought to an end. In April 1780, a drawings collector, Kurfürst Karl Theodor von der Pfalz, consented to receive the dedication, a happy event which Murr celebrated in his *Journal*. A dedication plate, and

d’Allemande, et des Pays-Bas, Tirés de divers célèbres Cabinets (the so-called ‘Kleine Kabinett’, title and thirty-six prints of drawings from various collections, including twelve from the Praun collection). Excluding eleven plates by other hands, the three works contain 106 prints after drawings of which more than half (65) were by Maria Katharina Prestel.

² Johannes Grave, *Der ideale Kunstkörper: Johann Wolfgang Goethe als Sammler von Druckgraphiken und Zeichnungen* (Göttingen 2006), pp.87–88, 522 no. 586 (pl. 47 in our book); Joseph Kiermeier-Debre, ‘Auch Goethe kaufte bei den Prestels: Die Faksimiledrucke des Künstlerehepaars Maria Katharina und Johann Gottlieb Prestel’ in *Kunst kommt von Prestel* pp.46–51.

³ For speculation about the edition sizes, see Achilles-Syndram p.111 and Schwaighofer p.58.

also a new title-plate (replacing one dated 1776)⁴ were then engraved by J.G. Sturm, to accompany the forty-seven completed prints.⁵

The Prestel’s album proved however to be of no utility in selling the Praun collection. A further catalogue of the Praun collections was published by Murr in 1797, but it too failed to elicit a buyer. Having waited in vain for offers, the family in 1801 accepted an offer *in toto* from the art dealer Johann Friedrich Fraunholz.⁶ The collection of drawings was offered at auction in 1804, fully catalogued by Fraunholz.⁷ About 400 sheets were acquired by Nikolaus II Esterházy (1765–1833) for his vast collections, which later laid the foundations for the Budapest Museum of Fine Arts;⁸ many others were bought by Duke Albert of Saxe-Teschen (1738–1822), later to be subsumed in the Graphische Sammlung Albertina in Vienna.

The resin-ground aquatint process, newly developed in France, had still very few practitioners by 1775, when the Prestels began making these prints.⁹ How they learned the technique is unknown. Before his arrival in Nuremberg, in 1769, Johann Prestel had travelled extensively in Italy, and it is supposed that he saw there the reproductions of toned drawings executed by Andrea Scacciati and Stefano Mulinari, using a distinct but related tonal printing process they had learned from the Nuremberg printmaker Johann Adam

⁴ See reproduction of the 1776 title-page in *Kunst des Sammelns: das Praunsche Kabinett* p.28 (from copy in Nuremberg, Germanisches Nationalmuseum, Inv. St. N 3857); also *Kunst kommt von Prestel* pp.14–15 (both title-pages reproduced from unspecified copies). On the 1780 title-page Prestel’s recent election as a ‘Membre de l’Académie des Beaux-Arts de Düsseldorf’ is noted. A printed title replaced the engraved title of 1780 in subsequent re-issues (note spelling ‘Desseins’): Desseins | des meilleurs Peintres d’Italie, d’Allemagne, | et des Pas-Bas, | du Cabinet de Monsieur | Paul de Praun | a Nuremberg. | [rule] | Gravés d’après les originaux de même grandeur | par | Jean Théophile Prestel | Peintre et Membre | de l’Académie des Beaux-Arts de Düsseldorf | [two rules] | A Nuremberg Chez l’Editeur | 1780. Copies with the printed title-page typically include the dedication plate (printed from the original matrice).

⁵ *Journal zur Kunstgeschichte und allgemeinen Litteratur* 1776, part 2, pp.259–265; part 4, p.30. The prints in the first six suites are enumerated in Murr’s *Beschreibung der vornehmsten Merkwürdigkeiten in des H.R. Reichs freyen Stadt Nuernberg* (Nuremberg 1778), pp.481–484.

⁶ Edith Luther, *Johann Friedrich Fraunholz (1758–1822). Kunsthändler und Verleger in Nürnberg* (Nuremberg 1988), pp.72–73.

⁷ Johann Friedrich Fraunholz, *Catalogue d’une collection de dessins de peintres italiens, allemands et des Pays-Bas qui se trouvent dans le célèbre cabinet de Mr. Paul de Praun* (Nurember 1804).

⁸ Luther, *op. cit.*, p.74; Zsuzsa Gonda, ‘Die graphische Sammlung des Fürsten Nikolaus Esterházy’ in *Von Bildern und anderen Schätzen: Die Sammlungen der Fürsten Esterházy*, edited by Gerda Mraz (Vienna 1999), pp.186–188.

⁹ Plate 13 in the album is dated 1775. For the early history of aquatint, see Wiebel, especially pp.255–268.

