Finding aid for the Dr. Richard A. Simms collection of prints and drawings by Käthe Kollwitz and other artists,

Isabella Zuralski-Yeager
Descriptive Summary

Title: Dr. Richard A. Simms collection of prints and drawings by Käthe Kollwitz and other artists
Date (inclusive): 1770s-2007, undated
Number: 2016.PR.34
Creator/Collector: Simms, Richard A., Dr.
Physical Description: 237.61 Linear Feet(92 boxes, 6 flat file folders)
Repository:
The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390

Abstract: Assembled over a period of forty years, the collection comprises approximately 560 works on paper by Käthe Kollwitz and other predominantly German and other European artists from the late 19th and the early 20th century, whose work exemplifies the artistic directions of the period, such as realism or naturalism, impressionism, symbolism, and expressionism. Several of the artists represented were like Käthe Kollwitz members of the modernist movement Berlin Secession, including Ernst Barlach, Max Klinger, Lovis Corinth, Emil Nolde, or Karl Schmidt-Rottluff. Most extensively represented are Lovis Corinth, Otto Greiner, Max Klinger, Wilhelme Leibl, Ludwig Meidner, Max Pechstein, Franz Skarbina, Max Slevogt, and Karl Stauffer-Bern. Present are works by Emma Bormann, Lyonel Feininger, Walter Gramatte, George Grosz, Peter Halm, Karl Jakob Hirsch, Arthur Kampf, Melchior Lechter, Wilhelm Leibl, Friedrich von Liphart, Hans Meid, Wilhelm Morgner, Rolf Nesch, Emil Orth, Bernhard Pankok, Jules Pascin, Ilya Repin, Christian Rohlf, Rudolf Schlichter, Théophile Alexandre Steinlen, Franz von Stuck, Hans Thoma, Henri de Toulouse-Lautrec, Albert Welli, and Heinrich Zille. Also included are works by artists from the late 18th and pre-modernist 19th century, including Daniel Chodowiecki, Jean-Baptiste Édouard Detaille, Carl Wilhelm Kolbe the Elder, and Alfred Rethel.

Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

Language: Collection material is in German

Biographical / Historical Note: Dr. Richard A. Simms

Dr. Richard A. Simms is a renowned California-based art collector of prints and drawings by Käthe Kollwitz and other 19th and 20th-century German artists. The online art newspaper ArtDaily reported in 2010: "Dr. Richard A. Simms is an internationally recognized collector of nineteenth- and early twentieth-century German prints and drawings. At the Los Angeles County Museum of Art, he was chair of the Prints and Drawings Council and then a member of the Board of Trustees for twelve years. He now serves as the inaugural chair of the Collections Council of the Getty Research Institute." Dr. Simms acquired his art collection in Europe and the United States between 1973 and 2014, focusing predominantly on individual prints and drawings as well as portfolios of prints and books illustrated with original graphics by German artists from the mid-19th century until the end of World War II. His collecting interests extended also to French artists from the 18th and 19th centuries; the Belgian artist James Ensor; and at the beginning of his collecting, early graphic works by Dürer, Rembrandt, Goya, and Callot. Over the years, prints and drawings by Käthe Kollwitz became Dr. Simms's principal passion, which he followed not only through intense study and acquisition of the often multiple states and impressions of her works, but also by building a comprehensive private library of publications about Kollwitz and other artists of her time. A decisive moment in the building of the Kollwitz collection came in 1978 with an acquisition from the artist's estate, which had been inherited by her grandchildren. At once, Dr. Simms acquired 121 prints, including many Kollwitz herself advised her family not to sell because of their rarity. This acquisition included early and unique impressions from her print series Ein Weberaufstand (Weaver's Revolt), Bauernkrieg (Peasants' War), Krieg (War), and Tod (Death); individual sheets such as self-portraits; and preparatory impressions for edition prints. From the same source, Dr. Simms also acquired a large drawing related to the monumental print Gedenkblatt für Karl Liebknecht (In Memoriam Karl Liebknecht). In the 1980s, Dr. Simms continued to acquire important prints and significant drawings by Kollwitz at auction, such as the early study for Kollwitz's narrative print Szene aus Germinal (Scene from Germinal) (1893). In the 1990s and 2000s, Dr. Simms continued to build the collection by adding rare proofs and state impressions, including rare working proofs for the series Peasants' War. In 1992, about fifteen years after he began collecting Kollwitz, expert in German Expressionist art, Hildegard Bachert pointed out, that Dr. Simms is "undoubtedly the most important Kollwitz collector in America today" and a collector who has
Käthe Kollwitz was born on July 8, 1867 in Königsberg, Prussia, the fifth child of Karl and Katherina Schmidt. Her father was a Social Democrat with strong socialist opinions opposing Otto von Bismarck's authoritarian government. Her mother was the daughter of Julius Rupp, a Lutheran pastor who founded a congregation independent from state or church control, that advocated freedom of conscience for its members. Kollwitz's upbringing was influenced by her family's liberal political, social, and religious views. Encouraged by her father, Kollwitz began taking lessons in drawing as a teenager in Königsberg.

In 1886, she enrolled in a private art school for women in Berlin, where she took lessons from Karl Stauffer-Bern, who introduced her to the etchings of Max Klinger. In 1888, at the age of twenty-one, she became engaged to Karl Kollwitz, a medical student in Königsberg and a member of the Social Democrats. Despite her engagement, between 1888 and 1890 Kollwitz lived alone in Munich and studied at the Damenakademie München, an art school for women, as in Germany art academies did not accept female students until after World War I. In Munich she witnessed the breakthrough of naturalistic painting en plein air and took an interest in literature and issues related to women's rights. She produced drawings and prints inspired by Émile Zola's novel Germinal. In 1891, Karl and Käthe married and settled in a working class neighborhood in Berlin, where Karl opened a medical practice as one of the first physicians implementing a new social and medical insurance for workers, which was the first European system of health insurance, raised from mandatory fees shared by the workers, the employers, and the state. They had two sons, Hans, born in 1892; and Peter, born in 1896. In her artistic work Kollwitz focused initially on drawing and graphics. She engaged in exploring various printing techniques, including etching, drypoint, aquatint, soft ground, woodcut and lithography; often experimenting by mixing various techniques and using unconventional tools, such as sand paper or needle bundles. In later years, she also turned to sculpture, while still producing graphic works. Inspired by Gerhard Hauptmann's naturalistic drama Die Weber (The Weavers) based on the revolt of Silesian weavers in 1844 and first performed in Berlin in 1893, Kollwitz produced a series of etchings and lithographs based on the weavers theme. The series was exhibited publicly in 1898 to wide acclaim, but when Adolf Menzel nominated her work for the gold medal at the Grosse Deutsche Kunstausstellung in Berlin, Kaiser Wilhelm II withheld his approval.

An illustrated edition of Wilhelm Zimmermann's Allgemeine Geschichte des grossen Bauernkrieges (General History of the Great Peasants' War), written between 1841 and 1843, is believed to be the source of Kollwitz's second major series of prints, the Bauernkrieg (Peasants' War). From 1901 to 1908 Kollwitz produced many preliminary drawings and discarded impressions in etching, aquatint, and soft ground for it, while relentlessly perfecting her technical skills and artistic expression. Completed in 1908, the series was printed for mass circulation by the publishing house Kunstsalon Emil Richter in Dresden.

In 1902, she produced in several states the etching Frau mit totem Kind (Woman with Dead Child), whose harrowing subject, together with the sculptural quality of her treatment of the motif, marked the most innovative time in her career as a graphic artist.

While working on the Peasants' War, Kollwitz visited Paris twice. In 1901 she met Théophile Alexandre Steinlen and admired his color etchings; the art dealer and collector Otto Ackermann introduced her to the art galleries in Paris, and Kollwitz acquired a pastel by Picasso. During a study trip to Paris in 1904, she enrolled in sculpting classes at the Académie Julian and visited the studio of August Rodin. Between 1901 and 1904 most of her graphic works were in color.

In November 1901, as a member of the Berliner Secession, she showed her color combination print Frau mit Orange (Woman with Orange), produced in various intaglio techniques and in lithography, and the Journal für Alle praised her technical...
In 1907, her etching Losbruch (Outbreak), produced between 1902 and 1903, was awarded the Villa Romana Prize—given by Max Klinger—giving her the opportunity for an extended stay in a studio in Florence. She embarked on a hiking tour from Florence to Rome.

From 1908 to 1910, Kollwitz worked as a freelancer for the satirical magazine Simplicissimus. In 1912, she was elected to the board of the Berliner Secession and, after the split in the Berliner Secession in 1913, she became member of the board of the Freie Secession and co-founder and chairman of the Frauenkunstverband (Association of Female Artists). The early 1910s also marked the beginning of her sculptural work.

In 1914, with the outbreak of World War I, Kollwitz lost her son Peter in a battle in Belgium in the first days of the war. Grieving, Kollwitz began to make drawings for a monument to her son and his fallen comrades. The sculpture Die trauernden Eltern (The Grieving Parents) was completed in 1932 and placed in a war cemetery in Belgium.

From the early 1910s onward, Kollwitz’s work increasingly reflected social and political commitment. Her works focused on themes of social injustice and the hardships of the living conditions of the poor working class in pre- and post-WWI Germany, predominantly among women and children. The themes of her works are poverty, hunger, motherhood, illness, death, and bereavement. Between 1918 and 1922, at the time of enormous economic depression in Germany, she produced a series of woodcuts called Krieg (War) in response to the tragedies endured by those left behind—mothers, widows, and children.

After the assassination of the German radical and communist revolutionary Karl Liebknecht in 1919, Kollwitz produced etchings and lithographs about Liebknecht’s death, focusing on the theme of mourning. She produced several commercially-distributed socially and politically engaged posters, including the poster Helft Russland (Help Russia), from 1921, a contribution to overcoming the catastrophic drought in the Volga area.

Throughout her career, Kollwitz made numerous self-portraits, from a vibrant young woman in Munich until her portrait in profile at old age, from 1938.

As a living artist, Kollwitz gained remarkable recognition. In 1917, on her 50th birthday, numerous exhibitions were staged in Germany, with the Berlin Print Room showing the entire collection of her graphic works. The Paul Cassirer Gallery in Berlin exhibited a large number of drawings, and the show traveled to Königsberg, Dresden, Hamburg, and Mannheim. In 1920, Kollwitz became the first woman elected to the prestigious Prussian Academy of Art. She participated in print exhibitions of the academy until 1934. At her own request, she didn’t start teaching until 1928.

Under National Socialism Kollwitz was not declared “degenerate,” but she was removed from her post at the academy and banned from exhibiting. Her works were confiscated from public collections. The art dealers entrusted with sales of her works were Bernard A. Böchner, Karl Buchholz, and Hildebrandt Gurlitt. She continued to draw and produce prints, and made several small-scale sculptures, and managed to show a selection of her works in her studio in the Klostergasse, in Berlin. Between 1934 and 1937 she completed her last series Tod (Death), an eight-piece work on the theme of death. In 1934, an interview with Kollwitz was published in a Russian newspaper in Moscow. The Gestapo threatened her with deportation in the case of a recurrence. Meanwhile, in the United States, Kollwitz’ fame continued to grow. The Art Museum in Worcester, Massachusetts, organized a Kollwitz exhibition in 1935. In 1934, Harvard University presented prints by the artist. There was a show at the Hudson Gallery in New York in 1937. The College Art Association organized touring exhibitions of Kollwitz’s work in 1934-1935. Zeitlins Bookshop and Gallery in Los Angeles and the Fine Arts Gallery in San Diego staged exhibitions in 1937, followed by shows in the early 1940s organized by the American Federation of Arts, the Museum of Modern Art and the Brooklyn Museum in New York. In short, the United States became a major market for her works. The American collector Lessing J. Rosenwald acquired 115 prints and 27 drawings by Kollwitz, and later donated the entire collection to the National Gallery in Washington.

Karl Kollwitz died on 19 July 1940. In 1941, Kollwitz produced in limited edition the print Saatfrüchte sollen nicht vermahlen werden (Seeds for Sowing Should Not Be Milled), considered her legacy. Her eldest grandson Peter died in war in Russia in 1942. In 1943, Kollwitz’s studio in Berlin was bombed and many drawings, prints and documents were destroyed. In 1944 she evacuated to Moritzburg near Dresden. Just weeks before the war ends, Käthe Kollwitz died on April 22, 1945.

Throughout her career, Kollwitz graphic works were widely published. The two series The Weavers and Peasants’ War established her reputation as an artist of considerable artistry and technical competence. The publisher Verlag Emil Richter in Dresden gained exclusive publication rights, and from 1910 to 1930 extensively published and distributed her complete graphic works. Max Lehrs, director of the Dresden Print Room, both acquired her work for the collection and published the first catalog of her prints in 1902, which Johannes Sievers augmented in 1913. In 1927, the Richter publishing house issued an incomplete list of her prints made from 1913 to 1927, compiled by A. Wagner. In the early 1930s, the Swiss art historian and art dealer, August Klipstein, began to write a new comprehensive catalogue raisonné of Kollwitz’s prints in consultation with the publisher and collector Alexander von der Becke, who after the bankruptcy of Emil Richter in 1931 became Kollwitz’s publisher. Klipstein died in 1951, before completing his work, but in 1955 the catalogue raisonné was published by
Klipstein's successor, E. W. Kornfeld, with the assistance of Klipstein's widow, Frieda Klipstein, and the collector Helmut Goedeckemeyer. In 2002, the German art historian Alexandra von dem Knesebeck published her two-volume comprehensive catalogue raisonné of graphics by Kollwitz. The German painter and communist activist, Otto Nagel, compiled the first comprehensive catalogue raisonné of Kollwitz's drawings. After Nagel's death in 1967, his work was continued by the art historian Werner Timm, in collaborative effort with Nagel's daughter, Sibylle Schallenberg-Nagel, and Kollwitz's son, Hans Kollwitz. The catalogue raisonné of Kollwitz's drawings was first published in 1972 by the Galerie St. Etienne in New York. After the war, Kollwitz's work received very different receptions on both sides of the Berlin Wall and outside of Germany. Today, her works continue to spark debates among artists and art critics. The award-winning German art critic, Kito Nedo, summarized the postwar reception of Kollwitz in an essay posted at artnet News website in 2017. In Nedo's words, "... in East Germany, the artist [Kollwitz] ... was venerated as a national hero and thus used for political ends-undeterred by regular references in the West to her diaries, in which she argues for the political independence of art." By the mid-1950s, the Western art world largely lost interest in Kollwitz. In 1981, the American art theorist, Lucy Lippard, argued that this lack of interest resulted from the postwar notion of the artist as a "lofty genius" or an "outsider" while Kollwitz's socially and politically engaged themes focused on matters of real life. In 1967, the critic Gottfried Sello wrote in the West-German weekly Die Zeit that "... in spite of her progressive ideas, Kollwitz is an arch-conservative artist" (cited by Nedo). According to Nedo, the contemporary historiography and reception of Kollwitz prefers a less-politicized view. This trend can be observed in the recent biography of Kollwitz by Yvonne Schymura, who views the artist as "free of political and personal engagements" (cited by Nedo). Exhibitions in Germany held in 2017 on the artist's 150th birth anniversary focused on self-portraits (Käthe Kollwitz Museum Cologne) and on her circle of friends (Käthe Kollwitz Museum Berlin); another exhibition in Berlin at Galerie Parterre explored her links to the city of Berlin. In the United States, the Metropolitan Museum curator, Jennifer Farrell, included Kollwitz's work in the exhibition World War I and the Visual Arts as representative of the historical period. The British Museum in London and the Ikon Gallery in Birmingham focused on Kollwitz's creativity in the exhibition Portrait of the Artist: Käthe Kollwitz. Contemporary German artists, such as Katharina Sieverding or Martin Kippenberger, have made references to the notions of empathy in Kollwitz's works. For the New York City-based feminist artists' group, Guerrilla Girls, Kollwitz is an inspiring role model. Finally, in his essay, Nedo argued that the world has "never really forgotten" about Kollwitz and her continued presence should be attributed to the universal humanist visual language that characterizes her work.

The above note is informed by the following sources:

Undated manuscript of Kollwitz biography compiled by the Käthe Kollwitz Museum in Cologne, held at the Getty Research Institute.


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http://hdl.handle.net/10020/cifa2016pr34

Acquisition Information
Partial Gift of Dr. Richard A. Simms.

The drawing The People [Das Volk ] by Käthe Kollwitz (Nagel/Timm 977) and the drawing Girl with a Child in Her Arm [Mädchen mit Kind auf dem Arm ] (Nagel/Timm 700) are the gift of Dr. Richard A. Simms in honor of Hildegard Bachert. The print Praying Young Woman [Betende Mädchen] by Käthe Kollwitz (Kneesebeck 14.Ib) is the gift of Dr. Richard A. Simms in honor of Elizabeth Perlinger. The watercolor Self-Portrait in Barcelona by Walter Gramatté is a gift of Dr. Richard A. Simms and was received as an addition to the collection. The drawings Street at Night II and Self-Portrait with Tongue Sticking Out by Ludwig Meidner are a gift of Dr. Richard A. Simms and were received as an addition to the collection. The watercolor...
Blooming Cactuses by Karl Schmidt-Rottluff is a gift of Dr. Richard A. Simms in honor of Louis Marchesano and was received as an addition to the collection.

Processing History

The collection was processed by Christina Aube, Lisa Forman, Lauren Graber, Natascha Kirchner, Allison Ransom, Vladimira Stefura, and Isabella Zuralski-Yeager. Isabella Zuralski-Yeager wrote the finding aid.

Digitized Materials

Series I.A. and I.B were digitized in 2019 and the images are available online: http://hdl.handle.net/10020/2016pr34

Scope and Content of Collection

Assembled over a period of forty years, the collection comprises approximately 560 works on paper by Käthe Kollwitz and other predominantly German artists from the late 19th and the early 20th century, whose work exemplifies the artistic directions of the period, such as realism or naturalism, impressionism, symbolism, and expressionism. Also present are published portfolios of prints, a small collection of letters sent by the artists and others, a few vintage photographs, and various printed illustrated matter. A total of approximately 720 items.

Series I. includes a total of approximately 340 items. The main portion constitute prints and drawings by Käthe Kollwitz acquired by Dr. Simms in Europe and the United States between 1973 and 2014. Present are approximately 240 graphic works in intaglio, woodcut and lithography; and approximately fifty drawings; a total of approximately 290 works on paper. Dating from 1891 to 1941, the prints represent the entire spectrum of Kollwitz's graphic work. As several proof impressions and states of a print are frequently present, the collection provides a unique opportunity to explore the progression of Kollwitz's artistic vision from state to state through the analysis of her often innovative and experimental application of printing tools and techniques, and testifies to the collector's particular interest in Kollwitz's workshop and her understanding of the printing process. The drawings by Käthe Kollwitz date from 1888 to 1928, with the bulk dating from the late 1890s and the early 1900s and from 1919 and the early 1920s. Numerous drawings are preparatory studies for prints also present in the collection. Other materials in the series are four print portfolios by Kollwitz, including the so-called Richter Mappe from 1920; postwar exhibition posters, including several from California; vintage portrait photographs of Kollwitz; and letters sent by Kollwitz.

Series II. includes approximately 380 items: 130 drawings, 140 prints, 35 print portfolios, various printed matter, and letters sent. The majority of the prints and drawings in this series have not been published before and are not part of existing catalogues raisonné. Several of the artists represented were like Käthe Kollwitz members of the modernist movement Berlin Secession, including Ernst Barlach, Max Klinger, Lovis Corinth, Emil Nolde, or Karl Schmidt-Rottluff. Most extensively represented are Lovis Corinth, Otto Greiner, Max Klinger, Wilhelm Leibl, Ludwig Meidner, Max Pechstein, Franz Skarbina, Max Slevogt, and Karl Stauffer-Bern. Also present are several or single works by Emma Bornmann, Lovelie Feininger, Walter Grammatte, George Grosz, Peter Halm, Karl Jakob Hirsch, Arthur Kampf, Melchior Lechter, Wilhelm Leibl, Friedrich von Liphart, Hans Meid, Wilhelm Morgner, Rolf Nesch, Emil Orlik, Bernhard Pankock, Jules Pascin, Ilya Repin, Christian Rohlfis, Rudolf Schlichter, Théophile Alexandre Steinlen, Franz von Stuck, Hans Thoma, Henri de Toulouse-Lautrec, Albert Weitl, and Heinrich Zille. Also included are works by artists from the late 18th and pre-modernist 19th century, including Daniel Chodowiecki, Jean-Baptiste Édouard Detaille, Carl Wilhelm Kolbe the Elder, and Alfred Rethel. Three drawings are without established attribution.

Added at the end of Series II. are five works on paper by non-European artists: Eduardo Kingman, Leopoldino Méndez, Sarah Sears, Louis Muhlstock, and Merian D. Williams. An unsigned lithograph attributed to Gerhart Kraag (1909-1971) is filed with this group until the attribution is confirmed.

Arrangement


Subjects - Names

Kollwitz, Käthe, 1867-1945
Liebknecht, Karl Paul August Friedrich, 1871-1919
Puvis de Chavannes, Pierre, 1824-1898

Subjects - Topics

Art, German -- 20th century
Art, German--19th century
Genres and Forms of Material
Lithographs -- Germany -- 20th century
Drawings (visual works) -- Germany -- 20th century
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Contributors
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Kollwitz, Käthe, 1867-1945
Becke, Alexander von der, 1902-1959
Felsing, Otto, 1854-
Felsing, Wilhelm
Richter, Emil
H. Meyser Nachfol.
Chodowiecki, Daniel, 1726-1801
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Grosz, George, 1893-1959
Halm, Peter, 1854-1923
Kampf, Arthur, 1864-1950
Klinger, Max, 1857-1920
Series I. Käthe Kollwitz, 1888-1993, undated

Physical Description: 97.28 Linear Feet (29 boxes, 2 flat file folders)

Scope and Content Note

Series I. consists of prints and drawings by Käthe Kollwitz assembled by Dr. Simms in Europe and the United States between 1973 and 2014. Included are 239 graphic works in intaglio, woodcut and lithography, and forty-seven drawings; a totalling 286 artworks. Dating from 1891 to 1941, the prints represent the entire spectrum of Kollwitz’s graphic work. As several proof impressions and states of a print are frequently present, the collection provides a unique opportunity to explore the progression of Kollwitz’s artistic vision from state to state through analysis of her often innovative and experimental application of printing tools and techniques, and testifies to the collector’s particular interest in Kollwitz’s artistic workshop and her understanding of the printing process.

The drawings date from 1888 to 1928, with the bulk dating from the late 1890s and the early 1900s and from 1919 and the early 1920s. Numerous drawings are preparatory studies for prints, that are present in the collection. Several drawings are not mentioned in the catalogue raisonné by Otto Nagel and Werner Timm. In addition, there are four published portfolios with editioned prints by Kollwitz; modern exhibition posters and other illustrated matter related to Kollwitz, including four vintage portrait photographs of Kollwitz; and thirty letters and postcards sent by the artist between 1898 and 1943.

Arrangement

The intaglio prints are executed predominantly in line or brush etching, drypoint, lift-ground or reservage, and soft ground; often with addition of aquatint; and the evidence of the use of experimental tools, such as sandpaper, burnisher, or needle bundle. Most lithographs are crayon transfer lithographs of drawings. Frequently present are several proof impressions and states of a print, which demonstrate the progression of Kollwitz's artistic vision from state to state and her often innovative and experimental application of printing tools, a 'hands-on' treatment of the copper plate and the woodblock, or the choice of various, and often unusal printing and transfer papers. Additions by hand in charcoal, pigment, or ink also mark the artistic progression from state to state. An example of kollwitz's experimental approach to printing is the combination print from two multicolored copperplates Woman with Orange (Frau mit Orange) from 1901. The woodcut Woman in the Lap of Death (Tod mit Frau im Schoss), from 1920-1921, is represented in the collection with a rejected first version and six various states of the third final version.

Among Kollwitz's early prints are female and male figures, scenes from the life of the working class, self-portraits, and a scene inspired by Emil Zola's novel Germinal. Present are all six sheets from the series A Weavers' Revolt (Ein Weberaufstand), seminal for Kollwitz's artistic career, as well as all seven sheets from the equally important series Peasant's War (Bauernkrieg). Both series are represented with several states of each sheet and with rejected versions of sheets not included in the final series. The series War (Krieg), from 1922 and 1923, executed in woodcut, is represented with rejected versions of sheet 3 The Parents (Die Eltern) and sheet 7 The People (Das Volk), and with two various states of the final version of sheet 7. The series Proletariat from 1924 and 1925 is represented with a rejected version and two states of the final version of sheet 1 Unemployed (Erwerbslos), and with four various states of the final version of sheet 2 Hunger.

Kollwitz's famous image Woman with Dead Child (Frau mit toten Kind), from 1903, which marks the most innovative time in her career as a graphic artist, is represented with an early and a late state of the print as well as with the drawing from the same year. Another well-known image by Kollwitz is the etching Death, Woman, and Child (Tod, Frau und Kind) from 1910, of which three various states are included in the collection. Also present are various states for the rejected first and second versions, and the third final version of the woodcut commemorating the death of the German communist Karl Liebknecht, from 1919 and 1920; as well as three preparatory drawings from 1919.

In her later etchings, woodcuts, and lithographs Kollwitz continued to address hardships in the living conditions of the working class and the impact of war, especially in the lives of mothers and children, in post-World War I Germany. The collection includes several prints with the theme of death, motherhood, and child mortality. Several prints document Kollwitz's political engagement, such as an early proof impression from the original stone for the poster Help Russia (Hilft Russland), from 1921, which she produced for the German communist group Komite Arbeiterhilfe in Berlin in order to raise awareness of famine in post-revolutionary Russia.

Also included with the prints are approximately seventeen self-portraits by Kollwitz, from an early work from 1893 showing her seated at a table, to her last self-portrait in profile, at old age, from 1938. The crayon lithograph Call of Death (Ruf des Todes), presumably from 1937, depicts a female figure resembling the artist.

The Simms collection includes the artist's last graphic work, the rare crayon transfer lithograph Seed for Sowing Should Not Be Milled (Saatfrüchte sollen nicht vermahlen werden), which Kollwitz produced in 1941 in a limited edition of approximately eleven copies. Produced at the time of war waged by Nazi Germany, this print expresses deep anti-war sentiment and is considered Kollwitz's legacy.

The English and German titles of the prints are supplied from the catalogue raisonné by Alexandra von dem Knesebeck Käthe Kollwitz Werkverzeichnis der Graphik, which is published in German and includes an electronic translation in English. The dates of the prints are also supplied from the catalogue raisonné by Knesebeck. The printing techniques are largely based on information provided by Knesebeck; however, the techniques of the specific proof impression or state at hand may vary and are subject to further research.
box 1

4.IIa (Knesebeck); 4.IIa (Klipstein) Seated Male Nude (Sitzender männlicher Akt), 1891

Physical Description: 1 print

Scope and Content Note

Technique: line etching and drypoint in black ink on copperplate paper. Dimensions: plate mark 15.8 x 12.9 cm, sheet 41 x 32 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right and with her inscription "Druck von unverstählter Platte 1891" below the plate mark. State: Knesebeck state IIa, Klipstein state IIa, proof annotated by the artist as before steelfacing. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz; Hans Kollwitz. Recto: small letter x and the markings K4 and KNIIa are inscribed in pencil in the lower margin of sheet. Verso: collector's wet stamp "RSA" within circle. Lugt: 4396.

box 1

11.I (Knesebeck); 17.I (Klipstein) Three Workers at a Tavern Table (Drei Arbeiter am Wirtshaustisch), 1891 or 1892

Physical Description: 1 print

Scope and Content Note


box 1

13.I (Knesebeck); 10.I (Klipstein) Welcome (Begrüssung), 1892

Physical Description: 1 print

Scope and Content Note

Technique: line etching and drypoint in black ink on white copperplate paper. Dimensions: image on Japan paper 11.3 x 8.2 cm, plate mark 11.8 x 8.8 cm, sheet 29.7 x 21.5 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right and with her handwritten dedication to her son Hans Kollwitz Für Hans in besonderem Gedenken zum 14. Mai 1937. State: Knesebeck state I, Klipstein state I. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz; Hans Kollwitz. Recto: inscribed in pencil in the lower left corner of sheet a small letter x and the numbers I.936 and in the lower right corner of sheet KL10. Verso: collector's wet stamp "RSA" within circle. Lugt: 4396.

box 1

14.Ib (Knesebeck); 11.IIa (Klipstein) Praying Young Woman (Betendes Mädchen), 1892

Physical Description: 1 print

Scope and Content Note


See also: 14.Ic, 14.Ie (Knesebeck) in Box 1.
Finding aid for the Dr. Richard A. Simms collection of prints and drawings by Käthe Kollwitz...
box 1

17.IVd (Knesebeck); 19.Ivb (Klipstein) At the Church Wall (An der Kirchenmauer), before summer 1893

Physical Description: 1 print

Scope and Content Note

Technique: line etching, drypoint and brush etching in brown ink on copperplate paper.

box 1

19.IIIb (Knesebeck); 21.III (Klipstein) Scene from Germinal (Szene aus Germinal), at latest 1893

Physical Description: 1 print

Scope and Content Note

Technique: line etching, drypoint and sandpaper in brown ink on copperplate paper.

See also: drawing Scene from Germinal (Szene aus Germinal) without Nagel/Timm number in Box 21.

box 1

21.IIIb (Knesebeck); 14.IIIa (Klipstein) Self-Portrait at a Table (Selbstbildnis am Tisch) second version, 1893

Physical Description: 1 print

Scope and Content Note

Technique: line etching, drypoint, aquatint, and open bite in brown ink on copperplate paper.
Dimensions: plate mark 17.8 x 12.9 cm, sheet 45 x 31.5 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right and inscribed "unverstört" along the lower left margin of sheet, Felsing's signature in lower left. Printer: Otto Felsing. State: Knesebeck state IIIb, annotated by the artist as before steelfacing; Klipstein state IIIa. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: inscribed in pencil "141 K." Verso: rhombus-shaped collector's wet stamp; pencil inscription along the upper margin of sheet.

See also: 21.IIIc (Knesebeck) in Box 1.

box 1

21.IIIc (Knesebeck); 14.IIIa (Klipstein) Self-Portrait at a Table (Selbstbildnis am Tisch) second version, 1893

Physical Description: 1 print

Scope and Content Note

Technique: line etching, drypoint, aquatint, and brush etching in brown ink on copperplate paper.

See also: 21.IIIb (Knesebeck) in Box 1.
Series I. Käthe Kollwitz, 1888-1993, undated
Series I.A. Prints, 1891-1941

24.III (Knesebeck); 31.III (Klipstein) Need or Poverty (Not), between 1893 and 1897

Physical Description: 1 print
Scope and Content Note

28.IVb (Knesebeck); 25.IVa (Klipstein) Conspiracy (Beratung), between 1893 and 1897

Physical Description: 1 print
Scope and Content Note

See also: 28.IVd (Knesebeck) in Box 1; 35.A1 and 35.AIIa (Knesebeck) in Box 2.

28.IVd (Knesebeck); 25.IVb (Klipstein) Conspiracy (Beratung), between 1893 and 1897

Physical Description: 1 print
Scope and Content Note

See also: 28.IVb (Knesebeck) in Box 1; 35.A1 and 35.AIIa (Knesebeck) in Box 2.

32.IIib (Knesebeck); 29.IIia (Klipstein) copy 1 From Many Wounds You Bleed, O People (Aus vielen Wunden blutest du, o Volk), between 1893 and 1897

Physical Description: 1 print
Scope and Content Note
Part of: planned as final print of the cycle A Weavers' Revolt (Ein Weberaufstand), not included in the series. Technique: line etching, drypoint, aquatint and burnisher in brown ink on copperplate paper. Dimensions: plate mark 12.9 x 33.5 cm, sheet 21.3 x 44.2 cm. Signatures: signed by Käthe Kollwitz in the lower right and inscribed "Druck von unverstählter Platte"; Felsing's signature in lower left. Printer: Otto Felsing. State: Knesebeck state IIib; Klipstein state IIia, proof annotated by the artist as before steelfacing, not before 1910. Provenance: Dr. Richard A. Simms collection, Los Angeles.

See also: 49.III (Knesebeck) in Box 4; 121 (Nagel/Timm) in Box 19.
Series I. Käthe Kollwitz, 1888-1993, undated
Series I.A. Prints, 1891-1941

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<td>box 2</td>
<td>32.IIb (Knesebeck); 29.IIa (Klipstein)</td>
<td>From Many Wounds You Bleed, O People (Aus vielen Wunden blutest du, o Volk), between 1893 and 1897</td>
<td></td>
<td>1 print</td>
<td>Part of: planned as final print of the cycle A Weavers' Revolt (Ein Weberaufstand), not included in the series. Technique: line etching, drypoint, aquatint and burnisher in brown ink on Japan paper. Dimensions: plate mark 12.9 x 33.5 cm, sheet 21 x 43 cm. Signatures: signed by Käthe Kollwitz in the lower right and inscribed in the lower left of sheet &quot;Druck von unverstählter Platte&quot;; Felsing's signature in lower left. Printer: Otto Felsing. State: Knesebeck state IIb; Klipstein state IIa, proof annotated by the artist as before steelfacing, not before 1910. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: two collector's wet stamps &quot;Coll. Dr. Richard A. Simms&quot; within banner. Lugt: 4395. See also: 49.III (Knesebeck) in Box 4; 121 (Nagel/Timm) in Box 19.</td>
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<tr>
<td>box 2</td>
<td>33.AII (Knesebeck); 34.IIa (Klipstein)</td>
<td>Need or Poverty (Not), between 1893 and 1897</td>
<td></td>
<td>1 print</td>
<td>Part of: sheet 1 from the cycle A Weavers' Revolt (Ein Weberaufstand). Technique: crayon and pen lithograph with scratch technique in brown ink on thin beige China paper. Dimensions: image 15.4 x 15.3 cm, sheet 17.6 x 17 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right and dated; date illegible but probably 99. State: Knesebeck state AII, Klipstein state IIa, not after 1905. Provenance: Dr. Richard A. Simms collection, Los Angeles; Otto Kallir. Verso: collector's wet stamp &quot;RSA&quot; within a circle; inscribed &quot;OK&quot; [Otto Kallir] in pencil. Lugt: 4396.</td>
</tr>
<tr>
<td>box 2</td>
<td>33.AII (Knesebeck); 34.IIa (Klipstein)</td>
<td>Need or Poverty (Not), between 1893 and 1897</td>
<td></td>
<td>1 print</td>
<td>Part of: sheet 1 from the cycle A Weavers' Revolt (Ein Weberaufstand). Technique: crayon and pen lithograph with scratch technique in brown ink chine collé mounted on firm Japan paper. Dimensions: image 15.4 x 15.3 cm, sheet 18.7 x 18 cm, mount 48.5 x 34 cm. Signatures: signed by Käthe Kollwitz in pencil in the lower right. State: Knesebeck state AII, Klipstein state IIa, not after 1905. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: marked in pencil in the lower left corner of mount &quot;KL.34/II/a (v.c.).&quot; Verso: two markings in pencil.</td>
</tr>
<tr>
<td>box 2</td>
<td>34.Aa (Knesebeck); 35.IIa (Klipstein)</td>
<td>Death (Tod), between 1893 and 1897</td>
<td></td>
<td>1 print</td>
<td>Part of: sheet 2 from the cycle A Weavers' Revolt (Ein Weberaufstand). Technique: crayon, pen and brush lithograph with scratch technique in greenish-black ink on beige chine collé mounted on firm Japan paper. Dimensions: image 22.3 x 18.5 cm, sheet 25.8 x 20.8 cm, mount 28 x 23 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state Aa, Klipstein state IIa. Provenance: Dr. Richard A. Simms collection, Los Angeles; collection of Miss Susan Minns of Boston. Verso: collector's wet stamp &quot;RSA&quot; within circle; collector's wet stamp &quot;SM&quot; within square, in red; inscribed in pencil &quot;Tod lithograph by K Kollwitz K35 early impression on Chine collé Susan Minns Coll.&quot; Lugt: 4396; Minns collector's stamp not in Lugt. Mat Inscription: former mat marked in pen with the names of Susan Minns, Carl Zigrosser, Kornfeld, and Muthmann and the sign of an arrow pointing to the word &quot;Me.&quot;</td>
</tr>
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</table>
box 2  
35.AI (Knesebeck); 36.a (Klipstein) Conspiracy (Beratung), between 1893 and 1897

Physical Description: 1 print

Scope and Content Note
See also: 28.IVb and 28.IVd (Knesebeck) in Box 1; 35.AIIa (Knesebeck) in Box 2.

box 2  
35.AIIa (Knesebeck); 36.b (Klipstein) Conspiracy (Beratung), between 1893 and 1897

Physical Description: 1 print

Scope and Content Note
Part of: sheet 3 from the cycle A Weavers' Revolt (Ein Weberaufstand). Technique: crayon lithograph with scratch technique in brown-black ink on chine collé mounted on copperplate paper. Dimensions: image 27.4 x 16.8 cm, sheet 39 x 18.3 cm, mount 38 x 24.3 cm. Signatures: signed by Käthe Kollwitz in lower right. State: Knesebeck state AIIa, Klipstein state b. Provenance: Dr. Richard A. Simms collection, Los Angeles; Hans Kollwitz; Estate Käthe Kollwitz. Recto: small letter x is inscribed in pencil in the lower left corner of sheet. Verso: collector's wet stamp "RSA" within circle; initials H.K. inscribed in pencil; marked in pencil "K36." Lugt: 4396.
See also: 28.IVb and 28.IVd (Knesebeck) in Box 1; 35.AI (Knesebeck) in Box 2.

box 2  
36.IIa (Knesebeck); 32.Ia (Klipstein) copy 1 March of the Weavers (Weberzug), 1897

Physical Description: 1 print

Scope and Content Note

box 2  
36.IIa (Knesebeck); 32.Ia (Klipstein) copy 2 March of the Weavers (Weberzug), between 1893 and 1897

Physical Description: 1 print

Scope and Content Note
Series 1. Käthe Kollwitz, 1880-1993, undated
Series 1.A. Prints, 1891-1941

box 2
36.Ila (Knesebeck); 32.Ia (Klipstein) copy 3 March of the Weavers (Weberzug), between 1893 and 1897

Physical Description: 1 print
Scope and Content Note

box 2
37.Ila (Knesebeck); 33.Ila (Klipstein) Storming the Gate - Attack (Sturm), between 1893 and 1897

Physical Description: 1 print
Scope and Content Note

box 2
38.Ila (Knesebeck); 37.II (Klipstein) copy 1 End (Ende), between 1893 and 1897

Physical Description: 1 print
Scope and Content Note
Part of: sheet 6 from the cycle A Weavers’ Revolt (Ein Weberaufstand). Technique: line etching, aquatint, sandpaper and burnisher in black ink on yellowish Japan paper. Dimensions: plate mark 24.7 x 30.7 cm, on sheet 30 x 41.4 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right, Felsing’s signature in lower left. Printer: Otto Felsing. State: Knesebeck state IIa, Klipstein state II. Provenance: Dr. Richard A. Simms collection, Los Angeles.

box 2
38.Ila (Knesebeck); 37.II (Klipstein) copy 2 End (Ende), between 1893 and 1897

Physical Description: 1 print
Scope and Content Note
Part of: sheet 6 from the cycle A Weavers’ Revolt (Ein Weberaufstand). Technique: line etching, aquatint, sandpaper and burnisher in black ink on Japan paper. Dimensions: plate mark 24.7 x 30.7 cm, sheet 34.6 x 42.2 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right, Felsing’s signature in lower left. Printer: Otto Felsing. State: Knesebeck state IIa, Klipstein state II. Provenance: Dr. Richard A. Simms collection, Los Angeles; Peter Kollwitz. Recto: inscribed in pencil “K37”, “703.” Verso: collector’s wet stamp “Coll. Dr. Richard A. Simms” within banner and inscribed in pen “This belonged to Peter 10/7 75 E.T.” Lught: 4395.
box 2 38.IIa (Knesebeck); 37.II (Klipstein) copy 3 End (Ende), 1898

Physical Description: 1 print

Scope and Content Note

Part of: sheet 6 from the cycle A Weavers’ Revolt (Ein Weberaufstand). Technique: line etching, aquatint, sandpaper and burnisher in black ink on Japan paper. Dimensions: plate mark 24.7 x 30.7 cm, sheet 29.6 x 36.2 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right and dated 1898, Felsing’s signature in lower left. Printer: Otto Felsing. State: Knesebeck state IIa, Klipstein state II. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: a small letter x is inscribed in pencil in the lower left corner of sheet. Verso: inscribed in pencil “K37.”

box 2 40.IIb (Klipstein); 38.IIIb (Klipstein) Woman at a Cradle (Frau an der Wiege), 1897?

