

GILLIS •
GOLDMAN

fine art

1515
1960
Fine Prints

Catalogue 27



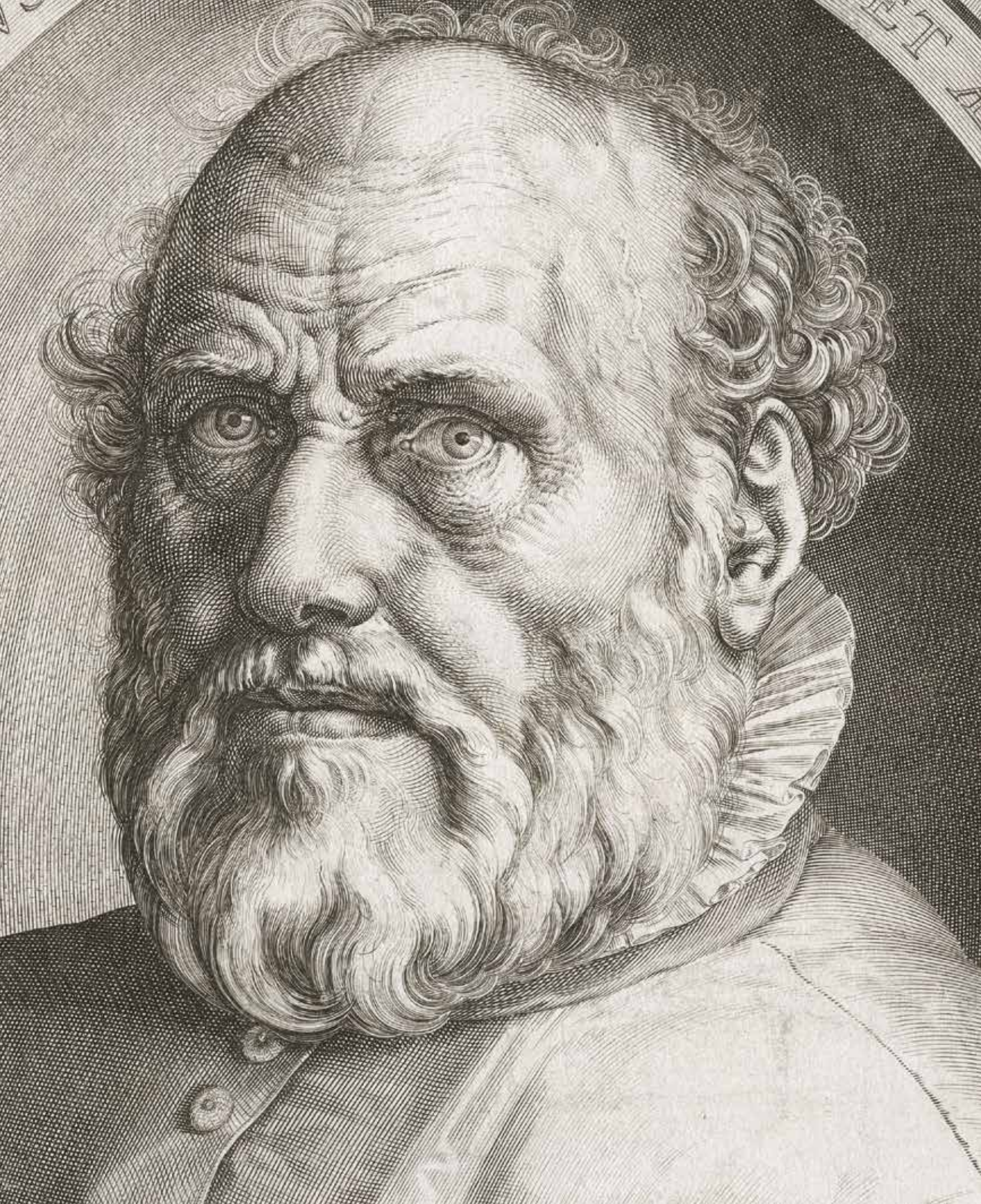
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1515 1960 Fine Prints

GILLIS GOLDMAN FINE ART

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Fine art is that in which the hand, the head,
and the heart go together.

John Ruskin, “The Two Paths” in *Art and Life* (1886)

Dear Friends,

We are tempted to take this John Ruskin quote and irreverently replace “Fine art” with “old master prints.” After all, our love for old master prints is no secret. It dates back nearly a quarter of a century to when I (Eric) started as a trainee at the Cabinet Cantonal des Estampes of the Musée Jenisch in Vevey, under the guidance of curator Nicole Minder. In a way, this early foray into the field is what has steered me – time and time again – toward quality. Which leads me to our much-anticipated New York event, which we will regretfully miss for the second consecutive year since the Covid-19 outbreak. We cherish being able to show you our remarkable prints in person, sharing their hidden stories and discussing their minute details with you. We miss these moments, but take heart in knowing that they will return.

In the meantime, here are four old master prints from the catalogue that are especially close to our hearts – in large part due to their incredible rarity. The first two, Melchior Lorck’s *Prince Ismael*, and Jan Pietersz. Saenredam’s *Death’s Head*, are historically important. Both come from Erik Fischer (1920-2011), renowned art history professor and chief curator at the Royal Collection of Prints and Drawings at the Statens Museum for Kunst, in Copenhagen. Never did I expect to one day acquire such rare and desirable prints!

Our second *coup de coeur* is for Hendrick Goltzius’s *Pieta*. While not a rare plate, it is the first time we have found an impression of such quality. Personally, it brings back the life-changing moment in which I first laid eyes on Michelangelo’s *Pieta* in Saint Peter’s, thirty years ago. Back then, it could still be viewed up close and it certainly made a huge emotional impact on me. The provenance of this particular master print, dating back to the 17th century, is quite impressive. John Evelyn (1620-1706) had amassed a small but exceptional collection of prints. Aside from a homogeneous set of Dürer prints from Pierre I Mariette that I sold a few years ago, it is the oldest provenance I have ever encountered in my career as a dealer. A rare and special moment.

And finally, what an immense pleasure to offer Louis-Léopold Boilly’s *Quadruple Self-Portrait*. A terrific and striking self-portrait that’s so close, you’d swear you could almost reach out and touch the artist. Never before had we seen an impression of it for sale, but it was always in my mind. Another nice première.

As we are fond of saying, the diversity of our selected prints is at the heart of our adventure. We hope you will celebrate and cherish this collection as much as we enjoyed compiling it for you. Enjoy art and life.

Eric Gillis & Noémie Goldman

1 **Daniel Hopfer** 1470 Kaufbeuren – Augsburg 1536
Girolamo da Siena

Etching printed on laid paper, ca. 1505-25	
Plate	227 × 156 mm
Watermark	Rod of Asclepius
Reference	Bartsch 85; Hollstein 95, 2 nd state of three
Literature	Richard A. Vogler, <i>The Hopfers of Augsburg. Sixteenth century etchers</i> , Graphic art Foundation, Print Gallery, University of California, Los Angeles, 1966, p. 8
Provenance	Private collection, Germany
Condition	In fine condition

An excellent impression of this striking, impressive, and delicately cut-out profile portrait of the nephew of Pope Pius III, Girolamo Todeschini, also called Girolamo da Siena. It is a second state, printed in 1684 in Nuremberg by David Funck, who had bought all the plates from the Hopfers. The quality of the plates had been very well preserved, and the impressions from that printing have been always considered as very fine.

Daniel Hopfer was the earliest artist to adapt the practice of etching on iron plates to printmaking and to make a significant profession out of it, as early as 1500. Daniel was an excellent artist, technically and stylistically speaking; his designs and composition had already a great success at the time. They also show an undeniable affinity with the style of Augsburg painting around

the late 15th and early 16th century, in particular the works of Hans Holbein the Elder. Hopfer is recognized for a variety of techniques that create silhouettes against a dark or a blank field – sometimes foliate and dotted patterns, sometimes texts and figures – yielding an effect now commonly referred to by historians as the *Hopfer style*. According to several authors, he was the one who taught Dürer about the etching technique on iron plate¹. He produced 145 etchings and his sons, Hieronymus (c.1500-63) and Lambert (active c. 1525-50), continued the family reputation as etchers for a generation in Augsburg and Nuremberg.

1. Brian D. Cohen, “Freedom and Resistance in the Act of Engraving (or, Why Dürer Gave up on Etching)”, in *Art in Print*, vol. 7, no 3, 2017, p.18.



2 **Agostino Veneziano** Venice – active in Roma and Venice 1509–1536

The Cumaen Sibyl

Engraving printed on laid paper, 1516	
Plate	169 × 129 mm
Reference	Bartsch 123, first state of two, before reworks and Antonio Salamanca's address
Literature	Grazia Bernini Pezzini, Stefania Massari and Simonetta Prosperi, <i>Raphael Invenit: stampe da Raffaello nelle collezioni dell'Istituto Nazionale per la Grafica</i> , exh. cat. Rome, Istituto Nazionale per la Grafica, Rome, 1985, no. VT IV.1, p. 165
Provenance	The Duke of Devonshire, Chatsworth; sold by Order of the Trustees, Christie's London, 5 December 1985, lot 67; sold to Colnaghi, London; Private collection, England; thence by descent
Condition	In fine condition, a pinhole to the right of the sybil. As most of the Chatsworth prints, it is laid at the reverse edges on 18 th or 19 th century paper

A superb, tonal and first state impression, heightened by the soft texture of the paper, and with a distinguished provenance, The Duke of Devonshire, Chatsworth. In contrast to the present first state, the second sate bears the address of the publisher, and its quality and sharpness would be already altered. The first state seems very rare in public collections, we have only found a copy at the British Museum, London, and at the Albertina Museum, Vienna.

The print is likely after a drawing of the Raphael school, probably by Giulio Romano or Gian Francesco Peni, as suggested by the curators of the British Museum.

The Sibyl of Cumae is standing in a landscape with a dog at her feet; she is receiving light rays from Apollo, personified as the sun, into the basket of sand that she is holding in both hands. As the god gave her a life-year for every sand grain, she contemplates the basket most thoughtfully- wondering if she received a gift or a burden. The print is dated 1516, so one year after Veneziano, *the Venetian*, arrived in Rome, and the subject is closely related to the political history of Republican Rome.



3 Melchior Lorck 1527 Flensburg – Copenhagen 1588

Prince Ismael, Persian Envoy

Engraving printed on laid paper, 1557	
Plate	415 × 289 mm
Reference	Bartsch 15; Fischer 1562 (2 nd state); Hollstein 28, second state of four
Provenance	Alfred Ritter von Franck, Vienna, with the date 2 Aug '825 (Lugt 947); Gustav von Franck, Vienna (Lugt 1152); his sale, Artaria & Comp, Vienna, April 1836, lot 2405; bought by Artaria & Comp. for the inventory; C. J. Tillisch, Copenhagen; his sale at Winkel & Magnussen, Copenhagen, 1954, lot no. 235; sold (probably through Colnaghi, inv. no. C19941) to Jørgen Sthyr, Copenhagen; Erik Fischer, Copenhagen
Condition	In very good condition, with two horizontal printed creases restored. The print has been partially backed a very long time ago with a thin piece of paper. It has been kept as it bears the provenance's inscriptions and marks.

This plate is extremely rare to find, the Hollstein only records fourteen copies, all in public collections, to whom we can add the present one. Not a single impression was on the auction market, for at least forty years¹. It is also worth mentioning the very interesting provenances of the present copy. First, Alfred Ritter von Franck (1808-1884), with an early date of acquisition in August 1825, was one of the best collectors of prints and drawings in Vienna in the middle of the 19th century: he had eight important Dürer drawings in it. It seems he sold or gave the print to his brother Gustav (1807-1860). Then the print came back into Danish hands, it was acquired by a Danish broker and collector, C. J. Tillisch (1884-1954), in Copenhagen. His estate sale in 1954 allowed Jørgen Sthyr, chief curator of the Royal Collection of Prints and Drawings at the Statens Museum for Kunst, to acquire it for his private collection. From whom, his successor Erik Fischer acquired it, also for his private collection. The latter made the catalogue raisonné of Lorck's prints (2009), in four monumental volumes about his work and life.

Melchior Lorck was the most brilliant printmaker in 16th century Denmark. He was also the first Danish artist of whom a factual biography could be reconstructed, and a substantial body of artworks is attributable. He was born in Flensburg of distinguished parents; the Danish kings took up residence in the Lorck house when visiting the city. In 1549 King Christian III gave Lorck financial support to go on an educational journey. Lorck's wanderlust

led him throughout Europe and in the end to Vienna, where he gained employment with Emperor Charles V. From 1555 to 1559 Lorck was one of three ambassadors sent by the emperor to Constantinople, inscribed him into art history as a major observer – and participant – in Habsburg-Ottoman interactions. He made there a series of drawings that later were used as models for woodcuts. Several years after Lorck's death a book containing 114 of his outstanding woodcuts from Turkey was published. The work captured many sides of Turkey, showing soldiers, buildings, and people in exotic garments. The pictures won Lorck fame throughout Europe.

In 1557 and 59, Melchior Lorck made the large engraved bust portraits of the Ottoman Sultan Suleiman I and his envoy, the Prince Ismā'īl (later known as Ismā'īl II). Both are in an awesome majesty and extraordinarily impressive, revealing Lorck's underused capacity for psychological insight. Ismā'īl was a son of Shah Ṭahmāsp and a diplomatic representative to the court of Suleiman I. He became the shah of Iran around 1576. Born just before Albrecht Dürer died, Lorck was a great admirer of the Nuremberg master. He engraved a severe portrait of his predecessor (Bartsch 10). He quickly developed his own style, with a stronger tendency to fancy and drollery, and made terrific portraits.

1. With the exception of one copy auctioned in 2008, cut inside the platemark and with no text, most probably a fourth (final) state.



4 **Hendrick Goltzius** 1558 Mülbracht – Haarlem 1617
The Engraver Theodorus Dirck Volckertz. Coornhert

Engraving from two plates printed on laid paper, ca. 1591-92	
Plates	422 × 322 mm (only the portrait); 515 × 405 mm (with the ornamental frame)
Reference	Bartsch 164; Hollstein 180; Strauss 287; New Hollstein 211, 3 rd (final) state
Provenance	Possibly Jef Leempoels, Brussels (according to an inscription on the back of the frame “Acheté à la vente mortuaire de Jef Leempoels”); Private collection, Belgium
Condition	In very good condition, trimmed just outside the borderline

Bartsch wrote “The piece is one of the finest engraved works by Hendrick Goltzius. It seems as if, as a gesture of gratitude, he wanted to demonstrate everything he was capable of doing in the portrait of the man from whom he had learned the principles of the art of engraving.” These words have lost none of their impact and validity over the intervening centuries. It seems as if here Goltzius pulled out all the stops. The portrait is drawn from life, as supported by the inscription *ad vivum depictus*. The viewers experience the feeling that they can touch the loose, sagging skin under the eyes. It is also Goltzius’s largest portrait print.

The present print is also an impressive tribute that Goltzius payed back to his teacher, when the young master was in the city of Xanten in 1575. At the upper left a collection of books and papers represent Coornhert’s activity as a neo-stoic philosopher; the albums, prints and drawing tools at the upper right refer to his activity as an engraver. Below the oval portrait are representations of Coornhert’s favourite pastime: fencing and music.

A fine impression, accurate and sharp.