Schweickart (1722–1787). Murr was an apologist for Schweickart and long-time advocate of his process.¹⁰ It could be that he encouraged Johann Prestel to become proficient in the techniques then fashionable for the facsimile reproduction of drawings, including both Crayonmanier and aquatint. Maria Katharina (1747–1794), daughter of the Nuremberg merchant Thomas Höll, an amateur artist who had been a pupil of Johann Prestel before their marriage, in 1772, was doubtless instructed in these techniques by her husband. She became a full collaborator, executing more than half the prints in the three albums published during the twelve years they worked together.¹¹

These copies of the book are known to the writer

- Cambridge, University Library, Tab.b.68 (reissue with printed title dated 1780) • Copenhagen, Kongelige Akademie for de skønne Kunster (title dated 1776)¹² • Detmold, Lippische Landesbibliothek, 02–SW 65.2° (title dated 1776: 48 plates) • Erlangen, Universitätsbibliothek Erlangen-Nürnberg, Hauptbibliothek (title dated 1776: 48 plates) • Göttingen, Niedersächsische Staats- und Universitätsbibliothek, Gr 2 Art Plast VIII, 164 (reissue with printed title dated 1780) • London, Royal Academy of Art, 03/2184 (title dated 1776: 18 plates, including title)¹³ • London, Victoria & Albert Museum, Print Collection, F.1.b. (reissue with printed title dated 1780: 48 plates) • New York, New York Public Library, J.L. Cadwalader Bequest, MEO1+ (reissue with printed title dated 1780: 48 plates)¹⁴ • Nuremberg, Germanische Nationalmuseum, Inv. St. N.3857 (title dated 1776: 36 prints)¹⁵ • Oxford, Bodleian Library, Douce Prints a.2 (title dated 1776: uncertain number of plates, pl. 17 lacking) • Paris, Bibliothèque de l'Institut national d'histoire de l'art, Fonds Général, Pl L 17 (reissue with printed title dated 1780) • Paris, Bibliothèque nationale de France, Estampes et photographie, AC–10 (A)–FOL • Stuttgart, Staatsgalerie, Graphische Sammlung, Inv.B424¹⁶ • Vatican City, Biblioteca Apostolica Vaticana (title dated 1776: 48 plates)¹⁷

¹⁰ Rebel 1981 pp.77–78; Wiebel pp.97–103, 255.

¹¹ Schweighofer's oeuvre-catalogue (2006) enumerates ninety-six prints. The nineteen prints by Maria Katharina in the *Praunsches Kabinett* thus represent 20% of her work. See also, *Zwischen Ideal und Wirklichkeit* p.289; Claudia-Alexandra Schwaighofer, "Eine tüchtige, ihrem Gatten helfende Frau?" Die Grafikerin Maria Katharina Prestel' in *Blickwechsel: Frankfurter Frauenzimmer um 1800*, edited by Ursula Kern (Frankfurt am Main 2007), pp.31–39.

¹² Kongelige Akademi for de skønne Kunster, *Fortegnelse over det Kgl. Kunstakademis Bibliothek* (Copenhagen 1889), p.90.

¹³ [Henry Richard Tedder], *A catalogue of books in the library of the Royal Academy of Arts London* (London 1877), p.118.

¹⁴ Reported to the National Union Catalog, volume 470, p.395 (not traced on CATNYP).

¹⁵ Described in *Kunst des Sammelns: das Praunsche Kabinett* no. 152 (title-page reproduced p.28).

¹⁶ Located by Höper p.558.

¹⁷ Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (Pisa 1821), no. 3444.



Pl. 2 St. Mary Magdalene lying on the ground reading, by J.G. Prestel after Correggio, dated 1776

Unbound prints from the series are in these collections

- Cambridge, Fitzwilliam Museum, 6.K.4 • Coburg, Kunstsammlungen der Veste Coburg • Düsseldorf, Kunstmuseum, Graphische Sammlung • Frankfurt am Main, Städelsches Kunstinstitut und Städtische Galerie¹⁸ • Memmingen, MEWO Kunsthalle, deposited by Dr. Walter Prestel,

¹⁸ Diana Feßl, 'Prestel-Drucke im Besitz der Graphischen Sammlung des Städtischen Kunstinstituts, Frankfurt am Main' in *Kunst kommt von Prestel* p.180.