Physical Description: 1 print

Scope and Content Note


box 3 43.IVa (Knesebeck); 41.IIIa (Klipstein) Woman with Crossed Hands (Frau mit übereinandergelegten Händen), 1898 or 1899?

Physical Description: 1 print

Scope and Content Note

Technique: line etching, drypoint, aquatint, sandpaper, and roulette in brown ink on copperplate paper. Dimensions: plate mark 28.6 x 22.8 cm, sheet 55 x 44 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right, inscribed "Druck von unverständerter Platte" below the plate mark, Felsing’s signature in lower left. Printer: Otto Felsing. State: Knesebeck state IVa; Klipstein state IIIa; proof annotated by the artist as before steelfacing. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: the German title inscribed in lower margin, marked "KL 41 IIIa", and three other markings in pencil. Verso: collector’s wet stamp "RSA" within circle. Lugt: 4396.

See also: 43.VIIb (Knesebeck) in Box 3.

box 3 43.VIIb (Knesebeck); 41.VI (Klipstein) Woman with Crossed Hands (Frau mit übereinandergelegten Händen), 1898 or 1899?

Physical Description: 1 print

Scope and Content Note


See also: 43.III (Knesebeck) in Box 3.
box 3 46.IV (Knesebeck); 44.IV/V (Klipstein) Uprising (Aufruhr), before early summer 1899

Physical Description: 1 print

Scope and Content Note

Technique: line etching, drypoint, aquatint, brush etching, sandpaper, and some roulette; printed in black ink on terracotta red China paper from a tone plate in brown; mounted on white copperplate paper; lightly reworked in brush in black ink.

Dimensions: image 28.3 x 30.4 cm, plate mark 28.3 x 32 cm, mount 31 x 42 cm.

Signatures: signed by Käthe Kollwitz in pencil in lower right, at left below the image "Käthe Kollwitz" weakly incised within the embossed blind plate. State: Knesebeck state IV; Klipstein state IV or state V. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner; marked in pencil "KN46.IV", "Nr. 139." Lugt: 4395.

See also: 46.VIc (Knesebeck) in Box 3.

box 3 46.VIc (Knesebeck); 44 (Klipstein) Uprising (Aufruhr), before early summer 1899

Physical Description: 1 print

Scope and Content Note

Technique: line etching, drypoint, aquatint, brush etching, sandpaper, and some roulette; printed in brown ink without any tone plate on copperplate paper; without incised script at left. Dimensions: plate mark 29.9 x 31.8 cm, sheet 44.2 x 54.1 cm.


See also: 46.IV (Knesebeck) in Box 3.

box 4 49.III (Knesebeck); 48.III (Klipstein) The Downtrodden (Zertretene), before May 1900

Physical Description: 1 print

Scope and Content Note


See also: 32.IIb (Knesebeck) in Box 2; 49bis.IIc (Knesebeck) in Box 3.

box 3 49bis.IIAc (Knesebeck); 48.IV (Klipstein) The Downtrodden - Poor Family (Zertretene - Arme Familie), , before May 1901

Physical Description: 1 print

Scope and Content Note

Part of: left scene of a composition originally in three sections cut into two parts, the plate is diminished at right, the strip separating the complete composition is eliminated. Technique: line etching, drypoint, aquatint, and burnisher in black ink on cream-colored Chine collé mounted on copperplate paper; printed over with a round cornered, broadly beveled embossing plate measuring 29.9 x 24.6 cm. Dimensions: plate mark 25 x 19.3 cm, sheet 24.8 x 20.4 cm, embossing 29.9 x 24.6 cm, mount 31.1 x 26.2 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right; Felsing’s signature in lower left. Printer: Otto Felsing. State: Knesebeck state IIAc, Klipstein state IV. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395.

See also: 49.III (Knesebeck) in Box 4.
Physical Description: 1 print
Scope and Content Note

See also: 50.IIc (Knesebeck) in Box 3.

Physical Description: 1 print
Scope and Content Note
Technique: line etching, drypoint, aquatint respectively brush etching and sandpaper in brown ink on ribbed laid paper with a Van Gelder Zonen watermark. Dimensions: image 52.7 x 34.3, plate mark 58.8 x 41.2, sheet 65.5 x 49.5 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right, Felsing’s signature in lower left. Printer: Otto Felsing. State: Knesebeck state Va4, early proof on ribbed laid paper; Klipstein state V. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: two collector’s wet stamps “Coll. Dr. Richard A. Simms” within banner; illegible inscription, possibly the name of F Viktor Raisch or Reisch with address, by unknown hand; a marking in pencil. Lugt: 4395.

See also: 182 (Nagel/Timm) in Box 19.
53.II (Knesebeck); 54.a (Klipstein) City Outskirts (Vorstadt), before mid-June 1901

Physical Description: 1 print

Scope and Content Note
Technique: lithograph from aluminum plate, a process called Algraphie; in black ink on reddish brown cardboard paper with color highlights in white, green, orange and red pastel added by hand; with the monogram KK in the lower right corner partially covered.
Dimensions: image 22.8 x 17.9 cm, sheet 29.3 x 25 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state II, from aluminum plate only; Klipstein state a, from aluminum plate only. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: marking in pencil B 40941 in the lower margin of sheet. Verso: collector's wet stamp "RSA" within circle. Lugt: 4396.

See also: 53.IIIb (Knesebeck) in Box 3.

53.IIIb (Knesebeck); 54 (Klipstein) City Outskirts (Vorstadt), before mid-June 1901

Physical Description: 1 print

Scope and Content Note
Technique: lithograph from aluminum plate, a process called Algraphie; in brown ink on imitation Japan paper, with the monogram KK in the lower right corner obscured.
Dimensions: plate mark 22.8 x 17.9 cm, sheet 39.4 x 29.3 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state IIIb, Klipstein 54, this state not in Klipstein. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: collector's wet stamp "RSA" within circle; marked in pencil "K54a", "Klips. 54, Fr."; inscribed "Vorstadt"; traces of two erased inscriptions visible in the lower margin of sheet. Verso: wet collector's stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4396; 4395.

See also: 53.II (Knesebeck) in Box 3.

55.IIa/b (Knesebeck); 58.I (Klipstein) Hamburg Tavern (Hamburger Kneipe), before mid-June 1901

Physical Description: 1 print

Scope and Content Note
Technique: soft ground line etching and sandpaper in black ink on copperplate paper.
Dimensions: plate mark 19.5 x 24.8 cm, sheet 31.3 x 44.8 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right, initialed KK in the left of the plate, Felsing's signature "O. Felsing Berlin gedr." in lower left. Printer: Otto Felsing. State: Knesebeck state IIa or IIb, Klipstein probably state I. Provenance: Dr. Richard A. Simms collection, Los Angeles.

See also: 55.IIc (Knesebeck) in Box 3.

55.IIc (Knesebeck); 58.Ic (Klipstein) Hamburg Tavern (Hamburger Kneipe), before mid-June 1901

Physical Description: 1 print

Scope and Content Note
Technique: soft ground line etching and sandpaper in black ink on copperplate paper.

See also: 55.IIa/b (Knesebeck) in Box 3.
Series I. Käthe Kollwitz, 1888-1993, undated
Series I.A. Prints, 1891-1941

box 3

56.II2 (Knesebeck); 56 (Klipstein) Woman with Orange (Frau mit Orange), 1901

Physical Description: 1 print

Scope and Content Note

Technique: combination print from one copperplate (aquatint, lift-ground or reservage, and drypoint) and stone (brush lithograph): the copperplate inked gray-black and the stone inked orange, without a second pink tone copperplate, so that unprinted paper is visible at the lampshade; collé on brownish-gray laid paper with ribbing. Dimensions: plate mark 23 x 11.2 cm, sheet 44 x 29 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right; initialed KK in plate at lower left. State: Knesebeck state II2, with vertical drypoint lines upon the round bottom of the lamp, proof; states are not listed in Klipstein. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: collector’s wet stamp "RSA" within circle; inscribed in pencil "Sievers 56", "Klipstein 56", "(dort genanntes Ex.)", "Ex. des Verlegers Dr. Meyer (Emil Richter - Dresden) und aus Slg. Dr. Noeske (nach dieser Angabe nur 7 Ex. bekannt)"; illegible markings in pencil. Lugt: 4396.

box 3

64.I (Knesebeck); 61 (Klipstein) Ploughmen and Woman (Pflugzieher und Weib), before June 1902

Physical Description: 1 print

Scope and Content Note

Part of: the cycle Peasants’ War (Bauernkrieg), rejected second version of the first sheet. Technique: crayon and brush lithograph in two colors, with the drawing stone in dark brown and a tone stone in light brown, with spray and scratch techniques on the drawing stone, on browned paper. Dimensions: image 36.5 x 50.4 cm, sheet 45.8 x 59.7 cm. Signatures: without handwritten signature, signed and dated "K. Kollwitz 02" in plate in the lower left corner. State: Knesebeck state I, proof on imitation laid paper, without watermark. Edition: Richter edition. Provenance: Dr. Richard A. Simms collection, Los Angeles; Dr. Walter Plew; Estate of Käthe Kollwitz. Recto: collector’s blindstamp "PLEW" in the lower right corner of sheet, small letter X and illegible inscription in pencil in the lower left corner of sheet, marked in pencil "61" and "KL61." Verso: collector’s wet stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395; Plew collector’s mark not in Lugt.

box 3

65.BI (Knesebeck); 59.a (Klipstein) Arming in a Vault (Bewaffnung in einem Gewölbe), before June 1902

Physical Description: 1 print

Scope and Content Note

Part of: the cycle Peasants’ War (Bauernkrieg), rejected version of the fourth sheet. Technique: crayon and brush lithograph with the tone stone in light green extending on all sides beyond the drawing stone and the tone stone in orange, with scratch technique on the drawing stone, on Japan paper. Dimensions: image 36.9 x 23.3 cm, sheet 44.3 x 30 cm. Signatures: signed by Käthe Kollwitz in pencil in lower left, signed and dated (scratched) "Kollwitz 02" in the drawing stone at lower left. State: Knesebeck state BI; Klipstein state a; proof. Provenance: Dr. Richard A. Simms collection, Los Angeles; Heinrich Stinnes collection, Cologne. Recto: marked in pencil 76297. Verso: a pencil sketch drawn by hand; collector’s wet stamp “RSA” within circle; handwritten note in pencil "Bewaffnung in einem Gewölbe, Litho 1902, Aus Slg Dr Heinrich Stinnes, Köln" and the number 103003591; marking in pencil in the lower right corner. Lugt: 4396.

See also: 65.Cb (Knesebeck) in Box 3.

Finding aid for the Dr. Richard A. Simms collection of prints and drawings by Käthe Kollwitz...
Series I. Käthe Kollwitz, 1888-1993, undated

Series I.A. Prints, 1891-1941

**box 3**

65.Cb (Knesebeck); 59.b (Klipstein) Arming in a Vault (Bewaffnung in einem Gewölbe), before June 1902

**Physical Description:** 1 print

**Scope and Content Note**


**box 5**

67 (Knesebeck); 63 (Klipstein) Two Men Charging, Technical Trial (Zwei Anstürmende, technische Probe), circa 1902

**Physical Description:** 1 print

**Scope and Content Note**

Part of: technical trial for the fifth sheet Charge (Losbruch) of the cycle Peasants' War (Bauernkrieg). Technique: etching (soft ground with common salt) in black ink on copperplate paper. Dimensions: plate mark 13 x 17.6 cm, sheet 20 x 30 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: presumably unique state. Provenance: Dr. Richard A. Simms collection, Los Angeles; Walter and Johanna Wolf collection; Otto Kallir collection. Recto: inscribed in pencil "Kochsalz durchgesiebt, dann darauf durchgedruckt." Verso: collector's wet stamp "RSA" within circle; inscribed in pencil Klipstein 63, Slg. Otto Kallir, and the letters KK. Lugt: 4396. See also: 70.III and 70.VII (Knesebeck) in Box 5.

**box 5**

70.III (Knesebeck); 66.III (Klipstein) Charge (Losbruch), between 1902 and 1903

**Physical Description:** 1 print

**Scope and Content Note**

Part of: sheet 5 from the cycle Peasants' War (Bauernkrieg). Technique: line etching, drypoint, aquatint, lift-ground or reservage, and soft ground, with the imprint of two fabrics and Ziegler's transfer paper; printed in black ink on copperplate paper; reworked with white pigment and black wash. Dimensions: plate mark 51.5 x 59.2 cm, sheet 52 x 60.5 cm. Signatures: signed in plate "K. Kollwitz" in the lower right and in pencil "III Kollwitz" in the lower left of the image. State: Knesebeck state III; Klipstein state III. Provenance: Dr. Richard A. Simms collection, Los Angeles; Emil Richter. Recto: marked in pencil "F6245" in lower margin; marked "III" in the lower right corner of sheet. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner; inscribed in pencil "10 Eig Rich [Eigentum Richter]." Lugt: 4395. See also: 67 and 70.VII (Knesebeck) in Box 5; 191a (Nagel/Timm) in Box 19.
box 5 70.VII (Knesebeck); 66.VII (Klipstein) Charge (Losbruch), between 1902 and 1903

Physical Description: 1 print

Scope and Content Note

Part of: sheet 5 from the cycle Peasants' War (Bauernkrieg). Technique: line etching, drypoint, aquatint, lift-ground or reservage, and soft ground, with the imprint of two fabrics and Ziegler's transfer paper; printed in brown ink on copperplate paper.


See also: 67 and 70.III (Knesebeck) in Box 5; 191a (Nagel/Timm) in Box 19.

box 5 72.I (Knesebeck); 82 (Klipstein) Head of a Worker Woman, Three-Quarter Profile towards Right (Kopf einer Arbeiterfrau im Dreiviertelprofil nach rechts), 1902 or 1903

Physical Description: 1 print

Scope and Content Note

Technique: crayon lithograph (transfer of a lost drawing on sized grain paper) in black ink on white paper. Dimensions: sheet 32.1 x 25.3 cm. Signatures: signed by Käthe Kollwitz in pencil in lower left. State: Knesebeck state I, before the composition is reduced, framed by a continuous line along the right and at bottom of the composition; states not in Klipstein. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: two collector's wet stamps "Coll. Dr. Richard A. Simms" within banner; inscribed in pencil "Klipst. 82"; and two other markings in pencil. Lugt: 4395.

box 5 72.IIIBa (Knesebeck); 82 (Klipstein) Head of a Worker Woman, Three-Quarter Profile towards Right (Kopf einer Arbeiterfrau im Dreiviertelprofil nach rechts), 1902 or 1903

Physical Description: 1 print

Scope and Content Note

Technique: crayon lithograph (transfer of a lost drawing on sized grain paper) in black ink on thick brown paper. Dimensions: image 30.1 x 24.2 cm, sheet 47 x 26.3 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state IIIBa, with the continuous line at right and at the bottom of the composition removed and with the lower left corner of the composition, which previously revealed the tone of the paper, lightly toned; states not in Klipstein. Provenance: Dr. Richard A. Simms collection, Los Angeles; Collection of Ludwig von Erl. Recto: inscribed in pencil along the lower margin of sheet "Frauenkopf' drei Abzüge"; in the lower right corner of sheet inscribed "Collection of Ludwig v. Erl"; and a marking in pencil. Verso: collector's wet stamp "RSA" within circle; marking in pencil. Lugt: 4396.

box 5 74.IIa (Knesebeck); 67.IIa (Klipstein) Worker Woman in Profile towards Left (Arbeiterfrau im Profil nach links), final version, 1903

Physical Description: 1 print

Scope and Content Note

Technique: crayon and brush lithograph with scratch technique, in brown ink on grey Japan paper. Dimensions: image ca. 44.5 x 33 cm, sheet 55 x 38 cm. Signatures: signed by Käthe Kollwitz in pencil in lower left. State: Knesebeck state IIa, proof; Klipstein state IIa. Provenance: Dr. Richard A. Simms collection, Los Angeles.

See also: 74.IID (Knesebeck) in Box 5.
box 5  74.IIb (Knesebeck); 67.IIb (Klipstein) Worker Woman in Profile towards Left (Arbeiterfrau im Profil nach links), final version, 1903

Physical Description: 1 print

Scope and Content Note

Technique: crayon and brush lithograph with scratch technique, in brown ink on imitation Japan paper. Dimensions: image ca. 44.5 x 33 cm, sheet 53 x 40 cm.

Signatures: signed and dated by Käthe Kollwitz in pencil in lower right. State: Knesebeck state IIb, proof before the 1918 numbered edition; Klipstein state IIb, unnumbered. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: small letter x and the markings "K67" and "Kl 67II" are inscribed in pencil in the lower left of sheet. Verso: inscribed by the artist in pencil "Privatbesitz K. Kollwitz"; marked in pencil "unverkäuflich [unverkäuflich?]" in the lower right.

See also: 74.IIa (Knesebeck) in Box 5.

box 5  75.AI1 (Knesebeck); 68.I (Klipstein) Bust of a Worker Woman with Blue Shawl (Brustbild einer Arbeiterfrau mit blauem Tuch), 1903

Physical Description: 1 print

Scope and Content Note

Technique: crayon and brush lithograph in two colors, with scratch technique in the drawing stone, printed blue on Japan paper. Dimensions: image 35.6 x 24.6, sheet 36.5 x 27.6 cm. Signatures: unsigned. State: Knesebeck state AI1, proof from the original stone with the tone stone (brush) in light brown at top extending unevenly beyond the blue drawing stone and the blue drawing stone (crayon and brush) not even along its lateral edges; Klipstein state I. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: inscribed in pencil in the lower left corner of sheet a small letter x and 'K68 K1 II.' Verso: collector's wet stamp 'MSA' within circle. Lugt: 4396.

See also: drawing Bust of a Worker Woman with Blue Shawl without Nagel/Timm number in Box 21.

box 5  81.II (Knesebeck); 72.II (Klipstein) Woman with Dead Child (Frau mit totem Kind), 1903

Physical Description: 1 print

Scope and Content Note

Technique: line etching, drypoint, sandpaper, and soft ground with the imprint of ribbed laid paper and Ziegler's transfer paper; printed in black ink on copperplate paper. Dimensions: sheet 41.3 x 48 cm. Signatures: unsigned. State: Knesebeck state II, with the imprint of ribbed laid paper but without the watermark in reverse; Klipstein state II. Provenance: Dr. Richard A. Simms collection, Los Angeles; Max Fingerhut collection. Recto: marked in pencil in the lower left of sheet K.72 II, inscribed "Frau mit totem Kind II Zustd" [i.e. Zustand], marked F6309. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner; collector's wet stamp "Max Fingerhut" within an oval; inscribed in pencil "Passepartout," marked 'K72', and one more illegible marking. Lugt: 4395; Fingerhut collector's mark not in Lugt.

See also: 81.VIIIa (Knesebeck) in Box 5; 241 (Nagel/Timm) in Box 19.
81.VIIIA (Knesebeck); 72.VIIIA (Klipstein) Woman with Dead Child (Frau mit totem Kind), 1903

Physical Description: 1 print
Scope and Content Note
Technique: line etching, drypoint, sandpaper, and soft ground, with the imprint of laid paper and Ziegler's transfer paper; printed in black ink on greenish gray chine collé and mounted on velin-carton. Dimensions: sheet 41.5 x 47.5 cm, mount 47 x 53 cm.
See also: 81.II (Knesebeck) in Box 5; 241 (Nagel/Timm) in Box 19.

82.b (Knesebeck); 78.a (Klipstein) Male Head towards Right (Männerkopf nach rechts), not before 1903

Physical Description: 1 print
Scope and Content Note
Technique: soft ground etching and sandpaper, in brown ink on copperplate paper. Dimensions: plate mark 17.9 x 12.9 cm, sheet 41 x 32 cm. Signatures: signed by Käthe Kollwitz and inscribed "unverständigt" in lower right. State: Knesebeck state b, proof, annotated by the artist as before steelfacing; Klipstein state a. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: small letter x, letter K and "K78I" inscribed in pencil in the lower left corner of sheet.

83.IIIc (Knesebeck); 73.IIIb (Klipstein) Young Couple (Junges Paar), 1904?

Physical Description: 1 print
Scope and Content Note

86.IV (Knesebeck); 91.IV (Klipstein) Inspiration (Inspiration), 1904 or 1905

Physical Description: 1 print
Scope and Content Note
Part of: the cycle Peasants' War (Bauernkrieg), rejected first version of the third sheet. Technique: line etching, drypoint, lift-ground (reservage), sandpaper, and soft ground with the imprint of laid paper; printed in brown ink on copperplate paper; reworked with conté crayon, charcoal, and white and brownish chalk. Dimensions: plate mark 56.4 x 29.7 cm, sheet 69 x 42.5 cm. Signatures: signed by Käthe Kollwitz in pencil in lower left. State: Knesebeck state IV; Klipstein state IV. Provenance: Dr. Richard A. Simms collection, Los Angeles; Heinrich Stinnes collection, Cologne; Estate of Käthe Kollwitz. Recto: collector's wet stamp "M 6A" within circle; collector's wet stamp initials HS interlocked; marked in pencil "P6280", "K.91 IV", "1 Fass. IV Zust. [i.e. Zustand]". Verso: inscribed "15 Eig Koll dir [eigenhändig Kollwitz direxit]". Lugt: 4396; 1376a.
See also: 86.VIIib (Knesebeck) in Box 5.
86.VIIb (Knesebeck); 91.VIIa (Klipstein) Inspiration (Inspiration), 1904 or 1905

Physical Description: 1 print

Scope and Content Note

Part of: the cycle Peasants' War (Bauernkrieg), rejected first version of the third sheet. Technique: line etching, drypoint, lift-ground (reservage), sandpaper, and soft ground with the imprint of laid paper; printed in brown ink on copperplate paper. Dimensions: plate mark 56.4 x 29.7 cm, sheet 66 x 56 cm. Signatures: signed by Käthe Kollwitz in pencil within the plate mark in lower right and inscribed "Druck von unverstählter Platte" below the plate mark, Felsing's signature in lower left. Printer: Otto Felsing. State: Knesebeck state VIIb, proof annotated by the artist presumably not before 1911 as before steelfacing; Klipstein state VIIa. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner, inscribed in pencil "Kollwitz Etching 51" and two other markings in pencil. Lugt: 4395.

See also: 86.IV (Knesebeck) in Box 5.

87.I (Knesebeck); 89.I (Klipstein) Woman with Scythe (Frau mit Sense), 1904 or 1905

Physical Description: 1 print

Scope and Content Note

Part of: rejected second version of the third sheet of the cycle Peasants' War (Bauernkrieg). Technique: line etching, sandpaper, and soft ground with the imprint of fabric; printed in black ink on copperplate paper; reworked with brush and ink, and pencil. Dimensions: trimmed to platemark 37.4 x 23.4 cm. Signatures: signed by Käthe Kollwitz "unverkäuflich" in pencil in lower right. State: Knesebeck state I, before the application of aquatint and before indication of the ground upon which the figure stands; Klipstein state I. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: inscribed [by Kollwitz?] in pencil in Sütterlin in lower left Frau mit Sense Zustand Platte verworfen; Roman numeral I inscribed in pencil at left; in lower right corner marked in pencil Roman numeral I and number 58a. Verso: two collector's wet stamps "RSA" within circle; inscribed in pencil unverkäuflich K. Kollwitz 29.2.12; K.89; and an illegible marking in pencil. Lugt: 4396.

See also: 392 (Nagel/Timm) in Box 19 and 393 (Nagel/Timm) in Box 19.

88.V (Knesebeck); 90.V (Klipstein) Sharpening the Scythe (Beim Dengeln), before mid-May 1905

Physical Description: 1 print

Scope and Content Note


See also: 88.VI (Knesebeck), 88.IX (Knesebeck) in box 6.
Physical Description: 1 print

Scope and Content Note


See also: 88.V (Knesebeck), 88.IX (Knesebeck) in Box 6.

Physical Description: 1 print

Scope and Content Note


See also: 88.V (Knesebeck), 88.VI (Knesebeck) in Box 6.

Physical Description: 1 print

Scope and Content Note


See also: 88.V (Knesebeck), 88.IX (Knesebeck) in Box 6.

Physical Description: 1 print

Scope and Content Note

91.IIIA (Knesebeck); 85.II (Klipstein) Half-Figure of a Woman with Crossed Arms (Halbfigur einer Frau mit verschränkten Armen), 1905?

Physical Description: 1 print

Scope and Content Note

Technique: crayon and brush lithograph with the drawing stone in dark brown, the tone stone for the background in blue, and the tone stone for the figure with areas omitted for highlights in gray-brown. Printed on brown-yellow, strongly textured woven paper.

Dimensions: Image ca. 55 x 42 cm, sheet 64 x 50 cm. Signatures: signed “Käthe Kollwitz Probedruck” in pencil in lower right. State: Knesebeck state IIIA, Klipstein state II.


92.II (Knesebeck); 86.II (Klipstein) Self-Portrait with Left Hand (Selbstbildnis mit der linken Hand), 1905?

Physical Description: 1 print

Scope and Content Note

Technique: drypoint, sandpaper, aquatint, and soft ground with imprint of laid paper printed in black ink on white copperplate paper. Dimensions: Image 33.8 x 24.7, trimmed with loss of plate mark. Signatures: signed by Käthe Kollwitz in pencil in lower right.


93.IIIa/b (Knesebeck); 76.III (Klipstein) Woman’s Head (Frauenkopf), 1905?

Physical Description: 1 print

Scope and Content Note

Technique: line etching, drypoint, aquatint, sandpaper, and soft ground; printed in brown ink on copperplate paper. Dimensions: plate mark 23.5 x 14.1 cm, sheet 23.3 x 15.3 cm; upper margin trimmed with loss of plate mark. Signatures: initialed “K” in plate in lower left. Provenance: Dr. Richard A. Simms collection, Los Angeles; Alexander von der Becke; estate of Käthe Kollwitz. Verso: inscribed in pencil “Frauenkopf 1904 K.76”; “24-169-7”; and another marking in pencil in the lower right corner of sheet.

See also: 93.Vb (Knesebeck) in Box 6.

93.Vb (Knesebeck); 76.V (Klipstein) Woman’s Head (Frauenkopf), 1905?

Physical Description: 1 print

Scope and Content Note

Technique: line etching, drypoint, aquatint, sandpaper, and soft ground; printed in black ink on copperplate paper. Dimensions: plate mark 23.5 x 14.1 cm, sheet 34 x 23.5 cm. Signatures: initialed “K” in plate in lower left. State: Knesebeck state Vb, printed between 1946/48 or 1963/65 with Alexander von der Becke’s three-line Berlin-Halensee embossed seal in the lower right corner of image; Klipstein state V. Provenance: Dr. Richard A. Simms collection, Los Angeles; Alexander von der Becke; estate of Käthe Kollwitz. Recto: inscribed in pencil in the lower left corner of sheet a small letter x and the number 42; inscribed in pencil along the lower margin Käthe Kollwitz “Frauenkopf 1904 K.76”; “24-169-Y”; and another marking in pencil in the lower right corner of sheet.

See also: 93.IIIa/b (Knesebeck) in Box 6.
94.IIa (Knesebeck); 77.IIa (Klipstein) Woman's Head, Lowered (Gesenkter Frauenkopf), 1905?

Physical Description: 1 print
Scope and Content Note
Technique: line etching, drypoint, roulette, and soft ground with imprint of fabric and of laid paper with the watermark "MBM"; printed in brown ink on Japan paper.
See also: 94.Vb (Knesebeck) in Box 6.

94.Vb (Knesebeck); 77.Vb (Klipstein) Woman's Head, Lowered (Gesenkter Frauenkopf), 1905?

Physical Description: 1 print
Scope and Content Note
Technique: line etching, drypoint, roulette, and soft ground with imprint of fabric and of laid paper with the watermark "MBM"; printed in black ink on copperplate paper.
See also: 94.IIa (Knesebeck) in Box 6.

95.II (Knesebeck); 93.II (Klipstein) Poster for the German Cottage Industry Exhibition, Berlin 1906 (Plakat der Deutschen Heimarbeit-Ausstellung Berlin 1906), January 1906

Physical Description: 1 print
Scope and Content Note
Technique: crayon and brush lithograph with spray, printed in black-brown ink on smooth carton. Dimensions: image 69.5 x 49 cm, without caption; sheet 73.3 x 51.5 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right, lithographed signature "Kollwitz" in lower left, printer's name and address lithographed in lower right. Printer: H. Meysel Nachf. Berlin N.24. State: Knesebeck state II, Klipstein state II. Edition: one of 300 proofs in black-brown, on smooth carton. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: collector's wet stamp in green ink "aBs" within circle; inscribed in pencil "S93", "2524", and a small letter x in red. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner; inscribed in pencil "Plakat der deutschen Heimarbeit-Ausstellung Berlin 1906 / 1905 Litho Staat II Cat Klipstein no 93." Lugt: collector's stamp not in Lugt; 4395.
See also: 95.III (Knesebeck) in Box 6.
Series I.Käthe Kollwitz, 1880-1993, undated
Series I.A.Prints, 1891-1941

box 6

95.III (Knesebeck); 93.III (Klipstein) Poster for the German Cottage Industry Exhibition, Berlin 1906 (Plakat der Deutschen Heimarbeit-Ausstellung Berlin 1906), January 1906

Physical Description: 1 print

Scope and Content Note


box 7

96.III (Knesebeck); 95.III (Klipstein) Arming in a Vault (Bewaffnung in einem Gewölbe), before mid-June 1906

Physical Description: 1 print

Scope and Content Note


box 7

96.V (Knesebeck); 95.V (Klipstein) Arming in a Vault (Bewaffnung in einem Gewölbe), before mid-June 1906

Physical Description: 1 print

Scope and Content Note

Part of: sheet 4 of the cycle Peasants' War (Bauernkrieg). Technique: line etching, drypoint, aquatint, and soft ground with the imprint of Ziegler's transfer paper; printed in black and grey-brown inks on copperplate paper. Dimensions: plate mark 49.7 x 32.7 cm, sheet 61.3 x 43.4 cm. Signatures: unsigned. State: Knesebeck state V, Klipstein state V. Provenance: Dr. Richard A. Simms collection, Los Angeles; Hans Kollwitz; Estate of Käthe Kollwitz. Recto: small letter x inscribed in pencil in the lower left corner of sheet, in the lower right of sheet inscribed in pencil "K95 V or VI of IX", number 95 inscribed in pencil. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner, initials H.K. inscribed in pencil, marked in pencil "K.95." Lugt: 4395. See also: 96.III (Knesebeck) in Box 7.
box 7

98.V (Knesebeck); 92.V (Klipstein) Ploughmen with Woman Standing in Foreground (Pflüger mit stehender Frau im Vordergrund), 1906?

Physical Description: 1 print

Scope and Content Note

Part of: rejected third version of the first sheet of the cycle Peasants’ War (Bauernkrieg). Technique: line etching, needle bundle, and soft ground with imprint of ribbed laid paper and Ziegler’s transfer paper; printed in black ink on copperplate paper; reworked with pencil. Dimensions: plate mark 45.5 x 59.6 cm, cut on plate mark. Signatures: signed by Käthe Kollwitz in the upper right. State: Knesebeck state V, reworked with pencil drawings indicating the changes planned for the 6th state; Klipstein state V. Edition: proof. Provenance: Dr. Richard A. Simms collection, Los Angeles; Heinrich Stinnes collection, Cologne [?]. Recto: inscribed in pencil along the lower margin number 51878, in the lower right corner inscribed ”V. Zust”, small number 2 marked in pencil in the upper left corner. Verso: collector’s wet stamp ”Coll. Dr. Richard A. Simms” within banner, inscribed in pencil number 51878 and number 604 within circle, another marking in pencil in the upper margin. Lugt: 4395.

See also: drawing Ploughmen with Woman Standing in Foreground, without Nagel/Timm number in Box 21.

box 7

99.V (Knesebeck); 94.IV (Klipstein) The Ploughmen (Die Pflüger), before mid-January 1907

Physical Description: 1 print

Scope and Content Note

Part of: sheet 1 of the cycle Peasants’ War (Bauernkrieg). Technique: line etching, drypoint, aquatint, lift-ground (reservage), sandpaper, needle bundle, and soft ground with the imprint of Ziegler’s transfer paper; printed in black ink on copperplate paper; retouched in grey wash and white and off-white gouache. Dimensions: plate mark 31.5 x 45 cm, cut on plate mark with loss of plate mark at right. Signatures: signed by Käthe Kollwitz in pencil within image in lower right. State: Knesebeck state V, before the completion of the aquatint in the sky; Klipstein state IV. Edition: probably the only worked over print from this state. Provenance: Dr. Richard A. Simms collection, Los Angeles; Heinrich Stinnes collection, Cologne. Recto: Roman numeral IV inscribed within image at right. Verso: collector’s wet stamp ”RSA” within circle; inscribed in pencil ”Aus der Slg. Stinnes Boerner-Katalog v. 10, Nov 1932, No. 135”; inscribed in pencil ”Klipstein”; marked in pencil ”49208.” Lugt: 4396.

See also: 99.VI and 99.VIII (Knesebeck) in Box 7; drawing Boy Pulling a Plow, without Nagel/Timm number in Box 21; drawing The Ploughmen, without Nagel/Timm number in Box 21.
69. VI (Knesebeck); 94.V (Klipstein) The Ploughmen (Die Pflüger), before mid-January 1907

Physical Description: 1 print

Scope and Content Note

Part of: sheet 1 of the cycle Peasants’ War (Bauernkrieg). Technique: line etching, drypoint, aquatint, lift-ground (reservage), sandpaper, needle bundle, and soft ground with the imprint of Ziegler’s transfer paper; printed in black ink on Japanese paper. Dimensions: plate mark 31.5 x 45.4 cm, sheet 42.5 x 58 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state VIII, Klipstein state VI. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: small letter x inscribed in the lower left corner of sheet. Verso: collector’s wet stamp “Coll. Dr. Richard A. Simms” within banner. Lugt: 4395.

See also: 99.V and 99.VI (Knesebeck) in Box 7; drawing Boy Pulling a Plow, without Nagel/Timm number in Box 21; drawing The Ploughmen, without Nagel/Timm number in Box 21.

99.VIII (Knesebeck); 94.VI (Klipstein) The Ploughmen (Die Pflüger), before mid-January 1907

Physical Description: 1 print

Scope and Content Note

Part of: sheet 1 of the cycle Peasants’ War (Bauernkrieg). Technique: line etching, drypoint, aquatint, lift-ground (reservage), sandpaper, needle bundle, and soft ground with the imprint of Ziegler’s transfer paper; printed in black ink on Japan paper. Dimensions: plate mark 31.5 x 45.4 cm, sheet 42.5 x 58 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state VIII, Klipstein state VI. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: small letter x inscribed in the lower left corner of sheet. Verso: collector’s wet stamp “Coll. Dr. Richard A. Simms” within banner. Lugt: 4395.

See also: 99.V and 99.VI (Knesebeck) in Box 7; drawing Boy Pulling a Plow, without Nagel/Timm number in Box 21; drawing The Ploughmen, without Nagel/Timm number in Box 21.

100.IV (Knesebeck); 96.III (Klipstein) Battlefield (Schlachtfeld), 1907

Physical Description: 1 print

Scope and Content Note

Part of: sheet 6 of the series Peasants’ War (Bauernkrieg). Technique: line etching, drypoint, aquatint, sandpaper, and soft ground, with the imprint of ribbed laid paper and Ziegler’s transfer paper; printed in black ink on light green chine collé; mounted on copperplate paper. Dimensions: mounted China sheet 39.5 x 52.2 cm, sheet 42.3 x 53.5 cm. Signatures: unsigned. State: Knesebeck state IV, Klipstein state III. Provenance: Dr. Richard A. Simms collection, Los Angeles; Verlag Emil Richter. Recto: inscribed in pencil by the artist along the upper margin of sheet “Luft z. Teil gehöht, Mittelfigur stark, anderes wenig stark gehöht”; Roman numeral III in upper margin of sheet; another Roman numeral III in the lower right corner of sheet. Verso: collector’s wet stamp “Coll. Dr. Richard A. Simms” within banner: inscribed in pencil in lower right “9 Von Koll. Rich. [Von Kollwitz an Richter]”, “Kl.96III”, “4250.” Lugt: 4395.

See also: 100.Xa and 100.XVa (Knesebeck) in Box 7.
### box 7

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**100.Xa (Knesebeck); 96.IV (Klipstein) Battlefield (Schlachtfeld), 1907**

Part of: sheet 6 of the series Peasants' War (Bauernkrieg). Technique: line etching, drypoint, aquatint, sandpaper, and soft ground with the imprint of ribbed laid paper and Ziegler's transfer paper; printed in green-black ink on copperplate paper.