5 **Jan Pietersz. Saenredam** 1565 Zaandam – Assendelft 1607

Death's Head

Engraving printed on laid paper, ca. 1595

Plate 370 × 317 mm

Reference	Bartsch 30; Hollstein 110, 2 nd (final) state
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Literature Susan Donahue Kuretsky, *Time and transformation in seventeenth-century Dutch art*, Poughkeepsie, 2005, no. 77

Provenance	Einar Utzon-Frank; his sale, Copenhagen, Bruun Rasmussen, 1955, lot. 260, purchased at the sale by Erik Fischer, Denmark
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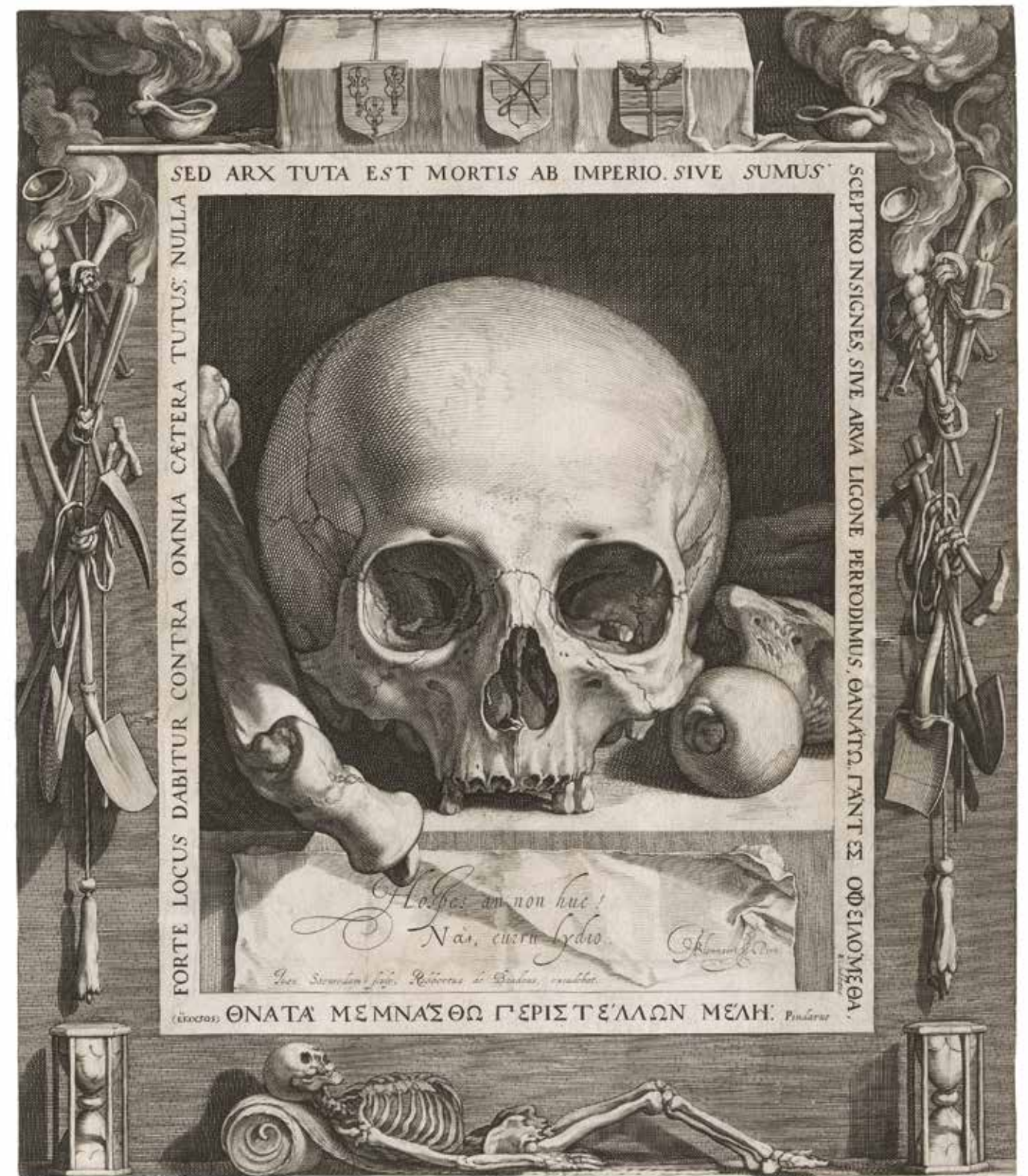
Condition	Fair to good condition. Two vertical creases and tears visible in the writing, situated on the left and right side of the scull, have been restored. There was also a central abrasion and small tear above the writing beneath the scull, also carefully restored.
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A very fine impression of one of the most famous late 16th century Dutch vanitas, by Jan Pietersz. Saenredam, after Abraham Bloemaert. The related painting is now lost, but a corresponding painting was recorded by Van Mander, belonging to Jacques Razet. It shows a skull and bones vanitas still life within a decorated surround; above is a coffin flanked by two smoking lamps; at either side of the design is a rope with fanfare trumpets, torches, and various tools; below is a skeleton and two hourglasses.

Two quotations in Latin and Greek surround the central picture: “Perhaps there is a safe place against all threats, but there is no fortress safe from death’s rule. Whether we merit the scepter or plow the earth with the hoe,

all of us must pay death its due,” and “Each should remember that he stretches out mortal limbs.”

The plate is extremely rare. Only one other impression came up on the market on the last thirty years. It is also worth mentioning the provenance, Erik Fischer (1920-2011) was the chief curator at the Royal Collection of Prints and Drawings at the Statens Museum for Kunst in Copenhagen, and he was a renowned professor of art history. He taught numerous generations of Danish historians. Fischer acquired the present plate at the sale of the collection of Einar Utzon-Frank (1888-1955), who was a Danish sculptor and professor at the Royal Danish Academy of Fine Arts.



Pietà

Engraving printed on laid paper, ca. 1596	
Plate	188 × 127 mm
Watermark	Indistinct to read, probably a shield or an animal (cockatrice/crest?) on three balls Reference Hollstein 50, second (final) state
Provenance	John Evelyn (1620-1706), Wotton, Surrey; by descent to Cecil John Alvin Evelyn (1904-1976), Stonor Park; his sale, Christie's London, 29 June 1977 (sold for £950); bought by the father of the last owner (probably through Colnaghi or Agnew's), Private collection, England
Condition	In fine condition

For a long time, I have desired to have this print. Although it is not a rare one to find, I had never met however the opportunity to find one which was absolutely perfect. And then I was offered privately the present impression, which turned out to be the best copy I have ever seen in private collections, with a provenance dating back to the 17th century. It was a dream. John Evelyn's gathered a small but exceptional collection of prints, including a large ensemble of della Bella prints. Evelyn's collection was cared after by the Honorable Sherman Stonor (1913-76), at Stonor Park, Henley-on-Thames, Oxfordshire. C.J.A. Evelyn, author of a number of mathematical papers and books, was a Tenant for Life to the Family Estates and Heirlooms from 1925-1965. The collection was finally sold in 1977 at Christie's London in several sales. They of course fetched high prices.

Ever since its creation, the *Pietà* of Goltzius has been renowned as one of the most remarkable tribute to the famous artist Albrecht Dürer, by another great artist of the history of the Western art. By 1590, when Goltzius interrupted his production of engravings for a year's trip to Italy, he was already moving away from the extreme mannerist style. Among his late engravings, there are several that pay a strong but subtly blended homage to the whole engraving tradition and, in particular, to its acknowledged masters in Germany and the Netherlands, Dürer and Lucas van Leyden. Already in series of prints of 1593-94, Goltzius issued engravings clearly designed in the style of different artists, and he imitated not only the composition and figure types of the artists but their distinctive engraving techniques.

The *Pietà* depends on two late engravings by Dürer of the Madonna and child: *The Virgin Nursing the Infant* of 1519 (Bartsch 36) for Mary's tilted, veiled head and general configuration of the upper part of her body, and *The Virgin with the Swaddled Infant* of 1520 (B. 35) for the setting, the nocturnal lighting, and the geometric simplicity of Mary's skirt. The configuration of the entire group is based of course on the famous sculpture by Michelangelo in Saint Peter's, which Goltzius must have seen on his trip to Rome in 1590-91. Yet Goltzius has blended the elements from these three sources into a seamless whole, and he has scrupulously avoided copying any detail exactly.

To prevent any attempt of deceitfulness, Goltzius' monogram and the date '96 are clearly visible in the foreground – but it is almost as if Goltzius were saying “If I had not signed this so plainly, would you have realized that it was not by Dürer?” In short, we have here Goltzius engraving in honor of Dürer, sixty-seven years after his death, a subject that the German artist could have engraved (but never did), using as a model an Italian work of art that would have influenced Dürer, if he ever saw it. Goltzius himself may not have been aware of all these connections, but one can guess that he would have relished them.

This entry is largely taken from the description that Timothy Riggs brilliantly made of the print in the equally excellent reference *Six Centuries of Master Prints, Treasures from the Herbert Greer French Collection*, Kristin L. Spangenberg (Ed.), Cincinnati Art Museum, 1993, Cincinnati, p.107-08.



7 **Aegidius Sadeler II** ca. 1570 Antwerp – Prague 1629
Head of an apostle

Engraving on laid paper, 1597	
Plate	360 × 230 mm
Watermark	letters I.K.
Reference	Hollstein 87, only state
Provenance	Private collection, Germany
Condition	In fine condition

It is a very fine and rare impression of the one of three companion studies of heads that Aegidius Sadeler engraved in 1587 after Albrecht Dürer drawings, when the sheets were in the collection of the Emperor Rudolf II in Prague. They are now in the Albertina, Vienna (Strauss 1508/4). Sadeler transferred the Dürer's composition to the plate in a mirror image, so that the print did not appear inverted from the original.

A very interesting point is the inscription on a three-dimensional panel, as it is also found in Dürer's portrait copper engravings mentions the year in which "the German Albrecht Dürer" created the portrait ("fecit"), as well as the one in which Aegidius Sadeler "engraved" it ("scalpsit"), thus defining the copy as a joint work that also combines stylistic qualities and techniques that are almost a century apart in time.

"Sadeler belonged to a Flemish family of artists and printmakers which played a dominant role in the European print trade during the late 16th and early 17th century, and he was employed by Rudolf II as court engraver in Prague from c.1597. Other engravings by Sadeler after Dürer (Hollstein 72 and 77) indicate that Rudolf perhaps intended him to engrave all the Dürer drawings in his collection, but if so, the work was not completed. Those prints must number among the first sets of *reproductive* engravings to be made after drawings, a practice seen later in the 17th century, for example, in the work of Wenceslaus Hollar for the Earl of Arundel, and in the 18th century when Arthur Pond and Charles Knapton made reproductive etchings after drawings in English private collections" (from the entry about the print, by Giulia Bartrum, *Albrecht Dürer and his Legacy*, exh. cat., British Museum, 2002, no. 230).



8

Abraham Bosse

1602 Tours – Paris 1676

The Ball

Etching and engraving on laid paper, ca. 1634	
Watermark	Grapes
Plate	261 × 337 mm
Reference	Duplessis I400; Blum I040, 1 st state of two
Provenance	Marcel Lecomte, Paris; thence by heirs, Paris
Condition	In pristine condition

As far as we are concerned, it is probably one of the most exquisite 17th century French prints. On top of that, the present impression is an outstanding very rare 1st state, before lines of verses and the name of the printmaker, in splendid condition. Seen as one the chefs-d'œuvre of the master, it is amazingly however very rare to find, whatever the state is.

This plate represents perhaps the most refined, in terms of decoration and fashion, at the end of the reign of Louis XIII under the influence of Marie de Medici. The large, paved room is decorated with a fireplace that occupies a central place on the back wall and is framed by tapestry. To the sound of an orchestra reduced to a *viola da gamba* and two violins, a couple walks forward by dancing dressed in the latest chic. He, in the geometrical middle of the composition, is wearing a large hat in variegated. He still wears the *cadennette* adorned with a ribbon knot, a quilt augmented by *passemments*, and a lace collar, the waist highlighted by a row of needles, and whose wide-open sleeves show the shirt. Her panties, also trimmed with braids, are stopped below the knee by a large floating

ribbon. He is wearing floral shoes of a huge ribbon rose, while most of the other men present wear boots. She is dressed in a dark dress that opens onto a square skirt body falling to the ground, as well as a bodice revealing only the top of the bust, with sleeves cut out with stripes. On either side of the print, men and women, in similar fineries, either standing or sitting, converse while waiting to join the dance. In the foreground, on the right, a folding seat covered with tapestry comes to both break and enhance the simple perspective of the scene.

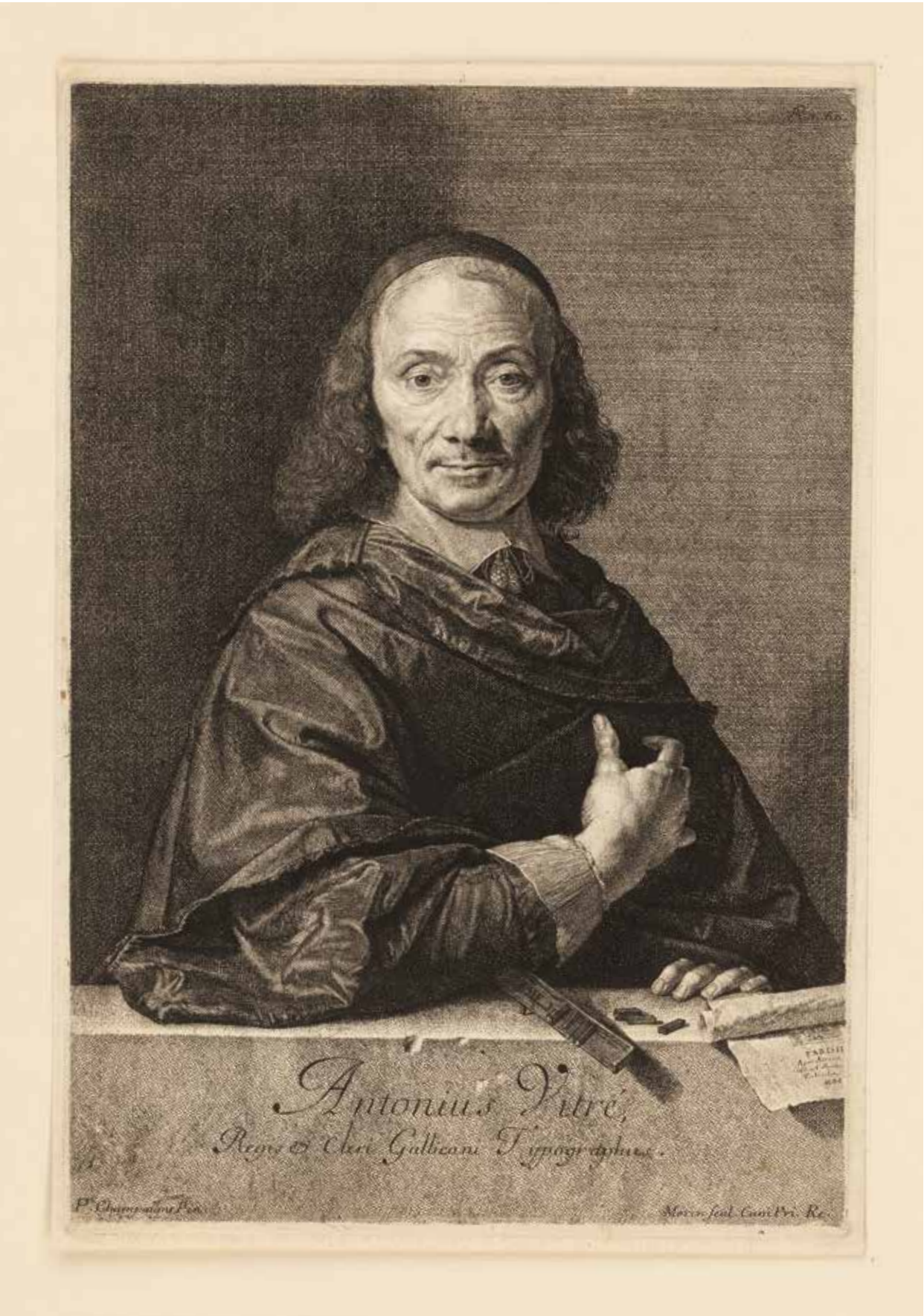
The arrangement of Venus and Love in the central painting, above the fireplace, recalls the reason of this dance. Coming to the centre of the ball, the ladies seek to be covered with all eyes, to show their beauty and attract eyes and flames in order to defeat the hearts of men and perhaps gods. Everyone is attentive to the one who dances best, with the most grace, in an assembly where the various pleasures delight the spirits, the sight and the ears. It is at the ballet that Love builds its paradise, but the more intimate frolics and hobbies are not yet written.



9 **Jean Morin** ca. 1605 – Paris – 1650
Antoine Vitre, the King's Typographer

Etching on laid paper, ca. 1645	
Plate	318 × 216 mm
Reference	Robert-Dumesnil, vol. 2, p. 69, no. 88 (only state) and vol. 11, p. 216, no. 3 rd (final) state; Hornibrook & Petitjean 49, 3 rd state of four; Mazel 094, 3 rd (final) state
Literature	Osbert Barnard, "Jean Morin's Etched Portraits. Additions and Corrections to Hornibrook's Catalogue", in <i>Print Quarterly</i> , vol. II, no. 1, 1985, pp. 38-42
Provenance	Peter Birman & Sohne (Lugt 2110 and 414 c)
Condition	In very fine condition

A very fine impression, with no trace of wear.