2003¹⁹ • Munich, Bibliothek der Akademie der Bildenden Künste, Inv. Nr. 15722 • Munich, Staatliche Graphische Sammlung, Inv. Nr. 1956: 521 B • Nuremberg, Germanisches Nationalmuseum, Graphische Sammlung, Kapsel 1472b, Inv. Nr. K 23570/ 57, K 23570 43 • Paris, Bibliothèque nationale de France, Estampes et photographie, SNR-3 (Prestel, J.T.; Prestel, Marie-Catherine), AA-1 [4, 5](Prestel, Marie-Catherine)

The writer can trace only four copies in the auction sale rooms since 1950

• Parke-Bernet, New York, 13 January 1954, lot 555 (title dated 1780: 42 plates) • Hodgson's, London, 16 December 1965, lot 282 (title dated 1780: 48 plates) • Tenner, Auktion 90, Heidelberg, 19–20 April 1972, lot 945 (title dated 1776: 48 plates) • Kiefer, Auktion 20, Pforzheim, 5–6 February 1993, lot 834 (title dated 1776: 45 plates)

A selection of plates (apparently from a disbound complete copy) was offered in November–December 2003 by Kunstantiquariat Polygraphicum (Peter A. Helm, Eberbach am Neckar).

REFERENCES *Universal catalogue of books on art: comprehending painting, sculpture, architecture, decoration, coins, antiquities, &c.* (London 1870), p.1649; Henry Cohen, *Guide de l'amateur de livres à gravures du XVIIIe siècle*, revised by Seymour de Ricci (Paris 1912), col.820; Max Sander, *Die Illustrierten Französischen Bücher des 18. Jahrhunderts* (Stuttgart 1926), p.240 no.1602 ('Environ 500 fr.')

ABBREVIATED REFERENCES

ACHILLES-SYNDRAM

Katrin Achilles-Syndram, 'Die Zeichnungssammlung des Nürnberger Kaufmanns Paulus II. Praun (1548–1616): Versuch einer Rekonstruktion', thesis, Technische Universität, Berlin, 1990 (edition on microfiche Berlin: Karl-Robert Schütze, 1995)

BIRKE

Graphische Sammlung Albertina, *Die italienischen Zeichnungen der Albertina: Generalverzeichnis*, by Veronika Birke and Janine Kertész (1992–1997)

CZERE

Andrea Czére, *Seventeenth-century Italian drawings in the Budapest Museum of Fine Arts: a complete catalogue* (Budapest 2004)

¹⁹ On the evidence of the exhibition catalogue recording the Gift (*Kunst kommt von Prestel* 2008), thirty-three prints from the Praunsch's Kabinett are in the collection (lacking plate nos.1–5, 9–10, 14–15, 22, 25, 28, 34, 43, 45).



Pl. 20 The Sacrifice of Abraham, by J.G. Prestel after Polidoro da Caravaggio, undated

HÖPER

Raffael und die Folgen: das Kunstwerk in Zeitaltern seiner graphischen Reproduzierbarkeit, catalogue of an exhibition at the Graphischen Sammlung der Staatsgalerie Stuttgart, by Corinna Höper (Ostfildern 2001)

IMITATIONS AND FACSIMILES

Imitations and facsimiles: an exhibition of prints and books from the sixteenth to the nineteenth century, catalogue of an exhibition held in the Art Gallery of Ontario, by Sybille Pantozzi ([Toronto] 1979)

KUNST DES SAMMELNS: DAS PRAUNSCHE KABINETT

Kunst des Sammelns: das Praunsche Kabinett: Meisterwerke von Dürer bis Carracci, catalogue of an exhibition held in the Germanische Nationalmuseum, by Katrin Achilles-Syndram (Nuremberg 1994)

KUNST KOMMT VON PRESTEL

Kunst kommt von Prestel: das Künstlerehepaar Johann Gottlieb und Maria Katharina Prestel, Frankfurt, London; die Sammlung Dr. Walter Prestel, Schwelm, catalogue of an exhibition held in MEWO Kunsthalle, Memmingen, 5 October 2008 –31 May 2009, edited by Joseph Kiermeier-Debre and Fritz Franz Vogel (Cologne 2008)

LE BLANC

Charles Le Blanc, *Manuel de l'amateur d'estampes* (Paris [1850]–1857), III, pp.247–250

MASSARI

Giulio Romano pinxit et delineavit: opere grafiche autografe di collaborazione e bottega, catalogue of an exhibition held by the Istituto nazionale per la grafica, edited by Stefania Massari (Rome 1993)

NAGLER

G.K. Nagler, *Neues allgemeines Künstler-Lexicon* (reprint of 1825–1852 edition Leipzig n.d.), XIII, pp.255–267

NETZER

Raphael: Reproduktionsgraphik aus vier Jahrhunderten, catalogue of an exhibition held by the Kunstsammlungen der Veste Coburg, by Susanne Netzer (Coburg 1984)

REBEL 1981

Ernst Rebel, *Faksimile und Mimesis: Studien zur deutschen Reproduktionsgrafik des 18. Jahrhunderts* (Mittenwald 1981)

REBEL 1986

Ernst Rebel, 'Nachahmung zwischen Authentizität und Wahrheit' in *Empfindung und Reflexion: Ein Problem des 18. Jahrhunderts*, edited by Hans Körner (Hildesheim 1986)