Dimensions: plate mark 41 x 53.1 cm, sheet 56 x 71 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right and inscribed "Bauern" below the signature, inscribed in pencil "Bauernkrieg Bl. 6" in lower left. State: Knesebeck state Xa, Klipstein state IV.


See also: 100.IV and 100.Xa (Knesebeck) in Box 7.

**100.XVa (Knesebeck); 96.XII (Klipstein) Battlefield (Schlachtfeld), 1907**

Part of: sheet 6 of the series Peasants' War (Bauernkrieg). Technique: line etching, drypoint, aquatint, sandpaper, and soft ground with the imprint of ribbed laid paper and Ziegler's transfer paper; printed in green-black ink on thick, soft velin paper from a heavily inked plate.


See also: 100.IV and 100.Xa (Knesebeck) in Box 7.

**101.III (Knesebeck); 97.III (Klipstein) Raped (Vergewaltigt), winter 1907-1908**

Part of: sheet 2 of the cycle Peasants' War (Bauernkrieg). Technique: line etching, drypoint, sandpaper, lift-ground (reservage), and soft ground with the imprint of fabric and Ziegler's transfer paper; printed in brown ink on copperplate paper; reworked with brown ink and white pigment.


See also: 101.Va (Knesebeck) in Box 7.
Part of: sheet 2 of the cycle Peasants' War (Bauernkrieg). Technique: line etching, drypoint, sandpaper, lift-ground (reservage), and soft ground with the imprint of fabric and Ziegler's transfer paper; printed in brown ink on copperplate paper. Dimensions: plate mark 30.8 x 52.8 cm, sheet 45 x 62.5 cm. Signatures: signed by Käthe Kollwitz in pencil in lower left. State: Knesebeck state Va, proof before the 1908 edition, signed differently than the edition; Klipstein state V. Provenance: Dr. Richard A. Simms collection, Los Angeles; Jutta Kollwitz. Recto: inscribed in pencil in lower left "Sievers 97 "Vergewaltigt" V. Zustand", in lower right inscribed "V state." Verso: two collector's wet stamps "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395.

See also: 101.III (Knesebeck) in Box 7.

Part of: sheet 7 of the cycle Peasants' War (Bauernkrieg). Technique: line etching, drypoint, aquatint, sandpaper, and soft ground with the imprint of fabric and Ziegler's transfer paper; printed in brown ink on copperplate paper. Dimensions: plate mark 32.7 x 42.8 cm, sheet 39.8 x 50.6 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state Vb, Klipstein state V. Provenance: Dr. Richard A. Simms collection, Los Angeles; Hans Kollwitz; Estate of Käthe Kollwitz. Recto: small letter x inscribed in the lower left corner of sheet. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner, initials "H.K." and "7 Bauernkrieg" inscribed in pencil, marked in pencil "S.98." Lugt: 4395.

See also: 103.IIa (Knesebeck) and 103.IIb copy 2 (Knesebeck) in Box 7.

Technique: line etching and aquatint, printed in green ink on ribbed laid paper without watermark. Dimensions: 12.7 x 7.4 cm, sheet 15.2 x 10.4 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state IIa, with aquatint in the sea, the face, and the right wing, and the horizon of the sea extending horizontally on either side of the youth; Klipstein state II. Edition: signed proof. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: collector's wet stamp "RSA" within circle, marked in pencil "KL.99 II or III." Lugt: 4396.

See also: 103.IIa (Knesebeck) and 103.IIb copy 2 (Knesebeck) in Box 7.


See also: 103.IIa (Knesebeck) and 103.IIb copy 2 (Knesebeck) in Box 7.
box 7 103.IIb (Knesebeck); 100.II (Klipstein) copy 2 Ex-Libris Hans Kollwitz (Ex-Libris Hans Kollwitz), May 1908

Physical Description: 1 print

Scope and Content Note

Technique: line etching and aquatint, printed in gray-black on ribbed laid paper without watermark. Dimensions: 12.7 x 7.4 cm, sheet 15 x 10 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state IIb, with aquatint in the sea, the face, and the right wing, and the horizon of the sea extending horizontally on either side of the youth; Klipstein state II. Edition: signed proof.


See also: 103.IIa (Knesebeck) and 103.IIb copy 1 (Knesebeck) in Box 7.

box 7 104.IV (Knesebeck); 100.IV (Klipstein) Unemployment (Arbeitslosigkeit), before late November 1909

Physical Description: 1 print

Scope and Content Note

Technique: line etching, aquatint, sandpaper, and soft ground with the imprint of Ziegler’s transfer paper; printed in brown ink on copperplate paper; reworked in pencil. Dimensions: plate mark 44.9 x 54.4 cm, sheet 55.5 x 73 cm. Signatures: signed by Käthe Kollwitz in pencil in the lower right of image, Felsing’s signature “O. Felsing Berlin gedr.” in lower left. Printer: Otto Felsing. State: Knesebeck state IV, before the man’s back and his right knee are hatched vertically; Klipstein state IV. Edition: working proof. Provenance: Dr. Richard A. Simms collection, Los Angeles; Verlag Emil Richter. Recto: Roman numeral IV inscribed twice in pencil, above the image and in the lower right corner of sheet; numbers “100 74” erased but still visible in the lower right corner of sheet; marked in pencil “F639B” and “6509” in lower and upper margin of sheet. Verso: collector’s wet stamp “Coll. Dr. Richard A. Simms” within banner, inscribed in pencil “14 Eig Rich [Eigentum Richter]” in lower right, and marked in pencil “37084” in lower margin. Lugt: 4395.

See also: 104.VIIb (Knesebeck) in Box 7.

box 7 104.VIIb (Knesebeck); 100.VIa (Klipstein) Unemployment (Arbeitslosigkeit), before late November 1909

Physical Description: 1 print

Scope and Content Note

Technique: line etching, aquatint, sandpaper, and soft ground with the imprint of Ziegler’s transfer paper; printed in brown ink on copperplate paper with Van Gelder Zonen watermark. Dimensions: plate mark 44.9 x 54.4 cm, sheet 50.5 x 67.3 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right, Felsing’s signature “O. Felsing Berlin gedr.” in lower left. Printer: Otto Felsing. State: Knesebeck state VIIb, Klipstein state VIa. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: small letter x inscribed in the lower left corner of sheet, number 100 inscribed in pencil in the lower right corner of sheet. Verso: collector’s wet stamp “Coll. Dr. Richard A. Simms” within banner, “K.100” marked in pencil. Lugt: 4395.

See also: 104.IV (Knesebeck) in Box 7.
Series I. Käthe Kollwitz, 1888-1993, undated
Series I.A. Prints, 1891-1941

107.Vc (Knesebeck); 103.Va (Klipstein) Death and Woman (Tod und Frau), spring 1910

Physical Description: 1 print
Scope and Content Note
Technique: line etching, drypoint, sandpaper, soft ground with imprint of granulated tone paper and Ziegler's transfer paper, and roulette; printed in brown ink on copperplate paper. Dimensions: plate mark 44.8 x 44.6 cm, sheet 60 x 48 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right, Felsing's signature 'O. Felsing Berlin gedr.' in lower left. Printer: Otto Felsing. State: Klipstein state Vc, proof before the numbered edition by Richter; Klipstein state Va. Provenance: Dr. Richard A. Simms collection, Los Angeles; Hans Kollwitz; Estate of Käthe Kollwitz. Recto: small letter x inscribed in pencil in the lower left corner of sheet; number 103 inscribed in pencil in lower right corner of sheet. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner; initials 'H.K.' and 'S.103' inscribed in pencil. Lugt: 4395.

108.VI (Knesebeck); 113.VI (Klipstein) Death, Woman, and Child (Tod, Frau und Kind), spring 1910

Physical Description: 1 print
Scope and Content Note
Technique: line etching, drypoint, sandpaper, and soft ground with the imprint of laid paper and Ziegler's transfer paper; printed in brown ink on heavy wove paper; reworked with charcoal and white and pink pigment; a straight line is drawn horizontally in pencil below the heads of woman and child. Dimensions: plate mark 40.4 x 40.7 cm, sheet 46 x 49 cm. Signatures: signed by Käthe Kollwitz in pencil within the image in lower left. State: Knesebeck state VI, Klipstein state VI. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: inscribed in pencil along the bottom margin of sheet "gehöhter Druck, Frauenkopf mit Musselin verwischt. Dañ nun Schattenpartie gehöht"; "6"; "K6366." Verso: collector's wet stamp "RSA" within circle. Lugt: 4396. See also: 108.IX and 108.XIc (Knesebeck) in Box 8.

108.IX (Knesebeck); 113.IX (Klipstein) Death, Woman, and Child (Tod, Frau und Kind), spring 1910

Physical Description: 1 print
Scope and Content Note
Technique: line etching, drypoint, sandpaper, and soft ground with the imprint of laid paper and Ziegler's transfer paper; printed in brown ink on copperplate paper; reworked in pencil and black ink. Dimensions: plate mark 40.4 x 40.7 cm, sheet 43 x 43 cm. Signatures: signed by Käthe Kollwitz in pencil within the image in lower left. State: Knesebeck state IX, Klipstein state IX. Provenance: Dr. Richard A. Simms collection, Los Angeles; Alexander von der Becke. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395. See also: 108.VI and 108.XIc (Knesebeck) in Box 8.
box 8 108.XIc (Knesebeck); 113.XI (Klipstein) Death, Woman, and Child (Tod, Frau und Kind), spring 1910

Physical Description: 1 print

Scope and Content Note

Technique: line etching, drypoint, sandpaper, and soft ground with the imprint of laid paper and Ziegler's transfer paper; printed in brown ink on copperplate paper.


See also: 108.VI and 108.IX (Knesebeck) in Box 8.

box 8 109.IIc (Knesebeck); 106.IIa (Klipstein) Self-Portrait, Hand at the Forehead (Selbstbildnis mit der Hand an der Stirn), before mid-June 1910?

Physical Description: 1 print

Scope and Content Note

Technique: line etching and drypoint, printed in black ink on copperplate paper.


See also: 109.IId (Knesebeck) in Box 8.

box 8 109.IId (Knesebeck); 106.IIb (Klipstein) Self-Portrait, Hand at the Forehead (Selbstbildnis mit der Hand an der Stirn), before mid-June 1910?

Physical Description: 1 print

Scope and Content Note

Technique: line etching and drypoint, printed in black ink on copperplate paper.


See also: 109.IIc (Knesebeck) in Box 8.

box 8 110.IVb (Knesebeck); 104.IVa (Klipstein) Run Over (Überfahren), before September 1910

Physical Description: 1 print

Scope and Content Note

box 8

111.IVc (Knesebeck); 108.IVa (Klipstein) Pregnant Woman (Schwangere Frau), before September 1910

Physical Description: 1 print
Scope and Content Note
Technique: line etching, aquatint, drypoint, and soft ground with the imprint of laid paper and Ziegler's transfer paper; printed in brown ink on white copperplate paper.

box 8

112.IVb/c (Knesebeck); 105.IVa (Klipstein) Worker Woman (Arbeiterfrau) (Arbeiterfrau (mit dem Ohrring)), before late September 1910

Physical Description: 1 print
Scope and Content Note
Technique: line etching, sandpaper, and soft ground with the imprint of ribbed laid paper and Ziegler's transfer paper; printed in brown ink on copperplate paper.
Dimensions: plate mark 33 x 24.8 cm, sheet 60 x 44 cm. Signatures: signed by Käthe Kollwitz in lower right, Felsing's signature "O. Felsing Berlin gedr." in lower left. Printer: Otto Felsing. State: Knesebeck state IVb or IVc, Klipstein state IVa. Edition: proof. Provenance: Dr. Richard A. Simms collection, Los Angeles; Werner Eberhard Müller collection. Recto: collector's wet stamp in red ink "m m m" within circle; marked in pencil in lower left "47"; "10 IX 13"; marked in pencil in lower right "Ki.105 Iva (v.V) 1910." Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner; collector's wet stamp in blue ink "m m m" within circle; marked in pencil "M-H." Lugt: 4395; 5075.

box 8

114.IVc (Knesebeck); 110.IIIb (Klipstein) Mother with a Child in Her Arm (Mutter mit Kind auf dem Arm, endgültige Fassung) final version, 1910

Physical Description: 1 print
Scope and Content Note
box 8

116.IIc (Knesebeck); 112.IIb (Klipstein) Nude Woman (Frauenakt), 1910?

Physical Description: 1 print

Scope and Content Note

Technique: line etching, aquatint, and soft ground with the imprint of laid paper; printed in brown ink on copperplate paper. 
Dimensions: plate mark 23.9 x 11.9 cm, sheet 41 x 32 cm. 
Signatures: signed by Käthe Kollwitz in pencil in lower right, Felsing's signature in lower left. 
Printer: Otto Felsing. 
State: Knesebeck state IIC, Klipstein state IIb. 
Provenance: Dr. Richard A. Simms collection, Los Angeles. 
Recto: marked in pencil "50/50" in lower left below the image; marked in pencil in lower left of sheet "S.112"; "2527"; inscribed "bene" in lower right of sheet. 
Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. 
Lugt: 4395.

See also: 116.I (Knesebeck) in Box 8.

box 8

121.II (Knesebeck): 118.II (Klipstein) Death and Woman Wrestling over a Child (Tod und Frau um das Kind ringend), 1911

Physical Description: 1 print

Scope and Content Note

Technique: line etching, drypoint, sandpaper, and soft ground with the imprint of laid paper; printed in black ink on copperplate paper; reworked with white pigment. 
Dimensions: plate mark 22.6 x 28.6 cm, sheet 32 x 46 cm. 
Signatures: signed by Käthe Kollwitz in lower left. 
State: Knesebeck state II, Klipstein state II. 
Provenance: Dr. Richard A. Simms collection, Los Angeles; Sindin Collection. 
Recto: inscribed in pencil in upper right of sheet "Schleifen Kindes Knaben Schulter Frau eventuell Frauenrücken helen"; marked in pencil in lower margin of sheet number 2, "F6343," "R91 gros."; sheet smudged by ink at right. 
Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner; number 121 marked in pencil. 
Lugt: 4395. 
See also: 121.IIXc (Knesebeck) in Box 8.

box 8

121.IIXc (Knesebeck); 118.IXa (Klipstein) Death and Woman Wrestling over a Child (Tod und Frau um das Kind ringend), 1911

Physical Description: 1 print

Scope and Content Note

Technique: line etching, drypoint, sandpaper, and soft ground with the imprint of laid paper; printed in brown ink on copperplate paper. 
Dimensions: plate mark 22.6 x 28.6 cm, sheet 31.5 x 45 cm. 
Signatures: signed by Käthe Kollwitz in pencil in lower right, Felsing's signature "O. Felsing Berlin gedr." in upper left. 
Printer: Otto Felsing. 
State: Knesebeck state IXc, Klipstein state IXa. 
Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. 
Recto: inscribed in pencil in the lower left corner of sheet a small letter x and the words "Tod Frau um Kind ringend"; in lower right of sheet inscribed "X1 118 IX." 
Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner; number 308 marked in pencil twice in lower right and in upper left corner. 
Lugt: 4395. 
See also: 121.II (Knesebeck) in Box 8.
Series I. Käthe Kollwitz, 1888-1993, undated
Series I.A. Prints, 1891-1941

box 18

122.I (Knesebeck); 119.I (Klipstein) Poster "Für Gross Berlin" (Plakat 'Für Gross Berlin'), January/February, 1912

Physical Description: 1 print
Scope and Content Note
Technique: crayon and brush transfer lithograph; printed in black ink on smooth, thin, light brown poster paper; mounted on Japan paper. Dimensions: 72.3 x 95.8 cm.
Signatures: signed in stone by Käthe Kollwitz in the lower left corner. State: Knesebeck state I, without the address of the printer in lower right corner; Klipstein state I. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: "Kl 119 I" and a small letter x inscribed in pencil in lower right corner. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. Lught: 4395.
See also: 700 (Nagel/Timm) in Box 20.

box 8

126.VIIa (Knesebeck); 122.VII (Klipstein) Self-Portrait, Final Version (Selbstbildnis, endgültige Fassung), 1912

Physical Description: 1 print
Scope and Content Note

box 9

127 (Knesebeck): 123 (Klipstein) March Cemetery (Märzfriedhof), first version, before October 1913

Physical Description: 1 print
Scope and Content Note
Technique: crayon lithograph, transfer of a drawing on laid paper; printed in black ink on thin laid paper with left deckle edge. Dimensions: image 40.8 x 28.5 cm, sheet 47 x 37 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Klipstein suspected six to eight proofs, at present four are known. Provenance: Dr. Richard A. Simms collection, Los Angeles; Lotar Neumann collection. Recto: collector's wet stamp "RSA" within circle; "S.123" inscribed in pencil in lower left of sheet. Verso: collector's wet stamp "LN" within circle; number 02444 inscribed in pencil. Lught: 4396; Neumann's stamp not in Lught.

box 9

129.I (Knesebeck); 125.I (Klipstein) March Cemetery (Märzfriedhof), third version, before October 1913

Physical Description: 1 print
Scope and Content Note
Technique: crayon lithograph, transfer of a lost drawing on ribbed laid paper; printed in black ink on brownish velin paper without watermark; highlighted with two red watercolors and black ink. Dimensions: image 46.5 x 37 cm, sheet 56 x 46 cm. Signatures: signed by Käthe Kollwitz in black chalk in lower right and in the lower margin of sheet; fragment of another signature visible in the lower right corner of sheet. State: Knesebeck state I, Klipstein state I. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. Lught: 4395.
Series I. Käthe Kollwitz, 1880-1993, undated
Series I.A. Prints, 1891-1941

131. II (Knesebeck); 127 (Klipstein) In Memory of Ludwig Frank (Dem Andenken Ludwig Franks), rejected second version, mid-September 1914

Physical Description: 1 print
Scope and Content Note
Technique: crayon lithograph, transfer of a lost drawing on ribbed laid paper; printed in black ink on machine-made paper; reworked with white chalk. Dimensions: image 33.7 x 30.6 cm, sheet 56.2 x 45 cm. Signatures: lithographed signature of Käthe Kollwitz in lower left, inscribed caption "Dem Andenken Ludwig Franks" lithographed below the image; dated and inscribed in pencil in lower right "1914/nicht gut." State: Knesebeck state II; only state known to Klipstein. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz; Hans Kollwitz. Recto: a small letter x inscribed in pencil in the lower left corner of sheet; a few hatching tests in the lower left margin of sheet; "Kl. 127" inscribed in pencil in the lower right corner of sheet. Verso: "Eigentum Hans Kollwitz" inscribed in pencil.

132.AIIb (Knesebeck); 126.I (Klipstein) Waiting (Das Warten); Fear (Das Bangen), before late October 1914

Physical Description: 1 print
Scope and Content Note

134.e (Knesebeck); 130.c (Klipstein) Self-Portrait (Selbstbildnis), 1915

Physical Description: 1 print
Scope and Content Note

136.AI (Knesebeck); 132.I (Klipstein) Mother with a Child in Her Arms (Mutter mit Kind auf dem Arm), final version, early April 1916

Physical Description: 1 print
Scope and Content Note
box 9 137.III (Knesebeck); 134.III (Klipstein) Mothers (Mütter), 1918

Physical Description: 1 print

Scope and Content Note

Part of: rejected first version of the sixth sheet of the series War (Krieg).

Technique: line etching, drypoint, sandpaper, needle bundle, and soft ground with the imprint of laid paper; printed in brown ink on copperplate paper. Dimensions: plate mark 24.5 x 32 cm, sheet 36 x 51.5 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state III, Klipstein state III. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: inscribed in pencil in lower left "3. état"; inscribed in pencil along the lower margin of sheet "3 Zustand, Druck a," "Die Mütter Druck des 3. Zustandes der verworfenen, im Handel unbekannten Radierung von größer Seltenheit." Verso: collector's wet stamp "RSA" within circle; wet stamp "Printed in Germany"; inscribed in pencil "H.0124"; illegible word [Lane?] with number 83 within circle; illegible marking in pencil. Lugt: 4396.

See also: 140.Ia (Knesebeck) in Box 9; 758 (Nagel/Timm) in Box 20.

box 9 138.I (Knesebeck); 131.I (Klipstein) The Widow (Die Witwe), 1918

Physical Description: 1 print

Scope and Content Note

Part of: rejected first version of the fourth sheet of the series War (Krieg).

Technique: line etching, sandpaper, and soft ground with the imprint of ribbed laid paper; printed in black ink on copperplate paper; with pencil markings on the figure's right hand. Dimensions: plate mark 25.6 x 26 cm, sheet 37.5 x 34.7 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state I, Klipstein state I. Provenance: Dr. Richard A. Simms collection, Los Angeles; Sauerwein collection; Lotar Neumann collection. Recto: collector's wet stamp "RSA" within circle; inscribed by Kollwitz "1. Kopf Hände auf Durchdruckgr. auf Ingre gezeichnet (HB) Ätzung/ 2. ungefeuchtetes Ingrepapier auf Durchdruckgr. durch Presse/ gezogen u. Kleid geätzt. Etwa 10 Minuten/ 3. nur Auf Schmirgelpapier auf Platte (Normalgr.) gezeichnet u. lange geätzt./ 1 Zust," in pencil. Verso: collector's wet stamp LN within circle; inscribed in pencil "K #131", "769034," letter H. Lugt: 4396; Neumann's stamp not in Lugt.

box 18 139.II (Knesebeck); 142 (Klipstein) Release Our Prisoners (Heraus mit unsern Gefangenen), January 1919

Physical Description: 1 print

Scope and Content Note

Technique: crayon and brush transfer lithograph in one color; printed in black ink without tone stone in brown on brown poster paper; mounted on linen. Dimensions: image 68 x 92 cm, including imprint; sheet 72 x 95.5 cm, linen mount 73.5 x 97 cm. Signatures: signed in stone by Käthe Kollwitz in lower left; printed in stone in lower right "Deuck H. Birkholz Berlin W 35." Printer: Hermann Birkholz. State: Knesebeck state II, no states listed in Klipstein. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: inscribed in pencil in lower left of mount "1807 CVIII." Verso: inscribed in pencil in lower left of mount "1807 CVIII."
140.Ia (Knesebeck); 135.Ia (Klipstein) Mothers (Mütter), February 1919

Physical Description: 1 print
Scope and Content Note
Part of: rejected second version of the sixth sheet of the series War (Krieg).
Technique: crayon transfer lithograph; printed in black ink on ribbed laid paper.
Dimensions: image 44.5 x 58.5 cm, sheet 52 x 69.5 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state Ia; Klipstein state Ia, without handwritten title. Edition: proof before the edition. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: small letter X inscribed in pencil in lower left corner of sheet; "S.131 Kl.135" marked in pencil in lower left. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395.
See also: 137.III (Knesebeck) in Box 9: 758 (Nagel/Timm) in Box 20.

141 (Knesebeck): 129 (Klipstein) Lonely Man (Einsamer Mann), between February and mid-May 1919

Physical Description: 1 print
Scope and Content Note
Part of: fragment of the rejected first version of the third sheet of the series War (Krieg). Technique: crayon and brush transfer lithograph with scratch technique; printed in black ink on thin paper. Dimensions: image 32.7 x 26.5 cm, sheet 41 x 33 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: 12 proofs known to Knesebeck; circa 10 proofs known to Klipstein. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395.

142.a (Knesebeck): 136 (Klipstein) The Parents (Die Eltern), between February and mid-May 1919

Physical Description: 1 print
Scope and Content Note
Part of: rejected second version of the third sheet of the series War (Krieg). Technique: crayon transfer lithograph; printed in black ink on thin ribbed laid Japan paper. Dimensions: image 32 x 47.5 cm, sheet 43.5 x 56 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state a; state not listed in Klipstein. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: collector's wet stamp "RSA" within circle. Lugt: 4396.

143.Ib (Knesebeck); 133.b (Klipstein) Self-Portrait (Selbstbildnis), before mid-May 1919

Physical Description: 1 print
Scope and Content Note
**145.II (Knesebeck): 137.I (Klipstein) In Memoriam Karl Liebknecht (Gedenkblatt für Karl Liebknecht), rejected first version, before October 1919**

*Physical Description: 1 print*

*Scope and Content Note*

Technique: line etching, aquatint, sandpaper, lift-ground (reservage), and soft ground with the imprint of laid paper; printed in black ink on copperplate paper. Dimensions: plate mark 33.5 x 53.5 cm, sheet 46.2 x 64 cm. Signatures: unsigned proof. State: Knesebeck state II, Klipstein state I. Provenance: Dr. Richard A. Simms collection, Los Angeles: Estate of Käthe Kollwitz. Recto: a small letter x inscribed in pencil in the lower left corner of sheet; traces of an erased inscription in the lower left margin; number 5193 and “K 137 I” inscribed in pencil in the lower right corner of sheet. Verso: collector’s wet stamp “Coll. Dr. Richard A. Simms” within banner; inscribed in pencil in lower left of sheet “In der Bildfläche 3 Löcher 21.10.71” and initials [illegible]. Lugt: 4395.

See also: 145bis.c and 146 copy 1 and copy 2 (Knesebeck) in Box 9; 773 (Nagel/Timm) in Box 20.

**145bis.c (Knesebeck): 137.VAb (Klipstein) Mourner (Der Trauernde), left figure of the original composition In Memoriam Karl Liebknecht (Gedenkblatt für Karl Liebknecht), before October 1919**

*Physical Description: 1 print*

*Scope and Content Note*


See also: 145.II and 146 copy 1 and copy 2 (Knesebeck) in Box 9; 773 (Nagel/Timm) in Box 20.

**146 (Knesebeck): 138 (Klipstein) copy 1 In Memoriam Karl Liebknecht (Gedenkblatt für Karl Liebknecht), rejected second version, as of October 1919**

*Physical Description: 1 print*

*Scope and Content Note*


See also: 145.II (Knesebeck), 145bis.c (Knesebeck), 146 copy 2 (Knesebeck) in Box 9; 773 (Nagel/Timm) in Box 20.
Series I: Käthe Kollwitz, 1888-1993, undated
Series I.A. Prints, 1891-1941

box 18

146 (Knesebeck); 138 (Klipstein) copy 2 In Memoriam Karl Liebknecht (Gedenkblatt für Karl Liebknecht), rejected second version, as of October 1919

Physical Description: 1 print
Scope and Content Note
See also: 145.II (Knesebeck), 145bis.c (Knesebeck), 146 copy 1 (Knesebeck) in Box 9; 773 (Nagel/Timm) in Box 20.

box 18

148.I (Knesebeck); 143.I (Klipstein) Vienna Is Dying! Save its Children! (Wien stirbt! Rettet seine Kinder!), January 1920

Physical Description: 1 print
Scope and Content Note
Technique: transfer crayon lithograph; printed in black ink on brownish machine-made paper. Dimensions: image 93 x 56.5 cm, sheet 96.5 x 71 cm. Signatures: signed in stone by Käthe Kollwitz in the lower left corner of image; signed and dated “Käthe Kollwitz (1921?” in lower right corner of sheet. State: Knesebeck state I, Klipstein state I. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: inscribed in pencil “Für Wien!” in lower margin; small letter x inscribed in pencil in the lower right corner of sheet; inscribed in pencil “S 136” and “K1 143 I.”

box 10

151.I (Knesebeck); 128 (Klipstein) The Widow I (Die Witwe I) and overlay sheet at latest May 1920

Physical Description: 3 prints
Scope and Content Note
Part of: rejected second version (?) of the fourth sheet of the series War (Krieg). Technique: crayon lithograph drawn directly on the stone; printed on machine-made paper. Dimensions: sheet 50 x 43.3 cm. Signatures: unsigned. State: Knesebeck state I, with the figure shown seated with her hands in her lap; only state known to Klipstein. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: printed horizontal black non-continuous line at 2/3 of the height of the image. Verso: collector’s wet stamp “RSA” within circle. Lugt: 4396. Related work: overlay sheet (44.8 x 42.9 cm) with a crayon lithograph on recto and verso drawn directly on the stone, printed on machine-made paper, the recto slightly reworked by hand with blue crayon; the recto depicting the figure from the chest downwards, with hanging arms (see Knesebeck 151.II); the verso depicting the reverse image of the first state (see Knesebeck 151.I), with the figure shown from the chest downwards; recto inscribed in pencil along the left and lower margins “2 Zustand, Zeichnung (Original)/Lithograph(?) Käthe Kollwitz, Orig Zeichnung mit lithogr Kreide v K Kollwitz aus dem Besitz von Frt St?”; on verso collector’s wet stamp “RSA” within circle and number 2414 inscribed in pencil.
See also: 165.I verso (Knesebeck) in Box 11.
Series I.Käthe Kollwitz, 1888-1993, undated
Series I.A.Prints, 1891-1941

box 10  152.a (Knesebeck); 160.a (Klipstein) The Widow I (Die Witwe I), at latest May 1920

Physical Description: 1 print

Scope and Content Note
Part of: rejected third version (?) of the fourth sheet of the series War (Krieg).
Technique: crayon lithograph; printed in black ink on thick velin paper. Dimensions: image 45 x 32.5 cm, sheet 72.3 x 50.3 cm. Signatures: signed and titled "Käthe Kollwitz" in lower right. State: Knesebeck state a, Klipstein state a. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: small letter x inscribed in pencil in the lower left corner of sheet; inscribed in pencil "K1 160" in lower right. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395.

box 10  153 (Knesebeck); 255 (Klipstein) The Widow II (Die Witwe II), at latest May 1920

Physical Description: 1 print

Scope and Content Note
Part of: rejected first version of the fifth sheet of the series War (Krieg).

box 10  155.Ia (Knesebeck); 148.Ia (Klipstein) Sick Woman and Her Children (Die Kranken und ihre Kinder), summer 1920

Physical Description: 1 print

Scope and Content Note
Part of: first of the Three Leaflets against Profiteering (Drei Flugblätter gegen den Wucher). Technique: crayon transfer lithograph; printed in black ink on brown velin paper with watermark depicting a bear and a wheel with letters between spokes and number 1597. Dimensions: image 17 x 29.5 cm, sheet 33.3 x 44.5 cm. Signatures: initialed in stone "K" and signed by Käthe Kollwitz in pencil in the lower right corner. State: Knesebeck state Ia, Klipstein state Ia. Provenance: Dr. Richard A. Simms collection, Los Angeles; Johann Strebel collection. Recto: illegible mark in pencil in the lower right corner of sheet. Verso: collector's wet stamp "RSA" within circle; collector's wet stamp letter S within circle with "A.D. 1408" above the circle and "Dr. Med. J. Strebel" below the circle; two small lines in green crayon marked near Strebel's collector's stamp; "$^3III$" and an illegible mark in pencil in the lower left corner. Lugt: 4396; Strebel's collector's mark not in Lugt.
156.1a (Knesebeck); 149.1a (Klipstein) Visiting Hours at the Pediatrician (In der Sprechstunde des Kinderarztes), summer 1920

Physical Description: 1 print

Scope and Content Note

Part of: second of the Three Leaflets against Profiteering (Drei Flugblätter gegen den Wucher). Technique: crayon transfer lithograph; printed in black ink on brown velin paper with watermark depicting a bear and a wheel with letters between spokes, and number 1597. Dimensions: image 13 x 27 cm, sheet 33.3 x 44.6 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state Ia, Klipstein state Ia.

Provenance: Dr. Richard A. Simms collection, Los Angeles; Johann Strebel collection.

Verso: collector’s wet stamp “RSA” within circle; collector’s wet stamp letter S within circle with “A.D. 1408” above the circle and “Dr. Med. J. Strebel” below the circle; two small lines in green crayon marked next to Strebel’s collector’s stamp; “9 II” and an illegible mark in pencil in the lower left corner. Lugt: 4396; Strebel collector’s mark not in Lugt.

157.1a (Knesebeck); 150.1a (Klipstein) At the Doctor (Beim Arzt), summer 1920

Physical Description: 1 print

Scope and Content Note

Part of: third of the Three Leaflets against Profiteering (Drei Flugblätter gegen den Wucher). Technique: crayon transfer lithograph; printed in black ink on brown velin paper with watermark depicting a bear and a wheel with letters between spokes and number 1597; transfer of two drawings on transparent paper, Kunsthaus Lempertz, Cologne, Auction 514, December 3/4, 1970, no 4715. Dimensions: image 19 x 25.5 cm, sheet 33.2 x 44.5 cm. Signatures: initialed in stone “K” and signed by Käthe Kollwitz in pencil in the lower right corner. State: Knesebeck state Ia, Klipstein state Ia.

Edition: proof before the edition. Provenance: Dr. Richard A. Simms collection, Los Angeles; Johann Strebel collection. Verso: collector’s wet stamp “RSA” within circle; collector’s wet stamp letter S within circle with “A.D. 1408” above the circle and “Dr. Med. J. Strebel” below the circle; two small lines in green crayon marked near Strebel’s collector’s stamp; “9 I,” “6 Blatt,” and an illegible mark in pencil in the lower left corner. Lugt: 4396; Strebel collector’s mark not in Lugt.

158.1V (Knesebeck); 140.1V (Klipstein) Two Dead Persons (Zwei Tote), before late July 1920

Physical Description: 1 print

Scope and Content Note

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<tr>
<th>Box</th>
<th>Number</th>
<th>Title</th>
<th>Description</th>
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</table>
| box 10 | 159.III (Knesebeck); 139.III (Klipstein) | In Memoriam Karl Liebknecht (Gedenkblatt für Karl Liebknecht), third, final version, between early August and Christmas 1920 | Physical Description: 1 print  
Scope and Content Note  
See also: 159.Vb (Knesebeck) in Box 10. |
| box 10 | 159.III (Knesebeck); 139.III (Klipstein) | In Memoriam Karl Liebknecht (Gedenkblatt für Karl Liebknecht), third, final version, between early August and Christmas, 1920 | Physical Description: 1 print  
Scope and Content Note  
See also: 159.III (Knesebeck) in Box 10. |
| box 10 | 160.IIa (Knesebeck); 147.II (Klipstein) | Pensive Woman (Nachdenkende Frau), before late August 1920 | Physical Description: 1 print  
Scope and Content Note  
Technique: crayon transfer lithograph; printed in black ink on velin paper. Dimensions: image 54 x 37 cm, sheet 60.5 x 41.5 cm. Signatures: signed by Käthe Kollwitz in pencil in lower left. State: Knesebeck state IIa; Klipstein state II, substate not in Klipstein. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: collector’s wet stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395.  
See also: 161 (Knesebeck); 146 (Klipstein) Pensive Woman (Nachdenkende Frau), 1920 |
| box 10 | 161 (Knesebeck); 146 (Klipstein) | Pensive Woman (Nachdenkende Frau), 1920 | Physical Description: 1 print  
Scope and Content Note  

Series I. Käthe Kollwitz, 1888-1993, undated
Series I.A. Prints, 1891-1941

box 10
162.1 (Knesebeck); 145.1 (Klipstein) Small Self-Portrait (Kleines Selbstbildnis), 1920

Physical Description: 1 print
Scope and Content Note
Technique: crayon lithograph; printed on very thin handmade Japan paper; transfer of the drawing Nagel/Timm 844a on copperplate paper. Dimensions: image 23.3 x 20.8 cm, sheet 36 x 26.7 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right.

box 11
163 (Knesebeck); 230 (Klipstein) Woman in the Lap of Death (Tod mit Frau im Schoss), rejected first version, winter 1920-1921

Physical Description: 1 print
Scope and Content Note

box 11
165.1 (Knesebeck); 151.1 (Klipstein) copy 1 Recto: Woman in the Lap of Death (Tod mit Frau im Schoss); third, final version; Recto: fragment of The Widow I (Die Witwe I), winter 1920-1921

Physical Description: 2 prints
Scope and Content Note
Technique: woodcut, printed in black ink on ribbed laid paper, reworked with white pigment. Dimensions: image 24.1 x 28.7 cm, sheet 30 x 42 cm. Signatures: unsigned. State: Knesebeck state I, Klipstein state I. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: lithograph image of arms of female figure in The Widow I (Die Witwe I), Knesebeck 151; small letter x inscribed in pencil in the lower left corner of sheet; "Kl 151 I" inscribed in pencil and traces of "S 141" erased in the lower right corner of sheet; "S 141" inscribed in pencil along the right margin of sheet. Verso: collector's wet stamp "RSA" within circle. Lugt: 4396. See also: 151.1 (Knesebeck) in Box 10; 165.1 copy 2, 165.II, 165.IV, 165.V, 165.VIIa, 165.VIIc (Knesebeck) in Box 11.

box 11
165.1 (Knesebeck); 151.1 (Klipstein) copy 2 Woman in the Lap of Death (Tod mit Frau im Schoss); third, final version, winter 1920-1921

Physical Description: 1 print
Scope and Content Note
Series I.Käthe Kollwitz, 1880-1993, undated
Series I.A.Prints, 1891-1941

box 11

165.II (Knesebeck): 151.II (Klipstein) Woman in the Lap of Death (Tod mit Frau im Schoss); third, final version, winter 1920-1921

Physical Description: 1 print
Scope and Content Note
See also: 165.I copy 1, 165.I copy 2, 165.IV, 165.V, 165.VIIa, 165.VIIc (Knesebeck) in Box 11.

box 11

165.IV (Knesebeck): 151.IV (Klipstein) Woman in the Lap of Death (Tod mit Frau im Schoss); third, final version, winter 1920-1921

Physical Description: 1 print
Scope and Content Note
Technique: woodcut, printed in black ink on thin laid Japan paper, reworked with white and black ink. Dimensions: image 24.1 x 29 cm, sheet 27.5 x 37.5 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right and inscribed "4. Zustand Handdruck" in lower left. State: Knesebeck state IV, Klipstein state IV. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: "Kl 151 IV" and "Nr. 29" inscribed in pencil in lower right of sheet.
See also: 165.I copy 1, 165.I copy 2, 165.II, 165.V, 165.VIIa, 165.VIIc (Knesebeck) in Box 11.

box 11

165.V (Knesebeck): 151.V (Klipstein) Woman in the Lap of Death (Tod mit Frau im Schoss); third, final version, winter 1920-1921

Physical Description: 1 print
Scope and Content Note

box 11

165.VIIa (Knesebeck): 151.VIIb (Klipstein) Woman in the Lap of Death (Tod mit Frau im Schoss); third, final version, winter 1920-1921

Physical Description: 1 print
Scope and Content Note
<table>
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<tr>
<th>Box</th>
<th>Image Numbers</th>
<th>Titles and Details</th>
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</table>
| 11  | 165.VIIic (Knesebeck); 151.VIb (Klipstein) Woman in the Lap of Death (Tod mit Frau im Schoss); third, final version, winter 1920-1921 | Physical Description: 1 print  
Scope and Content Note  
| 12  | 169 (Knesebeck); 175 (Klipstein) Recto: The Parents (Die Eltern); Verso: The People (Das Volk), spring or summer 1921 | Physical Description: 1 print  
Scope and Content Note  
Part of: rejected fourth version of the third sheet of the series War (Krieg). Technique: woodcut; printed in black ink on thick soft Japan paper; with imprint of ribbed paper; reworked with white gouache. Dimensions: image 36.1 x 30 cm, sheet 41 x 35.5 cm. Signatures: unsigned. State: presumably unique by Knesebeck and Klipstein. Provenance: Dr. Richard A. Simms collection, Los Angeles; Hans Kollwitz. Recto: collector’s wet stamp "Coll. Dr. Richard A. Simms" within banner; inscribed in pencil rückseitig "Das Volk verworfene Fassung, Zustandsdruck (endgültige Fassung W. 163)"; inscribed in pencil "K1 174"; inscribed in pencil "Eigentum Hans Kollwitz"; letter B inscribed in pencil in the lower left corner; number 174 within circle inscribed in pencil; a small paper label, inscribed "PM 115", affixed in the lower right corner. Lugt: 4395. Related work: woodcut The Parents (Die Eltern), sheet 3 of the series War (Krieg), Knesebeck 174, Klipstein 179. See also: 189 (Knesebeck) on verso in Box 12; 174.II (Knesebeck) in Box 11. |
| 11  | 170.AI (Knesebeck); 154.I (Klipstein) Help Russia (Helft Russland), late August 1921 | Physical Description: 1 print  
Scope and Content Note  
| 11  | 171.VIa (Knesebeck); 155.VI (Klipstein) Self-Portrait (Selbstbildnis), 1921 | Physical Description: 1 print  
Scope and Content Note  
Technique: line etching and burnisher; printed in brownish ink on wove machine-made paper. Dimensions: plate mark 22 x 27 cm, sheet 29.8 x 34.5 cm. Signatures: signed and dated by Käthe Kollwitz in the lower right of image. State: Knesebeck state VIa; Klipstein state VI. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: small letter x inscribed in pencil in the lower left corner of sheet. Verso: collector’s wet stamp "RSA" within circle. Lugt: 4396. |
Series I. Käthe Kollwitz, 1888-1993, undated
Series I.A. Prints, 1891-1941

172.b (Knesebeck); 156 (Klipstein) Frontal Crouching Woman with Crossed Hands (Hockende Frau von vorne mit übereinander gelegten Händen), 1921

Physical Description: 1 print

Scope and Content Note


173.III (Knesebeck); 178.IVa (Klipstein) The Volunteers (Die Freiwilligen), 1921 until at latest early 1922

Physical Description: 1 print

Scope and Content Note


174.II (Knesebeck); 179.II (Klipstein) The Parents (Die Eltern), 1921 until at latest early 1922

Physical Description: 1 print

Scope and Content Note

Part of: sheet 3 of the series War (Krieg). Technique: woodcut; printed in black ink on thin laid Japan paper; reworked with white and pink gouache and black ink. Dimensions: image 35 x 42.7 cm, border 35 x 50.7 cm, sheet 40 x 56 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right and inscribed "2. Zust. Handdruck" in lower left. State: Knesebeck state II, Klipstein state II. Provenance: Dr. Richard A. Simms collection, Los Angeles; Salman Schocken collection. Recto: inscribed in pencil "179/II" and another mark in pencil in the lower left corner of sheet; inscribed in pencil "K 255" in the lower right corner of sheet. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395.