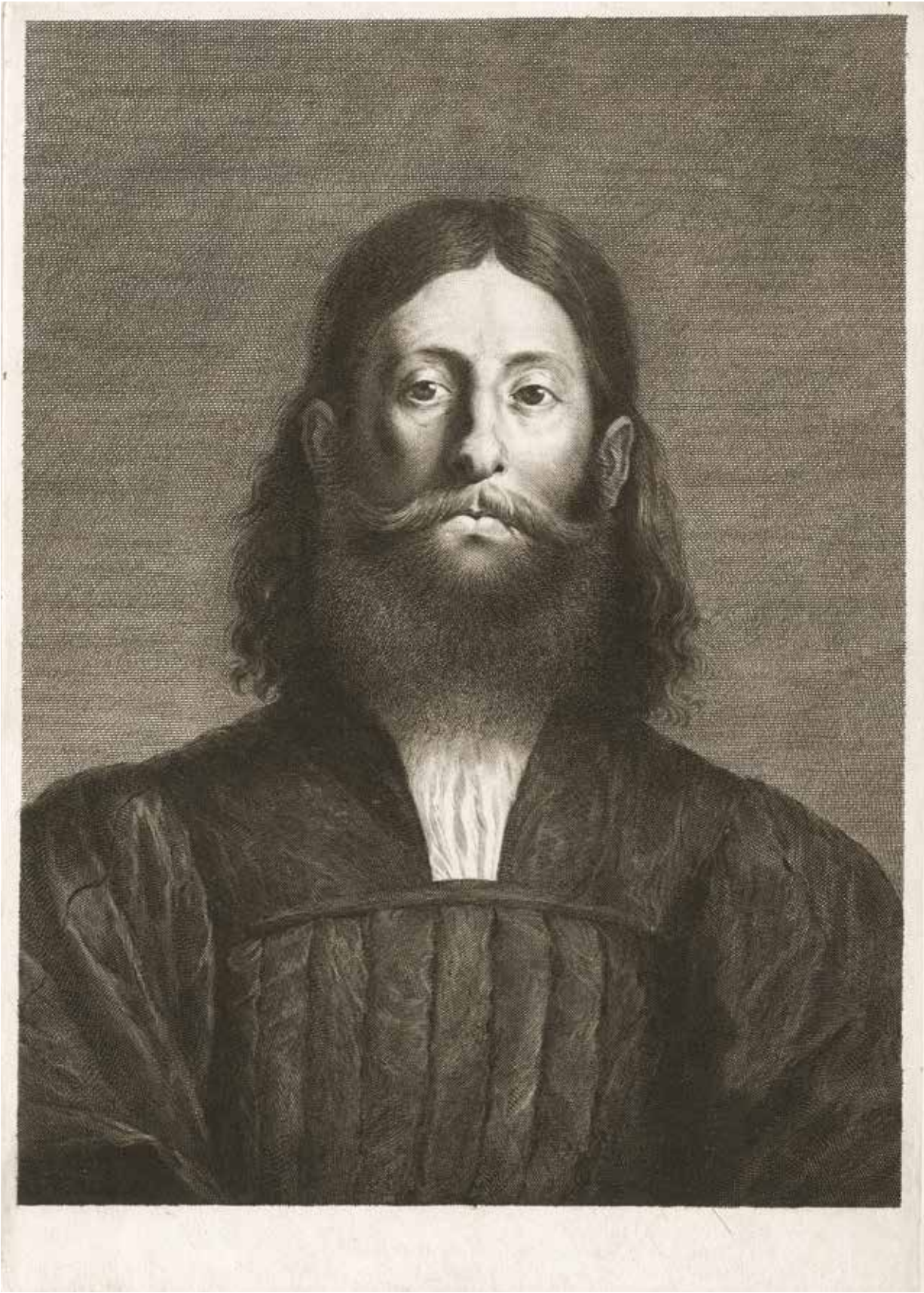


10 **Cornelis II van Dalen** 1638 – Amsterdam – 1664
Portrait of Painter Giorgione Barbarelli da Castelfranco

Engraving on laid paper, ca. 1655-58	
Watermark	Indistinct watermark [letter V]
Plate	412 × 293 mm
Reference	Hollstein 109, 1 st state of three, before all letters
Literature	Anne-Marie S. Logan, <i>The ‘Cabinet’ of the Brothers Gerard and Jan Reynst</i> , Amsterdam-Oxford-New York, 1975, pp. 38-45
Condition	In fine condition

A superb impression before all letters. With his fellows Jeremias Falck, Cornelis Holsteyn, Jan Lutma and Theodoor Matham, the young Cornelis II van Dalen was one of the most gifted engravers in Amsterdam from 1653, when he was 15 years old, until his premature death in 1664. Engraved after a painting by Lorenzo Lotto, now

in the Royal Collection at Hampton Court, the plate was intended to be part of series of prints ordered in 1655 by the Amsterdam collector and merchant Gerrit Reynst who owned the painting at the time. The series was still not finished at his death in 1658 and it was eventually published in 1671.



L'Académie des Sciences et des Beaux-Arts

Etching and engraving printed on laid paper, 1698	
Plate	248 × 384 mm
Reference	Inventaire du Fonds Français 859, seventh state of eight
Literature	Maxime Préaud, “L’Académie des sciences et des beaux-arts: le testament graphique de Sébastien Leclerc”, in RACAR: revue d’art canadienne / Canadian Art Review, vol. 10, no. 1 (1983), pp. 73-81
Provenance	Private collection, France
Condition	In very good condition, a few small tears in margins restored.

In 1698, the printmaker Sébastien Leclerc, over sixty years old, made a piece both sumptuous and complex, quickly recognized for one of his masterpieces, *L'Académie des sciences et des beaux arts*, and dedicated it to King Louis XIV. There are 162 characters and an equally number of machines, tools, instruments and various objects. From the first glance, one recognizes that such an image is part of a tradition dating back at least to Raphael's *School of Athens*, but this would be a *School of Athens* whose members would be anonymous and whose works would be somehow materialized by instruments. Although we cannot compare the two, it is not excluded that Leclerc was willing, if not to compete with the painter of Urbino, at least to walk in his footsteps. Like Raphael, he claimed to unite in the same assembly the sciences proper, including the liberal arts, and the plastic arts. This is affirmed by both the printed title of the print and the elements of the image. We recognize for the *Arts Libéraux*, Rhetoric, Arithmetic, Music, Geometry, Astrology. As a member of the *Académie royale de peintures et de sculptures* since 1672, Leclerc included here all the subtleties of perspective and optics, in particular through objects used to study them or demonstrate their effect; these many instruments are accumulated especially in the foreground. The Drawing is represented under the peristyle right next to the Painting. The Sculpture appears at the very bottom through arcades of the gallery. Finally, Architecture is also present in the buildings themselves, and through the characters who examine the plan of the palace under construction.

Sébastien Leclerc's entire life is divided between the sciences and arts, and he was not only a fine mathematician and physicist, but also collected instruments and experimental models, and they were thus closely linked to the young

Académie royale des sciences, founded in 1666. He then integrated elements of it, so we see scholars carrying out a dissection, and many allusions in the center of the image to the auxiliary sciences of history, that are numismatics and heraldry as well as theology.

Leclerc exposes in the present plate not only his faith in scientific progress as opposed to the quickish barbarism personified by the chiromancer of the first plane, and his admiration for the reign of the prince who authorized scientific renewal, but he also shows with a discreet pride - in scattering throughout his plate very clear and specific allusions for connoisseurs of his own past or present works issuing from royal commissions or else arising from his own initiatives - that he is not the last person to have participated in this noble enterprise. While knowing that Death, hidden in an anamorphosis, awaits him, he hopes that his genius will survive and that he will have earned the right to the eternal gratitude of the scholarly community. Thus, by this meticulous and subtle work, an artist whose recognized first qualities are exactitude and positive realism is inscribed in the 'metaphysical' tradition usually associated with the painters of Vanities.

Sebastien Leclerc reworked many times his plate and added new elements before reaching the final composition, therefore there are eight states in total, which is rather unusual for Leclerc. The seventh state is considered as the final composition, and this is the one we are used to see, as for instance in the collection of the Metropolitan Museum of Art. The eight state was considered by Edouard Meaume (1874) as a copy by another hand, and Préaud (1980) did not decide against or for.



12 **Pierre Drevet** 1663 – Paris – 1738
Portrait of the Painter Hyacinthe Rigaud

Engraving on laid paper, 1700	
Plate	500 × 347 mm
Reference	Firmin-Didot 477, 2 nd (final) state; Inventaire du Fonds Français 107, 2 nd state of four
Literature	Gilberte Levallois-Clavel, “Les Drevet”, in <i>Nouvelles de l’Estampe</i> , no. 218, 2008, pp. 19-39
Condition	In fine condition

This is a very fine impression, of the 2nd state of four, of the famous Portrait of Hyacinthe Rigaud and engraved by his friend Pierre Drevet. Rigaud is standing at a window with drapery on the left and an easel in the background. This large-format print, one of the most famous by Drevet, who was then at the height of his power, is an admirable example of his ability to translate with refinement diverse textures and subtle plays of light and to use an extensive range of tones – including extremely saturated blacks. The plate is

covered with burin work that achieves a very high standard of finish without dryness. This plate attests to Drevet’s dexterity at a time when many of his colleagues increasingly prepared their plates by etching before using the burin. Remarkably, this composition masterfully rendered the fiery pride of the painter, one of the stars at the royal court. Pierre Drevet was Rigaud’s favourite interpreter until 1714, and he was also *Graveur du Roi*.



*HYACINTHUS RIGAUD Eques natus
civilatis numero. in. Regia
Perpiniani ex nobilium ejusdem
Picturae Academia Professor.
Hanc ab ipso met. coloribus expressam effigiem, arte incidit
Petrus Drevet Lugdunensis Calographus Regius: perenni grati
libus consilio juvenit anno. M. DCC.*

13 **Théodore Géricault** 1791 Rouen – Paris 1824

Chariot carrying wounded soldiers

Lithograph on wove paper, 1818	
Image	285 × 295 mm
Reference	Clément 10; Delteil II, 2 nd (final) state
Provenance	Alexis Hubert Rouart (Lugt 2187a and 4898); Henri M. Petiet (Lugt 5031)
Condition	In fine condition

This extraordinary impression is cited by Delteil, and was described as “very rare” in the Henri M. Petiet’s sale catalogue in 1993. Delteil only listed seven impressions. The earliest provenance is even richer, Alexis Hubert Rouart. If the Rouart is a well-known family of collectors, Alexis had a beautiful ensemble of works illustrating particularly the Romanticism movement. No surprise then, to find this print by Géricault is such a prestigious collection. We must say that it is the most beautiful impression of this stone we have ever seen. The difference between the two states is only the addition of the names of Géricault and Motte on the lower right.

Related in theme to the *Retour de Russie*, Géricault seems to have included himself as the standard-bearer at the right, somewhat removed from the central scene of suffering. Géricault deals here with the miseries of the Napoleonic campaign, a world without glory of exhausted, wounded

and hatched soldiers who have left the battlefield and piled up in this cart. François Bergot, former director of the Musée des Beaux-Arts in Rouen – with the largest collection of prints by Géricault – described this print as “une pyramide de souffrance”¹, which can be translated by a pyramid of suffering. There is indeed a tension, between the pile of wounded men and the violent scene of two horses attacking each other on the foreground. A perfect example of Géricault’s vision and mastery in the art of lithography.

The related painting of the subject is in the Fitzwilliam Museum, Cambridge (Eitner 53), and a pen drawing for the picture is in the Boymans Museum, Rotterdam.

1. François Bergot, “Le Blanc et le Noir ou la vérité romantique de Géricault”, in *Géricault. Tout l’œuvre gravé et pièces en rapport*, exh. cat., Musée des Beaux-Arts de Rouen, 1981-82, p. 6



14 **Louis-Leopold Boilly** 1761 La Bassée – Paris 1845
Quadruple Self-Portrait

Lithograph on wove paper, 1832
Image 210 × 210 mm
Reference Harris 1235; Inventaire du Fonds Français 44; Breton and Zuber 2021 E, only state
Provenance Private collection, France
Condition In perfect condition

This is terrific impression of the most famous Boilly's *Quadruple Self-portrait*, in lithograph, showing four different attitudes. It is actually a very rare plate to find as not a single impression has been on the auction market for thirty years. The plate would be later reprinted by in

colors. There is a preliminary study with five heads, dated ca. 1827, and now at The Ramsbury Manor Foundation in United Kingdom. There are also two sheets with only the front self-portrait, in Paris (Musée Carnavalet) and in Bern (Kunstmuseum), dated of the same time.



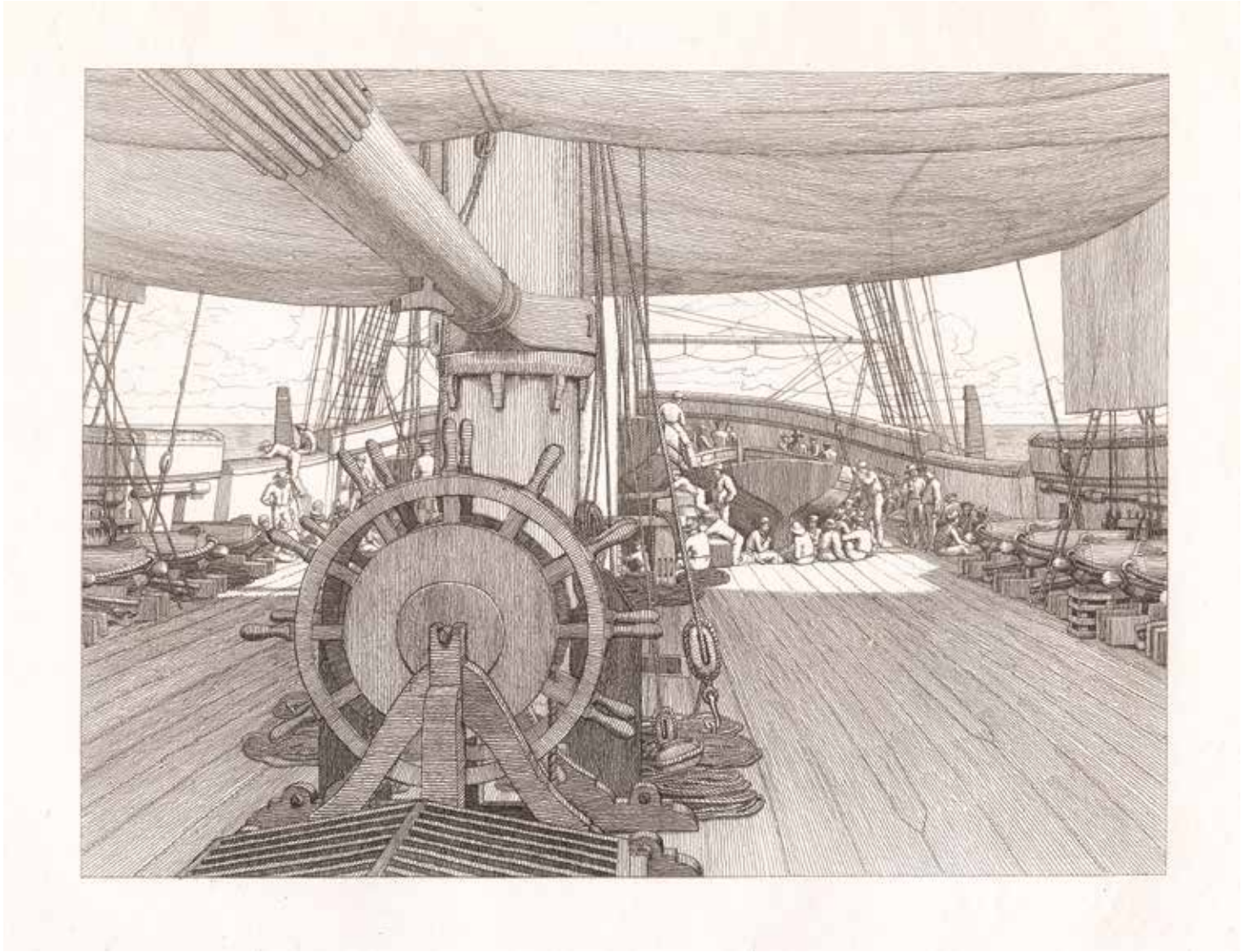
15 **Christoffer Wilhelm Eckersberg** 1783 Blåkrog – Copenhagen 1853

The Deck of a warship

Etching printed on wove paper, 1834	
With inscription on the back <i>Dækket af et Orlogsskib seet forefter. (Skibet ligger for Anker i stille Vejr".</i>	
	<i>Saaledes betegnet bagpaa samt C. W. Eckersberg fecit aqua forti. Prøvetryk findes ikke i Kobberstiksaml</i> [translated as “The deck of a warship. (The ship is anchored in calm weather). Inscribed on the reverse as well as C. W. Eckersberg fecit aqua forti. No artist’s proof in the Royal Collection of Graphic Art]
Plate	223 × 900 mm
Literature	<i>Wilhelm Eckersberg 1783-1853, Un artiste danois à Paris, Rome & Copenhagen</i> , exh.cat., Paris, Fondation Custodia, 2016, p. 322 (for another proof and state)
Provenance	Private collection, Denmark
Condition	In very fine condition

This is a rare and fine impression before letters, of the beautiful view of the warship Queen Mary, by Christoffer Wilhelm Eckersberg. If the artist already experimented with etching in his early years, it was after his return to Copenhagen, following his time in Paris and Rome, that he developed this side of his œuvre. In his catalogue of Danish Prints published in 1962, Frederik Krohn listed forty-six prints by Eckersberg. Most of his prints are very similar to his drawings: the artist illustrated the same subjects and used the same style of lines and composition in these two media.

A drawing depicting the same scene is kept at the H.M. Dronningens Handbibliotek in Copenhagen. An inscription under the drawing enables us to identify the ship and date in both works. It also testifies of Eckerberg’s own method: the artist represented his subject in *plein air* (he annotated the drawing when he was on the ship in July 1834), while using a very methodological perspective.



16 **Johan Thomas Lundbye** 1818 Kalundborg – Bedsted 1848

Little Regine in Vallekilde

Etching printed on laid paper, 1839	
Plate	110 × 65 mm
Reference	Madsen 3, only state
Provenance	Karl Johan Vilhelm Madsen, Copenhagen; Erik Fisher, Copenhagen
Condition	In fine condition

This is one of the nicest and most desirable prints by Johan Thomas Lundbye. The sitter is Lundbye’s cousin, Regine Dorthea Cathrine Bonnevie (1827-1913). She was the daughter of Honoratus Bonnevie, the priest at Vallekilde, a small village where the artist had spent a lot of time when he was a child. Regine is standing, bent over her knitting, and she wears a bonnet with very long eyeshade. It hides her face, which has been unfortunately disfigured by a kick by a horse. At left, there is one of the five towers of the church of Our Lady Kalundborg, the church of Lundbye’s uncle.