SCHWAIGHOFER

Claudia-Alexandra Schwaighofer, *Die Kunst der Nachahmung: Dürer, Carracci und Parmigianino in den Reproduktionsgraphiken der Nürnbergerin Maria Katharina Prestel (1747–1794)* (Stuttgart 2006)

SCHWAIGHOFER 2008

Claudia-Alexandra Schwaighofer, *Von der Kennerschaft zur Wissenschaft. Reproduktionsgraphische Mappenwerke nach Zeichnungen in Europa 1726–1857* (Munich 2008)

WEIGEL

Rudolph Weigel, *Die Werke der Maler in ihren Handzeichnungen. Beschreibendes Verzeichniss der in Kupfer gestochenen, lithographirten und photographirten Facsimiles von Originalzeichnungen grosser Meister* (Leipzig 1865)



27. Mourning over the body of Gattamelata, by M.K. Prestel after Mantegna, dated 1777

WIEBEL

Christiane Wiebel, *Aquatinta oder 'Die Kunst mit dem Pinsel in Kupfer zu stechen': das druckgraphische Verfahren von seinen Anfängen bis Goya*, catalogue of an exhibition, Kunstsammlungen der Veste Coburg, 27 July–14 October 2007 (Munich 2007)

ZWISCHEN IDEAL UND WIRKLICHKEIT

Zwischen Ideal und Wirklichkeit: Künstlerinnen der Goethe-Zeit zwischen 1750 und 1850, catalogue of an exhibition held in the Schloßmuseum Gotha, edited by Bärbel Kovalevski (Ostfildern-Ruit 1999)