See also: 169 (Knesebeck) in Box 12.
Series I: Käthe Kollwitz, 1880-1993, undated
Series I: A. Prints, 1891-1941

box 11
176.II (Knesebeck): 182.II (Klipstein) The Mothers (Die Mütter), mid-October 1921 until at latest early 1922

Physical Description: 1 print

Scope and Content Note

Part of: sheet 6 of the series War (Krieg). Technique: woodcut; printed in black ink on thick, soft, rough Japan paper. Dimensions: image 35.2 x 40 cm, sheet 35.6 x 43.5 cm. Signatures: signed by Käthe Kollwitz in pencil in upper right corner of sheet. State: Knesebeck state II, Klipstein state II. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: inscribed in pencil "2. Zust." in the lower right corner of sheet; number 41 inscribed in the upper left corner of sheet; number 162 inscribed in pencil in the lower left corner of sheet. Verso: collector's wet stamp "RSA" within circle; "Si Bl.4a" inscribed in pencil in the lower left corner of sheet; "Die Mütter S. W. 182/II" and number 103003018 inscribed in pencil along the lower margin; number 17648 inscribed in pencil. Lugt: 4396.

See also: 176.II (Knesebeck) in Box 11.

box 11
176.V (Knesebeck): 182.Va (Klipstein) The Mothers (Die Mütter), mid-October 1921 until at latest early 1922

Physical Description: 1 print

Scope and Content Note


See also: 176.II (Knesebeck) in Box 11.

box 11
178.VI (Knesebeck): 181.VI (Klipstein) The Widow II (Die Witwe II), presumably spring 1922

Physical Description: 1 print

Scope and Content Note


box 12
180.II (Knesebeck): 185.II (Klipstein) Young Girl Carrying a Child (Mädchen ein Kind tragend), rejected first version for the cover of Otto Rühle's book Das proletarische Kind, spring 1922

Physical Description: 1 print

Scope and Content Note

182.II (Knesebeck); 169.II (Klipstein) Hunger (Hunger), spring 1922

Physical Description: 1 print

Scope and Content Note

Technique: woodcut; printed in black ink on thick Japan paper. Dimensions: image 32 x 27.5 cm, including all script; sheet 35 x 30.8 cm. Signatures: cut in wood signature "Kollwitz" in the lower left, signed by Käthe Kollwitz in pencil in the lower right. State: Knesebeck state II, Klipstein state II. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: inscribed in pencil "K. 169/II." in the lower left corner of sheet; small letter x and another marking in pencil inscribed in the lower right corner of sheet. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner; number 29804 inscribed in pencil. Lugt: 4395.

183.II (Knesebeck); 157 (Klipstein) Self-Portrait (Selbstbildnis), rejected first version, before mid-August 1922

Physical Description: 1 print

Scope and Content Note


185.a (Knesebeck); 159.a (Klipstein) Small Self-Portrait towards Left (Kleines Selbstbildnis nach links), third final version, before mid-August 1922

Physical Description: 1 print

Scope and Content Note


186.II (Knesebeck); 161.II (Klipstein) Small Man's Head with Hands (Kleiner Männerkopf mit Händen), rejected first version, before mid-August 1922

Physical Description: 1 print

Scope and Content Note

187.I (Knesebeck); 162.I (Klipstein) Small Man’s Head with Hands (Kleiner Männerkopf mit Händen), rejected second version, before mid-August 1922

Physical Description: 1 print
Scope and Content Note

Technique: woodcut; printed in black ink on thick, soft Japan paper. Dimensions: image 7.3 x 6.7 cm, sheet 12.6 x 9 cm. Signatures: signed by Käthe Kollwitz in pencil in the lower right. State: Knesebeck state I, Klipstein state I. Provenance: Dr. Richard A. Simms collection, Los Angeles; Lotar Neumann collection. Recto: number 1 inscribed in pencil in the lower left. Verso: collector’s wet stamp “LN” within circle; “822/N” inscribed in pencil; number 21544 and “(W 149)” inscribed in pencil. Lugt: Neumann’s stamp not in Lugt.

See also: 187.II copy 1, 187.II copy 2, 187.III, 187.IV (Knesebeck) in Box 12.

187.II (Knesebeck); 162.II (Klipstein) copy 1 Small Man’s Head with Hands (Kleiner Männerkopf mit Händen), rejected second version, before mid-August 1922

Physical Description: 1 print
Scope and Content Note


187.II (Knesebeck); 162.II (Klipstein) copy 2 Small Man’s Head with Hands (Kleiner Männerkopf mit Händen), rejected second version, before mid-August 1922

Physical Description: 1 print
Scope and Content Note

Technique: woodcut; printed in black ink on thick, soft Japan paper. Dimensions: image 7.3 x 6.7 cm, sheet 12.8 x 9.5 cm. Signatures: signed by Käthe Kollwitz in the lower right. State: Knesebeck state II, Klipstein state II. Provenance: Dr. Richard A. Simms collection, Los Angeles; Lotar Neumann collection. Recto: number 2 inscribed in pencil in the lower left. Verso: collector’s wet stamp “LN” within circle; “823/N” inscribed in pencil; number 7545 and “(W 149)” inscribed in pencil. Lugt: Neumann’s stamp not in Lugt.

See also: 187.I, 187.II copy 1, 187.III, 187.IV (Knesebeck) in Box 12.

187.III (Knesebeck); 162.III (Klipstein) Small Man’s Head with Hands (Kleiner Männerkopf mit Händen), rejected second version, before mid-August 1922

Physical Description: 1 print
Scope and Content Note


See also: 187.I, 187.II copy 1, 187.II copy 2, 187.IV (Knesebeck) in Box 12.
box 12
187.IV (Knesebeck); 162.IV (Klipstein) Small Man's Head with Hands (Kleiner Männerkopf mit Händen), rejected second version, before mid-August 1922

Physical Description: 1 print
Scope and Content Note

See also: 187.I, 187.II copy 1, 187.II copy 2, 187.III (Knesebeck) in Box 12.

box 12
188.VIb (Knesebeck); 163.VIb (Klipstein) Small Man's Head without Hands (Kleiner Männerkopf ohne Hände), third, final version, before mid-August 1922

Physical Description: 1 print
Scope and Content Note

box 12
189 (Knesebeck); 174 (Klipstein) Recto: The People (Das Volk); Verso: The Parents (Die Eltern), fall 1922

Physical Description: 1 print
Scope and Content Note

See also: 169 (Knesebeck) on verso in Box 12.

box 12
190.II (Knesebeck); 183.II (Klipstein) The People (Das Volk), partial print showing the three heads only, fall 1922

Physical Description: 1 print
Scope and Content Note
Part of: sheet 7 of the series War (Krieg). Technique: woodcut; printed in black ink on thick Japan paper; reworked with white and off-white gouache. Dimensions: image 13 x 30 cm, sheet 35.5 x 14.2 cm. Signatures: unsigned. State: Knesebeck state II, Klipstein state II. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: inscribed in pencil "183 IIa" in the lower left corner of sheet; inscribed in pencil "Z.2." and number "189 [?]
" in the lower right corner of sheet. Verso: collector's wet stamp "RSA" within circle; "S163" and "X1 183" inscribed in pencil in the lower right corner of sheet. Lugt: 4396.

See also: 190.III (Knesebeck) in Box 12; 977 (Nagel/Timm) in Box 20.
190.III (Knesebeck); 183.III (Klipstein) The People (Das Volk), fall 1922

Physical Description: 1 print

Scope and Content Note

Part of: sheet 7 of the series War (Krieg). Technique: woodcut; printed in black ink on thick Japan paper; reworked with white and off-white gouache, and black ink, including the addition of a face behind the head of the man at left. Dimensions: image 36 x 30 cm, sheet 42 x 35.3 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state III, Klipstein state III. Edition: trial proof.


See also: 190.II (Knesebeck) in Box 12; 977 (Nagel/Timm) in Box 20.

191.b (Knesebeck); 165.b (Klipstein) Anti-Alcohol Week (Alkoholgegnerwoche), November 1922

Physical Description: 1 print

Scope and Content Note

Technique: crayon transfer lithograph; printed in black ink on ribbed paper with a watermark. Dimensions: image 34 x 41.1 cm, including writing; sheet 39 x 51 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state b, Klipstein state b. Provenance: Dr. Richard A. Simms collection, Los Angeles; Otto Kallir. Recto: inscribed “K 165” in pencil in the lower left corner of sheet; inscribed “OK” and an illegible mark in pencil in the lower right corner of sheet. Verso: collector’s wet stamp “Coll. Dr. Richard A. Simms” within banner; “S. 152” inscribed in pencil. Lugt: 4395. Note: this poster was commissioned by the German Order of Good Templars (Deutscher Guttempler-Orden) in Berlin-Schöneberg to announce the anti-alcohol week as occurring between December 3 and 7, 1922.

192.IIb (Knesebeck); 201.IIb (Klipstein) Self-Portrait (Selbstbildnis), 1922

Physical Description: 1 print

Scope and Content Note


193.XIVa (Knesebeck); 168.XIII (Klipstein) Frontal Self-Portrait (Selbstbildnis von vorn), between 1922 and 1923

Physical Description: 1 print

Scope and Content Note

Series I. Käthe Kollwitz, 1888-1993, undated
Series I.A. Prints, 1891-1941

194.VI (Knesebeck); 176.VI (Klipstein) The Parents (Die Eltern), 1922 or 1923

Physical Description: 1 print
Scope and Content Note


195 (Knesebeck); 164 (Klipstein) Seated Worker (Sitzender Arbeiter), 1923

Physical Description: 1 print
Scope and Content Note

Technique: crayon lithograph, transfer of a drawing on parchment-like paper; printed in black ink on carton-like velin without watermark. Dimensions: image 32.6 x 35.7 cm, sheet 61 x 49.5 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: only known state in Knesebeck and Klipstein. Edition: proof. Provenance: Dr. Richard A. Simms collection, Los Angeles. Note: the transfer drawing in the collection of the Käthe Kollwitz Museum in Cologne has the provisional Nagel/Timm number 919a.

196.a (Knesebeck); 237 (Klipstein) Self-Portrait in Profile (Selbstdbildnis im Profil), between 1921 and April 1923

Physical Description: 1 print
Scope and Content Note


197.Ib (Knesebeck); 184.I (Klipstein) The Survivors (Die Überlebenden), before August 1923

Physical Description: 1 print
Scope and Content Note

Technique: crayon and brush transfer lithograph with scratch technique; printed in green-black ink on velin paper with the watermark "J W ZANDERS 19" and a coat of arms with three lilies within the corners of the coat of arms, which is crowned with a helmet with a lily above leaves. Dimensions: image 56.2 x 68.5 cm, sheet 67 x 85 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right, signed in stone in lower right. State: Knesebeck state Ib, Klipstein state I. Edition: printing proof. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395.
box 13

189.I (Knesebeck); 189.I (Klipstein) Poster Against Paragraph 218 (Plakat gegen den Paragraphen 218), before August 1923

Physical Description: 1 print

Scope and Content Note


box 13

200.IIa (Knesebeck); 187.a (Klipstein) Departure and Death (Abschied und Tod), late 1923

Physical Description: 1 print

Scope and Content Note


box 13

201.V (Knesebeck); 188.V (Klipstein) Woman and Children Going to Their Death (Frau mit Kindern in den Tod gehend), late 1923

Physical Description: 1 print

Scope and Content Note


box 13

202.AI (Knesebeck); 190.AI (Klipstein) Germany's Children are Starving! (Deutschlands Kinder hungern!), late 1923

Physical Description: 1 print

Scope and Content Note

Technique: crayon lithograph, transfer of the drawing Nagel/Timm 1004 on copperplate paper; printed in black ink on thin, smooth, machine-made paper. Dimensions: image 43 x 29 cm, sheet 53 x 41.5 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state AI, Klipstein state AI. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: small letter x inscribed in pencil in the lower left corner of sheet; "K1 190" inscribed in pencil in the lower right corner of sheet. Related work: drawing "Germany's Children are Starving!" [Deutschlands Kinder hungern!], Nagel/Timm 1004.
box 13 203.III (Knesebeck); 202.III (Klipstein) Self-Portrait (Selbstbildnis), spring 1924

Physical Description: 1 print
Scope and Content Note

box 13 204.a (Knesebeck); 199.a (Klipstein) Brotherhood – Fraternization (Verbrüderung), before July 1924

Physical Description: 1 print
Scope and Content Note
Technique: crayon transfer lithograph; printed in black ink on imitation Japan paper. Dimensions: image 23.5 x 17.4 cm, sheet 37.7 x 25.6 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state a, Klipstein state a. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: small letter x inscribed in pencil in the lower left corner of sheet; inscribed in pencil "Verbrüderung"; number 199 inscribed in pencil. Verso: "S 177 K1 199" inscribed in pencil.

box 13 206.AII (Knesebeck); 193.II (Klipstein) Fight against Hunger! Buy Food Coupons (Wehrt dem Hunger! Kauft Ernährungsgeld), also known as Begging (Bettelnde), 1924

Physical Description: 1 print
Scope and Content Note

box 13 206.B (Knesebeck); 193.IIIb (Klipstein) Fight against Hunger! Buy Food Coupons (Wehrt dem Hunger! Kauft Ernährungsgeld), also known as Begging (Bettelnde), 1924

Physical Description: 1 print
Scope and Content Note
209.e (Knesebeck); 198.c (Klipstein) Self-Portrait (Selbstbildnis), 1924

Physical Description: 1 print

Scope and Content Note


210.II (Knesebeck); 205.II (Klipstein) The Last Thing (Das Letzte), or Old Man with Rope (Alter Mann mit Strick), 1924

Physical Description: 1 print

Scope and Content Note


210.IIIa (Knesebeck); 205.IIa (Klipstein) The Last Thing (Das Letzte), or Old Man with Rope (Alter Mann mit Strick), 1924

Physical Description: 1 print

Scope and Content Note


211 (Knesebeck); 191 (Klipstein) Seated Woman with Shawl (Sitzende Frau mit Umschlagtuch), 1924

Physical Description: 1 print

Scope and Content Note

box 14 212 (Knesebeck): 192 (Klipstein) Seated Woman with Propped Up Hand (Sitzende Frau mit aufgestützter Hand), [1924?]  
Physical Description: 1 print  
Scope and Content Note  

box 14 214 (Knesebeck): 197 (Klipstein) Unemployed (Erwerbslos), 1924 or early 1925  
Physical Description: 1 print  
Scope and Content Note  

box 14 215.V (Knesebeck): 206.V (Klipstein) Unemployed (Erwerbslos), 1924 or early 1925  
Physical Description: 1 print  
Scope and Content Note  
See also: 215.X (Knesebeck) in Box 14.

box 14 215.X (Knesebeck): 206.VIIIa (Klipstein) Unemployed (Erwerbslos), 1924 or early 1925  
Physical Description: 1 print  
Scope and Content Note  
See also: 215.V (Knesebeck) in Box 14.
Series I. Kathe Kollwitz, 1888-1993, undated
Series I.A. Prints, 1891-1941

Finding aid for the Dr. Richard A. Simms collection of prints and drawings by Kathe Kollwitz...
Series I. Käthe Kollwitz, 1880-1993, undated
Series I.A. Prints, 1891-1941

box 14 219 (Knesebeck); 211 (Klipstein) Mother and Child (Mutter und Kind), rejected version, before June 25, 1925

Physical Description: 1 print
Scope and Content Note

box 14 222.VI (Knesebeck); 207.VI (Klipstein) Hunger (Hunger), May until September 1925

Physical Description: 1 print
Scope and Content Note

box 14 222.VII (Knesebeck); 207.VII (Klipstein) Hunger (Hunger), May until September 1925

Physical Description: 1 print
Scope and Content Note
Part of: sheet 2 of the series Proletariat. Technique: woodcut and burin; printed in black ink on thick, soft Japan paper; and reworked with black ink. Dimensions: image 31.2 x 43.2 cm, sheet 35 x 55.5 cm. Signatures: unsigned. State: Knesebeck state VII, Klipstein state VII. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: small letter x inscribed in pencil in the left lower corner of sheet; number 7 inscribed in pencil; "S 184 K 207/VI" inscribed in pencil. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395. See also: 222.VI, 222.XII, 222.XVa (Knesebeck) in Box 14.

box 14 222.XII (Knesebeck); 207.XII (Klipstein) Hunger (Hunger), May until September 1925

Physical Description: 1 print
Scope and Content Note
Series I. Käthe Kollwitz, 1888-1993, undated
Series I.A.Prints, 1891-1941

box 14
222.XVa (Knesebeck); 207.XVa (Klipstein) Hunger (Hunger), May until September 1925

Physical Description: 1 print

Scope and Content Note


See also: 222.VI, 222.VII, 222.XII (Knesebeck) in Box 14.

box 15
223.II (Knesebeck); 203.I (Klipstein) Prisoners Listening to Music (Gefangene, Musik hörend), 1925

Physical Description: 1 print

Scope and Content Note


See also: 223.IIIb (Knesebeck) in Box 15.

box 15
223.IIIb (Knesebeck); 203.IIb (Klipstein) Prisoners Listening to Music (Gefangene, Musik hörend), 1925

Physical Description: 1 print

Scope and Content Note


See also: 223.II (Knesebeck) in Box 15.

box 15
224.I (Knesebeck); 210.Ib (Klipstein) Three Heads: Man, Woman and Child (Drei Köpfe: Mann, Frau und Kind), 1925

Physical Description: 1 print

Scope and Content Note

226.a (Knesebeck); 219.a (Klipstein) Municipal Shelter (Städtisches Obdach), before late August 1926

- **Physical Description:** 1 print
- **Scope and Content Note**

227.II (Knesebeck); 222.I (Klipstein) Mothers, Share Your Abundance! (Mütter gebt von euerm Überfluß!), early November 1926

- **Physical Description:** 1 print
- **Scope and Content Note**
  - Technique: crayon transfer lithograph; printed in black ink on stiff, smooth paper. Dimensions: image without script 34.4 x 32.1 cm, image with script 41 x 37 cm, sheet 50 x 45 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state II, Klipstein state I. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: small letter x inscribed in pencil in the lower left corner of sheet; number 222 inscribed in pencil. Verso: "S 194" inscribed in pencil.

228.Ia (Knesebeck); 218 (Klipstein) copy 1 Visit in a Children's Hospital (Besuch im Kinderkrankenhaus), 1926

- **Physical Description:** 1 print
- **Scope and Content Note**
  - Technique: crayon transfer lithograph; printed in black ink on stiff, brown paper. Dimensions: image 27.5 x 33.8 cm, sheet 40.5 x 47.3 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state Ia, state not listed in Klipstein. Edition: proof before the edition. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: number 218 inscribed in pencil; number 2740 inscribed in pencil; letter W and two other markings inscribed in pencil; "XL" inscribed in pencil. Verso: "S 192" inscribed in pencil; "K218b" inscribed in pencil. See also: 228.Ia copy 2 (Knesebeck) in Box 15.

228.Ia (Knesebeck); 218 (Klipstein) copy 2 Visit in a Children's Hospital (Besuch im Kinderkrankenhaus), 1926

- **Physical Description:** 1 print
- **Scope and Content Note**
Series I. Käthe Kollwitz, 1888-1993, undated
Series I.A. Prints, 1891-1941

Finding aid for the Dr. Richard A. Simms collection of prints and drawings by Käthe Kollwitz...

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**230.b (Knesebeck); 224.a (Klipstein) The Agitator (Der Agitationsredner), final version, 1926**

**Physical Description:** 1 print

**Scope and Content Note**


See also: 1126 (Nagel/Timm) in Box 20.

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**234.Ia/c (Knesebeck); 226 (Klipstein) Worker Woman with Sleeping Child (Arbeiterfrau mit schlafendem Jungen), 1927**

**Physical Description:** 1 print

**Scope and Content Note**

Technique: crayon transfer lithograph; printed in black ink on thick, stiff Velin paper. Dimensions: image 39 x 33 cm, sheet 66 x 54 cm. Signatures: signed and inscribed 'für die liebe Ottilie' by Käthe Kollwitz in pencil in lower right. State: Knesebeck state Ia or Ic, state not listed in Klipstein. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: small letter x inscribed in pencil in the lower left corner of sheet; number 226 inscribed in pencil. Verso: collector's wet stamp 'Coll. Dr. Richard A. Simms' within banner; number 12 inscribed in pencil; "S 196" inscribed in pencil and partly erased. Lugt: 4395.

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**235.a (Knesebeck); 227 (Klipstein) Self-Portrait in Profile (Selbstbildnis im Profil), spring 1927**

**Physical Description:** 1 print

**Scope and Content Note**


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**237.III (Knesebeck); 228.I (Klipstein) Listeners (Zuhörende), 1927**

**Physical Description:** 1 print

**Scope and Content Note**

238 (Knesebeck); 214 (Klipstein) Mother Pressing an Infant to Her Face (Mutter, Säugling an ihr Gesicht drückend), first version, 1928

Physical Description: 1 print

Scope and Content Note

Technique: crayon transfer lithograph; printed in black ink on browned machine-made paper. Dimensions: image 40 x 35.5 cm, sheet 64.5 x 45 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: unique state in Knesebeck and Klipstein.

Provenance: Dr. Richard A. Simms collection, Los Angeles; Ann Nisenson, Los Angeles and Santa Barbara.

241 (Knesebeck); 229 (Klipstein) Bound Man (Der Gefesselte), 1928

Physical Description: 1 print

Scope and Content Note


242.IIIc (Knesebeck); 247.III (Klipstein) Standing Mother Feeding Her Little Boy (Stehende Mutter, ihr Bäblein fütternd), 1928

Physical Description: 1 print

Scope and Content Note


243.I (Knesebeck); 239.I (Klipstein) Two Chatting Women with Two Children (Zwei schwatzende Frauen mit zwei Kindern), rejected version, between 1928 and 1930

Physical Description: 1 print

Scope and Content Note

box 16  244.a (Knesebeck); 220.a (Klipstein) Young Mother with Infant (Junge Mutter mit Säugling), 1928

Physical Description: 1 print
Scope and Content Note
Technique: crayon transfer lithograph; printed in black ink on firm Japan paper.

box 16  245.III (Knesebeck); 233.III (Klipstein) Maria and Elisabeth (Maria und Elisabeth), rejected second version, between 1928 and 1929

Physical Description: 1 print
Scope and Content Note
See also: 249.IV, 249.V (Knesebeck) in Box 16.

box 16  246.I (Knesebeck); 235.I (Klipstein) Sleeping Woman with Child (Schlafende mit Kind), 1929

Physical Description: 1 print
Scope and Content Note
Technique: woodcut; printed from partially inked block in black ink on thick, soft Japan paper; reworked with white pigment and black ink, the lead partially oxidized pink. Dimensions: image 30 x 36.1 cm, sheet 35 x 43.5 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state I, Klipstein state I. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: inscribed in pencil "1 Zust"; small letter x inscribed in pencil in the lower left corner of sheet; "Kl 235I" inscribed in pencil. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395.
See also: 246.VIb (Knesebeck) in Box 16.

box 16  246.VIb (Knesebeck); 235.VI (Klipstein) Sleeping Woman with Child (Schlafende mit Kind), 1929

Physical Description: 1 print
Scope and Content Note
box 16 247.V (Knesebeck); 236.V (Klipstein) Hospital Visit (Besuch im Krankenhaus), 1929
Physical Description: 1 print
Scope and Content Note

box 18 248 (Knesebeck); 238 (Klipstein) Mother Krausen's Trip to Happiness (Mutter Krausen's Fahrt ins Glück), November 1929
Physical Description: 1 print
Scope and Content Note
Technique: crayon and brush transfer lithograph; printed in black ink on chamois paper mounted on another paper. Dimensions: image 80.5 x 87 cm, sheet 84.9 x 89.7 cm. Signatures: signed and dated "Käthe Kollwitz/1930" in upper right; signed in stone 'Kollwitz' in lower left. State: proofs from the upper half of the poster, the composition only without any text, which cannot be assigned to state I or II in Knesebeck; state reproduced by Klipstein cannot be verified. Provenance: Dr. Richard A. Simms collection, Los Angeles. Note: poster for the film Mother Krausen's Trip to Happiness (Mutter Krausen's Fahrt ins Glück) made under the patronage of Käthe Kollwitz and Hans Baluschek, and with the technical support of the painter Otto Nagel; the film was directed by Piel Jutzi and premiered on December 30, 1929.

box 16 249.IV (Knesebeck); 234.IV (Klipstein) Maria and Elisabeth (Maria und Elisabeth); final, third version, 1929
Physical Description: 1 print
Scope and Content Note
Technique: woodcut; printed in black ink on thick, soft Japan paper. Dimensions: image 36.1 x 34 cm, sheet 37.3 x 35.5 cm. Signatures: signed by Käthe Kollwitz in pencil in upper right. State: Knesebeck state IV, Klipstein state IV. Provenance: Dr. Richard A. Simms collection, Los Angeles; Salman Schocken collection. Recto: inscribed in pencil "3 Z." in the lower left corner of sheet; number 7555 inscribed in pencil in the lower right corner of sheet. Verso: number 237 within circle inscribed in pencil; number 899 inscribed in pencil; inscribed in pencil "Maria u. Elisabeth II. Fassung. III. Zust." Related work: print Maria and Elisabeth (Maria und Elisabeth), Knesebeck 245. See also: 245.III, 249.V (Knesebeck) in Box 16.

box 16 249.V (Knesebeck); 234.Va (Klipstein) Maria and Elisabeth (Maria und Elisabeth); final, third version, 1929
Physical Description: 1 print
Scope and Content Note
Technique: woodcut; printed in black ink on heavy Japan paper. Dimensions: image 35.5 x 34 cm, sheet 40 x 46 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state V, Klipstein state Va. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz. Recto: small letter x inscribed in pencil in the lower left corner of sheet; "K1 234" inscribed in pencil. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395. Related work: print Maria and Elisabeth (Maria und Elisabeth), Knesebeck 245. See also: 245.III, 249.IV (Knesebeck) in Box 16.
Box 16

250a (Knesebeck); 240a (Klipstein) Two Chatting Women with Two Children (Zwei schauzende Frauen mit zwei Kindern), final version, 1930

- Physical Description: 1 print
- Scope and Content Note
  - Technique: crayon transfer lithograph; printed in black ink on laid Japan paper.
  - Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz.

Box 16

251 (Knesebeck); 241 (Klipstein) Demonstration (Demonstration), rejected version, 1931

- Physical Description: 1 print
- Scope and Content Note
  - See also: 252.IIc (Knesebeck) in Box 16.

Box 16

252.IIc (Knesebeck); 242.IIb (Klipstein) Demonstration (Demonstration), final version, 1931

- Physical Description: 1 print
- Scope and Content Note
  - Technique: crayon transfer lithograph; printed in black ink on thick, soft, smooth copperplate paper. Dimensions: image 36.9 x 25.7 cm, sheet 51 x 37.5 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state IIc, Klipstein state IIb. Edition: proof from a large edition, not numbered but signed, on the same thick, soft, smooth copperplate paper. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: inscribed in pencil "K 242/2b." Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner; circular wet stamp in purple ink reading Monsterzegel Amsterdam with the coat of arms of the city of Amsterdam flanked by a number; inscribed in pencil "K 242-II b"; marked with three lines in pencil in the lower left corner of sheet. Lugt: 4395. Related work: print Demonstration (Demonstration), Knesebeck 251.
  - See also: 251 (Knesebeck) in Box 16.

Box 16

253 (Knesebeck); 243 (Klipstein) Parents with Child (Eltern mit Kind), rejected version, 1931

- Physical Description: 1 print
- Scope and Content Note
  - Technique: crayon transfer lithograph; printed in black ink on copperplate paper. Dimensions: image 26.5 x 38.5 cm, sheet 37.5 x 51 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: unique state in Knesebeck and Klipstein. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz.
  - See also: 254.b (Knesebeck) in Box 16.
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<td>Parents with Child (Eltern mit Kind), final version, 1931</td>
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</table>

Physical Description: 1 print

Scope and Content Note


See also: 253 (Knesebeck) in Box 16.


Series I. Käthe Kollwitz, 1880-1993, undated
Series I.A. Prints, 1891-1941

box 17

269.a (Knesebeck); 263.a (Klipstein) Call of Death (Ruf des Todes), presumably 1937

Physical Description: 1 print

Scope and Content Note


box 17

273.II (Knesebeck); 265.I/II (Klipstein) Self-Portrait in Profile towards Right (Selbstbildnis im Profil nach rechts), 1938?

Physical Description: 1 print

Scope and Content Note

Technique: chalk transfer lithograph with spray technique on stone; printed in black ink on wove paper. Dimensions: image 49 x 30 cm, sheet 66 x 50 cm. Signatures: signed by Käthe Kollwitz in pencil in lower right. State: Knesebeck state II, Klipstein between state I and state II. Provenance: Dr. Richard A. Simms collection, Los Angeles. Related work: drawing Self-Portrait (Selbstbildnis), Nagel/Timm 1275. See also: 273.IIIb (Knesebeck) in Box 17.

box 17

273.IIIb (Knesebeck); 265.IIIb (Klipstein) Self-Portrait in Profile towards Right (Selbstbildnis im Profil nach rechts), 1938?

Physical Description: 1 print

Scope and Content Note


box 17

274 (Knesebeck); 267 (Klipstein) "Seed for Sowing Should Not Be Milled" ("Saatfrüchte sollen nicht vermahlen werden"), December 1941

Physical Description: 1 print

Scope and Content Note

box 17  Poster for the Hedwig-Wangel-Hilfe e.V (Plakat für die Hedwig-Wangel-Hilfe e.V), circa 1925-1926

Physical Description: 1 print

Scope and Content Note

Technique: letterpress and crayon lithograph (transfer of a lost drawing Standing Girl with Hands on Her Lap [Stehendes Mädchen mit Händen vor dem Schoss]; printed in black ink on green wove paper. Dimensions: sheet 35 x 48 cm. Signatures: signed by Käthe Kollwitz in pencil in center right, under the image; the drawing is signed "Kollwitz" in the stone in lower right. State: this print is not in Knesebek and Klipestein. Provenance: Dr. Richard A. Simms collection, Los Angeles; Walter and Johanna Wolf collection, New York. Verso: collector's wet stamp "RSA" within circle. Lugt: 4396. Note: title devised. See also: for the drawing see Nagel/Timm 1118.

box 18  Homecoming (Die Heimkehr), circa 1927

Physical Description: 1 print

Scope and Content Note

Technique: photolithograph; printed in black ink on smooth, wove paper. Dimensions: image and captions 59 x 73.5 cm, sheet 73 x 84 cm. Signatures: unsigned; "Käthe Kollwitz" printed below the image at left, "Die Heimkehr" printed below the image at right; "Herausgegeben von der Gross-Berliner-Arbeitsgemeinschaft für alkoholfreie Jugenderziehung im Neuland-Verlag G.m.b.H. Berlin W 8" printed in lower left of sheet. Publisher: Neuland-Verlag. State: this print is not in Knesebek and Klipestein. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: inscribed in pencil "Nicht im Klipestein." Note: poster issued by the Working Committee of Greater Berlin for the Alcohol-Free Upbringing of Youth.
Series I.B. Drawings, 1888-1928

Physical Description: 12.5 Linear Feet (3 oversize solander boxes)

Scope and Content Note

Present are forty-nine drawings dating from 1888 to 1928. Thirty-two drawings are documented in the second edition of Otto Nagel's and Werner Timm's catalogue raisonné of drawings by Käthe Kollwitz Käthe Kollwitz, die Handzeichnungen, 2nd ed. 1980. Seventeen drawings are not documented in the catalogue raisonné and are listed at the end of the series. Most drawings are from the late 1890s and early 1900s, from 1919, and from the early 1920s.

Predominantly present is Kollwitz's preparatory work for prints included with the collection, such as the drawing Frau und aufgebahrter Toter [Woman and a Laid Out Corpse] from 1896, which is a study for the middle part of the print Aus vielen Wunden blutet du, o Volk [From Many Wounds You Bleed, O People]. The drawing Tanzende Frau [Dancing Woman] is a study of a dancing figure from the print Die Carmagnole [The Carmagnole]. The drawing Die schwarze Anna [The Black Anna] is a study for the expressive female figure seen from behind in the print Losbruch [Charge] from the series Ein Weberaufstand [A Weavers' Revolt]. The drawings Frau mit Sense [Woman with Scythe] and Herabhängende Hand [Study of a Drooping Arm] are studies for an early version of sheet 3 from the series Bauernkrieg [Peasants’ War]. Four of the drawings not in the catalogue raisonné by Nagel and Timm are also studies for various sheets from the series Peasants’ War.

There is a study for Kollwitz’s early print Szene aus Germinal [Scene from Germinal]. Also included with the collection are three drawings from 1919 which are studies for the print depicting the mourning of the assassinated German communist Karl Liebknecht, from the same year.

Not a sketch or study, but rather a finished work, is a drawing related to Kollwitz's famous print Frau mit totem Kind [Woman with Dead Child] from 1903. Another drawing seemingly not intended for a print is a rare color pastel drawing from approximately 1904, executed most likely at the time of Kollwitz's second visit to Paris.

The titles in German are from the second edition of the catalogue raisonné by Nagel and Timm. The English titles are supplied by the cataloger. If not dated by Kollwitz on the piece, the dates of the drawings are supplied from the catalogue raisonné by Nagel and Timm. For drawings not included in the catalogue raisonné by Nagel and Timm the dates are approximated. Occasionally mentioned mat description relates to mat in which the artwork was received by the repository.

Arrangement

The drawings are arranged by the number in the catalogue raisonné Käthe Kollwitz, die Handzeichnungen, 2nd ed. 1980, by Otto Nagel and Werner Timm. Drawings, which are not included in the catalogue raisonné are listed chronologically at the end of the subseries.

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box 19

8 (Nagel/Timm) Study Sheet with two Self-portraits (Studienblatt mit zwei Selbstbildnissen), between 1888 and 1889 or ca. 1891

Physical Description: 1 drawing

Scope and Content Note

43-44 (Nagel/Timm) Recto: Ten Studies of Arms and Hands (Zehn Arme- und Handstudien); Verso: Study Sheet (Studienblatt), before June 1891

Physical Description: 2 drawings

Scope and Content Note

Technique: pen and black ink on recto; pencil, pen, and black ink on verso. Dimensions: recto image 44.5 x 26 cm, verso image 33 x 22 cm, sheet 48.5 x 29.7 cm. Signatures: unsigned. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz; Hans Kollwitz. Recto: inscribed by Hans Kollwitz in pencil "Aus dem Nachlass Käthe Kollwitz/Hans Kollwitz/379"; collector's wet stamp "RSA" within circle; marked in pencil "NT 43." Verso: the word "Mutter" inscribed in pencil; marked in pencil "NT 44"; "[illegible] 74b." Lugt: 4596. Mat inscription: former mat inscribed "Käthe Kollwitz Tod u. Frau."

121 (Nagel/Timm) Woman and a Laid Out Corpse (Frau und aufgebahrter Toter), circa 1896

Physical Description: 1 drawing

Scope and Content Note


See also: 32.IIb copy 1, 32.IIb copy 2 (Knesebeck) in Box 2.

142 (Nagel/Timm) Self-Portrait, the Head Leaning against a Hand (Selbstbildnis mit aufgestütztem Kopf), 1897

Physical Description: 1 drawing

Scope and Content Note

Technique: pen, brush, and black ink on laid paper with the watermark of a crown. Dimensions: sheet 26 x 18.5 cm. Signatures: signed "Kollwitz" in pencil in upper left. Provenance: Dr. Richard A. Simms collection, Los Angeles; Alexander von der Becke collection. Recto: illegible notes and numbers (instructions for printing?) in Kollwitz's hand in pencil below the self-portrait; crease caused by folding at right. Verso: marked in pencil "T.N. 142" and number 12.