This plate is one of the rarest prints by Lundbye to find in private hands, and it is worth mentioning the provenance: Karl Johan Vilhelm Madsen (1855-1938). Madsen was first a painter from the artist colony of Skagen. From the 1870s. In 1928, he became the director of Skagen museum, and later of the Royal collections in Copenhagen, *Den Kongelige Malerisamling*. Moreover, he wrote the catalogue raisonné of Lundbye work in 1895.



17 **Charles Villemain** Actif between 1835 and 1855

The Interior of the Imprimerie Lithographique de Lemercier

Lithograph printed on wove paper, ca. 1852
Image 370 × 445 mm
Provenance Private collection, France
Condition In fine condition

This is an extremely rare print and an interesting insight in the most important lithograph printing company in France, in the 19th century. They printed the most significant publishers and artists at that time. It has been founded by Joseph-Rose Lemercier (1803-1887), who is depicted here at the center of the composition, talking with a lady.

Coming from a modest family, Lemercier quickly discovered lithography and was apprenticed to Langlumé as a “homme de peine”. He worked there from 1822 to 1825, then joined Knecht in the printing house founded by Senefelder, the Czech inventor of lithography in 1796. After this training, he bought, in 1828, the patent of Alexandre Cheyère and settled 2, rue Pierre Sarrazin with a single press. In January, he moved to a larger studio at 55, rue du Four. The development of the company was very fast. In 1837, he formed with the patented lithograph printer Jean François Bénard the company Lemercier, Bénard & cie, with sixty presses, about 10,000 stones to which were added the 30,000 belonging to publishers. The merge of the two companies was gigantic for the time. In 1851, he acquired the lithographic printing house Veuve Aubert & cie, following the death of Marie Aubert. In 1852, the company then owned more than 80 presses and employed 180 workers. Its decline began after 1871, the lost Franco-Prussian war, and accelerated after 1887, when Joseph-Rose Lemercier died.

Between 1850 and 1870, it was the largest lithographic company in Paris. Fashion (magazine illustrations, department store catalogues, models, advertisements) accounts for 40% of total production; booming after 1850, it was ahead of religious imagery, portraits and genre scenes and, less importantly, music and architecture... They also printed many posters from artists like Alfons Mucha, Jules Chéret, Henri Boutet, Manuel Orazi; and lithographs from artists, like Rodolphe Bresdin and Odilon Redon. August Clot, who printed many of the Nabis artists in the 1890's, was first trained at Lemercier-Bénard.

As early as 1831, Joseph-Rose was distinguished by the *Société d'encouragement* and received a silver medal for the conservation of stone drawings, a gold medal for the manufacture of inks and lithographic pencils and for his printings in black; the gold medal of 1847 rewards all the improvements he made to the lithographic process since 1832. Present at all major French and foreign exhibitions (London in 1851 and 1862, Paris in 1855 and 1867, Vienna in 1869 and 1873, Porto in 1865, Rome in 1870, Russia in 1872) he was awarded gold, silver or honor medals. He presided over the *Chambre des imprimeurs lithographes de Paris* between 1876 and 1885.



18 **Rodolphe Bresdin** 1822 Montrelais – Sèvres 1885

Le Bon Samaritain

Lithograph printed on yellowish Chine paper laid down on a white wove paper, 1861	
Image	564 × 441 mm
Reference	Van Gelder 100, first state of two
Literature	David Becker, “Rodolphe Bresdin’s Le Bon Samaritain”, in <i>Nouvelles de l’Estampe</i> , nos. 70-71 (1983), pp. 7-14
Provenance	With Frederick Mulder, London, in 2003; Private collection, Belgium
Condition	In very good condition, with tiny repairs along the margins

This is an exceptional impression of the very early first state printed in 1861, which is equally extremely rare. In our twenty years career, it is the first time that we have been able to acquire a copy of this state and early printing. David Becker (1983) knew only thirteen impressions and had records of a few others, and he thus suggested a total of ca. twenty impressions of the earliest state.

It is thus a first state impression before both the monkey’s black leg, the so-called “white bird” and the white thistle, somehow considered as accidents during the forthcoming printing. It corresponds to the Becker’s first state and Préaud first state, before the state described by Van Gelder but with some confusions about the accidents described above. Rodolphe Bresdin finished his lithograph at the beginning of 1861. Moving to Paris from Toulouse in March 1861, he entrusted the stone soon after to the printer Lemer cier, who printed for the artist this first very small edition. Bresdin exhibited an impression at the Salon in May 1861 with five drawings. The critics of the Salon noted the amazing subject and the fantastic realization, but a new printing only came later six years later, in September 1867. It is generally agreed that the overall quality and sharpness of impressions deteriorates during the forthcoming successive printings from 1867.

As the present one, there were a few impressions printed in 1861 on Chine that were then remounted on a white wove paper, with no address. They might be considered as proofs, but it is difficult to ascertain.

The quality of this impression is great. The sky appears to be powerful, and with the trees especially vivid, in front of the sky. Later the lines begin to spread and become dull, leading to the gradual flattening of the print. One can even see the earliest traces of the roulette in the sky that would then disappear quickly. The vegetation is everywhere sharp and brilliant. The dark areas are perfectly deep and contrasted.

Le Bon Samaritain is the most celebrated lithograph by Bresdin, and is unquestionably his masterpiece, the largest, most spectacular of all his mind-boggling fantasies. The Samaritan who interrupts his journey to assist a wounded traveller is here envisioned midst a tangle of exotic plants and animals, teeming clods, and shadows. It is a prodigious *tour de force* of passionate attention to detail, held together by the artist’s amazing powers of composition.



19 **Honoré Daumier** 1808 Marseille – Valmondois 1879
Nadar elevating Photography to Art

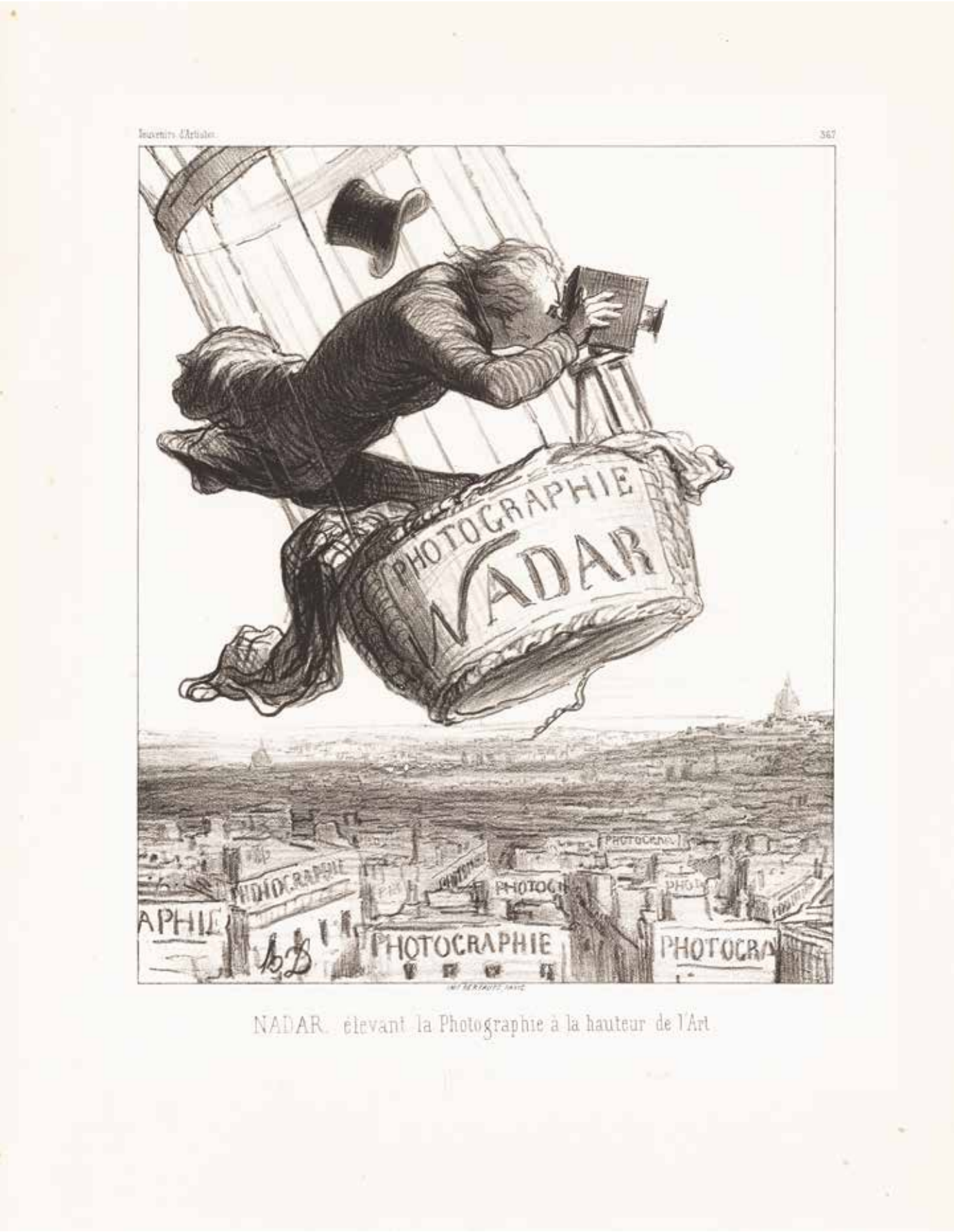
Lithograph on thick wove paper, 1862
Dry-stamped *Souvenirs d'Artistes*, in the middle of the lower margin
Image 273 × 222 mm
Reference Delteil 3248, 2nd (final) state
Condition In perfect condition

This is a perfect impression on “white paper” of one of the most iconic lithographs by Daumier, showing Nadar “elevating” photography to art. The only difference between the two states is the addition of the letters *Souvenirs d'artistes* on the upper left, and the number 367 on the upper right.

The image could be seen as a promotion of the photography and Félix Tournachon, called Nadar, who took the first photograph from the air in 1858. Indeed, later on, this composition became the most representative image of Nadar and his adventurous projects. But actually,

this image came right after a court decision in 1862 that permitted photographs to be considered works of art. Daumier depicts Nadar as a bizarre, daring photographer and taking risks. His hat is flying off, and in his own excitement to capture the perfect shot, he almost falls out of his balloon. Using the metaphor of the balloon in the air, Daumier laughs at Nadar, and he mocks the new declaration that photography could be equal to “high art.”

In a way, it also foreshadows modern aerial-surveillance photography, as Nadar’s balloon was used in the 1870 Siege of Paris for intrusive photography.



20 **Jules Jacquemart** 1837 – Paris – 1880

Souvenir de voyage

Etching printed on laid paper, ca. 1862	
Plate	235 × 337 mm
Reference	Béraldi 329; Inventaire du Fonds Français 31
Provenance	Private collection, France
Condition	In fine condition

In the introduction of his paper *Jules Jacquemart: Forgotten Printmaker of the Nineteenth Century*, James Ganz wrote¹: “Jule Ferdinand Jacquemart remains one of the least known and appreciated of the French printmakers of the latter half of the nineteenth century. He was a prominent member of both the Société des Aquafortistes [...] and the Société des Aquarellistes. His etchings were widely exhibited during his lifetime and regularly published in the pages of the *Gazette des Beaux-Arts* and *L’Art*. As renowned within the printmaking circles of his own days as Felix Bracquemond, Jacquemart was principally, though, in a unique sense and with significant exception, a reproductive etcher.” (Ganz, p.2). Other contemporary tributes were paid by for instance Philip Hamerton, Maxime Lalanne, Francis Seymour Hayden, Philippe Burty, or Henri Beraldi. The latter not given to gushing enthusiasm, describes Jacquemart as “one of the most astonishing etchers of his time and of all times,” and substantiates his appreciation by adding that Jules-Ferdinand Jacquemart was the creator of a new “genre”, the rendering of objects of art.”

Earlier in the century, F. L. Leipnik wrote²: “So far as his technical skill is concerned, Jacquemart was nothing short of a wizard; and though not the first artist to reproduce curios on the copper-plate, he was certainly the first to portray that aspect of the surface-texture of curios which one may be permitted to call the reflection of the soul of the inanimate object”.

Here, Jacquemart depicts the objects required by an artist, a painter’s paint pallet, brushes, paper, and a collection of discarded worn shoes. It is difficult to imagine a more finely crafted image that clearly portrays “the reflection of the soul of the inanimate object.” It is a very fine impression, with the address of Cadart & Chevalier, but before the one of Cadart & Luquet, with the stamp of Cadart & Chevalier (Lugt 3270).

1. Philadelphia Museum of Art Bulletin, vol. 87, no. 370, Spring 1991
2. F.L. Leipnik, *A History of French Etching from the Sixteenth Century to the Present Day*, London, 1924, p. 117



21 **Marcellin Desboutin** 1823 Cérilly – Nice 1902

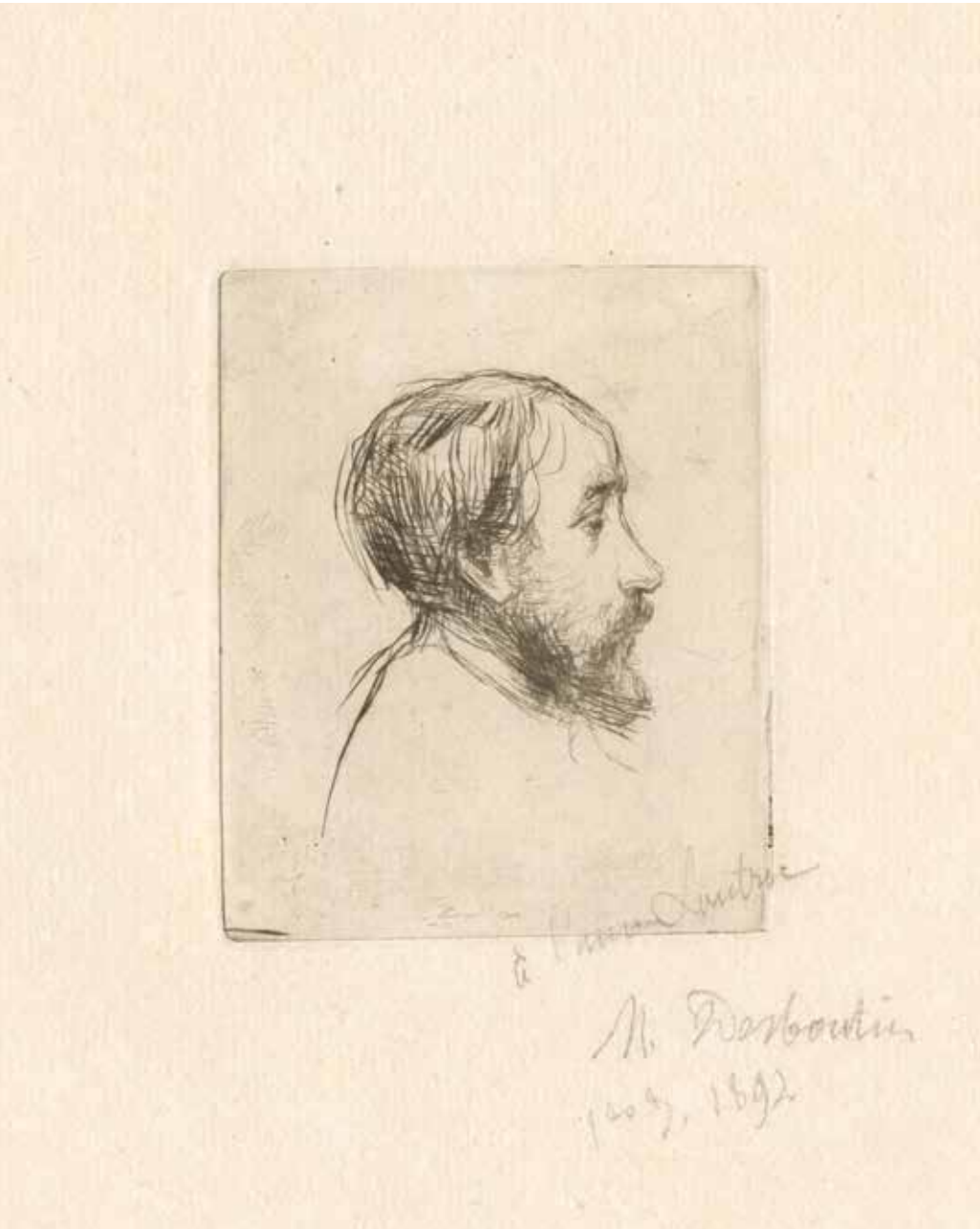
Portrait of Edgar Degas, in profile

Drypoint on laid paper, ca. 1876	
Dedicated à l'ami Lautrec, and signed M. Desboutin 1er [8]. 1892	
Plate	90 × 74 mm
Reference	Béraldi, t. V (Suppl.), 85; Clément-Janin 61, only state; Inventaire du Fonds Français 4
Provenance	Henri de Toulouse-Lautrec, Albi; Private collection, France
Condition	In fine condition, with very large full margins

This is undeniably a fine impression of this very rare plate to find. We have been able to locate only eight copies, including the present one, on. Moreover, the present one is dedicated to Henri de Toulouse-Lautrec: “à l'ami Lautrec”. It shows that artist’s portraits also travelled inside the circle of Desboutin and Degas’s close friends.