LIST OF PRINTS

- [1:] Title, engraved by Johann Georg Sturm (1742–1793)
Engraving, 555 × 355 mm
Dessins | des meilleurs Peintres | d'Italie, d'Allemagne, | et des Pays-Bas, | du Cabinet | de Monsieur | Paul de Praun | à Nuremberg. | Gravés d'après les Originaux | de même grandeur | par | Jean Théophile Prestel | Peintre | et Membre de l'Académie des Beaux-Arts | de Düsseldorf. | 1780. | [rule] | A Nuremberg chez l'Editeur | J.G. Sturm scrips. et sc
- [outside numeration] Dedication to Kurfürst Karl Theodor (1777–1799), engraved by J.G. Sturm
Engraving, 500 × 335 mm
A Son Altesse Serenissime, | Electorale, | Charles Theodore, | Comte Palatin du Rhin, | Duc des deux Bavières, | Archi-Dapifere et Electeur | du Saint Empire, | Duc de Juliers, Cleves .et Berg, | etc. etc. etc. | très- humblement consacrés | par | Jean Théophile Prestel, Peintre, | Membre honoraire de l'Academie du Dessin et des Beaux-Arts | de Düsseldorf. | J.G.Sturm scrips. et sc.
- 2: St. Mary Magdalene lying on the ground reading, by J.G. Prestel after Correggio, dated 1776
Etching and aquatint, 415 × 510 mm
Associated drawing: Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.58.1184 (Pietro Faccini)
Nagler 47; Le Blanc 55; Weigel p.75 no.113/2 and p.167 no.1925; *Kunst des Sammelns: das Praunsche Kabinett* 99 (drawing); Massimo Mussini, *Correggio tradotto: fortuna di Antonio Allegri nella stampa di riproduzioni* (Milan 1996), p.262 no.599; Czére 141 (drawing)
- 3. Study of a seated man, with another head in profile, by J.G. Prestel after Michelangelo, undated
Etching 305 × 210 mm
Associated drawing: Vienna, Graphische Sammlung Albertina, Inv.113 (Giovanni Battista Franco)
Nagler 32; Le Blanc 7; Weigel p.75 no.113/3 and p.392 no.4709; Birke p.61 (drawing); *Kunst des Sammelns: das Praunsche Kabinett* 128 (drawing)
- 4. The Descent from the Cross, by J.G. Prestel after Raphael, dated 1776
Etching and aquatint, 431 × 310 mm
Nagler 35; Le Blanc 31; Weigel p.75 no.113/4 and p.563 no.6685; Rebel pp.96–98; Netzer 315; *Kunst des Sammelns: das Praunsche Kabinett* p.30 (print); Höper A12.4
- 5. The School of Athens, by M.K. Prestel after Raphael, dated 1776
Etching and aquatint, 334 × 500 mm, in second (of two) states
Nagler 3; Le Blanc 25; Weigel p.75 no.113/5 and p.587 no.6961; Netzer 316; Achilles-Syndram Z–149 (drawing); Höper F2.13; Schwaighofer, *Werkverzeichnis* 64
- 6. Assumption of the Virgin, by J.G. Prestel after Guido Reni, dated 1776
Etching and aquatint, 785 × 455 mm
Associated drawing: Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.2099 (after Ludovico Carracci)
- 7. St. Anne holding the Christ child, the Virgin, by M.K. Prestel after Dürer, dated 1776
Etching and aquatint, 388 × 247 mm, in second (of two) states
Associated drawing: Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.76 (Dürer)
Nagler 20; Le Blanc 5; Weigel p.75 no.113/7 and p.190 no.2199; *Kunst des Sammelns: das Praunsche Kabinett* 6 (drawing); Achilles-Syndram Z–240 (drawing); *Zwischen Ideal und Wirklichkeit* F24; Schwaighofer, *Werkverzeichnis* 23; *Kunst kommt von Prestel* 2020
- 8. The Ascension of Christ, by J.G. Prestel after Denis Calvaert, dated 1776
Etching and aquatint, 570 × 400 mm
Associated drawing: Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.66.23 (Calvaert)
Nagler 69; Le Blanc 35; Weigel p.75 no.113/8 and p.59 no.654; *Kunst des Sammelns: das Praunsche Kabinett* 95 (drawing); *Kunst kommt von Prestel* 1069
- 9. Death of Adonis, by M.K. Prestel after Giulio Romano, dated 1776
Etching, 338 × 500 mm
Associated drawing: Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.67.252
Nagler 11; Le Blanc 14; Weigel p.75 no.113/9 and p.247 no.2886; Massari 322; *Kunst des Sammelns: das Praunsche Kabinett* 84 (drawing; unknown artist after Girolamo da Carpi); Achilles Syndram Z–75 (drawing); Schwaighofer, *Werkverzeichnis* 65
- 10. St. John the Baptist leaving his parents, to go into the desert, by M.K. Prestel after Polidoro da Caravaggio, undated
Etching and aquatint, 410 × 508 mm
Nagler 13; Le Blanc 36; Weigel p.75 no.113/10 and p.511 no.6099; Achilles-Syndram Z–184 (drawing; Taddeo Zuccari); Schwaighofer, *Werkverzeichnis* 58
- 11. God the Father appears to Noah after the deluge, by J.G. Prestel after Raphael, dated 1776
Etching and aquatint, 435 × 313 mm
Associated drawing: Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.67.69
Nagler 34; Le Blanc 3; Weigel p.75 no.113/11 and p.532 no.6346; Netzer 314; *Kunst des Sammelns: das Praunsche Kabinett* 103 (drawing); Höper F12.3; *Kunst kommt von Prestel* 1034
- 12. The Massacre of the Innocents, by J.G. Prestel after Raphael, dated 1776
Etching and aquatint, 372 × 211 mm
Nagler 36; Le Blanc 15; Weigel p.75 no.113/12 and p.558 no.6623; *Imitations and facsimiles* 9; Netzer 313; Höper H14.4; *Kunst kommt von Prestel* 1036
- 13. Celestial Glory, by M.K. Prestel after a 'Dessin d'un Maître inconnu', dated 1775
Etching and aquatint, 351 × 668 mm, apparently first (of two) states
Le Blanc 1; Weigel p.75 no.113/13 and p.628 no.7438; Achilles-Syndram Z–19 (drawing; Luca Cambiaso); Schwaighofer, *Werkverzeichnis* 95; *Kunst kommt von Prestel* 221