149 (Nagel/Timm) Gretchen (Gretchen), March 1899

Physical Description: 1 drawing

Scope and Content Note

Technique: pen, brush, and ink on stiff board; with highlights in white pigment. Dimensions: sheet 26 x 18.5 cm. Signatures: signed "Kollwitz" in pencil in upper left. Provenance: Dr. Richard A. Simms collection, Los Angeles; Lotar Neumann collection. Verso: collector's wet stamp "LN" within circle; marked in pencil "1a" within circle; another marking in pencil obscured by tape. Mat inscription: former mat had collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395; Neumann's stamp not in Lugt. Related work: etching Gretchen, Knesebeck 45, Klipstein 43.
170 (Nagel/Timm) Sitting Female Nude (Sitzender weiblicher Akt), circa 1904

Physical Description: 1 drawing
Scope and Content Note

Technique: green, blue, and white pastel and charcoal on sandpaper. Dimensions: image and sheet 74.8 x 54 cm, in frame 102.8 x 82.4 cm. Signatures: signed by Käthe Kollwitz in lower right. Provenance: Dr. Richard A. Simms collection, Los Angeles; Keitz & Meiners, Berlin. Recto: letter X within circle inscribed in charcoal. Verso: of sheet not accessible, but a handmade drawing of the verso kept at the repository records a Keitz & Meiners wet stamp in blue ink; and a purple paper maker's stamp "Exposition Universelle de 1855 / Mention Honorable / Papier .... Chassis, Toiles / .... pour le Pastel / .... Paris / ... Depose."

182 (Nagel/Timm) Dancing Woman (Tanzende Frau), 1901

Physical Description: 1 drawing
Scope and Content Note

Technique: pencil on laid paper manufactured in France by Veuve Emile Desloye et Terré, with two watermarks, PL BAS and VD & T (Veuve Desloye et Terré) within a cartouche. Dimensions: image 41.4 x 43.5 cm, sheet 45.4 x 55 cm. Signatures: signed "Käthe Kollwitz" in lower right. Provenance: Dr. Richard A. Simms collection, Los Angeles; Shovo Schocken collection; Saul Muhlstock collection, Montreal. Recto: marked in pencil "Kl 49" in lower left; "K 1496" in lower right. Verso: number 237 within circle marked in pencil. Related work: print The Carmagnole (Die Carmagnole), Knesebeck 51, Klipstein 49.

191a (Nagel/Timm) The Black Anna (Die schwarze Anna), 1903

Physical Description: 1 drawing
Scope and Content Note

Technique: pencil with white and orange chalk on darkened blue-green paper. Dimensions: image ca. 42 x 22 cm, sheet 48 x 28 cm. Signatures: signed in pencil "Käthe Kollwitz" in lower right. Provenance: Dr. Richard A. Simms collection, Los Angeles; Erich Cohn collection, New York. Recto: number 273 inscribed in pencil in lower margin. Verso: two collector's wet stamps "RSA" within circle; marked in pencil "3019"; inscribed in pencil "Laue" and number 56 within circle. Lugt: 4396. Related work: print Charge (Losbruch), Knesebeck 70, Klipstein 66.

241 (Nagel/Timm) Woman with Dead Child (Frau mit totem Kind), 1903

Physical Description: 1 drawing
Scope and Content Note

Technique: black chalk and graphite with white and orange chalk on green wove paper, mounted on darkened beige-blue paper; woman's head partly drawn on mount. Dimensions: sheet 35.5 x 51.7 cm, mount 46 x 55.8 cm. Signatures: signed and dated "Kollwitz 03" in pencil in lower left of drawing. Provenance: Dr. Richard A. Simms collection, Los Angeles; Julius Hess collection. Verso: collector's wet stamps "RSA" within circle and "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395; 4396. Related work: print Woman with Dead Child (Frau mit totem Kind); Knesebeck 81, Klipstein 72.
**Series I.Käthe Kollwitz, 1888-1993, undated**

**Series I.B.Drawings, 1888-1928**

---

**box 19**

**285a (Nagel/Timm) Man with Cap, Turned to the Right (Mann mit Mütze, nach rechts), 1904**

Physical Description: 1 drawing

Scope and Content Note


**box 19**

**373 (Nagel/Timm) Old Woman Sitting and Peeling Potatoes (Sitzende alte Frau beim Kartoffelschälen), circa 1905**

Physical Description: 1 drawing

Scope and Content Note

Technique: pencil on French paper with "MBM" watermark. Dimensions: sheet 47.9 x 31.6 cm. Signatures: signed "Kollwitz" in pencil in lower right. Provenance: Dr. Richard A. Simms collection, Los Angeles; Ackermann and Sauerwein, Munich. Recto: number 6 inscribed in pencil in lower left; inventory numbers "22314/21717" inscribed in pencil in lower right. Verso: collector's wet stamp "RSA" within circle; inscribed in pencil "563 H30: "1576"; and an illegible marking. Lugt: 4396.

**box 19**

**392 (Nagel/Timm) Woman with Scythe (Frau mit Sense), 1905**

Physical Description: 1 drawing

Scope and Content Note

Technique: charcoal, white chalk, and black ink on grey laid paper. Dimensions: image 40.6 x 22.8 cm, sheet 51 x 34.5 cm. Signatures: signed "Käthe Kollwitz" in pencil in lower right. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: collector's wet stamp "RSA" within circle; number 327 within circle inscribed in pencil. Lugt: 4396. Related work: print Woman with Scythe (Frau mit Sense), Knesebeck 87, Klipstein 89.

See also: 87.I (Knesebeck) in Box 6.

**box 20**

**393 (Nagel/Timm) Study of a Drooping Arm (Herabhängende Hand), 1905**

Physical Description: 1 drawing

Scope and Content Note


See also: 87.I (Knesebeck) in Box 6.
<table>
<thead>
<tr>
<th>Box</th>
<th>Number</th>
<th>Title</th>
<th>Physical Description</th>
<th>Scope and Content Note</th>
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</thead>
<tbody>
<tr>
<td>20</td>
<td>451</td>
<td>Sleeping Woman with Child (Schlafende Frau mit Kind), unfinished sketch, 1908</td>
<td>2 drawings</td>
<td>Technique: charcoal on laid paper with &quot;MWM&quot; watermark. Dimensions: image 41.7 x 56.4 cm, sheet 47.9 x 63.1 cm. Signatures: signed &quot;Käthe Kollwitz&quot; in pencil in lower right. Provenance: Dr. Richard A. Simms collection, Los Angeles; Salmon Schocken collection; Saul Muhlstock collection, Montreal. Recto: collector's wet stamp &quot;RSA&quot; within circle; &quot;KL 117&quot; inscribed in the lower left corner; &quot;K 320&quot; and number 6 within circle inscribed in the lower right corner. Verso: unfinished sketch of the same theme; unsigned; marked in pencil number 767 within circle. Lught: 4396. Related works: drawing Woman with Child in Her Arms and Studies of Hands (Frau mit Kind im Arm und Handstudien), Nagel/Timm 450; print Mother at the Bed of the Dead Child (Mutter am Bett des toten Kindes), Knesebeck 120, Klipstein 117.</td>
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<tr>
<td>20</td>
<td>675</td>
<td>Female Nude Seen from Behind (Weiblicher Rückenakt), circa 1910-1912</td>
<td>1 drawing</td>
<td>Technique: charcoal on grey-green laid paper with &quot;ET.PL BAS&quot; watermark. Dimensions: sheet 61.5 x 47.7 cm. Signatures: signed &quot;Kollwitz&quot; in pencil in lower right. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: number 10 inscribed in pencil in the lower left corner of sheet. Verso: collector's wet stamp &quot;Coll. Dr. Richard A. Simms&quot; within banner; inscribed in pencil are the numbers 29 and 103003946. Lught: 4395.</td>
</tr>
<tr>
<td>20</td>
<td>700</td>
<td>Girl with a Child in Her Arm (Mädchen mit Kind auf dem Arm); The People (Das Volk), 1912</td>
<td>1 drawing</td>
<td>Technique: charcoal on laid ripped paper with watermarks &quot;Ingres&quot; and &quot;JCA France.&quot; Dimensions: image 38 x 44 cm, sheet 53 x 44 cm. Signatures: unsigned. Provenance: Dr. Richard A. Simms collection, Los Angeles; Gordon Fox collection, Canada. Recto: two collector's wet stamps &quot;Coll. Dr. Richard A. Simms&quot; within banner; number 19 within circle inscribed in pencil. Verso: number 2342 inscribed in pencil. Lught: 4395. Related work: print Poster &quot;Für Gross Berlin&quot; (Plakat &quot;Für Gross Berlin&quot;), Knesebeck 122. Note: Gift of Dr. Richard A. Simms in honor of Hildegard Bachert. See also: 122.I (Knesebeck) in Box 18.</td>
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<tr>
<td>20</td>
<td>758</td>
<td>Standing Mother Holding a Child in Arm (Stehende Mutter mit Kind auf dem Arm), 1919</td>
<td>1 drawing</td>
<td>Technique: charcoal on brown laid paper. Dimensions: sheet 34.3 x 11.5 cm. Signatures: signed &quot;Käthe Kollwitz&quot; in pencil below the image. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: collector's wet stamp &quot;RSA&quot; within circle; marked in pencil &quot;209&quot; within circle. Lught: 4396. Related work: drawing Mothers (Mütter), Nagel/Timm 757; print Mothers (Mütter), Knesebeck 137, Klipstein 134. See also: 137.III (Knesebeck) in Box 9.</td>
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<tr>
<td>Box</td>
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<td>Title</td>
<td>Physical Description</td>
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<tr>
<td>box 20</td>
<td>773 (Nagel/Timm)</td>
<td>Recto: In Memoriam Karl Liebknecht (Gedenkblatt für Karl Liebknecht); Verso: Sketches for In Memoriam Karl Liebknecht (Skizzen für Gedenkblatt für Karl Liebknecht), 1919</td>
<td>2 drawings</td>
<td>Technique: charcoal and graphite on grey-brown laid paper with watermarks &quot;Ingres&quot; and &quot;JCA France&quot;; composition altered with a green paper fill attached to the verso, showing two figures at right. Dimensions: image 32 x 53 cm, sheet 48 x 63.3 cm. Signatures: unsigned. Provenance: Dr. Richard A. Simms collection, Los Angeles; Estate of Käthe Kollwitz; Hans Kollwitz, Jutta Bohnke-Kollwitz; Lenka von Koerber. Recto: small letter x and number 14 inscribed in pencil in the lower left corner of sheet; number 1 within circle inscribed in pencil. Verso: collector's wet stamp &quot;Coll. Dr. Richard A. Simms&quot; within banner; inscribed in pencil &quot;Aus dem Nachlass von Käthe Kollwitz/Dr. Hans Kollwitz&quot;; number 73 inscribed in pencil; &quot;v. Koerber&quot; inscribed in pencil. Lugt: 4395. Related work: drawings In Memory of Ludwig Frank [Dem Andenken Ludwig Franks], Nagel/Timm 717, Nagel/Timm 718; etching In Memoriam Karl Liebknecht [Gedenkblatt für Karl Liebknecht], Knesebeck 145, Klipstein 137; etching In Memoriam Karl Liebknecht [Gedenkblatt für Karl Liebknecht], Knesebeck 146, Klipstein 138; unsigned charcoal sketch of Liebknecht's head and the figure at right, on green paper with &quot;Reeves&quot; watermark, is included with this drawing. See also: 145.II, 145bis.c, 146 copy 1 and copy 2 (Knesebeck) in Box 9.</td>
</tr>
</tbody>
</table>
Series I. Käthe Kollwitz, 1888-1993, undated
Series I.B. Drawings, 1888-1928

977 (Nagel/Timm) Recto: The People (Das Volk); Verso: Girl with a Child in Her Arm (Mädchen mit Kind auf dem Arm), before 1923
Physical Description: 1 drawing
Scope and Content Note
Technique: brush and black ink with white-gouache highlights and a preliminary drawing in charcoal on laid ripped paper with watermarks "Ingres" and "JCA France." Dimensions: image 34.5 x 37 cm, sheet 44.2 x 53 cm. Signatures: signed in pencil "Kollwitz" in lower right. Provenance: Dr. Richard A. Simms collection, Los Angeles; Gordon Fox collection, Canada. Recto: number 2342 inscribed in pencil. Verso: two collector's wet stamps "Coll. Dr. Richard A. Simms" within banner; number 19 within circle inscribed in pencil. Lugt: 4395. Related work: print The People (Das Volk), sheet 7 of the series War (Krieg), Knesebeck 190. Note: Gift of Dr. Richard A. Simms in honor of Hildegard Bachert.
See also: 190.II, 190.III (Knesebeck) in Box 12.

1065 (Nagel/Timm) Prisoners, Listening to Music (Gefangene, Musik hörend), 1925
Physical Description: 1 drawing
Scope and Content Note

1067 (Nagel/Timm) Recto: Woman with Child's Coffin (Frau mit Kindersarg); Verso: Three Sketches, Female Head and Hands (Drei Skizzen, Frauenkopf und Hände), 1924
Physical Description: 2 drawings
Scope and Content Note
Technique: charcoal on grey-green paper. Dimensions: image 45.2 x 33.2 cm, sheet 54.4 x 47.6 cm. Signatures: signed and dated "Käthe Kollwitz 1924" in lower right. Provenance: Dr. Richard A. Simms collection, Los Angeles; Salman Schocken collection; Mr. and Mrs. Morton Morris; Martin Gordon, New York. Recto: "Kl 208" inscribed in pencil in lower left corner of sheet; "K 302" inscribed in pencil in lower right corner of sheet. Verso: three charcoal sketches, one of a female head in profile and two of hands, one pencil sketch of hand, all crossed out, unsigned; number 306 within circle inscribed in pencil; "K 302" inscribed in pencil; wet stamp of the Bundesdenkmalamt. Related work: print Child Mortality (Kindersterben), sheet 3 of the series Proletariat, Knesebeck 216, Klipstein 208.
See also: 1068 (Nagel/Timm) in Box 20; 216.IIIb (Knesebeck) in Box 14.

1068 (Nagel/Timm) Woman with Child's Coffin (Frau mit Kindersarg), 1924
Physical Description: 1 drawing
Scope and Content Note
See also: 1067 (Nagel/Timm) in Box 20.
box 20 1108a (Nagel/Timm) Recto: Visit in a Hospital (Besuch im Krankenhaus); Verso: drawings for the title page of the book Meine Erlebnisse unter Strafgefangenen by Lenka von Koerber, between 1926 and 1928.

Physical Description: 2 drawings
Scope and Content Note
Technique: charcoal on yellowish velin paper. Dimensions: image on recto 36 x 37 cm, both images on verso 22 x 30 cm, sheet 43.5 x 54 cm. Signatures: inscribed on recto "Käthe Kollwitz" in pencil in the lower right. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: inscribed by Käthe Kollwitz in pencil "Besuch im Krankenhaus/Pr. 350 M" in lower right; collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395. Related work: drawing Bedside Visit (Besuch am Krankenbett), Nagel/Timm 1108; woodcut Hospital Visit (Besuch im Krankenhaus), Knesebeck 247, Klijstein 236.
See also: 247.V (Knesebeck) in Box 16.

box 20 1126 (Nagel/Timm) Recto: The Agitator (Der Agitationsredner); Verso: Three Sketches, Children's Faces and an Eye (Drei Skizzen, Kindergesichter und ein Auge), 1926.

Physical Description: 2 drawings
Scope and Content Note
See also: 230.b (Knesebeck) in Box 15.

Drawings not included in the catalogue raisonné by Nagel/Timm, 1891-1922

Physical Description: 15 drawings
Scope and Content Note
Listed below are fifteen drawings from the collection of Dr. Richard A. Simms, which are not included in the first and second editions of the catalogue raisonné Käthe Kollwitz, die Handzeichnungen, 2nd ed. 1980, by Otto Nagel and Werner Timm.

box 21 Scene from Germinal (Szene aus Germinal), between 1891 and 1893.

Physical Description: 1 drawing
Scope and Content Note
See also: 19.IIIb (Knesebeck) in Box 1.
Standing Woman Laughing (Steckende lachende Frau), circa 1901

Physical Description: 1 drawing

Scope and Content Note
Technique: charcoal and pencil, heightened in white pigment, on dark grey laid paper with AD watermark. Dimensions: sheet 40 x 21.8 cm. Signatures: unsigned. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: number 163.266 inscribed in pencil in the lower right corner of sheet. Verso: collector's wet stamp "RSA" within circle; number 5 inscribed in pencil in the upper portion of sheet; inscription in pencil "Käthe Kollwitz" (not by the artist); illegible triangular wet stamp; illegible writing in pencil; number 163.266 inscribed in pencil twice; number 103003810 inscribed in pencil in the lower left corner. Lugt: 4396. Related work: lithograph Hamburg Tavern (Hamburger Kneipe), Knesebeck 54, Klipstein 57.

Bust of a Worker Woman (Brustbild einer Arbeiterfrau), circa 1903

Physical Description: 1 drawing

Scope and Content Note

Recto and Verso: Sketches of Figures from Caveau des Innocents, Paris (Figurenstudien aus Caveau des Innocents, Paris); circa 1905

Physical Description: 2 drawings

Scope and Content Note

Recto: Ploughmen with Woman Standing in Foreground (Pflüger mit stehender Frau im Vordergrund); Verso: Study of a Kneeling Woman (Skizze einer knienden Frau), circa 1905-1906

Physical Description: 2 drawings

Scope and Content Note
Technique: black chalk and charcoal with white chalk on heavy buff paper. Dimensions: sheet 36.5 x 57 cm. Signatures: signed "K. Kollwitz" in pencil in lower right. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: illegible inscription in pencil in the lower left of sheet; letter s or f and number 700 marked in pencil in the lower right corner of sheet. Verso: study of a kneeling woman in black chalk; collector's wet stamp "RSA" within circle; number 700 marked in pencil. Lugt: 4396. Related work: etching Ploughmen with Woman standing in Foreground (Pflüger mit stehender Frau im Vordergrund), rejected third version of the first sheet of the cycle Peasants' War (Bauernkrieg), Knesebeck 98, Klipstein 92.

See also: 98.V (Knesebeck) in Box 7.
Box 21

Boy Pulling a Plow (Pflug ziehender Jüngling), 1906

Physical Description: 1 drawing

Scope and Content Note

Technique: crayon drawing with a touch of gouache on greenish wove paper.


See also: 99.V, 99.VI, and 99.VIII (Knesebeck) in Box 7.

Box 21

The Ploughmen (Die Pflüger), circa 1906

Physical Description: 1 drawing

Scope and Content Note

Technique: charcoal, pencil and white chalk on grey ribbed laid paper with "MBM" watermark. Dimensions: image 31.4 x 43.8 cm, sheet 45.8 x 58.5 cm. Signatures: signed in pencil "Kollwitz" in lower right. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: pencil sketch of a plow in the lower right corner of sheet. Verso: collector's wet stamp "RSA" within circle; illegible mark in pencil. Lugt: 4396. Related work: drawing The Ploughmen (Die Pflüger), Nagel/Timm 210; etching The Ploughmen (Die Pflüger), sheet 1 of the cycle Peasants' War (Bauernkrieg), Knesebeck 99, Klipestein 94.

See also: 99.V, 99.VI, 99.VIII (Knesebeck) in Box 7.

Box 21

Raped Peasant Woman (Vergewaltigte Bauersfrau), circa 1907

Physical Description: 1 drawing

Scope and Content Note

Technique: pencil on thin laid paper with "France" watermark, mounted on stiff yellowish paper. Dimensions: image 31.5 x 53 cm, sheet 40 x 60.3 cm. Signatures: inscribed "Käthe Kollwitz" in pencil in lower right. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: collector's wet stamp "RSA" within circle; "A042/724" inscribed in pencil in lower margin. Lugt: 4396. Related work: drawing Raped Peasant Woman (Vergewaltigte Bauersfrau), Nagel/Timm 419; study for the etching Raped (Vergewaltigt), sheet 2 of the cycle Peasants' War (Bauernkrieg), Knesebeck 101, Klipestein 97.

See also: 101.III and 101.Va (Knesebeck) in Box 7.

Box 21

Two Sitting Men (Zwei sitzende Männer), circa 1908-1909

Physical Description: 1 drawing

Scope and Content Note

Technique: charcoal on laid paper with "MBM" and "MBM (France)" watermarks.

box 21  

**Sacrifice (Opfer), circa 1915**

**Physical Description:** 1 drawing  
Scope and Content Note  
Technique: charcoal on grey laid paper with "PL BAS" watermark. Dimensions: sheet 61.5 x 47.5 cm. Signatures: signed and inscribed in pencil "Käthe Kollwitz/zu "Opfer"" in the lower right. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: collector’s wet stamp "RSA" within circle. Lugt: 4396. Related work: drawing Standing Mother, Holding an Infant Close to Face (Stehende Mutter, Säugling ans Gesicht drückend), Nagel/Timm 722; sheet 1 of the series War (Krieg), Knesebeck 179, Kilpstein 177.  

box 21  

**Recto: A Study for Hands (Händestudien); Verso: A Sketch of a Man’s Face (Gesichtskizze eines Mannes), circa 1919**

**Physical Description:** 2 drawings  
Scope and Content Note  
Technique: charcoal on recto; charcoal and black ink on verso; on wove paper. Dimensions: recto image 66.5 x 42 cm, verso image 31 x 31 cm, sheet 76.7 x 53.6 cm. Signatures: signed "Käthe Kollwitz" in pencil on recto. Provenance: Dr. Richard A. Simms collection, Los Angeles; Helen Täubler, Berlin. Recto: inscribed "Nr. 5" in pencil in the lower left corner of sheet; number 5 inscribed, number 3 crossed out, "Hände" inscribed in pencil in the lower right corner of sheet. Verso: collector’s wet stamp "Coll. Dr. Richard A. Simms" within banner; "L40 Nr.5" inscribed in pencil in the margin at right. Lugt: 4395. Related work: drawing on recto is a study for the lithograph The Parents [Die Eltern], Knesebeck 142, Kilpstein 156; drawing on verso is a study for the lithograph “Release our Prisoners” ["Heraus mit unsern Gefangenen"], Knesebeck 139, Kilpstein 142.  
See also: 142.a (Knesebeck) in Box 9: 139.II (Knesebeck) in Box 9.  

box 21  

**Woman in the Lap of Death (Tod mit Frau im Schoss), circa 1921**

**Physical Description:** 1 drawing  
Scope and Content Note  

box 21  

**Recto: Infant in the Mother’s Lap (Säugling im Schoss der Mutter); Verso: Two Studies of Infants’ Heads (Zwei Kopfstudien von Säuglingen), 1922**

**Physical Description:** 2 drawings  
Scope and Content Note  
Series I.C. Portfolios of prints, 1920-circa 1950

Physical Description: 5.2 Linear Feet (5 boxes)

Scope and Content Note

The four portfolios in the collection include foremost the so-called Richter-Mappe from 1920. The large velour-bound and gilt portfolio is part of Ausgabe A and contains facsimile reproductions in lithography of twenty-four drawings selected for this publication by Käthe Kollwitz herself. The scholarly community views Kollwitz’s selection for the Richter-Mappe as indicative of the artist’s opinion about her artworks. Another portfolio titled Abschied und Tod, from 1924, reproduces in offset lithography eight drawings by Kollwitz from the years 1910 to 1923. The drawings correspond with Nagel/Timm numbers 609, 616, 862, 878, 882, 887, 888, 890. Also present are two portfolios with etchings by Kollwitz printed and published posthumously by Alexander von der Becke approximately in 1950 in Munich.

Arrangement

The portfolios are arranged chronologically.

<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
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<tbody>
<tr>
<td>49A-49B</td>
<td>Käthe Kollwitz, Handzeichnungen in originalgetreuen Wiedergaben, [1920]</td>
</tr>
<tr>
<td>50</td>
<td>Abschied und Tod, acht Zeichnungen, 1924</td>
</tr>
<tr>
<td>51</td>
<td>Käthe Kollwitz zehn Originalradierungen, ten etchings, circa 1950</td>
</tr>
<tr>
<td>52</td>
<td>Käthe Kollwitz acht Originalradierungen, eight etchings, circa 1950</td>
</tr>
</tbody>
</table>

Series I.D. Posters and other illustrated matter, 1925-1993, undated

Physical Description: 7.66 Linear Feet (2 boxes, 2 flat file folders)

Scope and Content Note

The series includes seventeen exhibition posters dating from 1967 to 1993. Most posters are of exhibitions held in Germany at the Käthe Kollwitz Museum in Cologne and at various locations in Berlin. Also present are posters of Kollwitz exhibitions held in Switzerland: in Zurich (Galerie Daniel Keel, in 1972) and in Tereno [Locarno] (Galleria Matasci, in 1993). Posters from R.E. Lewis in San Francisco, the Stanford University Museum of Art, the Grossmont College Art Gallery in El Cajon, and the University Art Galleries in Riverside document Kollwitz exhibitions in California. Included are seven facsimile reproductions of drawings and prints from the collection of the Käthe Kollwitz Sammlung der Kreissparkasse Köln. Filed as printed matter are two illustrated covers of the magazine Jewish Community Press, from 1938; ephemeral matter issued by the Käthe Kollwitz Sammlung der Kreissparkasse Köln; and a 1990 calendar issued by the Käthe-Kollwitz-Museum Berlin.

The photographs are four portraits of Käthe Kollwitz, including one by Hugo Erfurth, one by Lotte Jacobi, and two possibly by Alma Läpere. All four are vintage gelatin silver prints.

Arrangement

Arranged in four groups: posters, facsimile reproductions, printed matter, and photographs.

Posters, 1967-1993

Physical Description: 18 items
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<tr>
<th>Box 79, Folder 1-4</th>
<th>Small Posters, 1972-1977, 1993</th>
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<th>Large Posters, 1967-1991, Undated</th>
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<th>Folder 2</th>
<th>Facsimile Reproductions, [Not Before 1985]</th>
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<th>Illustrated Matter, 1938, 1989, Undated</th>
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<tr>
<th>Box 79, Folder 1</th>
<th>Portrait Photos of Käthe Kollwitz 1925-1929, Undated</th>
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<tbody>
<tr>
<td></td>
<td>Physical Description: 4 Photographs</td>
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<tr>
<td></td>
<td>By Alma Lápere,</td>
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<td>Physical Description: 2 Photographs</td>
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<tr>
<th>Box 80, Folder 3</th>
<th>By Hugo Erfurth, 1925, Copyright 1946</th>
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<td>Physical Description: 1 Photograph</td>
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Series I.Käthe Kollwitz, 1888-1993, undated
Series I.D. Posters and other illustrated matter, 1925-1993, undated

Series I.Käthe Kollwitz, 1888-1993, undated

By Lotte Jacobi, 1929, printed later

Physical Description: 1 photograph

Scope and Content Note

Technique: gelatin silver print on Agfa paper. Dimensions: image 23.4 x 17.4 cm, sheet 35.4 x 27.7 cm. Signatures: signed in pencil by Lotte Jacobi in lower right below the image. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: signed in pencil by Lotte Jacobi; inscribed in pencil "mG2BILRR / BG27c"; number 2 inscribed in pencil in the lower right of sheet.

Series I.E. Letters sent, 1898-1943

Physical Description: 0.42 Linear Feet (1 box)

Scope and Content Note

Present are thirty letters and postcards sent by Käthe Kollwitz to various recipients between 1898 and 1943. The letters range from personal notes to friends to more formal responses to collectors asking to acquire her artwork. Six letters to the art historian Johannes Sievers allow glimpses into Kollwitz's involvement in the process of writing the catalogue raisonné of her graphic works. In a letter from 1908 to an unidentified recipient, Kollwitz assigns titles to various sheets from the cycle Peasants' War (Bauernkrieg).

Preserved with the letters are transcripts, English translations, or clippings from sales catalogs related to the letters, as originally included by the collector.

Arrangement

Arranged alphabetically by recipient surname.

box 80, folder 4

Berliner Illustrierte Zeitung 1909 March 30

Physical Description: 5 items

Scope and Content Note

Letter to the editor of Berliner Illustrierte Zeitung. Kollwitz criticizes the artistic quality of illustrations in the Berliner Illustrierte Zeitung in comparison with those in the magazine Simplicissimus. Letter, two transcripts, a note, and printed matter.

box 80, folder 1

Cordel, Robert 1937 August 19

Physical Description: 4 items

Scope and Content Note


box 78, folder 2

Cordel, Senta 1932

Physical Description: 7 items

box 78, folder 3

1932 January 10

Physical Description: 4 items

Scope and Content Note

Kollwitz responds to an invitation to a social engagement. Letter, two envelopes, and transcript with English translation.

box 78, folder 4

1932 February 16

Physical Description: 3 items

Scope and Content Note

Kollwitz responds to an invitation to a social engagement. Letter, transcript, and English translation.
Diepolder, Dr. 1943

Physical Description: 3 items

box 78, folder 5

1943 July 11

Physical Description: 2 items

Scope and Content Note

Personal letter to Dr. Diepolder in Gräfelfing near Munich. Letter and envelope.

box 78, folder 6

1943 December 26

Physical Description: 1 item

Scope and Content Note

Personal postcard.

box 78, folder 7

Dörfler, Frikomar 1922 December 31 and undated

Physical Description: 5 items

Scope and Content Note

A postcard and an undated letter to the collector Frikomar Dörfler in Kötschenbroda. Kollwitz mentions the print Wärmehallen [Heated Shelter] and the cycle Krieg [War]. Postcard, letter, transcript and translation.

box 78, folder 8

Dorulse [?], 1923 November 10

Physical Description: 2 items

Scope and Content Note

Letter to a collector regarding selling a sheet from the cycle Krieg [War]. Letter with transcript and English translation.

box 78, folder 9

Herberger, Marra 1921 April 30

Physical Description: 2 items

Scope and Content Note

Personal letter. Postcard with transcript and English translation.

box 78, folder 10

Huch, Marie 1907 March 11

Physical Description: 3 items

Scope and Content Note

Postcard to the mother of the German author Friedrich Huch (1873-1913). With transcript and typed excerpt from Kollwitz diaries.

box 78, folder 11

Jungnickel, Max 1918 November 8

Physical Description: 2 items

Scope and Content Note

A thank you note to the author Max Jungnickel for sending a copy of his book Die Mütter.

box 78, folder 12

Kaemmerer, Ludwig 1923 November 13

Physical Description: 2 items

Scope and Content Note

Letter to the author of the book Kaethe Kollwitz Griffelkunst und Weltanschauung. Kollwitz comments on the theme of motherhood in her art and writes about her occupation with the theme of hunger as a response to famine in post World War I Germany. She also mentions the cycle Krieg [War]. Letter with English translation.
Kern, Helga 1927 Dezember 20

Physical Description: 1 item

Scope and Content Note

Letter to the editor of the publication Führende Frauen Europas. One letter, typescript, carbon copy.

Müller, 1925 Juni 17

Physical Description: 3 items

Scope and Content Note

Letter to an art teacher looking for examples of Kollwitz's artworks to show to her female students. Kollwitz stresses the importance of artistic perfection and recommends specific artworks as examples of her oeuvre. Letter (two leaves), transcript, and English translation.

Siegmund-Schultze, Friedrich 1920 April 24 and October 15

Physical Description: 3 items

Scope and Content Note

Two postcards and transcript. Kollwitz responds to the offer of a teaching position at the Art Academy in Berlin.

Sievers, Herma 1916 June 20

Physical Description: 3 items

Scope and Content Note

Personal letter to the wife of the art historian Johannes Sievers. Letter, envelope, and English translation.

Sievers, Johannes circa 1910-1918

Physical Description: 14 items

ca. 1910

Physical Description: 3 items

Scope and Content Note

A card to the art historian Johannes Sievers concerning the cycle Peasants' War [Bauernkrieg]. Card, printed matter with transcript, and English translation.

1911 May 4

Physical Description: 3 items

Scope and Content Note

Letter to the art historian Johannes Sievers regarding his work on Kollwitz's catalogue raisonné. With a mention of Emil Richter. Two cards and translations.

1916 July 2

Physical Description: 2 items

Scope and Content Note

Letter to the art historian Johannes Sievers. Kollwitz confirms sending to Sievers various impressions of a lithograph. Letter and English translation.

1917 July 26

Physical Description: 3 items

Scope and Content Note

Personal Feldpost letter to the art historian Johannes Sievers during his military deployment. Letter, envelope, and English translation.
Letter to the art historian Johannes Sievers. Kollwitz writes about her election to the Art Academy in Berlin. Letter and English translation.

Letter to the art historian Johannes Sievers. Kollwitz mentions drawings of children commissioned by (?) von Hahn.

A thank you note for acquiring her artwork. Letter and envelope.

Personal letter dated Pentecost 1939.

Letter, envelope, and transcript.

Two letters from Käthe Kollwitz to (?) Wulf regarding her drawing of Ernst Barlach, which she made posthumously at the artist’s funeral. Included are four photographs of Barlach from 1938, taken possibly by Wulf, showing the ailing artist before he passed away.

Letter to an unidentified recipient addressed as Herr Professor. The letter concerns the cycle Peasants’ War [Bauernkrieg]. Kollwitz proposes the title for the cycle and assigns titles to the individual sheets. Letter and English translation.
box 78, folder 29  Junger Mann 1927 December 23  
Physical Description: 3 items  
Scope and Content Note  
Letter to an aspiring young artist. Letter, photocopy, and English translation.

box 78, folder 30  Herr Professor 1929 March 10  
Physical Description: 1 item  
Scope and Content Note  
With a mention of the art historian Max Derl. One letter.
Series II. Other artists, 1770s-2007, undated

Findings and aid for the Dr. Richard A. Simms collection of prints and drawings by Käthe Kollwitz...

Scope and Content Note

Series II includes approximately 380 items: 130 drawings, circa 140 prints, 35 print portfolios; printed matter; and letters sent. The drawings and prints are by predominantly German artists from the late nineteenth and the early twentieth centuries, whose work exemplifies the artistic directions of this period, such as realism or naturalism, impressionism, symbolism, and expressionism.

Like Käthe Kollwitz, several of the artists were members of the modernist movement the Berlin Secession, including Ernst Barlach, Max Klinger, Louis Corinth, Emil Nolde, or Karl Schmidt-Rottluff. Most extensively represented are Lovis Corinth, Otto Greiner, Max Klinger, Wilhelm Leibl, Ludwig Meidner, Max Pechstein, Franz Skarbina, Max Slevogt, and Karl Stauffer-Bern. Also present are several or single works by Emma Bormann, Lyonei Feininger, Walter Grammaté, George Grosz, Peter Halm, Karl Jakob Hirsch, Arthur Kampf, Heilich Lechter, Wilhelm Leibl, Friedrich von Liphart, Hans Meid, Wilhelm Morger, Rolf Nesch, Emil Orlik, Bernhard Pankok, Jules Pascin, Ilya Repin, Christian Rohlfis, Rudolf Schlichter, Théophile Alexandre Steinlen, Franz von Stuck, Hans Thoma, Henri de Toulouse-Lautrec, Albert Weitl, and Heinrich Zille. Also included are works by artists from the late eighteenth and pre-modernist nineteenth century, including Daniel Chodowiecki, Jean-Baptiste Édouard Détaille, Carl Wilhelm Kolbe the Elder, and Alfred Rethel.

Series II.A. Drawings includes 130 drawings and watercolors from the late nineteenth and early twentieth century. The majority of the artists are German; with exception of the Swiss artists Karl Stauffer-Bern and Théophile Alexandre Steinlen; the French artist Jean-Baptiste Édouard Detaille; Jules Pascin, who came from a Sephardic Jewish family in Bulgaria; and the Russian painter Ilya Repin. Also included are two drawings by the 18th century painter and printmaker of Polish and German descent Daniel Chodowiecki. Three drawings are without established attribution. Together, twenty-eight artists are represented.

Series II.B. Prints includes 140 prints by artists from the late nineteenth and early twentieth century. There are also prints by Carl Wilhelm Kolbe the Elder and Alfred Rethel, both German artists from the period of romanticism from the first half of the 19th century. The majority of the artists are German; with exception of Emma Bormann, who was Austrian; the French artist Henri de Toulouse-Lautrec; the German-born Norwegian artist Rolf Nesch, and the Swiss artists Karl Stauffer-Bern, Théophile Alexandre Steinlen, and Albert Weitl. Together, twenty-five artists are represented.

The thirty-five portfolios in Series II.C. Portfolios of prints exemplify commercial print publishing in Germany in the late nineteenth and early twentieth century. Exemplary of an artist’s involvement in the selection of plates and graphic design are seventeen portfolios of prints by Max Slevogt, issued by Bruno Cassirer in Berlin; or seven portfolios with cycles of prints by Max Klinger. The alphabet book with woodcuts by Conrad Felixmüller, designed by the artist together with his wife Londa, documents self-publishing efforts during the economic distress in Weimar Germany. Some portfolios represent various reproductive and experimental printing techniques. All of the portfolios in this subseries are also cataloged separately and can be searched by title in the Getty Research Library’s online catalog.

Series II.D. includes handwritten letters sent by the artists Arnold Böcklin, Louis Corinth, George Grosz, Max Klinger, Max Pechstein, and Karl Stauffer-Bern; the Socialist politician and father of Karl Liebknecht, Wilhelm Liebknecht; the German author Theodor Plievier; the printer and publisher of prints by Käthe Kollwitz Emil Richter; and the French author Romain Rolland.

Series II.E. comprises posters and art reproductions received with the collection.

The last Series II.F. was added for five artworks by non-European artists who are not associated with the artistic styles in Germany of the late nineteenth and early twentieth centuries: Eduard Kingman, Leopoldo Méndez, Sarah Sears, Louis Muhlstock, and Merian D. Williams. Also included with this group is a lithograph previously in the collection of Helmut Goedeckemeier which is unsigned but attributed to Gerhart Kraag (1909-1971). The lithograph is filed with this series until the attribution is confirmed. The titles of untitled artworks are supplied from reference sources or devised, and are enclosed in square brackets. The source of title is provided in an explanatory note for each artwork.

Arrangement

Divided into six subseries: Drawings and paintings; Prints; Portfolios of prints; Posters and illustrated matter; Letters sent and other papers; and Artworks by non-European artists.
Series II. Other artists, 1770s-2007, undated

Series II.A. Drawings and paintings, 1770s-1981, undated

Physical Description: 26.31 Linear Feet (12 boxes, 1 flat file folder)

Scope and Content Note

Included are 130 drawings and paintings predominantly by German artists from the late nineteenth and early twentieth centuries. An exception are drawings by the eighteenth century painter and printmaker of Polish and German descent Daniel Chodowiecki.