“For his numerous informal portraits, such as this small profile of Edgar Degas, Desboutin preferred the directness of drypoint—a technique in which the artist directly scratches the image with a sharp needle,

effectively drawing on the copper plate. With minimal lines, Desboutin skilfully created an intimate image of his friend, one of several known portraits of Degas by Desboutin. The two had a long-lasting and productive friendship, with Desboutin even encouraging Degas to try printmaking again in the mid-1870s, after more than a ten-year hiatus” (from the entry about the print, Metropolitan Museum of Art, inv. 22.63.149).



22 **Luigi Conconi** 1852 – Milan – 1917
The Sister Annetta

Etching on wove paper, ca. 1881	
Monogram in the plate upper left LC	
Plate	61 × 45 mm
Reference	Matteo Bianchi and Giovanna Ginex, <i>Luigi Conconi incisore</i> , Milano 1994, p. 105 no. 13
Literature	Amalia Mezzetti, <i>L'acquaforte lombarda nella seconda metà dell'800</i> , Milano, 1935, p. 163 no. 206
Provenance	Private collection, Italy

This is a lovely and very rare print by Luigi Conconi, one of the first and best 19th century etchers in Italy. It is a portrait of his sister Annetta. We have been able to locate only two copies plus the present one, among them one at the Civica Raccolta della Stampe Bertarelli, in Milan, his native city. According Matteo Bianchi and Giovanna Ginex, there is a preliminary drawing dated 1881.

Many things could be said about Luigi Conconi. The contemporary critic Giuseppe Martinelli said about him: “Una fantasia ricchissima e infrenabile, un organismo nuovo che non ha e non ha mai avuto nella storia dell’arte

lombarda e italiana alcuno che gli abbia assomigliato...” (see “Artisti contemporanei: L. C.”, in *Emporium*, Milano, vol. V, 1897), pp. 8-9). His life unfolded indeed after the legend and contained many stories about arts, artists, experimentations, etc., among them his vibrant participation at the *Scapigliatura* movement. We recommend the very interesting entry about this artist on *La Rocaille*, a blog about Italian art curated by Annalisa P. Cignitti.



23 **Karl Stauffer-Bern** 1857 Trubschachen – 1891 Florence

Portrait of Adolf Menzel

Etching with drypoint on rolled China, printed on wove paper, 1885
Plate 387 × 294 mm
Reference Lehrs 13 III b (printed by Otto Felsing Verlag, ca. 1897)
Provenance Private collection, Germany
Condition In very fine condition

This is a very fine impression of this superb portrait of Adolf Menzel, the famous Prussian artist (1815-1905), by the Swiss artist, Karl Stauffer-Bern. He was a master portraitist and started exploring printmaking in 1884. This portrait was most probably part of his project to create a “gallery of famous contemporaries”, that he never finished, as he committed suicide at only 34. Stauffer-Bern, nevertheless, produced an impressive corpus of works which shows his talent for portrait: he captured the personality of his model while giving them an aura of grandeur and solemnity.

It is worth mentioning the printer Wilhelm Felsing, who printed the present impression in ca. 1897. The great

grandson, the grandson, and the son of printers (Johann Conrad Felsing, Johann Heinrich Felsing and Otto Felsing), and working mainly in Berlin, Wilhelm Felsing has been always celebrated for his excellent editions of prints, the impression pulled at his place are always sharp, contrasted, very well balanced, and with no sign of weakness. Most of the key artists of the time in Germany worked with him, as for instance Lovis Corinth, Otto Greiner, Max Klinger, Käthe Kollwitz, Max Liebermann, Edvard Munch, Ernst Oppler, Max Slevogt and Heinrich Zille.



24 **Odilon Redon** 1840 Bordeaux – 1916 Paris

Profil de Lumière

Lithograph printed on Chine volant, 1886	
Image	340 × 242 mm
Reference	Mellerio 61, first state of two
Provenance	Roger Passeron, Blois
Condition	In very fine condition

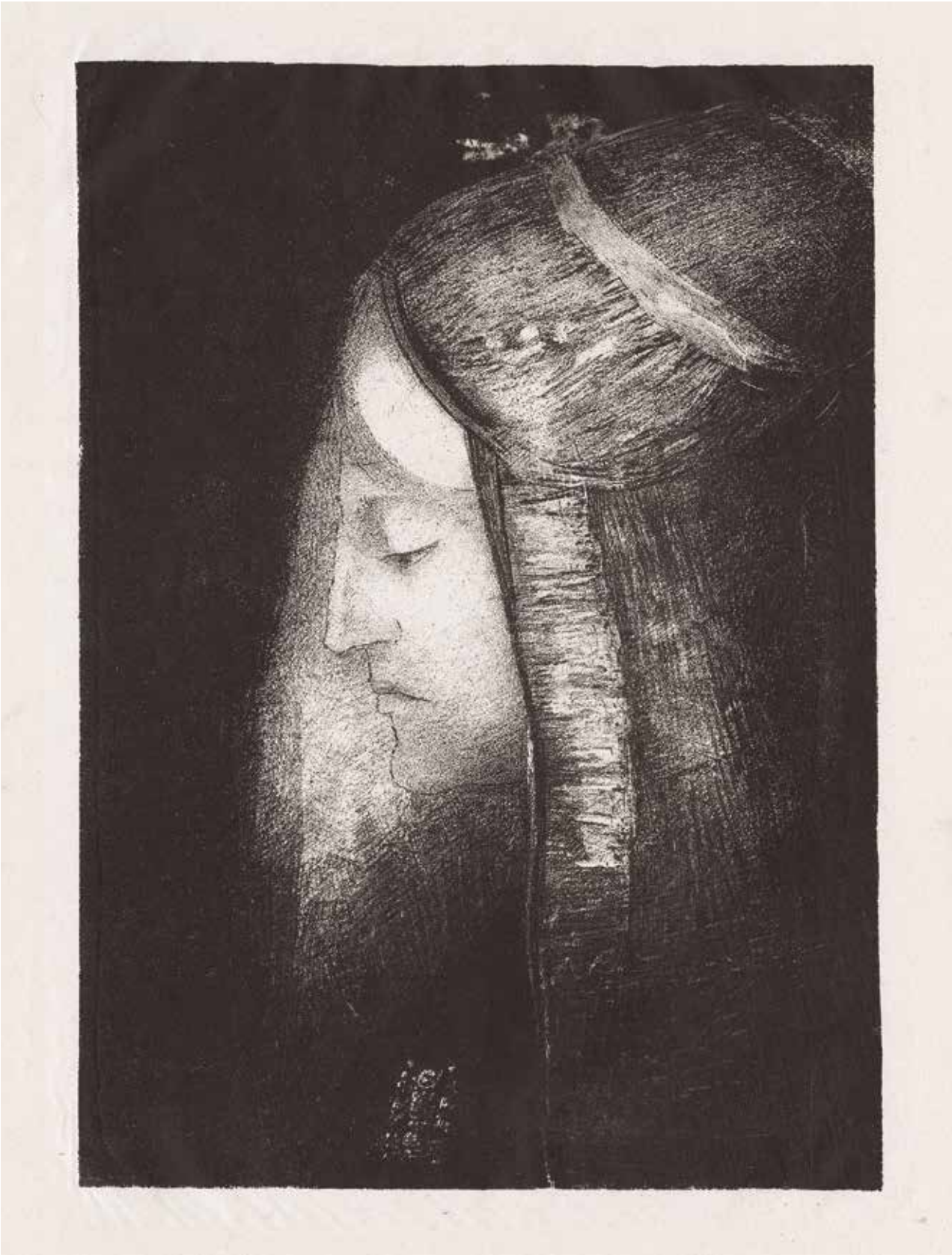
A very fine impression of this essential Redon lithograph, printed on Chine volant before the edition at Lemerrier & Cie. This enigmatic, and fascinating figure is based on a drawing, now in the collection of the Petit Palais, Paris. *Profil de Lumière*, also known as *La Fée*, was well admired by the artists’ contemporaries, who were impressed by the treatment of the light: the radiant profile seems to illuminate from itself, creating a contrast with the background. She seems to appear from darkness. The influence of Rembrandt is palpable in this lithograph, and in its luminous atmosphere.

On March 1888, the Belgian poet, Valere Gille, admired Redon’s prints and wrote to the artist a letter: “I know most of your prints, and among these flowers of dreams, with their striking whiteness, on dark waters, one above all, *Le Profil de Lumière*, attracted me and I tried to write in a sonnet the impression of this merciful head appearing as a dream behind a veil of light”¹. The poet indeed published a poem inspired by this lithograph², dedicated to Odilon Redon, which starts with these verses:

*En l’effroi des ténèbres, si consolante
Elle ouvre sa blancheur de fleur nivéale,
O frêle vision, frêle et réginale
Qui se profile au loin timide et dolente !*

This superb impression before the edition has a noticeable provenance. It was in the collection of Roger Passeron, a print connoisseur who died in 2020, after turning 100. His wide collection, from Dürer to Picasso, was famous for the excellent quality of its prints. His father was a print dealer, rue de Seine, in Paris, and if Roger did not pursue the same career, he collected prints his whole life. This engineer who was a passionate, wrote books about 19th and 20th century prints that became reference in our field.

1. Roseline Bacou, *Lettres de Gauguin, Gide, Huysmans, Jammes, Mallarmé, Verhaeren... à Odilon Redon. Présentées par Ari Redon*, Paris, Librairie José Corti, 1960, p.184
2. Valere Gille, “Vers: Profil de lumière”, in *La Jeune Belgique*, t. VII, 1^{er} juin 1888, p.195

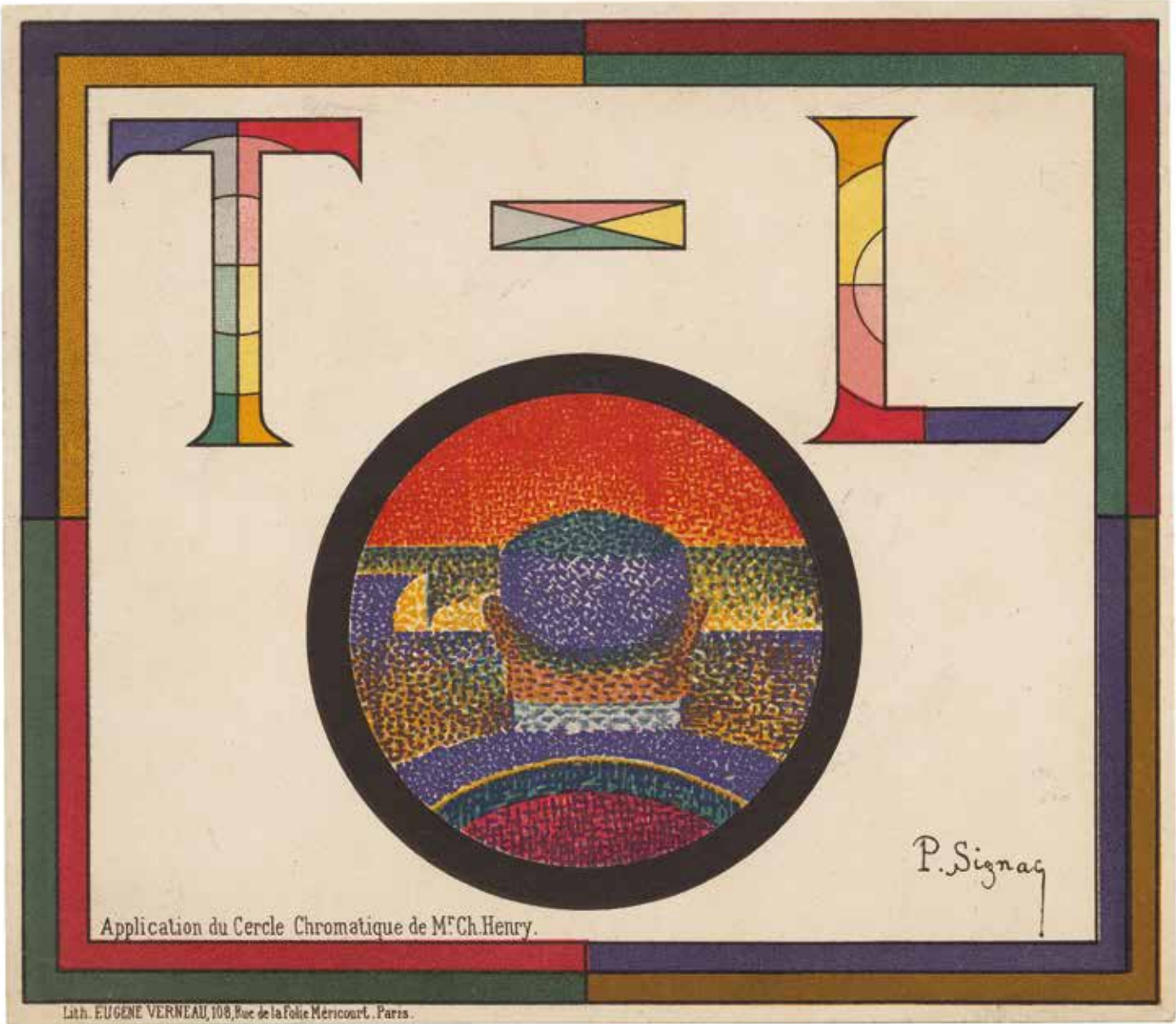


25 **Paul Signac** 1863 – Paris – 1935
Program of the 5th Night at the Théâtre Libre. Thursday 31st January 1889

Color lithograph on thick paper, 1888
Image 161 × 184 mm
Reference Kornfeld 4, only state
Provenance Private collection, Paris
Condition In fine condition

A very fine impression of this manifesto lithograph printed on the verso of the *Théâtre Libre* program in 1888. The *Application* is based on Charles Henry’s 1888 publication: “*Le Cercle Chromatique de Mr Charles Henry, présentant tous les compléments et toutes les harmonies de couleurs, avec une introduction sur la théorie générale du contraste, du rythme et de la mesure*”. This is the first time that a painter claimed

his acquaintance with the scientific theories of the neo-impressionism. Technical difficulties were resolved easily, as the man’s head in the circle shows. Signac was ultimately the only printmaker to apply the theories of the Divisionism to prints. In 1889, he collaborated with Henry to illustrate two books of the physicist published in 1890 which had a strong influence on Seurat paintings.