- 14. The Creation of Adam, by M.K. Prestel after Pontormo, undated
Etching and aquatint, 353 × 464 mm
Nagler 12; Le Blanc 2; Weigel p.75 no.113/14 and p.507 no.6040; Achilles-Syndram Z–137 (drawing); Schwaighofer, *Werkverzeichnis* 59
- 15. The Sermon of St. John the Baptist, by J.G. Prestel after Franciabigio, undated
Etching and aquatint, 480 × 565 mm
Associated drawing: Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr. K.67.82 (Pietro Faccini)
Nagler 45; Le Blanc 40; Weigel p.75 no.113/15 and p.223 no.2547; Achilles-Syndram Z–137 (drawing); Czére 140 (drawing)
- 16. Venus bathing, by M.K. Prestel after Annibale Carracci, undated
Etching and aquatint, 353 × 463 mm
Nagler 27; Le Blanc 12; Weigel p.75 no.113/16 and p.86 no.975; Achilles-Syndram Z–126 (drawing; Giovanni Francesco Penni?); Höper A59; Schwaighofer, *Werkverzeichnis* 10; *Kunst kommt von Prestel* 2027
- 17. Leda and the Swan, by J.G. Prestel after Giulio Romano, 1776
Etching and aquatint, 386 × 255 mm
Associated drawing: unidentified, from a Roman copy of a Hellenistic statue or painting (Phyllis Bober and Ruth Rubinstein, *Renaissance artists & antique sculpture*, London 1986, p.54 no.4)
Nagler 51; Le Blanc 65; Weigel p.75 no.113/17 and p.248 no.2890; Massari 323; *Kunst kommt von Prestel* 1037
- 18. Mercury lulls Argus into sleep, by J.G. Prestel after Lorenzo Sabbatini, undated
Etching and aquatint, 481 × 572 mm
Associated drawing: Vienna, Graphische Sammlung Albertina, Inv.-Nr. 2009 (Sabbatini)
Nagler 54; Le Blanc 68; Weigel p.75 no.113/18 and p.669 no.7875; *Kunst des Sammelns: das Praun-sche Kabinett* 86 (drawing); Birke p.1058; Wiebel 258; *Kunst kommt von Prestel* 1054
- 19. Healing of the Sick near the pool of Bethesda, by M.K. Prestel after Vasari, dated 1777
Aquatint, 516 × 411 mm
Nagler 14; Le Blanc 8; Weigel p.75 no.113/19 and p.725 no.8485; Achilles-Syndram Z–149 (drawing; Perino del Vaga?); Schwaighofer, *Werkverzeichnis* 82; *Kunst kommt von Prestel* 2014
- 20. The Sacrifice of Abraham, by J.G. Prestel after Polidoro da Caravaggio, undated
Etching and aquatint, 413 × 520 mm
Nagler 48; Le Blanc 4; Weigel p.75 no.113/20 and p.507 no.6041; *Kunst kommt von Prestel* 1048a–b
- 21. St. Paul and St. Barnabas at Lystra, by J.G. Prestel after Raphael, dated 1778
Etching and aquatint, 411 × 333 mm
Nagler 39; Le Blanc 45; Weigel p.75 no.113/21 and p.574 no.6805; Netzer 312; Höper H8.2; *Kunst kommt von Prestel* 1039
- 22. Head of old bearded Man, by J.G. Prestel after Hans Hoffmann, dated 1777
Etching and aquatint, 565 × 440 mm
Associated drawing: Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.41 (Hoffmann)
Nagler 105; Le Blanc 88; Weigel p.75 no.113/22 and p.304 no.3639; *Kunst des Sammelns: das Praun-sche Kabinett* 61 (drawing)
- 23. Hercules and Omphale, by J.G. Prestel after Maturino, dated 1777
Etching and aquatint, 420 × 523 mm
Associated drawing: Vienna, Graphische Sammlung Albertina, Inv. 1977 (Primaticcio)
Nagler 46; Le Blanc 74; Weigel p.75 no.113/23 and p.386 no.4653; *Kunst des Sammelns: das Praun-sche Kabinett* 85 (drawing); Achilles-Syndram Z–143 (drawing); Birke p.1038 (drawing); *Kunst kommt von Prestel* 1046
- 24. Death of Ananias, by J.G. Prestel after Raphael, dated 1777
Etching and aquatint, 437 × 567 mm
Nagler 38; Le Blanc 37; Weigel p.75 no.113/24 and p.575 no.6813; Netzer 311; Höper H4.3; *Kunst kommt von Prestel* 1038
- 25. The Holy Family, by M.K. Prestel after Dürer, dated 1777
Etching and aquatint, 392 × 495 mm
Associated drawing: Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.259 (Wolf Traut)
Nagler 22; Le Blanc 5; Weigel p.75 no.113/25 and p.190 no.2201; *Kunst des Sammelns: das Praun-sche Kabinett* 14; Achilles-Syndram Z–427 (drawing); Schwaighofer, *Werkverzeichnis* 24
- 26. The Presentation of the Virgin in the Temple, by J.G. Prestel after Raphael, dated 1777
Etching and aquatint, 455 × 362 mm
Nagler 40; Le Blanc 12; Weigel p.75 no.113/26 and p.569 no.6745; *Imitations and facsimiles* 8; Netzer 310; Höper A7; *Kunst kommt von Prestel* 1040
- 27. Mourning over the body of Gattamelata, by M.K. Prestel after Mantegna, dated 1777
Etching and aquatint, 392 × 497 mm
Nagler 2; Le Blanc 27; Weigel p.75 no.113/27 and p.379 no.4572; Achilles-Syndram Z–95 (drawing); Schwaighofer, *Werkverzeichnis* 39; *Kunst kommt von Prestel* 2002
- 28. The Entombment, by J.G. Prestel after Daniele da Volterra, dated 1777
Etching and aquatint, 425 × 445 mm
Associated drawing: Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.2111 (Biagio Pupini?)
Nagler 53; Le Blanc 33; Weigel p.75 no.113/28 and p.178 no.2059; *Kunst des Sammelns: das Praun-sche Kabinett* 82 (drawing); Achilles-Syndram Z–147 (drawing)
- 29. Joseph sold by his brothers, by M.K. Prestel after Giulio Romano, dated 1777
Etching and aquatint, 401 × 542 mm
Nagler 7; Weigel p.75 no.113/29 and p.252 no.2944; Achilles-Syndram Z–80 (drawing; Italian sixteenth century); Schwaighofer, *Werkverzeichnis* 66; *Kunst kommt von Prestel* 2007