Among other artists are the Swiss painter, etcher and sculptor Karl Stauffer-Bern; the French academic painter Jean-Baptiste-Édouard Detaille; the Bulgarian-born expressionist painter Jules Pascin; the German-American expressionist painter Lyonel Feininger; and the Russian realist painter and renowned Russian artist of the nineteenth century, Ilya Yefimovich Repin. There are three drawings by unidentified artists listed at the end of the subseries.

Most extensively represented, with twelve drawings and numerous sketches, is the German symbolist artist Otto Greiner (1869-1916). None of Greiner’s drawings are listed in the 1912 catalog Zeichnungen von Otto Greiner by Hans W. Singer. Compiled two years before Greiner’s death, Singer’s work remains the only published catalog of drawings by Greiner. Also present are two bound sketchbooks and nine loose leaves with sketches on recto and verso. Together with twelve lithographs by Greiner in Series II.B., the collection of prints and drawings by Greiner assembled by Dr. Richard A. Simms constitutes a significant resource for the study of Greiner’s artistic output and the art of German symbolism.

The expressionist printmaker, sculptor, and writer Ernst Barlach (1870-1938) is represented with five drawings, of which three are not listed in the 1958 catalogue raisonné of Barlach’s drawings by Friedrich Schult. One of these drawings is the cover design for the second illustrated edition of Barlach’s drama Der arme Vetter, (1919).

Another example of a rare and unpublished drawing is the oval portrait in red chalk by Daniel Chodowiecki (1726-1801) of his young daughter and future painter and member of the Prussian Academy of Arts, Suzette Henry. The drawing is not included in the only known catalog of Chodowiecki’s drawings by Wolfgang von Getttingen Daniel Chodowiecki’s Handzeichnungen, (1907). There is a study of a male nude, also in red chalk, on the verso of the portrait.

The French academic painter Jean-Baptiste-Édouard Detaille (1848-1912) is represented with a small watercolor depicting an aide-de-camp, a military officer, horseback riding. The watercolor is signed by the artist and undated.

The German-American expressionist artist Lyonel Feininger (1871-1956) is represented with an unpublished fjord landscape in watercolor. Dated 1951, it represents Feininger’s late work.

The German expressionist painter Walter Gramatté (1897-1929) is represented with four watercolors, of which two are listed in the 1981 catalog of the Eckhardt-Gramatté Estate. Included are five works by the German artist George Grosz (1893-1959): an early work, the 1916 chalk drawing of a female nude, portrait of Louise Portmann; a 1931 watercolor depicting a couple sitting at a table in a café, with a pen and ink drawing of a female nude on the verso; and two watercolors from 1939 titled Cape Cod and Sand Dunes in Cape Cod. These two works were executed shortly after Grosz became a naturalized citizen in the United States. Brightly colored, the watercolors are representative of the artist’s retreat from social engagement and political commitment during the time of the Weimar Republic, after leaving Germany in 1933. The collection also includes a letter by George Grosz, written in 1939, in which the artist states his departure from caricature as a form of political and social engagement in art (see letter filed in box 78, folder 32).

Included is a 1917 pencil drawing of the Baroque organ at the Ettal Monastery in Bavaria by the German etcher Peter Halm (1854-1923). A similar drawing is held in the collection of the Graphische Sammlung des Mittelrheinischen Landesmuseums in Mainz, Germany. Halm was professor of graphic arts at the Art Academy in Munich and a close friend of the Swiss etcher, painter, and sculptor Karl-Stauffer Bern. His drawing in the Simms collection has not been published.

Arthur Kampf (1864-1950) was a German history painter known for the monumental mural Fichte’s Address to the German Nation (1913-1914) at the Humboldt University in Berlin. His work is represented with three early drawings executed in the pen and pencil, and an early watercolor. The artworks are from the late nineteenth century, and only one is dated by the artist. Depicted are genre scenes and sketches of human figures, including a soldier. The watercolor depicts gypsies dancing in front of a tent. The drawings are not listed in Hans W. Singer’s 1912 catalog Zeichnungen von Arthur Kampf.

The German painter, sculptor, printmaker, and writer Max Klinger (1857-1920), is represented with seven drawings and sketches, of which four are dated from 1877 to 1894 and three are undated works. The drawings are not listed in Hans W. Singer’s 1912 catalog Zeichnungen von Arthur Kampf.
Ernst Barlach, 1907-1937

Arrangement

Arranged in the order of the catalogues raisonné by Friedrich Schult: Ernst Barlach Werkkatalog der Zeichnungen, cited as Schult III; Ernst Barlach das plastische Werk, cited as Schult I; Ernst Barlach das graphische Werk, cited as Schult II. (Hamburg: Dr. Ernst Hauswedell, 1st edition, 1958).

box 33

532 (Schult III) [ Drohende Branntweinsteuer ], [1907]

Physical Description: 1 drawing
Scope and Content Note


box 33

1138 (Schult III) [ Verhüllte Bettlerin], [1915 or 1916]

Physical Description: 1 drawing
Scope and Content Note


box 33

[ Sitzender mit Laterne, nach rechts gekehrt ], [1917?]

Physical Description: 1 drawing
Scope and Content Note

Series II.Other artists, 1770s-2007, undated
Series II.A.Drawings and paintings, 1770s-1981, undated

Box 33

[Hornbläser], [1935?]

Physical Description: 1 drawing

Scope and Content Note

Technique: India ink on paper, cropping lines in pencil in the left margin; mounted on stiff white paper. Dimensions: sheet 24 x 22.5 cm, mount 26 x 23.5 cm.


Box 33

[Frierende Alte], [1937]

Physical Description: 1 drawing

Scope and Content Note

Technique: charcoal on heavy sketchbook paper. Dimensions: sheet 23 x 30 cm.


Daniel Chodowiecki, [1770s]

Scope and Content Note

With references to the catalog of Chodowiecki's drawings by Wolfgang von Getttingen Daniel Chodowiecki's Handzeichnungen (Berlin: Julius Bard, 1907).

Box 33

Recto: [Medallion Portrait of Susanne (Suzette) Chodowiecka, the Daughter of the Artist], [1770s]

Physical Description: 1 drawing

Scope and Content Note

Technique: red chalk drawing on laid paper with armorial and proprietary watermarks. Dimensions: image 27.5 x 24 cm, sheet 41.5 x 30.5 cm. Signatures: signed in red chalk D. Chodowiecki f. in the lower right corner of image. Provenance: Dr. Richard A. Simms collection, Los Angeles; Claude Du Bois-Reymond, Zurich. References: not in Getttingen. Recto: collector's wet stamp "RSA" within circle. Verso: red chalk drawing of a male nude. Lugt: 4396. Note: Suzette Henry, born Chodowiecka, was a German painter and member of the Prussian Academy of Arts. Note: title devised.

Box 33

Verso: [Male Nude, Three Quarter View From Behind], [1770s]

Physical Description: 1 drawing

Scope and Content Note


Jean-Baptiste-Édouard Detaille, late 19th century-1981

Scope and Content Note

With a reference to the catalog of the exhibition "Call to Arms," Édouard Detaille and his Contemporaries, Selections from the Forbes Magazine Collection, held from January 18-March 29, 1981 at the Tampa Museum.
Series II. Other artists, 1770s-2007, undated
Series II.A. Drawings and paintings, 1770s-1981, undated

[ Aide-de-Camp], late 19th century-1981

Physical Description: 1 item

Scope and Content Note

Technique: pencil and watercolor on stiff woven paper. Dimensions: sheet 20 x 16 cm.
Signatures: signed in ink E. Detaille in the lower right of sheet. Provenance: Dr. Richard A. Simms collection, Los Angeles; Forbes Magazine Collection, Tampa, Florida. References: Tampa Museum exhibition catalog, 1. Note: title from dealer's description (Feingarten Galleries). Note: preserved at the repository is part of a former frame with labels.

[ Pacific North West], 1951

Physical Description: 1 item

Scope and Content Note


Walter Gramatté, 1922-1925

Arrangement

Arranged in the order of the catalogue Walter Gramatté Bilder und Aquarelle, Paintings and Watercolors (Winnipeg, Canada: Estate S.C. Eckhardt-Gramatté, 1981); referred to as Eckhardt. The watercolor Self-Portrait in Barcelona is not in Eckhardt, but it is listed in the auction catalog Auction 16 / Villa Grisebach, Berlin, 24 November 1990, cat. no. 159.

A 123 (Eckhardt) [ Bildnis Sonia en face], 1922

Physical Description: 1 drawing

Scope and Content Note


A 164 (Eckhardt) [ Weiblicher Rückenakt mit Ofen ], [ca. 1920]

Physical Description: 1 item

Scope and Content Note

box 33

[ Self-Portrait in Barcelona], 1924

Physical Description: 1 drawing
Scope and Content Note


box 33

[ A Vase of Eucalyptus and Mimosa ], 1925

Physical Description: 1 drawing
Scope and Content Note


Otto Greiner, 1888-1899, undated

Scope and Content Note

Included are eleven drawings, two bound sketchbooks, and nine loose leaves from sketchbooks. A letter by Arthur Haferkorn with a mention of Greiner is filed with Series II.E. Letters and other papers, and shelved in box 85. With occasional references to the catalog Zeichnungen von Otto Greiner by Hans W. Singer (Leipzig: Verlag von Baumgärtner’s Buchhandlung, 1912); and the catalog of Greiner’s prints Otto Greiners graphische Arbeiten by Julius Vogel (Dresden: Verlag von Ernst Arnold (Ludwig Gutbier), 1917).

Arrangement

Arranged chronologically, with undated drawings listed at the end. Two bound sketchbooks and several mostly undated leaves from sketchbooks are also filed at the end.

box 34

[ Drei musizierende Knaben], 1888

Physical Description: 1 drawing
Scope and Content Note


See also: drawing Skizzenblatt mit drei musizierenden Knaben und zwei anderen Skizzen of Knaben and drawing [ Skizze tanzende Paare in Box 34.
[ Skizzenblatt mit drei musizierenden Knaben und zwei anderen Skizzen of Knaben ], 1888

Physical Description: 1 drawing

Scope and Content Note


See also: drawing Sketch of Three Boys Playing Music and drawing Sketch Dancing Couples in Box 34.

[ Skizze tanzende Paare], circa 1888

Physical Description: 1 drawing

Scope and Content Note

Technique: black pen with grey wash and red watercolor over pencil on stiff paper. Dimensions: 10.7 x 16 cm. Signatures: unsigned; illegible inscription by Otto Greiner in pencil. Provenance: Dr. Richard A. Simms collection, Los Angeles; Galerie Gerda Bassenge. References: not in Singer. Recto: two collector’s wet stamps “RSA” within circle; number 11 inscribed in pencil; several pencil sketches of human figures by Greiner. Lught: 439%. Note: German title from dealer’s description (Galerie Gerda Bassenge, Berlin).

See also: drawing Skizzenblatt mit drei musizierenden Knaben und zwei anderen Skizzen of Knaben and drawing [ Drei musizierende Knaben in Box 34.

[ Sheet With Four Sketches of Foliage on a Trellis ], 1888

Physical Description: 1 drawing

Scope and Content Note


[ Obstbaum], 1889

Physical Description: 1 drawing

Scope and Content Note

<table>
<thead>
<tr>
<th>Box</th>
<th>Title</th>
<th>Physical Description</th>
<th>Scope and Content Note</th>
</tr>
</thead>
</table>
Series II.Other artists, 1770s-2007, undated
Series II.A.Drawings and paintings, 1770s-1981, undated

box 34

[ Rückblickender Satyr], late 19th century

Physical Description: 1 item

Scope and Content Note


box 34

Recto and Verso: [ Skizzenblatt mit Studien zu Ikarus, einem Selbstbildnis und weiteren Figuren ], late 19th century

Physical Description: 2 drawings

Scope and Content Note

Technique: red and black chalk and black ink pen on velin paper with "Carl Schüll" watermark. Dimensions: sheet 47.2 x 32.9 cm. Signatures: unsigned. Provenance: Dr. Richard A. Simms collection, Los Angeles; Galerie Gerda Bassenge. References: not in Singer. Note: title from dealer's description (Galerie Gerda Bassenge).

Sketchbooks and loose leaves from sketchbooks, 1889, undated

Scope and Content Note

Included are two sketchbooks and nine loose leaves with sketches.

box 82, folder 1

[ Portrait of a Middle-Aged Woman with Hair Tied Back ], late 19th century

Physical Description: 1 drawing

Scope and Content Note


box 82, folder 2

Recto: [ Sketch of a Male Nude with Raised Arms ]; Verso: [ Several Sketches of a Male Nude and Outline of a Female Head ], late 19th century

Physical Description: 2 drawings

Scope and Content Note

Technique: red chalk on recto and pencil on verso, on greenish woven paper; with a stripe of white paper attached along the left margin of recto. Dimensions: sheet 30 x 23.5 cm. Signatures: unsigned. Provenance: Dr. Richard A. Simms collection, Los Angeles. Note: enclosure numbered in pencil 5732 and 231. Note: titles devised.

box 82, folder 3

Recto: [ Sketch of a Male Nude's Thigh, Leg, and Lower Back ]; Verso: [ Several Sketches of Floral Motifs ], late 19th century

Physical Description: 2 drawings

Scope and Content Note

Series II. Other artists, 1770s-2007, undated

Series II.A. Drawings and paintings, 1770s-1981, undated

box 82, folder 4

Recto: [Crouching Male Nude]; Verso: [Sketch of a Sitting Male Nude and Several Sketches of Arms and Hands], late 19th century

Physical Description: 2 drawings

Scope and Content Note

Technique: charcoal with highlights in white chalk on recto and black ink pen and pencil on verso, on greenish woven paper: with a stripe of white paper attached along the left margin of recto. Dimensions: sheet 30 x 23.5 cm.


box 82, folder 5

Recto: [Sitting Man, Seen from Behind]; Verso: [Sketch of a Male Head Wearing a Hat, Several Sketches of a Male Face and One Unidentified Motif], 1889

Physical Description: 2 drawings

Scope and Content Note


box 82, folder 6

[Sitting Man Wearing a Hat, Seen from the Side], late 19th century

Physical Description: 1 drawing

Scope and Content Note

Technique: pencil on yellowish woven paper. Dimensions: sheet 25.5 x 19.2 cm.


box 82, folder 7

Recto: [Sketches of Flowers and Foliage]; Verso: [Sketch of a Bald Male Head], late 19th century

Physical Description: 2 drawings

Scope and Content Note


box 82, folder 8

Recto: [Sketch of a Bush Near a Fence]; Verso: [Sketch of Flowers], 1889

Physical Description: 2 drawings

Scope and Content Note

box 82, folder 9

Recto: [ Sketch of a Man with a Headdress ]; Verso: [ Sketch of Two Arms in Sleeves ], late 19th century

Physical Description: 2 drawings
Scope and Content Note
Technique: black ink pen on recto and pencil on verso, on yellowish woven paper.

Sketchbooks, 1889

Physical Description: 2 items
Scope and Content Note
Both sketchbooks are bound in cloth, dated and numbered as 1 and 2 inside the front covers. Sketchbook 1 is also signed and inscribed by Otto Greiner inside the front cover and the front fly-leaf. Sketchbook 1 has leaves numbered on rectos as 1, 15, 27, 29, 33, 35, 43, 45, 47, 51, 55, 59; and the verso of leaf 59 numbered 60. Sketchbook 2 has ten unnumbered leaves. The drawings in both sketchbooks are executed in pencil, red chalk, charcoal, or black ink pen on rectos and versos and the endpapers. There is a black ink drawing of a male head on the cover of sketchbook 1. The drawings are studies of foliage and plants; studies of various parts of the human body and anatomical studies of the human skeleton; sketches of human figures and horses, including a horse in harness; and sketches of various details. Sketchbook 1 includes a study for the figure of a fleeing faun for the 1892 lithograph Auf der Flucht, (Vogel, 41). See also: drawing Study for Fleeing Fauns [ Studie zu Fliehende Faune] in Box 34.
See also: pen lithograph Fleeing Fauns [ Fliehende Faune] in Box 23.

box 83

Sketchbook 1,

Physical Description: 1 item

box 84

Sketchbook 2,

Physical Description: 1 item

George Grosz, 1916-1939
Scope and Content Note
With a reference to the catalog of the exhibition George Grosz, 1893-1959, held in 1963 at the Arts Council Gallery, London.
Arrangement
Arranged chronologically.

box 34

[Sitzender weiblicher Akt] or [ Louise Portmann], 1916

Physical Description: 1 drawing
Scope and Content Note
Technique: black chalk and carpenter’s pencil on wove paper. Dimensions: sheet 37.7 x 29.1 cm. Signatures: signed by George Grosz in brown ink in the lower right corner of sheet; inscribed in pencil in the upper right corner of sheet "No. 16/Louise Portmann.” Provenance: Dr. Richard A. Simms collection, Los Angeles; Hauswedell & Nolte, Hamburg. Verso: collector’s wet stamp “RSA” within circle; sketch of a female head in black chalk; number 1 within a circle drawn twice; titled “Louise” in black chalk; inscribed in pencil “Aus Baden-Baden zurück/Nr. 1”; number 423 within circle inscribed in pencil; number 35 within circle inscribed in pencil; number 50 inscribed in pencil; number 118 within circle inscribed in pencil; “5 44 3” inscribed in black ink. Lugt: 4396. Note: both titles from dealer’s description (Hauswedell & Nolte).
box 34
Recto: [At the Café], 1931
Physical Description: 1 item
Scope and Content Note
Technique: watercolor and reed pen on paper. Dimensions: sheet 45.3 x 61.3 cm.

box 34
Verso: [Female Nude], 1931?
Physical Description: 1 drawing
Scope and Content Note
Technique: pen and orange ink on paper. Dimensions: sheet 45.3 x 61.3 cm.

box 34
Cape Cod, 1939
Physical Description: 1 item
Scope and Content Note
Technique: gold, yellow, and blue watercolor on stiff paper. Dimensions: image 44 x 34.5, sheet 49.5 x 39.5 cm. Signatures: signed, titled, and dated by George Grosz in red ink in the lower right corner of image "Grosz/Cape Cod 1939." Provenance: Dr. Richard A. Simms collection, Los Angeles; Erich Cohn collection, New York; Dr. Zimer collection. Verso: collector’s wet stamp “Coll. Dr. Richard A. Simms” within banner. Lugt: 4395. Note: title inscribed by the artist.

box 34
[ Dünen am Cape Cod], 1939
Physical Description: 1 item
Scope and Content Note
Technique: watercolor on white stiff paper. Dimensions: 15 x 19.3 cm. Signatures: signed and dated "Grosz 39" in red ink in the lower right corner of sheet.
Provenance: Dr. Richard A. Simms collection, Los Angeles. Note: title from on label on frame.

Peter Halm, 1917
Scope and Content Note

box 34
[ Blick auf die barocke Orgel von Kloster Ettal ], 1917
Physical Description: 1 drawing
Scope and Content Note
Arthur Kampf, 1890, undated

Scope and Content Note
The drawings are not listed in the catalog by Hans W. Singer Zeichnungen von Arthur Kampf (Leipzig: A. Schumann’s Verlag, 1912).

Arrangement
Arranged chronologically.

box 35

[ Heimkehrender im Schein einer Laterne ], 1890

Physical Description: 1 drawing

Scope and Content Note

box 35

[ Tanz der Zigeuner vor einem Zelt ], late 19th century

Physical Description: 1 item

Scope and Content Note

box 35

[ Trinker am Holztisch], late 19th century

Physical Description: 1 drawing

Scope and Content Note

box 35

[ Sketch of a Soldier and a Woman, Sketch of a Female Figure, Two Sketches of Hands and a Shoe ], late 19th century

Physical Description: 1 drawing

Scope and Content Note
[Woman with a Broom], late 19th century

Physical Description: 1 drawing

Scope and Content Note


Max Klinger, 1877-1898, 1912, undated

Scope and Content Note

The drawings are not listed in Hans W. Singer's catalog Zeichnungen von Max Klinger (Leipzig: A. Schumann, 1912).

Arrangement

Arranged chronologically.

[Studie für Mondnacht], 1877

Physical Description: 1 drawing

Scope and Content Note


[Ein Faun belauscht zwei badende Frauen ], circa 1880

Physical Description: 1 drawing

Scope and Content Note


Das Gesicht, 1894

Physical Description: 1 drawing

Scope and Content Note

Technique: pen and brown ink with brown wash and blue and red watercolor on stiff paper; partly mounted on stiff cream-colored paper inscribed by the artist in brown ink Das Gesicht. Dimensions: sheet 40.4 x 8 cm, mount 48 x 20.8 cm. Signatures: monogrammed and dated "MK. 94" within the image. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso of sheet: two collector's wet stamps "RSA" within circle. Verso of mount: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4396; 4395. Note: former mat was inscribed in pencil "83/675"; "360" within circle. Note: title from inscription on mount.

[ Woman in Profile, Elsa Asenijeff? ], 1898

Physical Description: 1 drawing

Scope and Content Note

box 35  
[ Sitzender Jünglingsakt und weitere Körperstudien ], [late 19th century]
Physical Description: 1 drawing
Scope and Content Note

box 35  
[ Sketches of a Female Nude], [late 19th century]
Physical Description: 1 drawing
Scope and Content Note

box 35  
[ Damenbildnis (Gertrude Bock?) ], 1912
Physical Description: 1 drawing
Scope and Content Note

Melchior Lechter, 1921
box 86  
[ Wirtshaussgarten im Sommer], 1921 September 27
Physical Description: 1 item
Scope and Content Note

Ernst Friedrich Liphart, 1881
box 35  
[ Portrait of Pierre Puvis de Chavannes ], 1881
Physical Description: 1 drawing
Scope and Content Note

Wilhelm Loth, 1980
[Nude Shape in a Triangle], 1980

Scope and Content Note


Ludwig Meidner, 1911-1945

Arrangement

Arranged in the order of the catalogue raisonné of the Jacobson Collection. Prints, drawings and watercolors of Ludwig Meidner, the Ernest and Lilly Jacobson Collection (Los Angeles: University of Southern California Art Galleries, 1973). Drawings not included in the catalogue raisonné of the Jacobson Collection are listed at the end.

box 35

1 (Jacobson) [Construction Site], 1911

Scope and Content Note


box 36

3 (Jacobson) Recto: [Street], 1912

Scope and Content Note


box 36

3 (Jacobson) Verso: [Prophetic Scene], 1912?

Scope and Content Note

box 36

4 (Jacobson) [Construction Site], 1912

Physical Description: 1 drawing

Scope and Content Note


box 36

9 (Jacobson) [Cafe Scene], 1915

Physical Description: 1 drawing

Scope and Content Note

Technique: ink, pencil, and gouache on woven paper. Dimensions: image 36 x 51.5 cm, sheet 42.3 x 55.6 cm. Signatures: signed and dated in ink in the lower left of the image. Provenance: Dr. Richard A. Simms collection, Los Angeles; Ernest and Lilly Jacobson Collection; Franz Kochmann, Dresden. References: Jacobson 9. Verso: collector's wet stamp RSA within circle; collector's wet stamp "eJl" within circle; inscribed in pencil "No. 3," inscribed in pencil "zu Winter anno 17"; inscribed in pencil letter X; inscribed in pencil "Ludwig Meidner / Handzeichnung / unverkäuflich / Besitzer Franz Kochmann / Dresden Blasewitz." Lugt: 4396; Jacobson mark not in Lugt. Note: title from the catalog of the Jacobson Collection. Note: previous mat with exhibition label is preserved.

box 36

36 (Jacobson) [Self-Portrait], 1929

Physical Description: 1 drawing

Scope and Content Note


box 36

41 (Jacobson) [People in Pub], 1945

Physical Description: 1 drawing

Scope and Content Note

[Strasse bei Nacht II], 1913

Physical Description: 1 drawing
Scope and Content Note
Technique: pen and brush and India ink with highlights in white gouache on thick white paper with a floral blind stamp in the lower right corner of sheet.

[Self-Portrait with Tongue Sticking Out], 1914

Physical Description: 1 drawing
Scope and Content Note

Wilhelm Morgner, 1914
Scope and Content Note

1116 (TN) [Kreuzigung], 1914
Physical Description: 1 item
Scope and Content Note

Max Pechstein, 1911
Scope and Content Note
With a reference to the exhibition catalog for Kate Steinitz Art and Collection, held at the Art Gallery, California State College San Bernardino, April 10-May 14, 1982. Also exhibited in The Kate Steinitz Collection, held at the Los Angeles County Museum of Art, August 2-September 21, 1963.
Recto: [Figures at a Table], 1911

Scope and Content Note
Physical Description: 1 drawing

Technique: green, blue, yellow, brown, and grey crayon and pen and ink on paper.
Dimensions: sheet 11 x 14 cm. Signatures: initialled "MP" in the lower right corner of sheet.
Provenance: Dr. Richard A. Simms collection, Los Angeles; Kate Traumann Steinitz collection, Los Angeles; J. B. Neumann collection, Berlin.
References: Kate Steinitz Art and Collection, 107; The Kate Steinitz Collection, page [4]. Verso: collector's wet stamp "KSA" within circle; undated pencil sketch on the same subject. Lugt: 4396. Note: title from 1982 exhibition catalog Kate Steinitz Art and Collection.

Verso: [Figures at a Table], 1911?

Scope and Content Note
Physical Description: 1 drawing

Provenance: Dr. Richard A. Simms collection, Los Angeles; Kate Traumann Steinitz collection, Los Angeles; J. B. Neumann collection, Berlin.

Bernhard Pankok, 1893

[Selbstbildnis mit Brille (Brustbild)], 1893

Scope and Content Note
Physical Description: 1 drawing


Jules Pascin, early 20th century

Ménage à trois, 20th century

Scope and Content Note
Physical Description: 1 drawing

Black ink pen, pencil and watercolor on paper; mounted. Dimensions: sheet and mount 15.5 x 23 cm. Signatures: signed in ink Pascin in the lower right of sheet; artist's wet stamp "Atelier / Pascin" in the lower right of sheet.
Provenance: Dr. Richard A. Simms collection, Los Angeles; Feingarten Galleries, Los Angeles.
References: number 29 within circle inscribed in pencil; another illegible mark in pencil. Note: title from dealer's description (Feingarten Galleries).

Ilya Repin, 1879

Scope and Content Note
The catalog of the retrospective exhibition held at the State Tretyakov Gallery in 1924 lists a pencil drawing and an oil sketch, both preparatory for the 1879 painting Provody novobrantsa. See: Il’ia Efimovich Repin 1844-1924 (Moskva: Izdanie Gosudarstvennoĭ Tret’iakovskoi Galerei, 1924).
[ Young Russian Peasant Standing ], 1879

Physical Description: 1 drawing
Scope and Content Note

Rudolf Schlichter, 1929-1932

Arrangement
Arranged chronologically.

Dienstmädchen, 1929

Physical Description: 1 item
Scope and Content Note
Technique: watercolor and pencil on heavy ivory watercolor paper. Dimensions: sheet 77.5 x 57 cm. Signatures: signed in pencil "R. Schlichter" in the lower right and inscribed "Dienstmädchen" in the lower left; both inscriptions are in Sütterlin. Provenance: Dr. Richard A. Simms collection, Los Angeles. Recto: illegible mark in pencil in the lower left corner of sheet. Verso: a pencil sketch of a woman’s head; collector’s wet stamp "Coll. Dr. Richard A. Simms" within banner; collector’s wet stamp letter S crossed out within a square; inscribed in pencil "Dienstmädchen 1929/G.M."; a cross mark and number 66 inscribed in pencil; number 104 inscribed in pencil in the upper right of sheet. Lugt: 4395; collector’s mark not in Lugt. Note: title from inscription on recto.

[ Frau K.], 1932

Physical Description: 1 drawing
Scope and Content Note

Karl Schmidt-Rottluff, circa 1925

Scope and Content Note
folder 6

Blooming Cactuses [Blühende Kakteen], [ca. 1925]

Physical Description: 1 item

Scope and Content Note


Franz Skarbina, 1891–1909, undated

Scope and Content Note


Arrangement

Arranged chronologically.

box 37

[Sitzende Dame mit Muff] or [Seated Lady with Muff], 1891

Physical Description: 1 item

Scope and Content Note


box 37

[Hausfront im Laternenlicht], 1892

Physical Description: 1 drawing

Scope and Content Note

Technique: charcoal and white chalk on stiff paper; mounted on cardboard and glued into a mat. Dimensions: visible image 26.5 x 16.5 cm, in mat 38 x 28 cm. Signatures: signed and dated “F. Skarbina / 1892” in charcoal in the lower right of image. Provenance: Dr. Richard A. Simms collection; Galerie Nierendorf, Berlin; Estate of Franz Skarbina. References: not in exhibition catalog Gedächtnis-Ausstellungen Franz Skarbina Jos. M. Olbrich; not in Bröhan. Verso: number 792 inscribed in pencil; two other illegible markings in pencil. Mat inscription: the backboard of previous mat is preserved; inscribed in ink “Zeichnung von Prof. Franz Skarbina/gekauft aus dem Nachlass im Jahre 1911 (Jänner)”; number 792 inscribed in pencil; printed label of the Villa Grisebach auction house; clipping from auction catalog. Note: title from dealer’s description (Galerie Nierendorf).
box 37  

[ Alter Winkel], circa 1895

Physical Description: 1 drawing

Scope and Content Note


box 37  

[ Alt-Berliner Dächer], 1896

Physical Description: 1 item

Scope and Content Note


box 37  

[ Dame in blauem Mantel mit Schirm auf der Strasse ], late 19th century

Physical Description: 1 drawing

Scope and Content Note

Technique: charcoal and blue chalk, with pink and white highlights on grey paper. Dimensions: sheet 43.7 x 30.1 cm. Signatures: signed in black ink along the edge of sheet at right. Provenance: Dr. Richard A. Simms collection, Los Angeles; Galerie Nierendorf, Berlin; Dr. H. M. Spliethoff collection. References: exhibition catalog Gedächtnis-Ausstellungen Franz Skarbina Jos. M. Oibrich, 1597; Studie, Junge Dame, after reduction of sheet; not in Bröhan. Verso: two collector's wet stamps "Coll. Dr. Richard A. Simms" within banner; collector's wet stamp "Sammlung Dr. H. M. Spliethoff"; marked in pencil "o. Lugt"; inscribed in blue chalk "A 385." Lugt: 4395; collectors mark not in Lugt. Note: title from dealer's description (Galerie Nierendorf).

box 37  

Lesende Alte, late 19th century

Physical Description: 1 item

Scope and Content Note

[ Bauernfuhrwerke, eines mit Pferd bespannt, vor einer Hausfront ], 1909

Scope and Content Note

Physical Description: 1 drawing
Scope and Content Note


Max Slevogt, 1895-1919, undated

Scope and Content Note


Arrangement

Arranged chronologically.

Penthesilea, 1895

Scope and Content Note

Physical Description: 1 item
Scope and Content Note

Technique: watercolor (blue, green, red, yellow, purple) and brown ink pen on paper. Dimensions: sheet 22.4 x 28.5 cm. Signatures: signed and inscribed by Max Slevogt in ink "Slevogt / Penthesilea 1895." Provenance: Dr. Richard A. Simms collection, Los Angeles. References: not in Saarland-Museum Saarbrücken catalog. Recto: inscribed in pencil "No. 94." Verso: collector’s wet stamp "RSA" within circle; number 46 within circle inscribed in pencil; a pencil sketch; drawing from recto partially visible due to heavy inking. Note: title from artist’s inscription.

See also: two lithographs Penthesilea in Box 31.

[ Tanz der Morgiane mit dem Dolche ], 1903

Scope and Content Note

Physical Description: 1 item
Scope and Content Note


[ Mundschenke servieren einen von Würsten umgebenen Schweinekopf ], circa 1919

Scope and Content Note

Physical Description: 1 drawing
Scope and Content Note

Series II. Other artists, 1770s-2007, undated

Series II.A. Drawings and paintings, 1770s-1981, undated

box 37

[Soldaten werfen zwei Nackte in einen Fluss mit Ertrinkenden], circa 1919

Physical Description: 1 drawing

Scope and Content Note


box 37

[Arabischer Markt], late 19th century or early 20th century

Physical Description: 1 drawing

Scope and Content Note


box 38

[Sicht auf Schloss Glienicke] or [View of Castle of Glienicke], 1883

Physical Description: 1 drawing

Scope and Content Note


Théophile Alexandre Steinlen, 19th century

Arrangement

Arranged alphabetically.

box 38

[La Rixe], 19th century

Physical Description: 1 drawing

Scope and Content Note

[ Portrait présumé de Verlaine], 19th century
Physical Description: 1 drawing
Scope and Content Note
Technique: charcoal heightened with red and white pastel on greyish-blue laid paper with watermarks "Ingres" and "JCA France." Dimensions: sheet 59.5 x 48 cm.

Franz von Stuck, circa 1895
[ Pan beobachtet Kentaurenpaar und einen Triton mit Nereide ], circa 1895
Physical Description: 1 drawing
Scope and Content Note
Technique: ink pen and wash heightened with white gouache on thick stiff paper. Dimensions: image 29 x 29 cm, sheet 32.5 x 31.5 cm. Signatures: signed in ink by Franz Stuck in the lower right corner of image; dedication in ink inscribed in the lower right "Seinem lieben Rümann." Provenance: Dr. Richard A. Simms collection, Los Angeles; Kunstantiquariat Arno Winterberg, Heidelberg; Wilhelm von Rümann, Munich. Recto: inscribed in pencil in the lower margin "1351a." Verso: collector's wet stamp "RSA" within circle; number 12929 inscribed in pencil. Lugt: 4396. Note: dedicated to the German sculptor Wilhelm von Rümann. Note: title from dealer's description (Kunstantiquariat Arno Winterberg).

Hans Thoma, 19th century
[ Man Sitting in a Landscape, Seen from Behind ], 19th century?
Physical Description: 1 drawing
Scope and Content Note

Seascape and Shore, 19th century?
Physical Description: 1 drawing
Scope and Content Note
Technique: brown ink pen and watercolor on thin paper. Dimensions: 8.6 x 19.2 cm.

Heinrich Zille, 19th century?
Arrangement
Arranged alphabetically.
<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
<th>Physical Description</th>
<th>Scope and Content Note</th>
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</thead>
<tbody>
<tr>
<td>38</td>
<td>[The Temple of Vesta] or [Der Tempel der Vesta], 1906?</td>
<td>1 item</td>
<td>Technique: watercolor on woven paper; mounted on hardboard and glued into a mat. Dimensions: visible image 28.7 x 48.5 cm; in mat 33 x 54 cm; cardboard 38 x 56 cm. Signatures: unsigned. Provenance: Dr. Richard A. Simms collection, Los Angeles; Rath Kunsthandlung Basel; Marilyn Pink, Los Angeles. Note: preserved are a handwritten note in German, dated in 1906; label of Fr. Rath Kunsthandlung Basel; and label of Marilyn Pink Fine Arts in Los Angeles. Note: acquired without attribution. Note: titles from labels on back of hardboard.</td>
</tr>
</tbody>
</table>
The Simms collection includes four etchings dating from 1928 to 1931, the time when Nesch lived in Hamburg, Germany and before he repatriated to Norway in 1933. Present are trial impressions of the etchings entitled Der Teufel zeigt das Weib in the Jugendstil style, with nudes, landscapes, and a view of a courtyard. The prints are proof impressions or early states. The prints by Lovis Corinth, twelve prints by Otto Greiner, and ten prints by Max Pechstein, as well as three prints by Welti, are each represented with six prints. Rolf Nesch and Max Sievogt are each represented with six prints, and Christian Rohlf and Albert Wälti are each represented with three prints. One or two prints are present by Ernst Barlach, Emma Bormann, Walter Grammatte, George Grosz, Karl Wilhelm Hirsch, Carl Wilhelm Koibe, Hans Meid, Emil Orluk, Bernhard Pankok, Alfred Retzel, Franz Skarbina, Théophile Alexandre Steinlen, and Henri de Toulouse-Lautrec.

Several of these artists were part of Käthe Kollwitz’s artistic circles and influenced her work, including Karl Stauffer-Bern, who taught a course in portrait painting at an art school for women in Berlin that Kollwitz took in 1886. Max Klinger’s treatise Malerei und Zeichnung von 1885 and his cycles Ein Leben und Eine Liebe were, according to Kollwitz herself, an important impulse motivating her to explore printing techniques. Another artist from Kollwitz’s artistic circles in Berlin was the expressionist sculptor, printmaker, and writer Ernst Barlach (1870-1938), whose woodcuts inspired her compositions commemorating the death of the socialist and communist politician Karl Liebknecht. Several of the artists represented in the collection were also members of the art association the Berlin Secession, founded in 1898, including Ernst Barlach, Lovis Corinth, Max Klinger, Hans Meid, Emil Noide, Emil Orluk, and Max Sievogt.

Ernst Barlach took, like Kollwitz, a firm anti-war position. Having initially supported the war effort, after a short deployment in World War I, Barlach turned to pacifism, mostly religious and mystical subjects. The Simms collection includes the 1919 woodcut Schreibender Prophet (Johannes auf Patmos). The woodcut is a proof before the edition. Also included is a lithograph self-portrait of Barlach executed posthumously in 1945 from Barlach’s drawing probably by Siegfried Filschen of Lübeck.

Emma Bormann (1887-1974) was an accomplished printmaker known mainly for linocuts and woodcuts depicting city views, street scenes, and public performance venues such as theaters, opera houses, or concert halls. The Simms collection includes a linocut in five colors from approximately 1928 titled by the artist Königsberg Lastadie (some impressions are known to be titled by the artist Königsberg, Hundegatt).

The prints by Lovis Corinth (1859-1925), whose art is viewed as a synthesis of impressionism and expressionism, include early artwork from 1894, four prints from 1914 and 1918, and three self-portraits from 1920. With exception of a lithograph of a female nude from 1914, the prints are etchings with drypoint, Corinth’s favored printing technique, and predominantly proofs before the edition. Among the early artwork are sheets 5, 6, and 9 from the cycle Tragikomödien.

Walter Grammatte (1897-1929) was associated with the group of expressionist artists Die Brücke. His art was inspired by his experiences in the First World War and his illness. The collection includes state II of the lithograph Mann (Der Mörder), from 1919. The lithograph is unsigned and hand colored.

The prints by Otto Greiner (1869-1916), who like Klinger was a leading German symbolist, date from 1899 to 1900 and from 1914. As a graphic artist Greiner is best known for his lithographs. The majority of his prints were not yet established when Julius Vogel wrote his catalogue raisonné of Greiner’s graphic works, which was published in 1917, shortly after Greiner’s death. Present are some of Greiner’s best known early works, such as the small and the large version of the Golgota: Golgatha, Kleine Kreuzigung Christi and Golgatha, Grosse Kreuzigung Christi from 1896 and 1900; Der Teufel zeigt das Holz dem Volke (Die Felibietung). Greiner’s late work is represented with two lithographs from 1914: a portrait of the Duranti family in Rome and a portrait of Max Klinger.