26 **Docteur Paul Gachet, called Paul van Ryssel** 1828 Lille – Auvers-sur-Oise 1909

Vincent Van Gogh on his deathbed

Etching and drypoint printed on wove paper, ca. 1890	
Dedicated and signed lower right <i>au Citoyen L. [Lumot] Van Ryssel</i>	
Plate	122 × 170 mm
Reference	Gachet fils 55; <i>Inventaire du Fonds Français</i> 58, 4 th (final) state
Literature	Susan Alyson Stein, <i>Cézanne to Van Gogh. The Collection of Doctor Gachet</i> , exh. cat. Paris, New-York, Amsterdam, Grand palais, Metropolitan Museum, Van Gogh Museum, 1999, pp.140-41
Provenance	Private collection, France
Condition	In fine condition

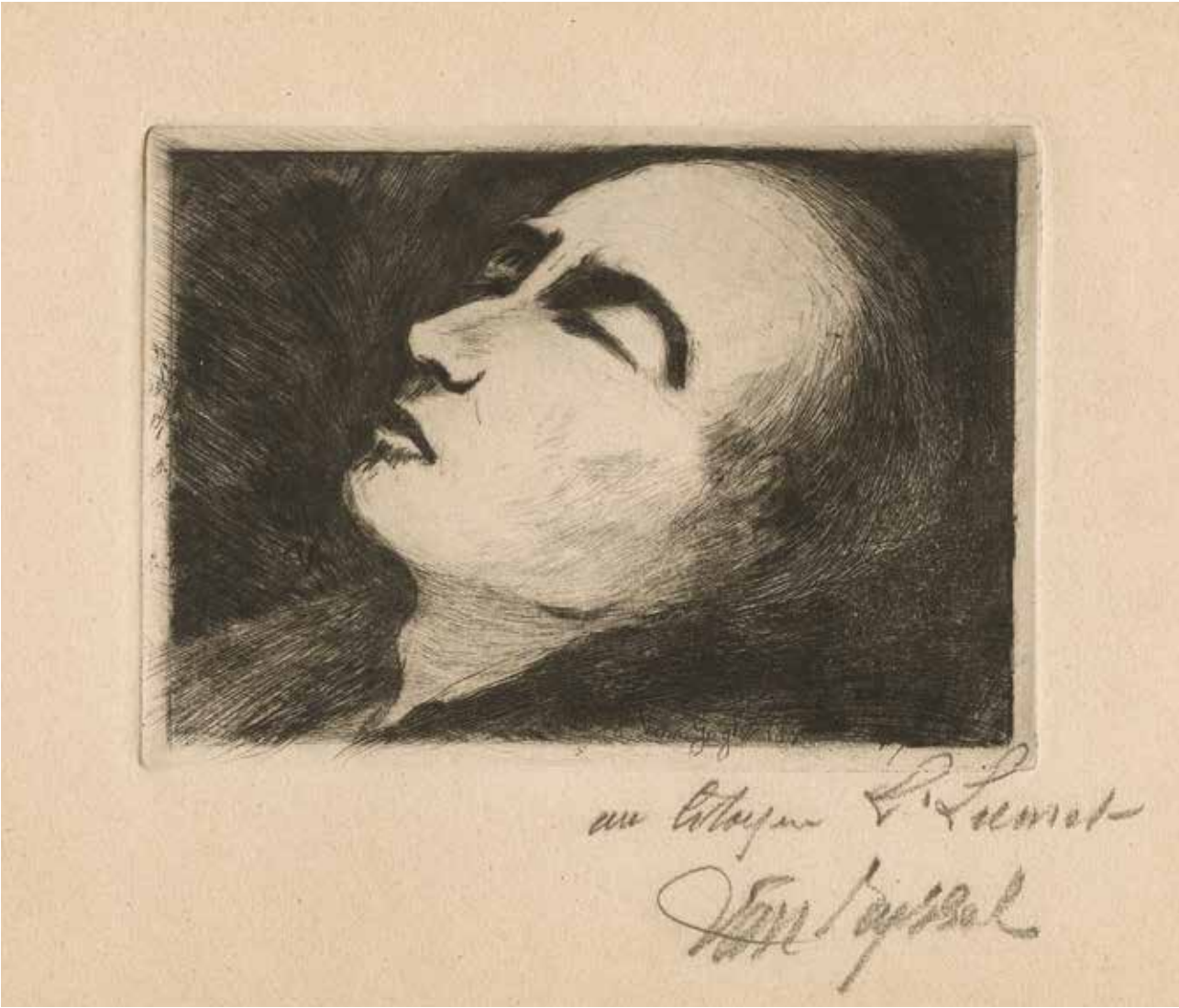
It is a very fine impression of the famous portrait of Vincent on his deathbed, etched by Dr. Paul Gachet. It is also of the uppermost rarity as there was a very small edition, and we know only three impressions that came up in the auction market in the last thirty years.

On 27th July 1890, Vincent van Gogh shot himself in the head with a revolver. While still suffering from the affecting traumatise of Vincent Van Gogh's suicide, Dr. Gachet appear to have done several quick sketches of the artist on his deathbed. A small oil on cardboard that was dedicated to Vincent's brother Theo and who offered it to his mother, is now at the Van Gogh Museum in Amsterdam; and two charcoal drawings, one presented by Paul Gachet's son to the Musée du Louvre in 1951, and another now at the Van Gogh Museum. Our print derives from the first sketch, in the same year as Van Gogh's death.

By making an image of Van Gogh on his deathbed Dr. Gachet has offered the ultimate in intimate portraits of the artist by his friends, intensified by the fact that we can clearly see Van Gogh's left-side where he sliced off his own ear. It is a portrait which, even in death, gives traces of traumas of the tortured artist. The pain Dr. Gachet felt at the death of his dear friend and patient is obvious, not only in the image of Van Gogh on his deathbed but also, as Emile Bernard pointed out to Albert Aurier in a letter of 31st July 1890: "Dr. Gachet [...] wanted to say a few words

of homage about Vincent and his life, but he was weeping so much that he could only stammer a very confused farewell...".

Perhaps one of the most fascinating figures in the history of Impressionism, Gachet was a doctor who specialized in homeopathy, a psychiatrist, an engraver, a Darwinian, a Socialist and a consistently helpful and generous patron and friend to all those artists with whom he came into contact. By that time, Doctor Gachet was thoroughly engaged in collecting art; he would eventually amass more than 1,000 prints and half that many paintings and drawings by celebrated and unknown artists of the day. But he also considered himself something of an artist. He bought a house at Auvers-sur-Oise and, there in his studio and with his press, became an enthusiastic engraver, partly as a consequence of his earlier contacts with Daumier and with some of the printmakers at the time, for instance Charles Meryon, Rodolphe Bresdin, Charles Jacques and Félix Bracquemond. He signed his works 'Paul van Ryssel', deriving the surname from his native village near Lille ("Ryssel" in Flemish). It was in this studio that several of the Impressionists took up etching during the summer 1873 through a dreamed course gathering Cézanne, Pissarro and Guillaume. This was the beginning of the Impressionist printmaking, where Gachet not as a great artist but as an originator played an essential role.



27 **Édouard Vuillard** 1868 Cuiseaux – La Baule-Escoublac 1940

Interior with Five Posed Figures

Lithograph on wove paper, ca. 1893
Stone 237 × 295 mm
Reference Roger Marx 7 (only state), an edition of around 20
Provenance Private collection, Paris
Condition In fine condition

A superb impression situated at the core of Vuillard most confidential works. In the 1890's, the French artist produced a series of works depicting *intimiste* interiors. In 1884, when Vuillard's father died, his mother, a former *corsetière* transformed the family house into a workshop of needlewomen. The artist, immersed in this feminine environment, became a privileged witness of the privacy and confined life of these women.

A key figure of the Nabis group, Vuillard detached himself from the usual symbolist subjects illustrated by his friends, to simply represent his environment and his familiar life. However, Vuillard achieved to reinvent the tradition of interior scenes by confronting it to his modern vision. Furthermore, he experimented with lithography, since 1891, to focus on the unique light that immerge from such confined environment. Only working

with black and white, in this print, Vuillard demonstrate how subtle and clever is his representation of luminous atmosphere.

Our work is a testimony of the variety of Vuillard's inspirations. Fascinated by Dutch paintings, especially by Vermeer, Vuillard was also under the influence of Japanese prints and the posters of Toulouse Lautrec. Inspired by Dutch interiors, elegant feminine figures are focused on their activities, and paid no attention to us; just as if we just opened the door and surprised them in their everyday life. The repetition of figures, with similar features, contribute to the decorative quality of the work. Vuillard skilfully created a harmony of patterns and lines, not only abstracts but also inhabited by these feminine silhouettes.



28 **Edouard Vuillard** 1868 Cuiseaux – La Baule-Escoublac 1940

Interior with a Screen

Lithograph printed on wove paper, ca.1893
Image 250 × 310 mm
Reference Roger-Marx 8, only state
Provenance Jeffrey Kaplow, Paris
Condition In very fine condition

A superb impression illustrating again Vuillard's iconic subject at the early stage of his career: interior scenes. When Vuillard's father died in 1884, his mother, a former *corsetière*, transformed the family house into a workshop of needlewomen. The artist, immersed in this feminine environment, became a privileged witness of the privacy and confined life of these women.

In this corpus of works, *Interior with a Screen* is exceptional for two reasons. The first one is the radical point of view used by the artist, similar to a photographic framing. The composition is not centred or readable but seems like a snapshot of Vuillard's vision at home. Secondly, the title of this print evokes an important object in the artist's

œuvre: screens. In the centre of this image, the screen is also a key inspiration for Vuillard and his Nabi friends. The influence of Japanese art encouraged them to create their own screen, or create prints and paintings inspired by this oriental art form. Vuillard achieved to reinvent the tradition of interior scenes by confronting it to his modern vision. Furthermore, he experimented with lithography to focus on the unique light that emerges from such a confined environment.

As most of his early prints, the present lithograph is very rare. It was edited by Vollard and printed by Ancourt in a very limited edition, of probably twenty.



29 **Edouard Vuillard** 1868 Cuiseaux – La Baule-Escoublac 1940
Folding the laundry

Lithograph printed on thin chamois paper, ca. 1893
Signed and numbered with pencil in the lower margin *n19 EVuillard*
Image 240 × 320 mm
Reference Roger-Marx 6, undescribed state
Provenance Jeffrey Kaplow, Paris
Condition In very fine condition

A beautiful proof on thin chamois paper, of this rare lithograph. Edited by Vollard and printed by Ancourt, Roger-Marx reported an edition of ca. only twenty impressions, all states included. Roger-Marx described a first state with date, but not monogrammed. The present impression bears a monogram in the plate but not the date. Impressions of the present undescribed state can be found in various institutions, like for instance at the Van Gogh Museum or at the Boston Museum of Fine Arts, always numbered and signed by the artist with pencil on the lower margin. Our impression is numbered 19.

This is a fine example of early Vuillard’s best works as a lithographer. Impressions of this print are rarely offered on the market, for instance it came up in auction only four times since the 1985.

Illustrating Vuillard’s typical interior scene, it depicts the artist’s mother and young women working with her on laundry or sewing. The silhouettes are elegantly suggested, and seems to disappear in a decorated décor, with wallpaper motives. Here, the large white space, created by the sheet being folded, also demonstrates the influence of Japanese prints on the Nabi artist.



30 **Armand Seguin** 1869 Paris – Châteauneuf-du-Faou 1903
Trees shaken by the wind in Pouldu, Brittany

Soft-ground etching and roulette printed on laid paper, 1893
With the artist monogram, printed in red,
Plate 219 × 351 mm
Reference Field 26, only state
Provenance Private collection, England

This is a fine, rich impression of this very rare print by Armand Seguin. Field recorded only two impressions, to which we can add three others, including the present one. As often, Séguin was rather experimental in the combinations of techniques, which he used on this plate. He combined a variety of different means to obtain the tonal values he wanted. The artist liked this type of linear complexity, seen here in the abstract whorls of the branches of the tree, which energetically invade the group of trees at left of the image.

Armand Seguin was 34 when he died of tuberculosis. He was born in Brittany and studied in Paris in the late

1880s. He took up printmaking with enthusiasm in late 1890 and 1891. Although it played a very significant part in his œuvre, his graphic work is relatively little known and hard to find. The work that he did on Parisian themes was very much influenced by the posters and the caricatures of Toulouse-Lautrec as well as by the Nabis; while his Breton subjects of late 1892 and 1893 are in a synthesis style closer to the art of Emile Bernard and Paul Sérusier, members of what we now call the School of Pont-Aven.



31 **Maxime Maufra** 1861 Nantes – Poncé-sur-le-Loir 1918

The Wave

Etching and aquatint on chamois wove paper, 1894
Plate 348 × 540 mm
Reference Morane 10, described as “6^e, 7^e 8^e état”
Provenance Jeffrey Kaplow, Paris
Condition In very fine condition

This is an exceptional proof of Maufra’s most celebrated work, *The Wave*. The artist gave to this print a lot of attention and care as he transformed this image through eight successive states. This impression belongs to what Morane describes as “6e, 7e 8e état”, with no further distinctive elements, but that Maufra added a new coat

of aquatint. It shows powerful contrasts, and the artist left some part of the composition white, to illustrate the light reflecting on the waves. This is typically a raging sea on the shore of the Breton coast, where the Nabis artist spent a large part of his career as printmaker.



32 **Edouard Vuillard** 1868 Cuiseaux – La Baule-Escoublac 1940

Maternité

Lithograph printed in colors on simili Japon, 1896
Signed in the margin with black pencil *EVuillard*, numbered lower left in red pencil 54.; and with *Pan* Blind stamp in the lower left corner (Lugt 2011a)

Image	190 × 225 mm
Reference	Roger-Marx 30, 3 rd state of three
Provenance	Private collection, Belgium

This beautiful impression, printed in colours, is from the deluxe edition of *Pan* published in 1896. Four colours have been used to add a significant decorative aspect to this print: we are transported inside Vuillard's typical interiors. Usually isolated from the exterior world, Vuillards' rooms do not often have windows. The wallpaper, curtains, tablecloth, and other textiles create an environment full of motives and colors, where the figures seem to retreat themselves. If the décor of this print is characteristic of the artist's œuvre, the subject is surprising. In opposition with his friends Bonnard and Denis, Vuillard do not often explore the subject of childhood or maternity. He used to represent his mother, working in their home, or children playing in parc, but this touching image of a woman sharing an intimate contact with her child is rare in his corpus of works.

It not surprising that this very decorative print was published in 1896 in the German art magazine, *Pan*, which most of the impressions kept in public collections

are from. It was through Maurice Dumont, the editor of *L'Epreuve*, that the German magazine created a strong relationship with the Parisian art scene of the time and convinced key artists to publish with. Founded in 1895 in Berlin by a group of poet, critics and artists, this publication played a key role in the development of Jugendstil in Germany. Until 1900, the numerous issues were promoting literature, theatre, arts, following the idea of the convergence in the arts. This mission echoed the Nabi movement which was also active in different art forms. Vuillard, who created décor, decorative objects and published many illustrations in various art magazine easily found his place in *Pan*. Often published in colors, the prints published in *Pan* reflected the same desire for experimentation and novelty that we can found in Vuillard's *Maternity*.

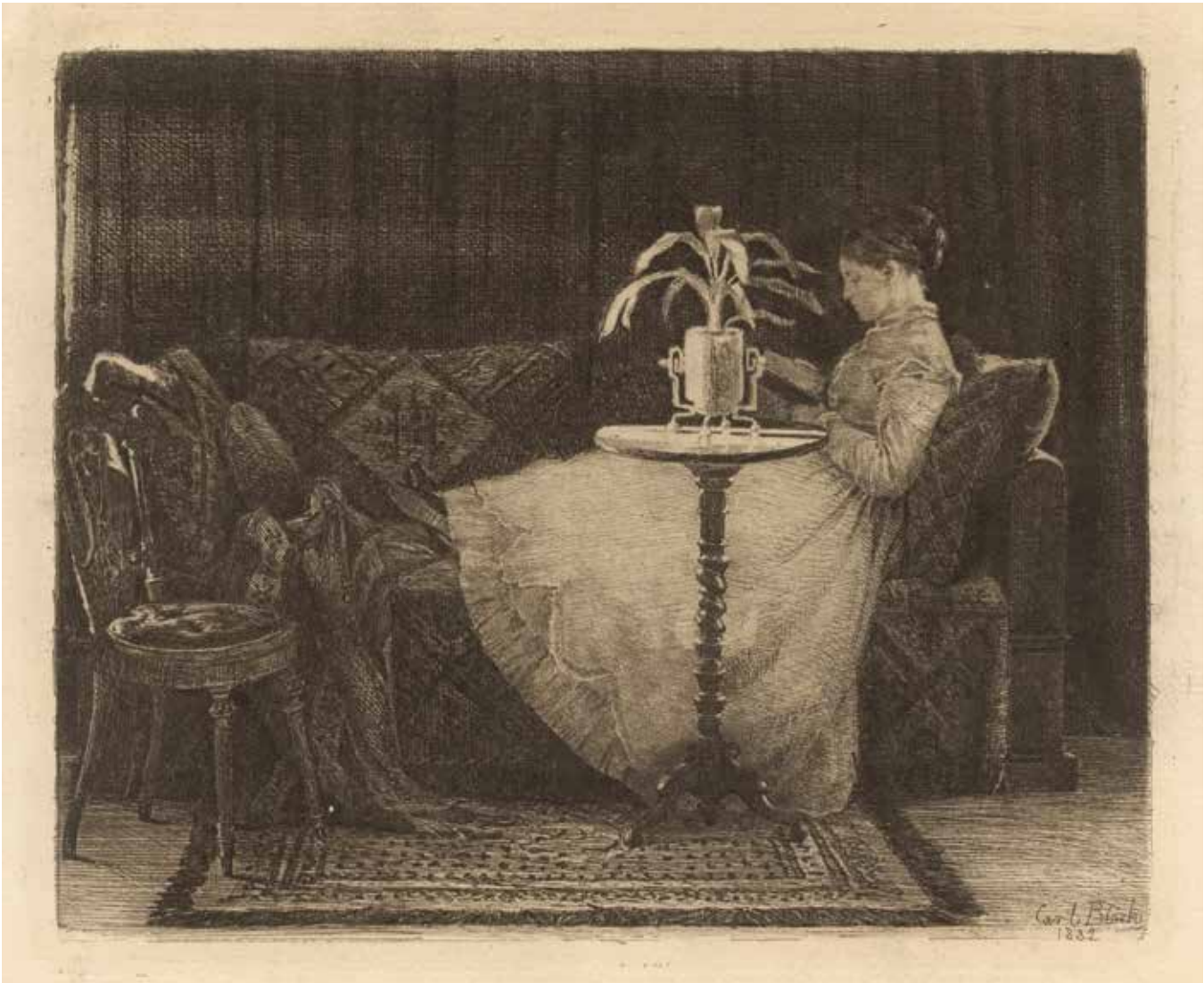


33 **Carl Heinrich Bloch** 1834 – Copenhagen – 1890
Reading Lady

Etching on laid paper, 1882
Signed and dated in the plate lower right *Carl Bloch 1882*
Plate 128 × 180 mm
Reference Johan Rudolf Thiele, *Beskrivende fortægnelse over Carl Blochs raderinger*, 1898. no. 39, only state
Provenance Private collection, Germany

This a very fine impression of one the most famous modern print by Bloch. The celebrated Danish painter Carl Heinrich Bloch is born in Copenhagen and studied with Wilhelm Marstrand at the Royal Danish Academy of Art. His early work featured rural scenes from everyday life. From 1859 to 1866, Bloch lived in Italy, and this period was important for the development of his historical and religious style. But the influence was double as he made long trips in Netherlands as well, fascinated by Rembrandt œuvre and prints.