- 30. Virtue between Love, Error, Ignorance and Doctrine, by M.K. Prestel after Jacopo Ligozzi, dated 1777
Aquatint, 577 × 386 mm
Nagler 15; Le Blanc 20; Weigel p.75 no.113/30 and p.368 no.4454; Achilles-Syndram Z–89 (drawing); Schwaighofer, *Werkverzeichnis* 35; *Kunst kommt von Prestel* 2015a–b
- 31. Constantine the Great on Horseback, by M.K. Prestel after Giulio Romano and Raphael, dated 1777
Etching and aquatint, 683 × 550 mm
Nagler 6; Le Blanc 23; Weigel p.75 no.113/31 and p.250 no.2919; Rebel p.103; Massari 324; Achilles-Syndram Z–44 (drawing); Höper F21.10; Schwaighofer, *Werkverzeichnis* 67; *Kunst kommt von Prestel* 2006
- 32. Venus disarming Cupid, by M.K. Prestel after Parmigianino, dated 1777
Aquatint, 346 × 239 mm
Associated drawing: Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.1890
Nagler 26; Le Blanc 13; Weigel p.75 no.113/32 and p.472 no.5613; *Kunst des Sammelns: das Praunsche Kabinett* 118; Achilles-Syndram Z–110 (drawing);²⁰ Schwaighofer, *Werkverzeichnis* 57; *Kunst kommt von Prestel* 2220
- 33. (top) Arrival of St. Mary Magdalene at Marseille; (bottom) Harvest Landscape, by M.K. Prestel after Titian, dated 1777
Etching, 600 × 434 mm
Associated drawings: (top) Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.2093; (bottom) Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.1987
Nagler 33 (as ‘Eine Landschaft nach Titian’, q.v. J.G. Prestel?); Le Blanc (top) 11 (bottom) 39; Weigel p.75 no.113/33a–b, p.711 no.8340, and p.714 no.8376; *Kunst des Sammelns: das Praunsche Kabinett* 133–134; Achilles-Syndram Z–83 (drawing; Domenico Campagnola) and Z–84 (drawing; Paolo Fiammingo); Schwaighofer, *Werkverzeichnis* 81; Zoltán Kárpáti, in *In Arte Venetus: Studies on drawings in honour of Teréz Gerszi* (Budapest 2007), pp.45–46 no.10 (drawing; Battista del Moro); *Kunst kommt von Prestel* 2212a+b
- 34. The Glory of the Holy Trinity, by M.K. Prestel after Franciabigio, dated 1778
Aquatint, 441 × 290 mm
Associated drawings: Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.67.6 (Pietro Faccini)
Nagler 5; Le Blanc 7; Weigel p.75 no.113/34 and p.223 no.2548; *Kunst des Sammelns: das Praunsche Kabinett* 100 (drawing); Achilles-Syndram Z–28 (drawing); Czére 139; Schwaighofer, *Werkverzeichnis* 5
- 35. Jupiter, Juno and Mercury, by M.K. Prestel after Dosso Dossi, dated 1777
Etching and aquatint, 360 × 434 mm

Associated drawings: Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr. 58.1182
Nagler 25; Le Blanc 17; Weigel p.73 no.113/35 and p.187 no.2164; Achilles-Syndram Z–76 (drawing; anonymous Italian hand circa 1600); Schwaighofer, *Werkverzeichnis* 21; *Kunst kommt von Prestel* 2025