George Grosz (1893-1959) is represented with an unnumbered proof or edition print of the lithograph Tod auf der Strasse from 1920 or 1921; and an edition print of the lithograph Aus dem Zirkus Médrano from 1924. Both works are examples of the artist’s...
Ernst Barlach, 1919, circa 1945

Arrangement

box 22

159 (Schult): 62 (Laur) [Schreibender Prophet (Johannes auf Patmos)], 1919

Physical Description: 1 print
Scope and Content Note
Technique: woodcut; printed in black ink on thin ribbed Japan paper. Dimensions: image 27.7 x 35.9 cm, sheet 40 x 53.3 cm. Signatures: signed by Ernst Barlach in pencil in lower right; inscribed by unknown hand "5 Druck den 9/4 20." State: proof dated 9 April 1920, before the edition of 100. Provenance: Dr. Richard A. Simms collection, Los Angeles; Raymond E. Lewis collection, San Rafael, California. References: Schult 159; Laur 62; this proof not listed in Schult and Laur. Recto: inscribed in pencil "Probe" in lower left of sheet; inscribed in pencil "7286" in lower margin of sheet. Verso: collector's wet stamp "RSA" within circle. Lugt: 4396. Note: title from Schult.

box 22

297 (Schult): 93 (Laur) [Selbstbildnis V], circa 1945

Scope and Content Note
Technique: transfer lithograph from a lost drawing; printed in black ink on stiff white paper. Dimensions: image 40.5 x 32.5 cm, sheet 53 x 40 cm. Signatures: signed in stone "E Barlach" in lower right. State: only state. Edition: unknown. Provenance: Dr. Richard A. Simms collection, Los Angeles. References: Schult 297; Laur 93. Recto: inscribed in pencil "Schult, Selbstbildnis V, 297" in lower left of sheet. Verso: collector's wet stamp 'Coll. Dr. Richard A. Simms' within banner. Lugt: 4395. Note: this print was executed posthumously approximately in 1945 probably by Siegfried Pülschen of Lübeck from a drawing on transfer paper, which Barlach discarded in 1928; before printing, the drawing was retouched and the signature in stone was added. Note: title from Schult.

Emma Bormann, circa 1928

Arrangement

box 22

112 (Johns) Königsberg Lastadie or [Königsberg, Hundegeatt], circa 1928

Physical Description: 1 print
Scope and Content Note
Lovis Corinth, 1894-circa 1920

Arrangement


box 22

5,V.III (Schwarz) [Joseph deutet dem Pharao die Träume], 1894

Physical Description: 1 print

Scope and Content Note

Part of: print 5 from the cycle Tragikomödien. Technique: etching, drypoint, and soft-ground; printed in black ink on copperplate paper. Dimensions: plate mark 34.4 x 42.3 cm, sheet 44 x 50 cm. Signatures: signed by Lovis Corinth in pencil in lower right and inscribed in lower left "Joseph deutet die Träume dem Pharao"; signed in plate with initials "L C" and dated 1894. State: Schwarz state III. Edition: proof before the edition of 1920. Provenance: Dr. Richard A. Simms collection, Los Angeles; Heinrich Stinnes collection, Cologne. References: Schwarz 5, V. Recto: two collector's wet stamps, "RSA" within circle in blue ink and initials "H S" in red ink; inscribed in pencil [illegible] with date 1914; marked in pencil "Schw. 5 V; I. Zus." Verso: inscribed in pencil "Frühdruck! / Corinth 81/32"; "E 82-24/5"; signed in pencil "Joseph Träume deutend." Lugt: 4396; 1376a. Note: title from Schwarz.

box 22

5,VI.II (Schwarz) [Alexander und Diogenes], 1894

Physical Description: 1 print

Scope and Content Note

Part of: print 6 from the cycle Tragikomödien. Technique: etching; printed in black ink on thin ribbed Japan paper. Dimensions: plate mark 34.8 x 42.3 cm, sheet 46 x 51.5 cm. Signatures: signed by Lovis Corinth in pencil in lower right and inscribed "Probedruck" in lower left; signed in plate with initials "L C" and dated 1894. State: Schwarz state II. Edition: unnumbered edition of 25 copies on Japan paper. Provenance: Dr. Richard A. Simms collection, Los Angeles. References: Schwarz 5, VI. Recto: number 6 inscribed in pencil in the lower left of sheet. Verso: collector's wet stamp "RSA" within circle; marked in pencil "5x6," "F 76-199." Lugt: 4396. Note: title from Schwarz.

box 22

5,IX (Schwarz) [Schlussblatt], 1894

Physical Description: 1 print

Scope and Content Note

<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>22</td>
<td>7.I (Schwarz) [Entführung], 1894</td>
</tr>
<tr>
<td></td>
<td>Physical Description: 1 print</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>See also: Entführung in Box 22.</td>
</tr>
<tr>
<td>22</td>
<td>7 (Schwarz) [Entführung], 1894</td>
</tr>
<tr>
<td></td>
<td>Physical Description: 1 print</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Technique: etching with drypoint; printed in black ink on ribbed laid paper. Dimensions: plate mark 14.8 x 16.6 cm, sheet 25 x 40 cm. Signatures: signed by Lovis Corinth in pencil in lower right. State: state not in Schwarz. Provenance: Dr. Richard A. Simms collection, Los Angeles. References: Schwarz, 7. Recto: inscribed in pencil &quot;Entführung&quot; in the lower left corner of sheet; number 7 marked in the lower left corner of sheet. Verso: collector's wet stamp &quot;RSA&quot; within circle; marked in pencil &quot;1x7&quot;; marked in pencil &quot;E74-588&quot;; inscribed in pencil &quot;Schw.7.&quot; Note: title from Schwarz.</td>
</tr>
<tr>
<td></td>
<td>See also: Entführung in Box 22.</td>
</tr>
<tr>
<td>22</td>
<td>155 (Schwarz) [Weiblicher Akt im Lehnsessel mit dunklem Hintergrund], 1914</td>
</tr>
<tr>
<td></td>
<td>Physical Description: 1 print</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>22</td>
<td>165.IV (Schwarz) [Faun und Nymphe], 1914</td>
</tr>
<tr>
<td></td>
<td>Physical Description: 1 print</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
</tbody>
</table>
167. IV (Schwarz) [Leda mit dem Schwan], 1914

Physical Description: 1 print
Scope and Content Note

Technique: etching with drypoint; printed in black ink on ribbed laid paper.
Dimensions: plate mark 15.8 x 24.2 cm, sheet 28.5 x 31.3 cm. Signatures: signed by Lovis Corinth in pencil in lower right. State: Schwarz state IV. Edition: one of five impressions. Provenance: Dr. Richard A. Simms collection, Los Angeles.

340 (Schwarz) [Windmühle], 1918

Physical Description: 1 print
Scope and Content Note

Technique: etching with drypoint; printed in black ink on ribbed laid paper.

483 (Müller) copy 1 [Selbstbildnis radierend], between 1920 and 1921

Physical Description: 1 print
Scope and Content Note

See also: Self-portrait, etching in Box 22.

483 (Müller) copy 2 [Selbstbildnis radierend], between 1920 and 1921

Physical Description: 1 print
Scope and Content Note

See also: Self-portrait, etching in Box 22.

901 (Müller) [Selbstbildnisse], circa 1920

Physical Description: 1 print
Scope and Content Note

Technique: etching with drypoint; printed in black ink on ribbed laid paper.
Walter Gramatté, 1919

Arrangement

With a reference to the catalogue raisonné by Ferdinand Eckhardt, Das graphische Werk von Walter Gramatté (Zürich: Amalthea-Verlag, 1932).

box 22

75.II (Eckhardt) [ Mann (Der Mörder)], 1919

Physical Description: 1 print

Scope and Content Note


Otto Greiner, 1889-1914

Arrangement


box 23

28 (Vogel) [ Fliehende Faune], 1889

Physical Description: 1 print

Scope and Content Note


Also see: drawing Studie zu Fliehende Faune in Box 34.

Also see: handwritten statement of authenticity by Arthur Haferkorn of a lithograph of Otto Greiner's drawing Fliehende Faune in Box 85.

box 23

41.I (Vogel) [ Auf der Flucht], 1892

Physical Description: 1 print

Scope and Content Note

Technique: etching; printed in black ink on chine collé; mounted on copperplate paper within embossed blind plate. Dimensions: image 18 x 27.5 cm; sheet 19 x 29 cm, trimmed with loss of plate mark; mount 29 x 39 cm. Signatures: signed in stone "O. Greiner" in lower left. State: Vogel state 1. Edition: proof before the edition. Provenance: Dr. Richard A. Simms collection, Los Angeles. References: Vogel 41. Recto: marked with a small pentagram below the lower margin of sheet; inscribed in pencil in the lower left of mount "[illegible] Rad. v. Otto Greiner "Faune auf der Flucht" G. f. v. K. Wien"; below the image scratched into the mount in German are the name of the print [illegible], the artist's name, and years of his birth and death, with dates. Verso: collector's wet stamp "RSA" within circle; marked in pencil. Lugt: 4396. Note: title from Vogel.
51 (Vogel) [Walpurgisnacht], 1894

Scope and Content Note

52 (Vogel) [Studien, Bildnisse von Hans Hess und Albert Klesse], 1894

Scope and Content Note

59 (Vogel) [Golgatha. Kleine Kreuzigung Christi], 1896

Scope and Content Note

60.II (Vogel) [Der Tanz (Die Tanzenden)], 1896

Scope and Content Note
62.1 (Vogel) [Odysseus und die Sirenen], 1896

Physical Description: 1 print

Scope and Content Note


68 (Vogel) ["Mein Zeichenlehrer" (Porträt des Zeichenlehrers Arthur Haferkorn)], 1897

Physical Description: 1 print

Scope and Content Note

Technique: pen lithograph; printed in black ink on ribbed Japan paper. Dimensions: image with signature in stone 50.5 x 33.3 cm, sheet 75 x 56 cm. Signatures: signed and inscribed by the artist in pencil in lower right "O. Greiner / Leipzig Dz. 97"; signed in stone in reverse below the image at right "O. Gr. Leipzig XII 97." State: states are not listed in Vogel. Edition: unknown. Provenance: Dr. Richard A. Simms collection, Los Angeles; Max Klinger collection. References: Vogel 68. Recto: inscribed in pencil below the image "Eigentümer M. Klinger." Verso: inscribed in pencil "Vogel 68"; "107 / 78 / M. Klinger"; "150-.." Note: title from Vogel and devised.

72 (Vogel) [Der Teufel zeigt das Weib dem Volke (Die Feilbietung)], 1898

Physical Description: 1 print

Scope and Content Note


78 (Vogel) [Golgatha. Grosse Kreuzigung Christi], 1900

Physical Description: 1 print

Scope and Content Note

Part of: sheet 5 of the cycle Vom Weib. Technique: pen lithograph; printed in black ink on Japan paper. Dimensions: image 54.2 x 45.1 cm, sheet 70 x 55 cm. Signatures: signed and inscribed in stone in reverse in lower right below the image "O. Greiner Rom Dezember 1900." State: states are not listed in Vogel. Edition: unknown. Provenance: Dr. Richard A. Simms collection, Los Angeles; Max Klinger collection. References: Vogel 78. Recto: inscribed in pencil "N. 1" below the image at right; inscribed in pencil "Eigentümer M. Klinger" in the lower left of sheet; inscribed in pencil "Klinger" in the lower right of sheet. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner; inscribed in pencil "Klinger"; inscribed in pencil "Vogel 78"; inscribed in pencil "107 / 78 / 150-.."; inscribed in pencil "M. Klinger." Lugt: 4395. Note: title from Vogel.
box 23

101 (Vogel) [Familie Duranti in Rom], 1914

Physical Description: 1 print

Scope and Content Note


box 23

103.II (Vogel) Portrait of Max Klinger in Leipzig [Bildnis von Max Klinger in Leipzig], 1914

Physical Description: 1 print

Scope and Content Note


George Grosz, 1920-1924

Arrangement

Arranged in the order of the catalogue raisonné by Alexander Dückers, George Grosz, das druckgraphische Werk (Frankfurt am Main: Propyläen, c1979).

box 23

E 69 (Dückers) [Tod auf der Strasse] [Death on the Street], 1920-1921

Physical Description: 1 print

Scope and Content Note


box 23

E 98 (Dückers) [Aus dem Zirkus Médrano] [From the Médrano Circus], 1924

Physical Description: 1 print

Scope and Content Note

Karl Jakob Hirsch, 1915

Arrangement

With a reference to the catalogue raisonné by Peter Elze, Karl Jakob Hirsch das druckgraphische Werk (Lilienthal: Worpsweder, c1994).

box 23

2.15.12 (Elze) [Der tanzende Stern (IX)] or [Adam u. Eva], 1915

Physical Description: 1 print

Scope and Content Note


Max Klinger, 1881-circa 1918

Arrangement

The prints are arranged in the order of the catalogue raisonné by Hans Wolfgang Singer Max Klinger Radierungen Stiche und Steindrucke (Berlin: Amsler und Ruthardt, 1909; reprint San Francisco: Alan Wofsy Fine Arts, 1991); continued by prints included in Carl Beyer's catalogue raisonné Max Klinger das graphische Werk 1909-1919 (San Francisco: Alan Wofsy Fine Arts, 1997). The Beyer numbers 443 and 444 are omitted in the published edition, but are included in Beyer's unpublished manuscript "Max Klinger's graphisches Werk von 1909 bis 1919", held at the Getty Research Library. The titles from Singer are given both in English and German as published.

box 24

123.II (Singer) Midday [Mittag], 1882

Physical Description: 1 print

Scope and Content Note

box 24 125.II (Singer) Moonlit Night [Mondnacht], 1881

Physical Description: 1 print

Scope and Content Note

Part of: sheet 3 from the cycle Four Landscapes [Vier Landschaften]. Technique: etching and aquatint; printed in black ink on chine collé, mounted on copperplate paper. Dimensions: plate mark 32.5 x 50.0 cm, sheet 35.8 x 53 cm, mount 51.5 x 70 cm. Signatures: unsigned. State: Singer state II. Edition: proof before the edition. Provenance: Dr. Richard A. Simms collection, Los Angeles; Werner Eberhard Müller collection. References: Singer 125. Recto: collector’s wet stamp in blue ink “RSA” within circle; collector’s wet stamp in red ink “m m m” within circle; inscribed in pencil number 824; inscribed in pencil “Mondnacht S 125 II”; inscribed in pencil in the lower right corner of sheet “S 125 II”; dealer’s mark in pencil. Lugt: 4396; 5075. Note: both titles from Singer.

box 24 126.II (Singer) copy 1 Summer Afternoon [Sommernachmittag], between 1881 and 1883

Physical Description: 1 print

Scope and Content Note

Part of: sheet 4 from the cycle Four Landscapes [Vier Landschaften]. Technique: etching with Harz-Weingeist aquatint; printed in black ink on cream-colored chine collé, mounted on copperplate paper. Dimensions: plate mark 31.5 x 50.5 cm, sheet 35.5 x 52.2 cm, mount 51.5 x 67.5 cm. Signatures: signed by Max Klinger in pencil in lower left and inscribed “1 Druck 2 Etat.” State: Singer state II, 1st impression. Edition: early impression before steel-facing. Provenance: Dr. Richard A. Simms collection, Los Angeles; Heinrich Stinnes collection, Cologne. References: Singer 126. Recto: collector’s wet stamp “RSA” within circle; collector’s wet stamp initials “H S” interlocked; inscribed in pencil “1 Druck 2 Etat.” Verso: inscribed in pencil number “1741590/580”; inscribed in pencil “S 126II.” Lugt: 4396; 1376a. Note: both titles from Singer.

box 24 126.II (Singer) copy 2 Summer Afternoon [Sommernachmittag], between 1881 and 1883

Physical Description: 1 print

Scope and Content Note

Part of: sheet 4 from the cycle Four Landscapes [Vier Landschaften]. Technique: etching with Harz-Weingeist aquatint; printed in black ink on cream-colored chine collé, mounted on copperplate paper. Dimensions: plate mark 31.5 x 50.5 cm, sheet 36 x 52.2 cm, mount 57.5 x 76 cm. Signatures: unsigned, with the artist’s wet stamp. State: Singer state II, 3rd impression. Edition: early impression before steel-facing. Provenance: Dr. Richard A. Simms collection, Los Angeles. References: Singer 126. Recto: Max Klinger’s wet stamp in red ink “II M K 3” (Roman numeral II, initials “M K” within circle, number 3) in lower left below the image; inscribed in pencil along the lower margin of mount “S 126 V”; inscribed in pencil along the lower margin of mount “Noch ohne eingeschriebenen Künstlernamen”; inscribed in pencil along the lower margin of mount “Von der unverstählten Platte”; dealer’s mark in pencil in the lower right corner of mount. Verso: collector’s wet stamp “Coll. Dr. Richard A. Simms” within banner; two dealer’s marks in pencil. Lugt: 4395. Note: both titles from Singer.
126. II (Singer) copy 3 Summer Afternoon [Sommernachmittag], between 1881 and 1883

Physical Description: 1 print

Scope and Content Note


128. I (Singer) Prefacio II [Prefazio II], 1884

Physical Description: 1 print

Scope and Content Note


130. I (Singer) Temptation [Verführung], 1880

Physical Description: 1 print

Scope and Content Note


133. II (Singer) Rivals [Rivalen], 1883

Physical Description: 1 print

Scope and Content Note

box 24 135.I (Singer) On the Street [Auf der Straße], 1884

Physical Description: 1 print

Scope and Content Note

Part of: sheet 9 from the cycle A Life [Ein Leben]. Technique: etching and aquatint; printed in brown ink on copperplate paper. Dimensions: image 27.5 x 15.6 cm, plate mark 29.3 x 17.7 cm, sheet 61.4 x 44.5 cm. Signatures: signed by Max Klinger in pencil in lower left and inscribed “29.7.84 1 2 I Dr.” State: Singer state I, 1st impression. Provenance: Dr. Richard A. Simms collection, Los Angeles. References: Singer 135. Recto: collector’s wet stamp in purple ink initials “H S” interlocked. Verso: collector’s wet stamp “MSA” within circle. Lugt: 4396; 1576a. Note: both titles from Singer.

box 24 148.I (Singer) A Step [Ein Schritt], 1882

Physical Description: 1 print

Scope and Content Note

Part of: sheet 2 from the cycle Dramas [Dramen]. Technique: etching; printed in black ink on Japan paper. Dimensions: image 41.2 x 23.5 cm, plate mark 45.1 x 28 cm, sheet 64.3 x 46.5 cm. Signatures: signed by Max Klinger in pencil in lower left and dated “19.XII 82.” State: Singer state I, with several acid spots in the lower right border. Provenance: Dr. Richard A. Simms collection, Los Angeles; Georg Brandes collection. References: Singer 148. Recto: inscribed by Max Klinger in pencil below the image “Dramen II.”; inscribed by Max Klinger in pencil in the lower right of sheet “Herrn Dr. Brandes / zur freundlichen Erinnerung / Max Klinger”; inscribed by Max Klinger in pencil along the lower margin “Berlin 5 (?) Februar 1883.” Verso: collector’s wet stamp “Coll. Dr. Richard A. Simms” within banner. Lugt: 4395. Note: both titles from Singer.

box 24 149.I (Singer) A Mother I [Eine Mutter I], 1882

Physical Description: 1 print

Scope and Content Note

Part of: sheet 3 from the cycle Dramas [Dramen]. Technique: etching and aquatint; printed in black ink on ribbed Japan paper. Dimensions: image 41.6 x 25.8 cm, plate mark 45.8 x 32 cm, sheet 62.3 x 44.5 cm. Signatures: signed by Max Klinger in pencil in lower left and inscribed “19 XII 82 / 1.état 1re épreuve”; inscribed by Max Klinger below the image “Eine Mutter I. / Dramen III”; inscribed by Max Klinger “No. 3” in upper right. State: Singer state I, 1st impression. Provenance: Dr. Richard A. Simms collection, Los Angeles; Georg Brandes collection. References: Singer 149. Verso: two collector’s wet stamps “Coll. Dr. Richard A. Simms” within banner. Lugt: 4395. Note: both titles from Singer.

box 24 152.II (Singer) In the Forest [Im Walde], 1882

Physical Description: 1 print

Scope and Content Note

Part of: sheet 6 from the cycle Dramas [Dramen]. Technique: etching; printed in black ink on Japan paper. Dimensions: image 41 x 27.5 cm, plate mark 45.2 x 31.7 cm, sheet 63 x 44.5 cm. Signatures: signed by Max Klinger in pencil in lower left and inscribed “19.XII 82 / 2. état 3me épreuve”; inscribed by Max Klinger below the image “Dramen no. VI.” State: Singer state II, 3rd impression. Provenance: Dr. Richard A. Simms collection, Los Angeles. References: Singer 152. Verso: collector’s wet stamp “Coll. Dr. Richard A. Simms” within banner. Lugt: 4395. Note: both titles from Singer.
box 24 153. III (Singer) A Murder [Ein Mord], 1883

Physical Description: 1 print

Scope and Content Note


box 24 156. I (Singer) March Days III [Märztage III], 1882

Physical Description: 1 print

Scope and Content Note

Part of: sheet 10 from the cycle Dramas [Dramen]. Technique: etching and aquatint; printed in black ink on simile Japan paper. Dimensions: image 41.5 x 28.8 cm, plate mark 45.5 x 31 cm, sheet 57.5 x 40.3 cm. Signatures: signed by Max Klinger in pencil in lower left and inscribed "19 XII.82 / 1. état 2me épreuve"; inscribed below the image "Dramen X. / Märztage no. 3." State: Singer state I, 2nd impression. Edition: early state before the edition. Provenance: Dr. Richard A. Simms collection, Los Angeles. References: Singer 156. Verso: collector's wet stamp "Coll. Dr. Richard A. Simms" within banner. Lugt: 4395. Note: both titles from Singer.

box 25 175. II (Singer) Child [Kind], 1889

Physical Description: 1 print

Scope and Content Note


box 25 190. I (Singer) Naked Woman by a Tree (The Distant Beloved) [Nackte Frau am Baum (Die Ferngeliebte)], 1894

Physical Description: 1 print

Scope and Content Note

box 25

207.I (Singer) Sacrifice [ Opfer], 1892

Physical Description: 1 print

Scope and Content Note

Part of: sheet 25 from the cycle Brahms Fantasies [Brahmsphantasie]. Technique: soft-ground etching and engraving; printed in black ink on woven paper. Dimensions: image 23.5 x 32.5 cm, plate mark 27.7 x 36.4 cm, sheet 64.5 x 47.5 cm. Signatures: signed by Max Klinger in pencil in lower right and dated "14 Aug 93"; initialled and dated in plate "M K / 92" in lower right. State: Singer state I, completed trial proof. Provenance: Dr. Richard A. Simms collection, Los Angeles; Georg Hirzel collection, Leipzig; Alexander Hummel collection, Trieste. References: Singer 207. Recto: two collector's wet stamps in red and black ink initials "A H"; collector's blind stamp "Sammlung Georg Hirzel" within circle; illegible mark in pencil in the lower left of sheet. Verso: collector's wet stamp "RSA" within circle. Lugt: 4396; 129c; Hirzel's collector's mark not in Lugt. Note: both titles from Singer.

box 25

226.II (Singer) The Distant Beloved (Memory) [Die Ferngeliebte (Erinnerung)], 1894

Physical Description: 1 print

Scope and Content Note


box 25

226.IV (Singer) The Distant Beloved (Memory) [Die Ferngeliebte (Erinnerung)], 1894

Physical Description: 1 print

Scope and Content Note

Part of: rejected sheet 8 for the cycle Brahms Fantasies [Brahmsphantasie]. Technique: engraving and mezzotint; printed in black ink on ribbed laid paper. Dimensions: image 24.5 x 12 cm, plate mark 27.4 x 14.9 cm, sheet 38 x 25 cm. Signatures: signed by Max Klinger in pencil in lower right. State: Singer state IV, completed trial proof. Provenance: Dr. Richard A. Simms collection, Los Angeles; Werner Eberhard Müller collection. References: Singer 226. Recto: collector's wet stamp "RSA" within circle; collector's wet stamp in red ink "m m m" within circle; inscribed in pencil "Zustandsdruck"; inscribed in pencil "Die Ferngeliebte"; inscribed in pencil "S.226 IV"; inscribed in pencil "R 15904"; illegible mark in pencil. Verso: two marks in pencil. Lugt: 4396; 5075. Note: both titles from Singer.
236.III (Singer) Misery [Elend], 1894

Physical Description: 1 print

Scope and Content Note

Part of: sheet 7 from the cycle On Death Part Two [Vom Tode zweiter Teil].

Technique: etching and engraving; printed in black ink on chamois colored Japan paper.

Dimensions: platemark 39 x 30.7 cm, sheet 52.5 x 41.5 cm.

Signatures: signed by Max Klinger in pencil in lower right and inscribed "Paris 17.12.94 / 3 et. 6. epr"; initialed in plate "M K / 92" in lower left.

State: Singer state III, 6th impression.

Provenance: Dr. Richard A. Simms collection, Los Angeles.


264.II (Singer) Male Portrait with Ruff [Männliches Bildnis mit Halskrause], 1882

Physical Description: 1 print

Scope and Content Note

Technique: aquatint with drypoint; printed in brown ink on copperplate paper.

Dimensions: image 23.8 x 18.7 cm, plate mark 28.7 x 23.6 cm, sheet 44.7 x 30 cm.

Signatures: signed and inscribed by Max Klinger in plate below the image "zum 7 Februar 1887 Max Klinger aqua forte." State: Singer state II.

Provenance: Dr. Richard A. Simms collection, Los Angeles.


266.I (Singer) The Menzel Commemorative Print [Das Menzelfestblatt], folio sheet with image and text on the first and the third page, 1884

Physical Description: 1 print

Scope and Content Note

Technique: etching; printed in black ink on copperplate paper.

Dimensions: image 42.8 x 29.8 cm, plate mark 44.5 x 31.5 cm, sheet 62 x 78 cm, folded to 62 x 39.5 cm.

Signatures: first page signed in plate in lower left "M Klinger"; third page has imprint below the image "Kupferdruck von Otto Felsing, Buchdruck von Julius Sittenfeld, Berlin." State: Singer state II.

Provenance: Dr. Richard A. Simms collection, Los Angeles; Werner Eberhard Müller collection.

References: Singer 266. Recto of first page: collector's wet stamp "RSA" within circle; inscribed in pencil "s 4" and "S 268 II." Verso of first page: collector's wet stamp "RSA" within circle. Recto of third page: collector's wet stamp in red ink "m m m" within circle. Verso of third page: collector's wet stamp "RSA" within circle; inscribed in pencil "VI." Lugt: 4396: 5075. Note: both titles from Singer.

266.I (Singer) The Menzel Commemorative Print [Das Menzelfestblatt], third page of a folio sheet, 1884

Physical Description: 1 print

Scope and Content Note

Technique: etching; printed in black ink on parchment paper.

Dimensions: image 43 x 30.8 cm, sheet 56 x 38 cm.


Provenance: Dr. Richard A. Simms collection, Los Angeles.

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<th>Box</th>
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<td>25</td>
<td>278.III</td>
<td>Head of Felix Koenig on His Deathbed</td>
<td>1901</td>
<td>1 print</td>
<td>Technique: mezzotint with roulette work; printed in brownish black ink on copperplate paper. Dimensions: plate mark 35.8 x 33.1 cm, sheet 63.5 x 44.8 cm. Signatures: signed by Max Klinger in pencil in lower right and dated &quot;14. 3. 01&quot;; inscribed by Max Klinger in lower left &quot;3 2 2 Dr.&quot; State: Singer state III, 2nd impression, unfinished proof. Provenance: Dr. Richard A. Simms collection, Los Angeles. References: Singer 278. Recto: inscribed in pencil &quot;Felix König&quot; in the lower left corner of sheet; inscribed &quot;1500.&quot; in the upper right corner of sheet. Verso: two collector's wet stamps &quot;Coll. Dr. Richard A. Simms&quot; within banner; illegible inscription in pencil; number 23 inscribed in blue crayon. Lugt: 4395. Note: both titles from Singer.</td>
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</table>
Series II. Other artists, 1770s-2007, undated
Series II.B. Prints, 1851-circa 1945, undated

278.V (Singer) Head of Felix Koenig on His Deathbed [ Kopf Felix Koenigs auf dem Totenbett ], 1901

Physical Description: 1 print
Scope and Content Note

Technique: mezzotint with roulette work and drypoint; printed in brownish black ink on Imperial Japan paper. Dimensions: plate mark 36 x 33.1 cm, sheet 62.7 x 46.6 cm. Signatures: signed by Max Klinger in pencil in lower right; incised in plate in drypoint on a lightly burnished area in the lower margin of image "Felix Koenigs zum Gedaechtnis" and initialied "M K." State: Singer state V, completed. Provenance: Dr. Richard A. Simms collection, Los Angeles. References: Singer 278. Verso: inscribed in pencil "7232 / JNH." Note: both titles from Singer.

326.I (Singer) Summer Day, After Böcklin [ Sommertag, nach Böcklin], 1882

Physical Description: 1 print
Scope and Content Note


397 (Beyer) Self-Portrait with Cigar, in Half Left Profile [ Selbstbildnis mit Zigarre, nach halblinks ], 1909

Physical Description: 1 print
Scope and Content Note


398.I (Beyer) Self-Portrait with Glasses, in Half Right Profile [ Selbstbildnis mit Brille, nach halbrechts ], 1909

Physical Description: 1 print
Scope and Content Note


406.III (Beyer) copy 1 [ Ex Libris Dr. Med. C. Schirren ], 1911

Physical Description: 1 print
Scope and Content Note

Box 26

406.III (Beyer) copy 2 [Ex Libris Dr. Med. C. Schirren], 1911

Physical Description: 1 print
Scope and Content Note

Technique: etching and aquatint; printed in brown ink on copperplate paper.

Box 26

406.III (Beyer) copy 3 [Ex Libris Dr. Med. C. Schirren], 1911

Physical Description: 1 print
Scope and Content Note

Technique: etching and aquatint; printed in black ink on thin ribbed paper.

Box 26

406.III (Beyer) copy 4 [Ex Libris Dr. Med. C. Schirren], 1911

Physical Description: 1 print
Scope and Content Note

Technique: etching and aquatint; printed in light brown ink on copper plate paper.

Box 26

406.III (Beyer) copy 5 [Ex Libris Dr. Med. C. Schirren], 1911

Physical Description: 1 print
Scope and Content Note

Technique: etching and aquatint; printed in light brown ink on thin white paper.

Box 26

406.III (Beyer) copy 6 [Ex Libris Dr. Med. C. Schirren], 1911

Physical Description: 1 print
Scope and Content Note

Series II.B. Prints, 1851-circa 1945, undated

406.III (Beyer) copy 7 [Ex Libris Dr. Med. C. Schirren], 1911

Physical Description: 1 print
Scope and Content Note


406.III (Beyer) copy 8 [Ex Libris Dr. Med. C. Schirren], 1911

Physical Description: 1 print
Scope and Content Note


406.III (Beyer) copy 9 [Ex Libris Dr. Med. C. Schirren], 1911

Physical Description: 1 print
Scope and Content Note


406.III (Beyer) copy 10 [Ex Libris Dr. Med. C. Schirren], 1911

Physical Description: 1 print
Scope and Content Note


406.III (Beyer) copy 11 [Ex Libris Dr. Med. C. Schirren], 1911

Physical Description: 1 print
Scope and Content Note


Finding aid for the Dr. Richard A. Simms collection of prints and drawings by Käthe Kollwitz...
Series II.Other artists, 1770s-2007, undated
Series II.B.Prints, 1851-circa 1945, undated

Finding aid for the Dr. Richard A. Simms collection of prints and
drawings by Käthe Kollwitz...

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box 26  435.II (Beyer) [ Selbstbildnis, von vorn mit auf die geballte Hand gestütztem Kopf ], 1918
Physical Description: 1 print
Scope and Content Note
Technique: aquatint; printed in dark grey ink on ribbed laid paper. Dimensions:
plate mark 32.1 x 15.6 cm, sheet 41.5 x 28.5 cm. Signatures: signed by Max Klinger
in pencil in lower right and dated "13. Nov. 18": inscribed in lower left "1.2.
II.Dr." State: Beyer state II, with the square bright spot on the lower border
re-etched; 2nd impression. Edition: unknown. Provenance: Dr. Richard A. Simms
Recto: collector's blind stamp "Sammlung Georg Hirzel" within circle in lower left
of sheet. Verso: collector's wet stamp "RSA" within circle. Lugt: 4396. Note: title
from Beyer.

box 24  443.1 (Beyer, unpublished manuscript) [ Ex Libris Otto E. Richter I], 1919
Physical Description: 1 print
Scope and Content Note
Technique: etching and aquatint; printed in black ink on ribbed Japan paper.
Dimensions: plate mark 12.2 x 9 cm, sheet 27 x 18 cm. Signatures: unsigned;
inscribed in plate "Ex Libr. / Otto E. / Richter" in lower left of image. State:
Beyer state I, 1st impression. Provenance: Dr. Richard A. Simms collection, Los
Angeles; Georg Hirzel collection, Leipzig. References: Beyer 443. Recto: inscribed
in pencil in lower left "1.2. 1. Dr." and initialled in pencil "M. K" in lower right;
number 2 inscribed in pencil in the lower left of sheet; collector's blind stamp
"Sammlung Georg Hirzel" within circle in lower right of sheet. Verso: collector's
wet stamp "RSA" within circle; number 2 inscribed in pencil. Lugt: 4396; Hirzel's
collector's mark not in Lugt. Note: title from Beyer.

box 24  444.1 (Beyer, unpublished manuscript) [ Ex Libris Otto E. Richter II], 1918
Physical Description: 1 print
Scope and Content Note
Technique: etching and aquatint; printed in black ink on ribbed Japan paper.
Dimensions: plate mark 11.4 x 7.8 cm, sheet 27.4 x 18 cm. Signatures: unsigned;
initialled and dated in plate "M K 18": inscribed in plate "Ex Libr. / Otto E. / Richter"
in lower left of image. State: state I, 3rd impression. Provenance: Dr. Richard A. Simms
in pencil in lower left "1.2. 3. Dr." and initialled in pencil "M. K" in lower right; collector's blind stamp
"Sammlung Georg Hirzel" within circle in lower left of sheet. Verso: collector's wet stamp "RSA"
within circle; number 3 inscribed in pencil. Lugt: 4396; Hirzel's collector's mark
not in Lugt. Note: title from Beyer.

box 24  [ Ex Libris Otto E. Richter], circa 1918
Physical Description: 1 drawing
Scope and Content Note
Technique: pen and ink drawing heightened in blue gouache on smooth and glossy paper.
Dimensions: image 11.6 x 8.5 cm, sheet 16.5 x 21 cm; vertical folding crease
approximately in the middle of sheet. Signatures: unsigned; inscribed in black ink
"Ex Libr. / Otto E. / Richter" in lower left of image; the lower left portion of
image is covered with glued on yellowed transparent paper inscribed "Ex Libr. / Otto
E. / Richter." Provenance: Dr. Richard A. Simms collection, Los Angeles; Georg
Hirzel collection, Leipzig. Recto: two collector's blind stamps "Sammlung Georg Hirzel"
within circle; collector's wet stamp "RSA" within circle; number 1 inscribed
twice in pencil. Lugt: 4396; Hirzel's collector's mark not in Lugt. Note: title
devised.
Carl Wilhelm Kolbe, circa 1800

Arrangement


box 28

175 (Martens) [ Zwei grosse Eichen auf nahem Felshügel ], circa 1800

Physical Description: 1 print

Scope and Content Note


Wilhelm Leibl, 1873-1877

Arrangement


box 27

3 (Billeter) [ Der Raucher (Bildnis des Malers Horstig) ], between 1873 and 1874

Physical Description: 1 print

Scope and Content Note


4 (Billeter) [ Der Trinker (Bildnis des Wirts Rauecker) ], 1874

Physical Description: 1 print

Scope and Content Note


6 (Billeter) [ Lesende Frau ], 1874

Physical Description: 1 print

Scope and Content Note

7 (Billeter) [Bildnis einer alten Bäuerin (Profil nach rechts)], 1874
Physical Description: 1 print
Scope and Content Note

8 (Billeter) [Bäuerin mit niedergeschlagenen Augen], 1874
Physical Description: 1 print
Scope and Content Note

9 (Billeter) [Bildnis eines Knaben], 1874
Physical Description: 1 print
Scope and Content Note
Technique: etching; printed in brownish black ink on ribbed laid paper with a watermark. Dimensions: plate mark 8.2 x 6.6 cm, sheet 30.5 x 24.5 cm. Signatures: signed and dated in the plate in lower right "W. Leibl 74." State: Billeter state III. Provenance: Dr. Richard A. Simms collection, Los Angeles. References: Billeter 9. Recto: Roman numeral II incised in the upper right; blind stamp letters "M R" within a circle below the platemark at left. Lugt: collector's mark not in Lugt. Note: title from Billeter.

11 (Billeter) [Bildnis des Malers Sperl], between 1875 and 1877
Physical Description: 1 print
Scope and Content Note

16 (Billeter) [Bildnis der Therese Bauer], between 1875 and 1877
Physical Description: 1 print
Scope and Content Note

Hans Meid, 1910
Arrangement
36 (Jentsch) [Frau und Neger] or [Frau im Pelz und Neger], 1910

Physical Description: 1 print

Scope and Content Note


Ludwig Meidner, 1919-1926

Arrangement


13 (Jacobson) Portrait of William Valentiner, 1919

Physical Description: 1 print

Scope and Content Note

Technique: etching; printed in black ink on Japan paper. Dimensions: plate mark 19.5 x 15.5 cm, sheet 34 x 25 cm. Signatures: signed and dated by Ludwig Meidner in pencil in lower right "L. Meidner / 1919"; number 6 inscribed in pencil in lower left. State: unknown. Provenance: Dr. Richard A. Simms collection, Los Angeles; Ernest and Lilly Jacobson Collection; Estate of Ludwig Meidner. References: Jacobson 13. Verso: collector's wet stamp "RSA" within circle; collector's wet stamp "eJl" within circle; wet stamp of the artist's estate "Nachlass / Ludwig Meidner / Inv. Nr. 009" within a rectangle; inscribed in pencil "Dr. W. Valentiner." Lugt: 4996; Jacobson and Meidner estate marks not in Lugt. Note: untitled print, title from the catalog of the Jacobson Collection.