His love for the Master is certainly a key reason he turned out to the art of etching. In the final ten years of his career, he produced seventy-eight etchings, for which he earned high praise. Actually, no other 19th c. Danish artist has given so many great etchings as Carl Bloch. A large of them are religious subjects, images of faith, beloved Danish landscapes and empathic portraits. As in the present case, some of them are filled with wonderful poetry, and they demonstrate Bloch's skilfulness in this medium. He clearly set a new standard for printmaking in his native country.



34 **Adolph Larsen** 1856 Copenhagen – Svejbaek 1942

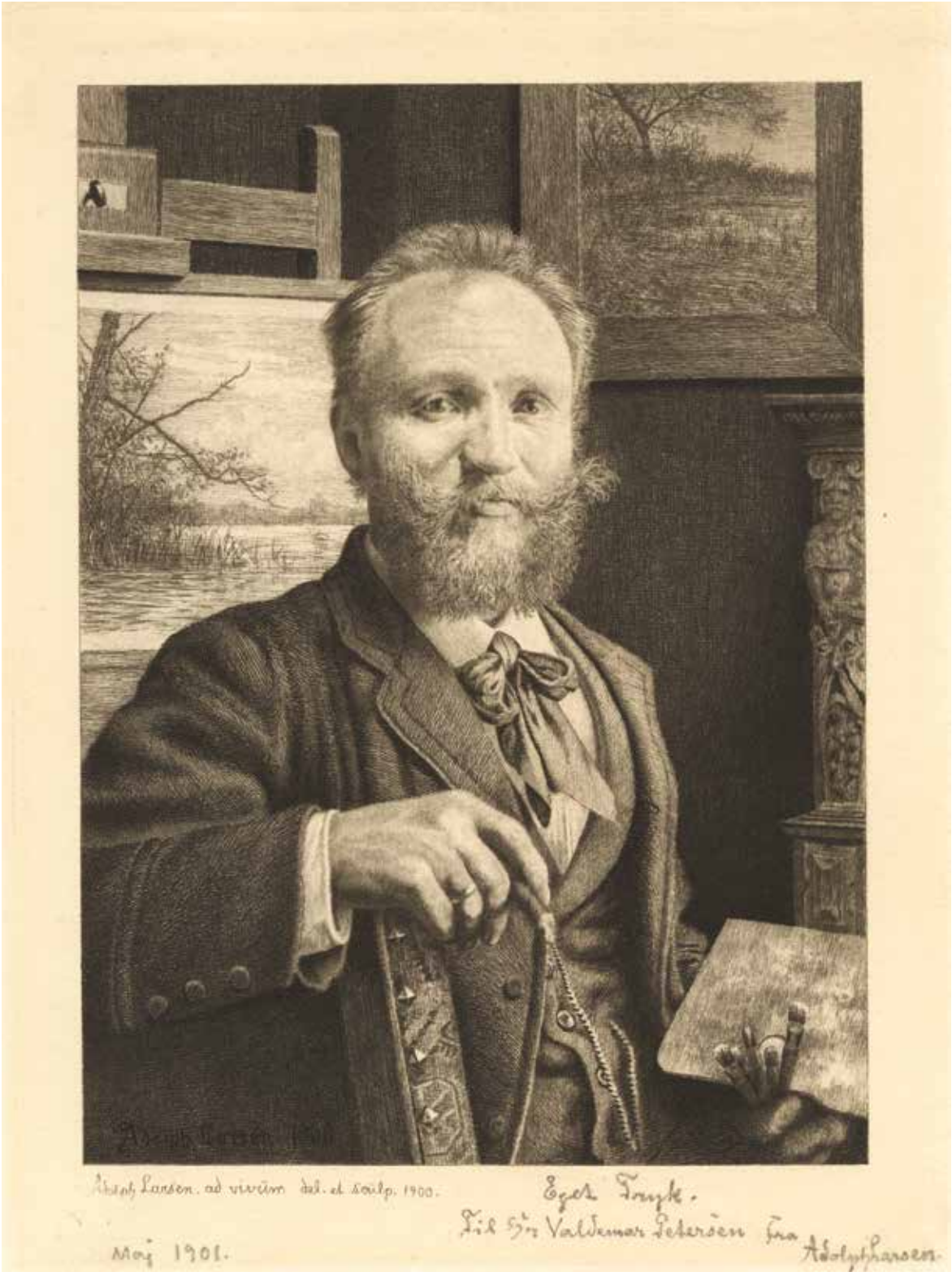
Selfportrait

Etching on laid paper, 1900
Signed, dated inscribed and dedicated with pencil in the lower margins *Maj 1901 / Eget Tryk / Til [...] Valdemar Petersen fra Adolph Larsen*
Plate 216 × 160 mm
Watermark Lion with crown
Provenance Private collection, Germany

Beautiful impression of Adolph Larsen's self-portrait. Famous for his landscapes, Larsen spent most of his career depicting the nature of Danish countryside. Although his activity as a printmaker is limited, he realized charming landscapes and a very few impressive portraits. Beside this lovely self-portrait, he also represented a group of men, playing music in a bourgeois interior. These two works reveal another aspect of his work and his talent and precision in the representation of figures. In the present composition, he represented some of his works

in the background, and stand straight, looking directly to the spectator with pride.

He dedicated this impression to Valdemar Petersen, the Danish and renowned architect who designed important buildings in Copenhagen at the time. In the inscription, written in pencil, the expression “Eget Tryk” means that this impression was printed by the artist with his “own press.”



35 **Peter Ilsted** 1861 Sakskøbing – Copenhagen 1933

Portrait of Vilhelm Hammershoi

Etching on laid paper, 1900
Plate 128 × 103 mm
Reference *Fortegnelse over Peter Ilsteds grafiske Arbejder*, Copenhagen, 1924, Opus 44
Provenance Private collection, France
Condition In very fine condition

A superb impression.



36 **Hermann Sandkuhl** 1872 Bremen – Berlin 1936
Self-portrait

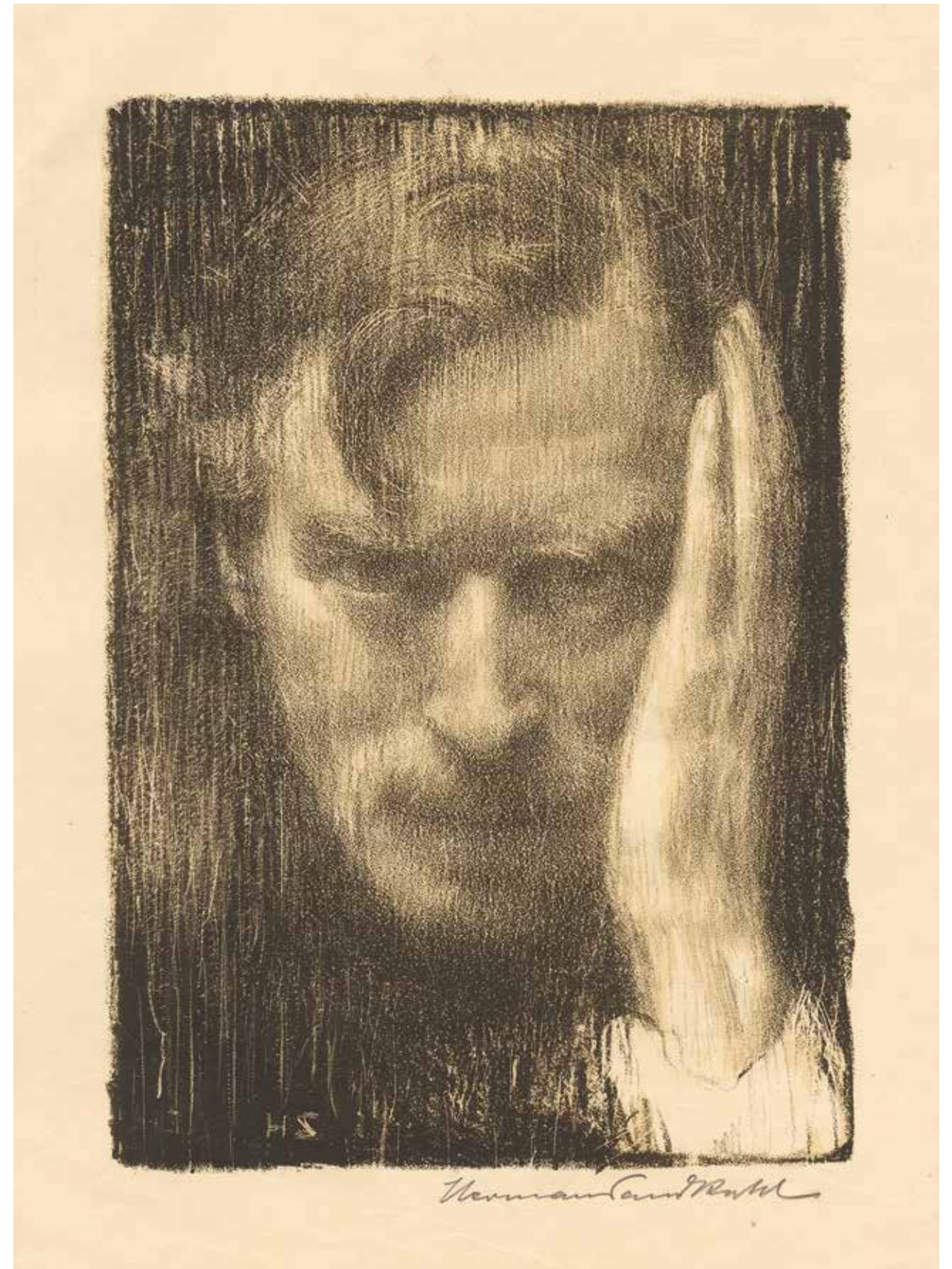
Lithograph printed on simili-Japan paper, ca. 1900
Signed lower right *Hermann Sandkuhl*
Image 255 × 180 mm
Provenance Private collection, France
Condition In fine condition

Born in Bremen, but mainly active in Berlin, Hermann Sandkuhl was a German painter and art professor. He first studied at *Preußischen Akademie der Künste*, with Otto Brausewetter as mentor, then in Stuttgart with the Count Leopold von Kalckreuth, at the *Académie Julian* in Paris, and he also was a student of Carl Bantzer at the Dresden Academy.

In 1911, he founded the *Juryfreie Kunstausstellung* in Berlin, a series of exhibitions without “jury”. Since 1921, he participated to the *Forum der Moderne* in Berlin. In 1923,

he was appointed professor at the *Vereinigten Staatsschulen für freie und angewandte Kunst* in Berlin, and he later also became head of the department for religious art. In 1930, Sandkuhl was commissioned to paint the Confessing Church in Admont (Styria) built by his son-in-law Otto-Oskar Graefner.

It is a striking self-portrait, exactly in the vein of the turning point that 1900 was in Germany for the art, with much more introspection than earlier. We have not found any other impression of the present one.



37 **Richard Winckel** 1870 Berleburg – Magdeburg 1941

Self-portrait

Lithograph printed on wove paper, 1904

Image 236 × 163 mm

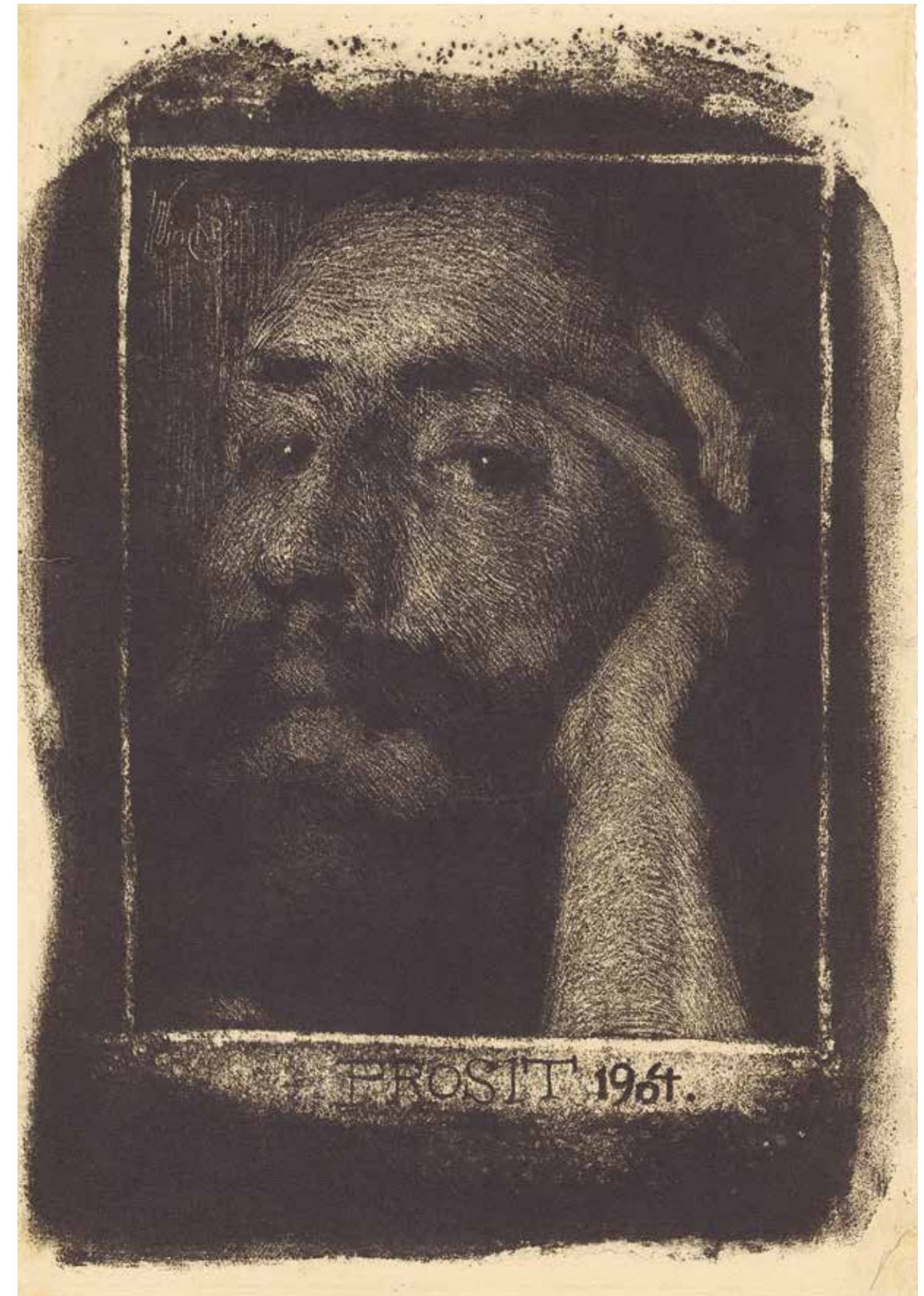
Provenance Private collection, Germany

Condition In fine condition

Richard Winckel was a German painter, printmaker and teacher, mainly active in last years of the 1890's and in the first twenty years of the 20th century. He first studied in the academy in Düsseldorf, and he learned the practice of lithography in Nuremberg. He then worked a few months in Leipzig, and then he decided to train as a painter, and took up studies in Munich and Berlin. From 1894, he was studying at the Académie Julian in Paris. This was followed by study visits to Rome and London. In the last decade of the 19th century, he travelled to Germany, Italy and France, as shown by numerous sketchbooks, in 1894 from Berlin, in 1894/95 from Paris, and in 1896 from Munich, which are all now in the Magdeburg Cultural History Museum. Back in Berlin in 1897, he made

book titles and illustrations for a few years, and then became teacher at the art school of Magdeburg, teaching etching and lithography until his retirement in 1932. While teaching, he gained the reputation of being one of the best portrait printmaker in Germany, and he taught well-known German artists of the forthcoming new generation, such as Annemarie Heise, Herbert Stockmann, Katharina Heise, Wilhelm Höpfner or Richard Oelze.

His œuvre is however rare, and most of it is at the Magdeburg Cultural History Museum. The present self-portrait, at the age of 34 years old, is the only impression we have ever met on the market. It is quite striking and introspective.