- 36. Pentecost, by J.G. Prestel after Giuseppe Mazzuoli (*il Bastaruolo*), dated 1778
Etching and aquatint, 583 × 378 mm
Nagler 57; Weigel p.75 no.113/36 and p.491 no.5855; Achilles-Syndram Z–78 (drawing; Ludovico Mazzolino); *Kunst kommt von Prestel* 1057
- 37. St. Peter and St. Judas Thaddaeus, by J.G. Prestel after Israhel van Meckenem, dated 1779
Etching and aquatint, 315 × 365 mm
Nagler 107; Le Blanc 47–52; Weigel p.75 no.113/37 and p.368 no.4672a; *Kunst kommt von Prestel* 1107a
- 38. St. Andrew and St. Matthew, by J.G. Prestel after Israhel van Meckenem, dated 1779
Etching and aquatint, 315 × 365 mm
Nagler 107; Le Blanc 47–52; Weigel p.75 no.113/38 and p.368 no.4672b; *Kunst kommt von Prestel* 1107b
- 39. St. James the Lesser and St. Thomas, by J.G. Prestel after Israhel van Meckenem, dated 1779
Etching and aquatint, 320 × 365 mm
Nagler 107; Le Blanc 47–52; Weigel p.75 no.113/39 and p.368 no.4672c; *Kunst kommt von Prestel* 1107c
- 40. St. Simon and St. Paul, by J.G. Prestel after Israhel van Meckenem, dated 1779
Etching and aquatint, 315 × 370 mm
Nagler 107; Le Blanc 47–52; Weigel p.75 no.113/40 and p.368 no.4672d; *Kunst kommt von Prestel* 1107d
- 41. Saint Bartholomew and St. John, by J.G. Prestel after Israhel van Meckenem, dated 1779
Etching and aquatint, 320 × 375 mm
Nagler 107; Le Blanc 47–52; Weigel p.75 no.113/41 and p.368 no.4672e; *Kunst kommt von Prestel* 1107e
- 42. St. James the Greater and St. Philip, by J.G. Prestel after Israhel van Meckenem, dated 1779
Etching and aquatint, 320 × 380 mm
Nagler 107; Le Blanc 47–52; Weigel p.75 no.113/42 and p.368 no.4672f; *Kunst kommt von Prestel* 1107f
- 43. (left) Stags in a forest; (right) Shooting hare with a crossbow, by M.K. Prestel after Augustin Hirschvogel, dated 1778
Etchings and aquatint, 158 × 450 mm, in second (of two) states

²⁰ See further, Christie’s, ‘Old Master drawings’, London, 6 July 1999, lot 17.

Associated drawings: (*left*) Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.112; (*right*) Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.96²¹
Nagler 51–52; Le Blanc 37–38; Weigel p.75 no.113/43 and p.304 nos.3632–3633; Achilles-Syndram Z–261 and Z–279 (drawings); Schwaighofer, *Werkverzeichnis* 30

■ 44. *Bocca della Verità*, by M.K. Prestel after Altdorfer, undated
Aquatint, 340 × 240 mm
Associated drawing: Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.24
Nagler 17; Le Blanc 22; Weigel p.3 no.27 and p.75 no.113/44; *Kunst des Sammelns: das Praunsche Kabinett* 36; Achilles-Syndram Z–190 (drawing); Schwaighofer, *Werkverzeichnis* 1; *Kunst kommt von Prestel* 2017

■ 45. Study of Trees, by J.G. Prestel after Kulmbach, dated 1778
Aquatint, 363 × 240 mm
Associated drawing: Budapest, Szépművészeti Múzeum, Grafikai Osztály, Inv.-Nr.25 (Wolf Huber)
Nagler 113; Weigel p.75 no.113/45 and p.176 no.2047; *Kunst des Sammelns: das Praunsche Kabinett* 45 (drawing)

■ 46. The Holy Family with John the Baptist and St. Francis, by J.G. Prestel after Annibale Carracci, dated 1779
Etching and aquatint, 355 × 280 mm
Associated drawing: Vienna, Graphische Sammlung Albertina, Inv.2133 (Agostino Carracci)
Nagler 61; Le Blanc 22; Weigel p.75 no.113/46 and p.77 no.872; Rebel 1986 pp.311–315 and Abb.57–58; *Kunst des Sammelns: das Praunsche Kabinett* 97 (drawing); Birke p.1120; *Kunst kommt von Prestel* 1061

■ 47. Apelles painting Campaspe, by J.G. Prestel after Raffaello Motta da Reggio, dated 1778
Etching and aquatint, 443 × 304 mm
Nagler 60; Le Blanc 77; Weigel p.75 no.113/47 [*sic*, in error for 48] and p.530 no.6322; *Imitations and facsimiles* 10; *Kunst kommt von Prestel* 1060

■ 48. The Creation of Eve, by J.G. Prestel after Michelangelo, undated
Crayon manner, 420 × 522 mm
Nagler 30; Le Blanc 2; Weigel p.75 no.113/48 and p.391 no.4705; Rebel 1986 pp.316 and Abb.359–360; *Kunst kommt von Prestel* 1030

²¹ Two from a homogenous group of fifty-three designs (nos.3, 35) for stained glass depicting scenes of the hunt, executed *circa* 1530–1536. Hirschvogel used the drawing on the right for his stained glass roundel of the subject now in the Bayerisches Nationalmuseum in Munich (Inv. G750); see Jane S. Peters, 'Early Drawings by Augustin Hirschvogel' in *Master Drawings* 17 (1979), pp.359–392 (prints cited pp.384–385 no. 3 and p.388 no. 35).