15 (Jacobson) Self Portrait with Burin, 1920

Physical Description: 1 print

Scope and Content Note

23 (Jacobson) Village Scene with Boat, 1921

Physical Description: 1 print

Scope and Content Note


31 (Jacobson) Landschaft im Kreis Oels, 1925

Physical Description: 1 print

Scope and Content Note

Technique: etching; printed in black ink on copperplate paper. Dimensions: plate mark 14 x 18.7 cm, sheet 26.5 x 38 cm. Signatures: unsigned; inscribed by Ludwig Meidner in pen in lower left "Ungültig." State: cancelled impression from spoiled plate. Provenance: Dr. Richard A. Simms collection, Los Angeles; Ernest and Lilly Jacobson Collection; Estate of Ludwig Meidner. References: Jacobson 31. Verso: collector's wet stamp "RSA" within circle; collector's wet stamp "eJl" within circle; wet stamp of the artist's estate "Nachlass / Ludwig Meidner / Inv. Nr. 025" within a rectangle; dated in pencil 1925. Lugt: 4396; Jacobson and Meidner estate marks not in Lugt. Note: title from inscription on the verso of the 1st proof impression; see Jacobson 32. See also: 32 (Jacobson) in Box 27.

32 (Jacobson) Landschaft im Kreis Oels, 1925

Physical Description: 1 print

Scope and Content Note


See also: 31 (Jacobson) in Box 27.
box 27
33 (Jacobson) Landschaft bei Bernstadt, 1925

Physical Description: 1 print
Scope and Content Note


See also: 34 (Jacobson) in Box 27.

box 27
34 (Jacobson) Landschaft bei Bernstadt, 1925

Physical Description: 1 print
Scope and Content Note


See also: 33 (Jacobson) in Box 27.

box 27
35 (Jacobson) [ Courtyard], 1926

Physical Description: 1 print
Scope and Content Note


Rolf Nesch, 1928-1968

Arrangement

Arranged in the order of the catalogue raisonné by Sidsel Helliesen and Bodil Sørensen, Rolf Nesch the Complete Graphic Works (Milano: Skira; Oslo: Nasjonalmuseet for kunst, arkitektur og design, 2009).
328 (Helliesen Sørensen) [The Milliner] [Die Modistin] [Modisten], 1928

Physical Description: 1 print

Scope and Content Note


364 (Helliesen Sørensen) [Tiger], 1929?

Physical Description: 1 print

Scope and Content Note


371 (Helliesen Sørensen) [Sauerlandt's Daughters] [Sauerlandt's Töchter] [Sauerlandt's døtre], 1930

Physical Description: 1 print

Scope and Content Note

Technique: color etching with drypoint; printed from five plates in black, green, and yellow ink on Japan paper with a horizontal crease in lower margin. Dimensions: plate mark 44.7 x 33.2 cm, sheet 55.5 x 40.5 cm. Signatures: signed by Rolf Nesch in pencil, and inscribed "I. Probedruck 5 Platten." State: 1st of minimum five trial proofs. Provenance: Dr. Richard A. Simms collection, Los Angeles; Max Sauerlandt collection, Hamburg. References: Helliesen Sørensen 371. Recto: various numbers inscribed in pencil in the lower right corner of sheet. Verso: collector's wet stamp "RSA" within circle; inscribed in blue pen "Meiner l. Susi z. 60 Geburtstag / M." Lugt: 4396. Note: titles from Helliesen Sørensen.

[Karl Muck Conducting] [Karl Muck dirigierend] [Karl Muck dirigerer], 1931

Physical Description: 1 print

Scope and Content Note

box 28 774 (Helliesen Sørensen) [The Pigtail] [Der Zopf] [Fletta], 1965

Physical Description: 1 print

Scope and Content Note

Technique: metal collage; printed in red, pink, orange, blue, and two tones of green ink on heavy white paper. Dimensions: image 58 x 41 cm, sheet 65 x 50 cm.

Signatures: signed by Rolf Nesch in pencil in lower right. State: only state in Helliesen Sørensen, but some impressions vary considerably. Edition: 22/35.


box 28 808 (Helliesen Sørensen) [The Victor] [Der Sieger] [Seierherren], 1968

Physical Description: 1 print

Scope and Content Note


Emil Nolde, 1906-1926

Arrangement


box 29 34.II (Schiefler-Mosel I) [Akt], 1906

Physical Description: 1 print

Scope and Content Note


box 29 37.IV (Schiefler-Mosel I) [UnterhaltungI], 1906

Physical Description: 1 print

Scope and Content Note

196.III (Schiefler-Mosel I) [Tanz I], 1908

Physical Description: 1 print

Scope and Content Note

Technique: Line and tonal etching; printed in black ink on copperplate paper.
Dimensions: plate mark 21.9 x 26.3 cm, sheet 33.5 x 37 cm. Signatures: signed by Emil Nolde in pencil in lower right and inscribed "Tanz I" in lower margin of sheet.

63.II (Schiefler-Mosel II) [Südsee-Insulaner II], 1915

Physical Description: 1 print

Scope and Content Note


67.II (Schiefler-Mosel II) [Eremit], 1926

Physical Description: 1 print

Scope and Content Note

Technique: Lithograph; printed in black and blue ink on thin Japan paper.

67.II (Schiefler-Mosel II) [Eremit], 1926

Physical Description: 1 print

Scope and Content Note

Technique: Lithograph; printed in black, brown, and red ink on thin Japan paper.
67.II (Schiefler-Mosel II) [Eremit], 1926

Physical Description: 1 print

Scope and Content Note


Emil Orlik, 1896, 1915

Scope and Content Note


Arrangement

Arranged chronologically.

[Biedermeier - Selbstportrait], 1896

Physical Description: 1 print

Scope and Content Note

152 (Matsche) [Feluke am Nil], 1915

Physical Description: 1 print

Scope and Content Note


Bernhard Pankok, early 20th century-1927

[ Landschaft mit Kühen], early 20th century

Physical Description: 1 print

Scope and Content Note

Technique: etching and drypoint; printed in brownish black ink on copperplate paper. Dimensions: plate mark 13.8 x 20.5 cm, sheet 21.5 x 24.5 cm. Signatures: signed by Bernhard Pankok in pencil in lower left and inscribed 1 Zustand; incised signature "Pankok" in the plate in lower right. State: marked as state I. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: markings in pencil. Note: both titles devised.

Self-Portrait with Sketchbook [Selbstbildnis mit Zeichenblock], 1937

Physical Description: 1 print

Scope and Content Note

Technique: chalk lithograph; printed in black ink on velin paper. Dimensions: image 33.5 x 25.5 cm, sheet 44.5 x 35 cm. Signatures: signed by Bernhard Pankok in pencil in lower right; dated in stone in lower right 2. Januar/1937. Provenance: Dr. Richard A. Simms collection, Los Angeles. Verso: collector's wet stamp "RSA" within circle; number 2049 within circle inscribed in pencil; number 213111/0655 inscribed in pencil. Note: title from dealer's description.
Max Pechstein, 1917-1923

Scope and Content Note

Included is the complete cycle of eight etchings titled Yali and His White Woman [Yali und sein weisses Weib], published by Fritz-Gurlitt-Verlag in Berlin within the series Neue Bilderbücher 1923. The edition consisted of 220 numbered copies and an unknown number of unnumbered edition prints produced at the Manus-Offizin of Fritz Voigt in Berlin. Pechstein created the cycle using drypoint, roulette, and brush; and with exception of various hatching techniques applied to the figure of Yali, only the numbered and unnumbered edition prints are known of this series. In this cycle Pechstein illustrates a story written in 1914 by the German author Willy Seidel. Seidel’s story is a fantasy about an innocent European woman in a faraway exotic land. Although Seidel’s novel is set in South America, Pechstein based his imagery on the Palau Islands in the South Pacific, to which he had traveled in 1914. The illustrations of Seidel’s story are among numerous prints Pechstein made for the Berlin-based dealer and print publisher Wolfgang Gurlitt, who had financed his trip to the Pacific. Also present is a drypoint from 1917 Woman with Fur Boa [Frau mit Pelz] and a hand-colored woodcut from the cycle Lord’s Prayer [Das Vater Unser], published in 1921 in an edition of 250 copies by the Propyläen-Verlag in Berlin. The woodcuts were printed by Fritz Voigt at his printing shop Manus-Offizin in Berlin. The woodcut is the first of thirteen sheets illustrating the prayer, including the title sheet, and likely part of edition A of fifty copies hand-colored by Pechstein.

Arrangement

Arranged in the order of the catalogue raisonné Das druckgraphische Werk Max Pechsteins by Günter Krüger (Tökendorf: R. C. Pechstein-Verlag, c1988).

Physical Description: 1 print


Physical Description: 1 print

box 30  R 136 (Krüger) [Yali I (Das Findelkind)], 1923

Physical Description: 1 print

Scope and Content Note

Part of: sheet 1 from the cycle Yali und sein weisses Weib. Technique: drypoint, etching, with roulette and brush; printed in black ink on thick, soft velin paper.


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box 30  R 137 (Krüger) [Yali II (Die Ona und das weisse Maedchen)], 1923

Physical Description: 1 print

Scope and Content Note

Part of: sheet 2 from the cycle Yali und sein weisses Weib. Technique: drypoint, etching, with roulette and brush; printed in black ink on thick, soft velin paper.


---

box 30  R 138 (Krüger) [Yali III (Der Traum des Maedchens)], 1923

Physical Description: 1 print

Scope and Content Note

Part of: sheet 3 from the cycle Yali und sein weisses Weib. Technique: drypoint, etching, with roulette and brush; printed in black ink on thick, soft velin paper.


---

box 30  R 139 (Krüger) [Yali IV (Yalis Werbung)], 1923

Physical Description: 1 print

Scope and Content Note

Part of: sheet 4 from the cycle Yali und sein weisses Weib. Technique: drypoint, etching, with roulette and brush; printed in black ink on thick, soft velin paper.


box 30  
**R 140 (Krüger) [Yali V (Das Mädchen auf der Flucht)], 1923**

Physical Description: 1 print  
Scope and Content Note  

box 30  
**R 141 (Krüger) [Yali VI (Das kniende Mädchen mit den Vögeln)], 1923**

Physical Description: 1 print  
Scope and Content Note  

box 30  
**R 142 (Krüger) [Yali VII (Gewitter)], 1923**

Physical Description: 1 print  
Scope and Content Note  

box 30  
**R 143 (Krüger) [Yali VIII (Das weisse Weib mit den farbigen Kindern)], 1923**

Physical Description: 1 print  
Scope and Content Note  

Alfred Rethel, 1851

Arrangement

With a reference to the catalogue raisonné by Kurt Zoege von Manteuffel, Alfred Rethel, sechzehn Bildtafeln nach seinen Radierungen und Holzschnitten (Hamburg: Hanseatischer Kunstverlag, c1926); and the catalog of the exhibition Alfred Rethel auch ein Totentanz, Todesdarstellungen von 1828 bis 1852, heid at the Kunstsammlungen der Stadt Düsseldorf (Düsseldorf: Die Kunstsammlungen, 1956).
Series II. Other artists, 1770s-2007, undated

Series II.B. Prints, 1851-circa 1945, undated

box 30

25. IIa (Zoege von Manteuffel) [ Der Tod als Freund], [1851]

Physical Description: 1 print

Scope and Content Note


Christian Rohlfs, circa 1912 - circa 1915

Arrangement


box 30

44 (Vogt) [ Greis (Kopf I)], circa 1912

Physical Description: 1 print

Scope and Content Note


box 30

71 (Vogt) [ Frauenkopf], circa 1913

Physical Description: 1 print

Scope and Content Note


box 30

81 (Vogt) [ Kinder], circa 1915

Physical Description: 1 print

Scope and Content Note


Franz Skarbina 1895
A Seated Female in a Translucent Dress, 1895

Physical Description: 1 print

Scope and Content Note


Max Slevogt, 1904-1927

Arrangement


5 (Sievers / Waldmann); 89 (Rümann) [ Meditation] or [ Träumerei], between 1904 and 1905

Physical Description: 1 print

Scope and Content Note


See also: portfolio Schwarze Szenen in Box 59.

13.1 (Sievers / Waldmann) [ Penthesilea], between 1905 and 1906

Physical Description: 1 print

Scope and Content Note


13.2 (Sievers/Waldmann) [ Penthesilea], between 1905 and 1906

Physical Description: 1 print

Scope and Content Note

Findings for the Dr. Richard A. Simms collection of prints and drawings by Käthe Kollwitz...

Karl Stauffer-Bern, 1885-1887

Arrangement

Arranged in the order of the catalogues raisonné: Karl Stauffer-Bern 1885-1891 ein Verzeichnis seiner Radierungen und Stiche, by Max Lehrs (Dresden: Verlag von Ernst Arnold (Ludwig Guttner), 1907).
5. III new impression (Lehrs) [Drittes Selbstbildnis], 1885

Physical Description: 1 print

Scope and Content Note

Technique: etching; printed in black ink on copperplate paper. Dimensions: plate mark 15.7 x 11.9 cm, sheet 45 x 30.5 cm. Signatures: incised in the plate in lower left "Stauffer Bern / III III Versuch Druck III." State: Lehrs state III, new impression. Provenance: Dr. Richard A. Simms collection, Los Angeles. References: Lehrs S. Recto: inscribed in pencil in lower margin "Karl Stauffer (Bern) 1851-1891 / L 5 III [illegible number];" number 5 inscribed in pencil in the lower left corner of sheet. Recto: collector's wet stamp "RSA" within circle; three wet stamps of Berner Kunstmuseum, including an inventory stamp with the number S 10694, and a withdrawal stamp. Lugt: 4396. Note: title from Lehrs.

8. VIII (Lehrs) [Sophie Stauffer], 1886

Physical Description: 1 print

Scope and Content Note


10. III (Lehrs) [Peter Halm], 1886

Physical Description: 1 print

Scope and Content Note


See also: 10.V (Lehrs) in Box 31.

10. V (Lehrs) [Peter Halm], 1886

Physical Description: 1 print

Scope and Content Note

Technique: etching and drypoint; printed in black ink on thick woven paper. Dimensions: plate mark 21.6 x 15.5 cm, sheet 59.3 x 45 cm. Signatures: Stauffer Bern/amicus amico incised in the lower left of the plate. State: Lehrs state V. Provenance: Dr. Richard A. Simms collection, Los Angeles. References: Lehrs 10. Recto: inscribed by Stauffer-Bern in pencil below the image at left Bildniss d. Kupferstechers P. Halm; inscribed by Stauffer-Bern in pencil below the image at right Herrn d. Paul Lindau g. ergebenst v. Stauffer Bern; number 86 [i.e. 1886] inscribed by Stauffer-Bern in pencil below the dedication at right. Verso: collector's wet stamp "RSA" within circle. Lugt: 4396. Note: title from Lehrs.

See also: 10.III (Lehrs) in Box 31.
Series II. Other artists, 1770s-2007, undated
Series II.B. Prints, 1851-circa 1945, undated

Finding aid for the Dr. Richard A. Simms collection of prints and drawings by Käthe Kollwitz...

13.III. new impression b (Lehrs) [Adolf Menzel], 1885

<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
</tr>
</thead>
</table>
| box 31 | Physical Description: 1 print  
Scope and Content Note  
Technique: etching; printed in black ink on China paper, mounted on thick copperplate paper. Dimensions: plate mark 39 x 29.5 cm, sheet 63 x 45 cm.  

20.IV. new impression (Lehrs) [Eva Dohm], 1886

<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
</tr>
</thead>
</table>
| box 31 | Physical Description: 1 print  
Scope and Content Note  
Technique: etching; printed in black ink on copperplate paper. Dimensions: plate mark 30 x 20 cm, sheet 43.5 x 30 cm.  

23.VI. (Lehrs) [Männlicher Akt], 1886

<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
</tr>
</thead>
</table>
| box 31 | Physical Description: 1 print  
Scope and Content Note  
Technique: etching; printed in brownish-black ink on chine collé and mounted on woven paper. Dimensions: mounted sheet 28.5 x 58.3 cm, mount 44.7 x 69.5 cm.  

22.IId (Lehrs) [Liegender Weiblicher Akt] or [Wally], 1886

<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
</tr>
</thead>
</table>
| box 31 | Physical Description: 1 print  
Scope and Content Note  
Technique: etching; printed in brownish black ink on China paper, mounted on copperplate paper. Dimensions: China sheet 12.8 x 23.6 cm, mount 37.5 x 48 cm.  
See also: 22.IId (Lehrs) in Prints from the collection of Clinton Roemer; Getty Research Institute (accn. no. 2001.PR. 35, bx. 19, f. 1). |
Théophile Aléxandre Steinlen, 1898

With a reference to the catalogue raisonné by E. de Crauzat, L'œuvre gravé et lithographié de Steinlen (San Francisco: Alan Wofsy Fine Arts, 1983).

Henri de Toulouse-Lautrec, 1893

Series II. Other artists, 1770s-2007, undated
Series II.B. Prints, 1851-circa 1945, undated

Finding aid for the Dr. Richard A. Simms collection of prints and drawings by Käthe Kollwitz...

Albert Welti, 1895

Arrangement


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box 32

36 (Adriani) [Le petit trotting], 1893

Physical Description: 1 print
Scope and Content Note


---

box 32

32.III (Wartmann) [Der Sintflut Anfang, erste Platte], 1895

Physical Description: 1 print
Scope and Content Note

Technique: steel plate etching with aquatint; printed in black ink on white copperplate paper; some areas are reworked with green gouache or pigment. Dimensions: image 21.5 x 32.5 cm, plate mark 25 x 35.3 cm, sheet 32.5 x 42.7 cm. Signatures: signed by the artist in pencil "A. Welti" in the lower right; inscribed in pencil "1 Platte Aquatinta verungluckt." State: Wartmann state III. Provenance: Dr. Richard A. Simms collection, Los Angeles. References: Wartmann 32.III. Recto: inscribed in pencil "III / 2 W. 32 III" in the lower left corner of sheet. Verso: collector's wet stamp "RSA" within circle; inscribed in pencil number 68; inscribed in pencil W 32 IIIa. Lught: 4396. Note: title from Wartmann.

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box 32

32.IV (Wartmann) [Der Sintflut Anfang, erste Platte], 1895

Physical Description: 1 print
Scope and Content Note

Technique: steel etching with aquatint; printed in black ink on brownish woven paper. Dimensions: image 21.5 x 32.5 cm, plate mark 25 x 35.3 cm, sheet 39.5 x 52 cm. Signatures: signed by the artist in pencil "A. Welti" in the lower right; inscribed in pencil "Sündflut Anfang (letzter Plattenzustand)." State: Wartmann state IV. Provenance: Dr. Richard A. Simms collection, Los Angeles. References: Wartmann 32.IV. Verso: collector's wet stamp "RSA" within circle; inscribed in pencil number 32. Lught: 4396. Note: title from Wartmann.

---

box 32

33.III (Wartmann) [Der Sintflut Anfang, zweite Platte], 1895

Physical Description: 1 print
Scope and Content Note

Series II.C. Portfolios of prints, 1849?-1928

Physical Description: 65 Linear Feet (39 boxes)

Scope and Content Note

All of the portfolios are cataloged separately in the Getty Research Library’s online catalog and can be searched by title.

Included are thirty-five portfolios and bound volumes with edition prints by many of the artists whose graphic artwork is also part of the subseries II.B. Portfolios of edition prints by Käthe Kollwitz are filed with the subseries I.C. Filed at the end of this subseries are two portfolios, Hunger and Krieg, both commissioned in 1924 by the Workers International Relief, which contain prints by various artists, including Käthe Kollwitz.

Seventeen portfolios are by Max Slevogt, whose prolific artistic output was widely publicized by Sievogt’s friend and publisher Bruno Cassirer in Berlin. The portfolios date from 1905 to 1928. Included is the portfolio Schwarze Szenen from 1905. A single impression of the title sheet Meditation is also housed with other prints by Sievogt with the subseries II.B.

Max Klinger is represented with seven portfolios. Included are some of his most well-known cycles Intermezzi, Brahms-Phantasie, and the first and second part of the cycle Vom Tode. Present is the alphabet book for children Ein geschütteltes, geknütteltes Alphabet in Bildern mit Versen, with woodcuts by the German artist Conrad Felixmüller. Felixmüller and his wife Londa wrote and designed the book for their children and published it in 1925. The Simms collection copy is one of approximately ten copies with hand-colored woodcuts. According to Felixmüller’s son, the hand-coloring was added by the artist in 1964.

Also present are portfolios with etchings by Lovis Corinth, lithographs by August Gaul, etchings by Wilhelm Leibl, and etchings by Hans Meid.

The portfolio Rembrandt religioese Legenden, from 1920, with a preface by Richard Dehmel, was one of several major publications issued by the bibliophile and art society the Marees-Gesellschaft in Munich. The twenty prints in the portfolio are photogravures. Inserted is an additional photogravure of a drawing by Rembrandt; and a supplement illustrated with four drypoint engravings: Jacob ringt mit dem Engel by Max Beckmann; Opfer Isaacs by Lovis Corinth; Christus an der Martersäule by Edwin Scharff; and Christus an der Martersäule by Adolf Schinnerer. The text features a large ornamental woodcut initial by Emil Rudolf Weiss.

The printing and publishing of the Marees-Gesellschaft is also represented with two collotype plates from the 44th publication from the series Drucke der Marees-Gesellschaft, titled Von Schongauer to Holbein, from 1925. The complete portfolio included twenty-nine plates depicting sixteenth century Austrian and German paintings and drawings from the collections of the Staatliches Kupferstichkabinett in Berlin.

Also part of this subseries is the first edition of Alfred Rethel’s cycle Auch ein Totentanz aus dem Jahre 1848 published by Georg Wigand in Leipzig approximately in 1849. The prints were executed in woodcut after drawings by Rethel by Carl Friedrich Robert Berger, August Gaber, Richard Julius Jungtow; Oskar Schmidt, Gustav Richard Steinbrecher, and August Zscheckel.

Part of this subseries is an unpublished portfolio with twenty-nine illustrations by Adolf von Menzel to Heinrich von Kleists’s comedy Der zerbrochene Krug. According to a letter written by the artist, the prints were produced by transferring Menzel’s drawings photographically to woodblocks. The prints are before letters and unsigned, but some are signed in the plate by Menzel; and some include incised signatures of the printers, such as X. A. v. Walla or A. Lütke. The prints are wood-engravings on chine collé, mounted on cardboard. There are impressions from the first and from the second state and are likely proofs before the first edition of Menzel’s portfolio published in Berlin by A. Hoffmann & Co. in 1877.

Arrangement

Arranged alphabetically by artist.
Lovis Corinth, 1921
box 39
Lovis Corinth Kompositionen, zehn Radierungen, 1921
Physical Description: 1 portfolio

Conrad Felixmüller, 1925
box 40
Ein geschütteltes, geknütteltes Alphabet in Bildern mit Versen von Londa und Conrad Felixmüller, 1925
Physical Description: 1 volume

August Gaul, 1918
box 41
Vom Treffen der Tiere, 25 Steinzeichnungen von August Gaul, 1918
Physical Description: 1 portfolio

Max Klinger 1880-1909
box 42
Max Klinger's Radierungen zu Apulejus' Märchen Amor und Psyche, 1880
Physical Description: 2 portfolios

box 43
Intermezzi componirt, radirt und Herrn Kupferstecher und Kunsthändler Hermann Sagert dankbarst zugeeignet von Max Klinger, 1881
Physical Description: 1 portfolio

box 44
Dramen VI Motive in X Blättern Radierungen Opus IX, 1883
Physical Description: 1 volume

box 45
Brahms-Phantasie, einundvierzig Stiche Radierungen und Steinzeichnungen zu Compositionen von Johannes Brahms, 1894
Physical Description: 1 volume

box 46
Vom Tode; Erster Theil, Rad. Opus XI, 1897
Physical Description: 1 portfolio

box 47
Vom Tode; II. Theil Rad.-Werk XI, 1898
Physical Description: 1 portfolio

box 48
Fünf Federzeichnungen von Max Klinger and Otto Greiner, 1909
Physical Description: 1 volume

Wilhelm Leibl 1915?
box 53
Wilhelm Leibl Original-Radierungen, 1915?
Physical Description: 1 portfolio

Marées-Gesellschaft 1920-1925
box 54
Rembrandt religiöse Legenden, 1920
Physical Description: 1 portfolio

box 55
Two plates from the portfolio Von Schongauer zu Holbein, 1925
Plate no. 26: Landschaft by Wolfgang Huber
Plate no. 23: Landschaft by Albrecht Altdorfer
Hans Meld 1916-1926
box 56
Hans Meld, zwanzig Radierungen zur Bibel, 1916-1926
Physical Description: 4 portfolios

Adolf Menzel 1877
box 57
[Illustrations to Der zerbrochene Krug by Heinrich von Kleist], 1877
Physical Description: 1 portfolio
Alfred Rethel 1849?
box 58
Auch ein Totentanz aus dem Jahre 1848 , [1849?]
Physical Description: 1 portfolio

Max Slevogt 1905-1928
box 59
Schwarze Szenen, 6 Radierversuche , 1905
Physical Description: 1 portfolio

box 60
Ein lithographisches Skizzenbuch , 1912
Physical Description: 1 volume

box 61
Benvenuto Cellini, between 1913 and 1914
box 62
Achill, 15 Lithographien, 1916
Physical Description: 1 portfolio

box 63
Die goldene Kugel, 1920
Physical Description: 1 portfolio

box 64
7 kleine grotesken, 1921
Physical Description: 7 prints

box 65
copy 1 Neun Steinzeichnungen zum König Drosselbart , 1922
Physical Description: 1 portfolio

box 66
copy 2 Neun Steinzeichnungen zum König Drosselbart , 1922
Physical Description: 1 portfolio

box 67
Dreizehn Federlithographien zu dem Märchen Fitchers Vogel , 1923
Physical Description: 1 portfolio

box 68
copy 1 Der Königssohn der sich vor nichts fürchtet , 1923
Physical Description: 1 portfolio

box 69
copy 2 Der Königssohn der sich vor nichts fürchtet , 1923
Physical Description: 1 portfolio

box 70
Zwölf Zeichnungen zu dem Märchen Das singende, springende Löweneckerchen , 1923
Physical Description: 1 portfolio

box 71
Das blaue Licht, 1924
box 72
Mozart's Don Giovanni, Bühnen-Entwürfe für die Dresdener Staatsoper , 1924
Physical Description: 1 box

box 73
Eine Passion, 1924
Physical Description: 1 box

box 74
Schatten u. Träume, 1926
Physical Description: 1 volume

box 75
Reineke, Oktober 1928
Physical Description: 1 volume

Workers’ International Relief
Physical Description: 2 portfolios
Series II. Other artists, 1770s-2007, undated

Series II.C. Portfolios of prints, 1849?-1928

- box 76
  - Hunger, 1924
  - Physical Description: 1 portfolio

- box 77
  - Krieg, 1924
  - Physical Description: 1 portfolio

Series II.D. Posters and illustrated matter, 1982-1995, undated

- Physical Description: 10.75 Linear Feet (8 items in 3 flatfile folders)
- Scope and Content Note
  - Included are five posters, dating from 1982 to 1995, of exhibitions of Rembrandt, Horst Janssen, Edvard Munch, Raymond G. Dobard, and Louis Muhlstock. The poster by the Howard University art history professor and nationally known African American quilter Raymond G. Dobard is of an exhibition of Dobard's watercolors and paintings held at gallery Signos in Lübeck in 1986. The poster is inscribed by the artist to Dr. Richard A. Simms.
  - Also present are reproductions of etchings by Rembrandt and a lithograph by Edvard Munch, and a black-and-white reproduction of a painting by Ludwig Deppe titled Häuser am Mühlengraben in Berlin.
- Arrangement
  - Arranged in two groups: posters and illustrated matter.

folder 3-4
- Posters, 1982-1995
  - Physical Description: 5 items

folder 5
- Illustrated matter, undated
  - Physical Description: 3 items

Series II.E. Letters sent and other papers, 1882-2007, undated

- Physical Description: 2 Linear Feet (2 boxes)
- Scope and Content Note
  - Included are letters sent by the artists Arnold Böcklin, Lovis Corinth, George Grosz, Max Klinger, Max Pechstein, and Karl-Stauffer-Bern. Also included are letters by the Socialist politician and father of Karl Liebknecht, Wilhelm Liebknecht; the German author Theodor Flievier; the printer and publisher Emil Richter; and the French author Romain Rolland.
  - Included with this group are annotated business cards of the artists Ernst Barlach and Max Slevogt. The small group of other papers consists of printed matter concerning the artists Ernst Barlach, Paul Gauguin, and Ludwig Meidner. Filed with this group is a handwritten statement by Otto Greiner's art teacher Arthur Haferkorn regarding Greiner's lithograph of the drawing Fliehende Faune.
- Arrangement
  - The material in this series is divided into two groups: letters sent and other papers. Letters sent are arranged alphabetically by correspondent. Other papers are arranged by topic.

Letters sent, 1882-2007, undated

- box 78, folder 31
  - Arnold Böcklin (and Max Slevogt) business cards, 1913, undated
  - Physical Description: 2 items
  - Scope and Content Note
    - Business cards of Arnold Böcklin and Max Slevogt; both cards are annotated.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
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</thead>
</table>
| box 78, folder 32 | Lovis Corinth letter to Hermann Schlittgen, 1894 February 3  
Physical Description: 3 items  
Scope and Content Note  
Letter to Corinth’s fellow painter and friend Hermann Schlittgen (1859-1930) who then belonged, like Corinth, to the Munich Secession. Included are a transcript and an English translation of the letter. |
| box 78, folder 33 | George Grosz letter to Kurt Pinthus, 1939 March 12  
Physical Description: 3 items  
Scope and Content Note  
Letter to the writer Kurt Pinthus (1886-1975), in which Grosz writes critically about his art and the art of caricature. Included is a transcript. |
| box 78, folder 34 | Max Klinger letters, 1883-1912, 2007, undated  
Physical Description: 14 items  
Scope and Content Note  
Five letters by Max Klinger, mostly to unidentified recipients and one to Karl Stauffer-Bern; an empty envelope addressed to Paul Schumann in Blasewitz, Dresden; an envelope and card inscribed by Klinger with a quote from Goethe's Faust, dated July 1, 1883; a circular letter from the Museum der Bildenden Künste Leipzig, dated 2007; and four leaves of printed matter from dealers catalogs. |
| box 78, folder 35 | Wilhelm Liebknecht letter to an unidentified recipient, 1894 December 29  
Physical Description: 4 items  
Scope and Content Note  
The letter by Wilhelm Liebknecht, socialist politician and father of Karl Liebknecht, concerning papers of Ferdinand Lasalle. Included is a transcript, an English translation, and other printed matter. |
| box 78, folder 36 | Neuland-Verlagsgesellschaft postal label, [late 19th century?]  
Physical Description: 1 item  
Scope and Content Note  
Postal label addressed to Landesgruppe Brandenburg in Berlin. |
| box 78, folder 37 | Max Pechstein letter to Georg Tappert, 1910 June 19  
Physical Description: 2 items  
Scope and Content Note  
| box 78, folder 38 | Theodor Plievier letters to the editors of Kunstkreis und Volksrecht, 1947-1949  
Physical Description: 2 items  
Scope and Content Note  
Two letters. Plievier inquires about publishing of his poems and the novel Stalingrad. |
| box 78, folder 39 | Emil Richter letters to Erwin Kahn, 1920-1926  
Physical Description: 3 items  
Scope and Content Note  
Three letters sent. Richter responds to Kahn's inquiries regarding purchasing of Kollwitz’s cycle Bauernkrieg and provides details about other publications of Kollwitz's works. Photocopies. |
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>78, 40</td>
<td>Romain Rolland letters to the Baroness von Vietinghoff, 1915-1916&lt;br&gt;Scope and Content Note&lt;br&gt;Four letters and a transcript. The letters give insight into Rolland’s personal circumstances.</td>
</tr>
<tr>
<td>78, 41</td>
<td>Letter to unidentified recipient, 1882 February 17&lt;br&gt;Scope and Content Note&lt;br&gt;Physical Description: 1 item</td>
</tr>
<tr>
<td>78, 42</td>
<td>Letter to Fritz von Marquard, 1887 December 10&lt;br&gt;Scope and Content Note&lt;br&gt;Physical Description: 5 items&lt;br&gt;The letter concerns Stauffer-Bern’s portrait of Adolf von Menzel.</td>
</tr>
<tr>
<td>76, 43</td>
<td>Letter to unidentified recipient, 1887&lt;br&gt;Scope and Content Note&lt;br&gt;Physical Description: 3 items&lt;br&gt;Stauffer-Bern writes about his concept of art.</td>
</tr>
<tr>
<td>78, 44</td>
<td>Letter possibly to Max Klinger, 1889 September 27&lt;br&gt;Scope and Content Note&lt;br&gt;Physical Description: 4 items&lt;br&gt;The letter gives a glimpse into Stauffer-Bern’s life shortly before the tragic turn of events in connection with his relationship to Lydia Welti-Escher.</td>
</tr>
<tr>
<td>78, 45</td>
<td>Letter to unidentified recipient, late 19th century&lt;br&gt;Scope and Content Note&lt;br&gt;Physical Description: 4 items</td>
</tr>
<tr>
<td>78, 46</td>
<td>Ernst Barlach, 1980-1988&lt;br&gt;Scope and Content Note&lt;br&gt;Photocopy of the catalog of the exhibition Ernst Barlach 51 Bronzen, held at Galerie Vömel in Düsseldorf from 5 November 1980 to 31 January 1981; typescript of the catalog text in English translation by Richard A. Simms; and one piece of printed ephemera.</td>
</tr>
<tr>
<td>78, 47</td>
<td>Gaul Gauguin, 1968&lt;br&gt;Scope and Content Note&lt;br&gt;Physical Description: 1 item&lt;br&gt;Offprint of article “Gauguin’s Noa Noa suite” by Richard S. Field. Photocopy.</td>
</tr>
<tr>
<td>85</td>
<td>Arthur Haferkorn, 1923 June 28&lt;br&gt;Scope and Content Note&lt;br&gt;Handwritten statement of authenticity of Otto Greiner’s lithograph Fliehende Faune. Certified and stamped by Dr. Ernst Hoffmann in Leipzig on July 16, 1923. Also see Greiner’s pen lithograph Fliehende Faune in Box 23.</td>
</tr>
</tbody>
</table>
Series II. Other artists, 1770s-2007, undated
Series II.E. Letters sent and other papers, 1882-2007, undated

box 78, folder 48 Ludwig Heidner, 20th century

Physical Description: 7 items
Scope and Content Note
Printed matter.

Series II.F. Artworks by non-European artists, 1963-1980, undated

Physical Description: 6 items
Scope and Content Note

The last subseries comprises artworks received with the collection of Dr. Richard A. Simms by non-European artists who are not associated with the artistic styles in Germany from the late nineteenth and the early twentieth centuries.

An exception is an unsigned lithograph of a chalk drawing titled Kreuzabnahme I from the collection of Helmut Goedeckemeyer, one of the early collectors of prints and drawings by Käthe Kollwitz and co-publisher of August Klipstein’s catalogue raisonné of prints by Kollwitz. According to a handwritten inscription in lower margin, the lithograph is attributed to Gerhart Kraag (May 22, 1909-August 26, 1971) and was originally printed in 1967, but never signed; and the print at hand is a posthumous printing from 1971. The lithograph is filed with this series until the attribution is confirmed.

Among the artworks by non-European artists is a large gouache painting by the Ecuadorian artist Eduardo Kingman (1913-1997) depicting large fists above the head and neck of an indigenous woman. The painting is signed by the artist and dated 1963. Kingman is considered one of Ecuador’s most renowned artists of the twentieth century. His work was informed by a deep investment in the plight of Ecuador’s indigenous people in contemporary society. The unifying theme of Kingman’s paintings, lithographs and woodcuts are the social realities of Ecuador’s indigenous peoples. He was known as “the painter of hands.” The painting from the collection of Dr. Simms is not referenced in available exhibition catalogs and other publications about Kingman.

Another artwork by a Latin American artist is an etching by the Mexican printmaker Leopoldo Méndez (1902-1969). Méndez mostly produced engravings for illustrations and other print work generally connected to his political and social activism. Included in the Simms collection is a small etching depicting trees, printed in black ink on stiff yellow paper. The etching is unsigned and undated.

There is a woodcut titled Askance by the American artist Sarah Sears; printed in a limited edition of 40 impressions and signed, dated, numbered and titled by the artist. Originally from St. Louis, Sears moved to New York City in 1980. Her work can be found in the collections of the Metropolitan Museum of Art; the Smithsonian Museum; the Vivian and Gordon Gilkey Center for the Graphic Arts, Trenton State University Print Collection; the Wildlife Conservation Society; and Memorial Sloan Kettering Cancer Center.

Also present are a photolithograph by the Polish-born Canadian painter Louis Muhlstock (1904-2001) depicting heads of three African American women, signed and inscribed Three Friends; and a screen print titled Abstraction I, signed by Marian D.[?] Williams, with an edition statement 11/15.

Arrangement
Arranged alphabetically by artist.

Kingman, Eduardo, 1963
Fists above Head and Neck of an Indigenous Woman, 1963

Physical Description: 1 item

Scope and Content Note

Technique: black and light blue gouache with white highlights on paper, mounted on cardboard. Dimensions: visible image 63 x 89 cm, mount 76 x 102 cm. Signatures: signed and dated in black ink E. Kingman 63 in the lower right corner of image. Provenance: Dr. Richard A. Simms collection, Los Angeles. Note: title devised.

Gerhart Kraag, 1971

Descent from the Cross I [ Kreuzabnahme I], 1971

Physical Description: 1 print

Scope and Content Note


Leopoldo Méndez, 20th century

Trees 20th century

Physical Description: 1 print

Scope and Content Note


Louis Muhlstock, 20th century

Three Friends, [20th century]

Physical Description: 1 print

Scope and Content Note

Technique: photolithograph on woven paper. Dimensions: image 31.5 x 42.5 cm, sheet 51 x 66 cm. Signatures: signed in stone Muhlstock in the lower left of image; signed and inscribed in pencil below the image “Three Friends” Comm Litho Louis Muhlstock. Provenance: Dr. Richard A. Simms collection, Los Angeles. Note: title inscribed by the artist below the image.

Sarah Sears, 1980

Askance, 1980

Physical Description: 1 print

Scope and Content Note


Merian D. Williams, 20th century
folder 5  Abstraction I, 20th century

Physical Description: 1 print

Scope and Content Note

Technique: screen print in red, orange and purple on woven paper. Dimensions: image 56 x 41 cm, sheet 72.5 x 57.2 cm. Signatures: signed in pencil below the image at right Marian D [?] Williams; inscribed below the image “Abstraction I” and marked in pencil 11/15 in the lower left below the image. Provenance: Dr. Richard A. Simms collection, Los Angeles. Note: title inscribed by the artist below the image.