38 **Adolfo Wildt** 1868 – Milan – 1931

Casa di Gesù

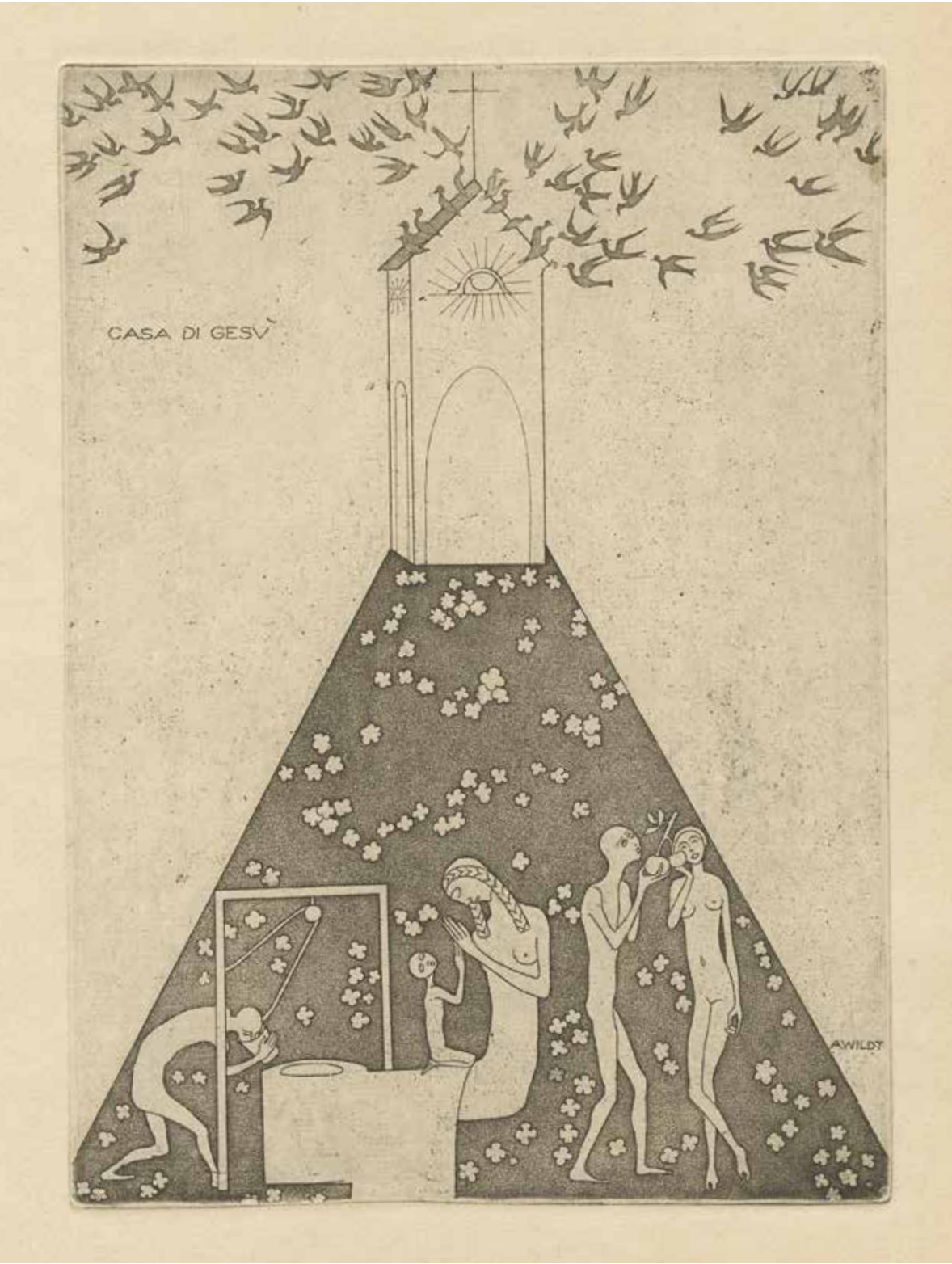
Etching and aquatint printed on wove paper, ca. 1919	
Plate	265 × 190 mm
Reference	Marina Rotunno, “Le incisioni di Adolfo Wildt”, in <i>L'arte a stampa</i> , Jan.-Feb. 1979, no. 5, p.19, no. 5; Francesco Parisi, <i>Disegni e incisioni di Adolfo Wildt</i> , exh. cat., Gallery Simone Aleandri Arte Moderna, Roma, Rignano Flaminio, 2011, no. 2
Provenance	Private collection, Italy
Condition	In very fine condition

This is a very fine impression of the *Casa di Gesù* by Adolfo Wildt. The artist, not only a sculptor but also a printmaker, made only a few prints. Ten etchings executed ca. 1919, and a single lithograph of 1929, have so far been recorded. They were printed at several times in the 1920s by Marioni, a Milanese printer. Most of his etchings are based on drawings, which Wildt had made a few years before. There are two recorded preliminary drawings for this print, both dated of 1919 and in private collections (*Wildt. L'anima et le forme*, exh. cat., Musei San Domenico, Forlì, 2012, cat. nos.79 and 80). In these compositions, the artist actually painted the inside of the house, as well at the iris of the eye on the top, with gold.

The religious subject reflects Wildt's deep spirituality. The stylized elongated and boneless figures in his etchings belong to the world of Art Nouveau and are comparable to the early etchings of the contemporary and symbolist

artist, Felice Casorati. It is also possible that Wildt had studied the work of the English Glasgow Four, Charles Rennie Mackintosh, Margaret Macdonald Mackintosh, J. Herbert MacNair and Frances Macdonald MacNair seen at the Turin International Exhibition of Decorative Art in 1902, and at the Venice Biennale. Their work attracted attention of the influential and much read critic, Vittorio Pica, who knew Wildt well.

The link with his sculpted work is obvious. His elongated, and often tortured, figures frequently approach the grotesque in their exaggerated pathos. His religious sculpture frequently combines extreme refinement and mysticism. Wildt's style, which derived in part from the study of the late Gothic expressionist sculpture, can also be related to the Vienna Secession. Anyway, it is the work of a great artist of the symbolism.



39 **Edmond Van Dooren** 1896 – Antwerp – 1965

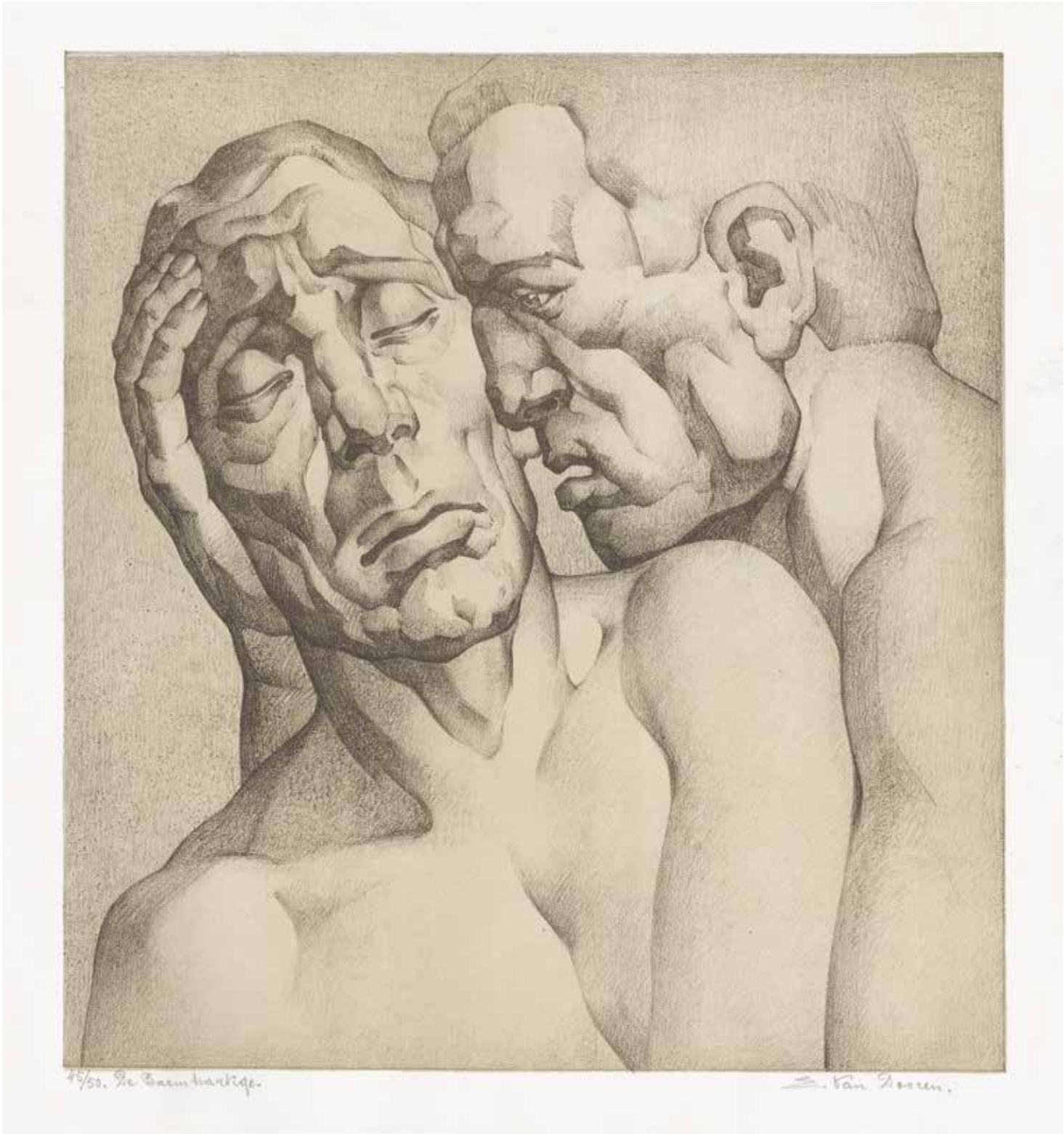
The merciful Man

Lithograph printed on wove paper, ca. 1928-30
Numbered and titled lower right in pencil *45/50 De Barmhartige*, and signed lower left *E. Van Dooren*
Image 415 × 380 mm
Provenance Private collection, France
Condition In fine condition

Edmond Van Dooren was a Flemish painter and printmaker, and played a key role in the avant-garde in Belgium around the 1920's. He attended classes at the academy in Berchem from 1908 and then in the one of Antwerp in 1911, where he met Jozef Peeters. He was first influenced by the Symbolism and the German Expressionism. In 1918, before the end of the war, he was co-founder of the group *Moderne Kunst* in Antwerp. One of their achievements was to invite Theo van Doesburg, of De Stijl, for a number of lectures that will accelerate the development of abstract art in Belgium. It was a turning point in the Belgian avant-garde, and for the artists who took part in it,

such as the Georges Vantongerloo, René Magritte, Pierre-Louis Flouquet, Felix De Boeck and Victor Servranckx.

In 1920 and 1921, Edmond van Dooren also started abstract painting, and he combined the influences of cubism and futurism in his work. He exhibited in 1922 with the *Moderne Kunst*. As a great fan of Richard Wagner, he then returned to figurative art with large neo-romantic visions of the future, landscapes with frightening skies in which primordial forces erupt, cityscapes with futuristic buildings, and with figures and heads that seem almost sculpted. The present plate belongs to that period.



40 **Robert Klemmer** 1938 Rappoltschlag (Austria) – Vienna 1971

Klemmer malt Klemmer or Self-portrait

Etching printed on wove paper, ca. 1960-62

Plate 360 × 270 mm

Provenance Estate of the artist; Private collection, Vienna

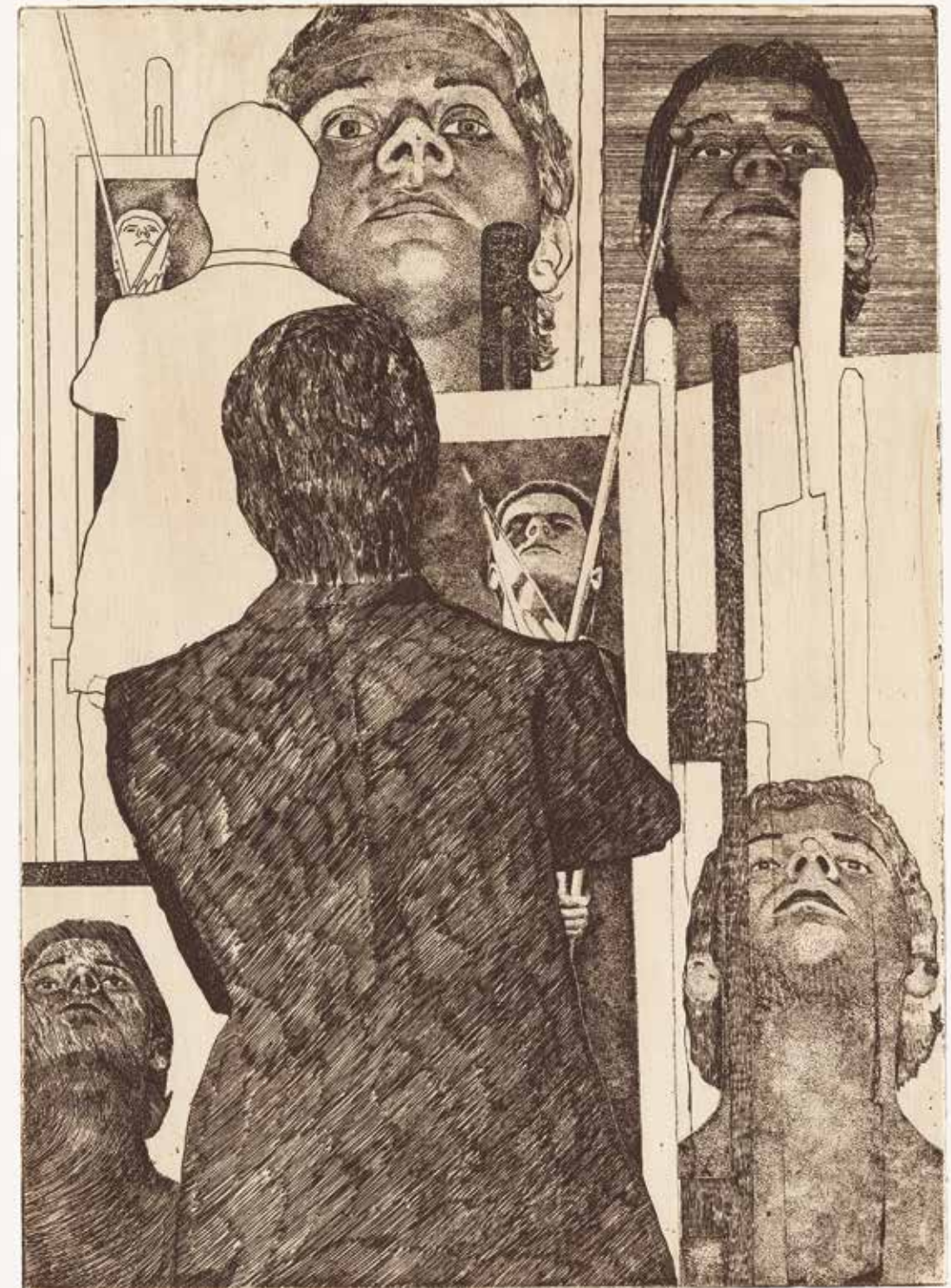
Condition In fine condition

Robert Klemmer was one of the Austrian artists of the *Wiener Aktionismus*, between 1960 and 71, when it was still organized as a group. The Viennese Actionism was a short and violent movement in 20th century art. It can be regarded as part of the many independent efforts of the 1960s to develop “performance art” with their own body, like were the Fluxus, happening, action painting, body art, etc. Its main participants were Günter Brus, Otto Mühl, Hermann Nitsch, and Rudolf Schwarzkogler.

Klemmer dealt indeed with his own body, but more with his person and the perception of himself. Numerous self-portraits show the painter, who died early, in a realism that was rare at the time. Klemmer himself can always

be seen from above, from behind, from the front, from the bottom, from the top, or running; a tangible, concrete space rarely surrounds him. During Klemmer’s funeral, filmmaker Kurt Kren shot the action film “25/71 Klemmer and Klemmer leave the world” and threw the film reel into his grave. In 2020, the Albertina Museum offered the first-ever comprehensive overview of the Austrian art between 1945 and 1980, a period that numbers among Austrian art history’s most innovative, and this including the Viennese Actionism and Klemmer.

The print seems quite rare to find, we have not found any other impression, even not in the Albertina Museum collection.



BLOCH, Carl Heinrich	68	LUNDBYE, Johan Thomas	34
BOSSE, Abraham	18	MAUFRA, Maxime	64
BRES DIN, Rodolphe	38	MORIN, Jean	20
BOILLY, Louis-Leopold	30	REDON, Odilon	50
CONCONI, Luigi	46	SADELER II, Aegidius	16
DAUMIER, Honoré	40	SAENREDAM, Jan Pietersz.	12
DESBOUTIN, Marcellin	44	SANDKUHL, Hermann	74
DREVET, Pierre	26	SEGUIN, Armand	62
ECKERSBERG, Christoffer Wilhelm	32	SIGNAC, Paul	52
GÉRICault, Théodore	28	STAUFFER-BERN, Karl	48
GOLTZIUS, Hendrick	10, 14	VAN DALEN, Cornelis II	22
HOPFER, Daniel	4	VAN DOOREN, Edmond	80
ILSTED, Peter	72	VAN RYSEL, Paul (Paul Gachet)	54
JACQUEMART, Jules	42	VENEZIANO, Agostino	6
KLEMMER, Robert	82	VILLEMIN, Charles	36
LARSEN, Adolph	70	VUILLARD, Edouard	56, 58, 60, 66
LECLERC, Sebastien	24	WILDT, Adolfo	78
LORCK, Melchior	8	WINCKEL, Richard	76

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