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fine art

1540  
1925  
Fine Prints

Catalogue 22



catalogue 22

# 1540 1925

## Fine Prints

GILLIS GOLDMAN FINE ART

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*It is the difficulty with which sublime things are achieved  
that accounts for the rarity of them.*

Spinoza

Dear Friends

As promised, we are now offering you the second part of the group of old and modern master prints we carefully gathered and had planned to exhibit in New York last October. Despite the Covid-19 crisis, your responses to the first section issued were tremendous, from both private and institutional collections. It demonstrates once more the great privilege we all get being next to such unusual treasures. Now, 2020 is behind us, and 2021 promises numerous changes and challenges for many of us. Exciting.

Here are a few of the highlights close to our heart. Just three among many others. Firstly, certainly the huge chiaroscuro by Andrea Andreani, *Moses Breaking the Tablets of the Law*. Such ambitious work by Andreani! Nearly two metres long, it is the largest woodcut we have ever seen. This entire category of woodcuts production, the very largest in size, has been nearly lost from view, even though these prints at the time rivalled easel, wall paintings and tapestries. At the turn of the 17<sup>th</sup> century, Andreani was not only the last master of this production but also the most ambitious one commercially speaking, and he succeeded very well. Secondly, we are able to offer you the finest impressions we have ever seen of two major prints in the history of printmaking: the Callot's *La Grande Chasse*, from the distinguished Otto Schäfer collection, and the very rare *Double-Portrait of the brothers Konrad and Franz Eberhard* by Anton Ramboux. There are moments in the life of an old master prints connoisseur that are simply unforgettable.

Our final *coup de cœur* goes to Jacques Villon's *La Boudeuse*. I – Eric – have been desiring this print for so long, ever since I saw an impression of it from the Louis Carré collection sold at Sotheby's in June 1999. It was very early in my career, but through the years I had never found another fine impression, and it has appeared to be very hard to find. Its atmosphere is among the quintessence of the *Fin de siècle* print.

As we are used to saying, the diversity in our selection of prints is at the heart of our adventure. We hope you celebrate and cherish this collection as much as we enjoyed compiling it for you.

Eric Gillis & Noémie Goldman

1 **Giovanni Battista Franco** ca. 1510 Udine (?) – Venice 1561

*The Deluge*

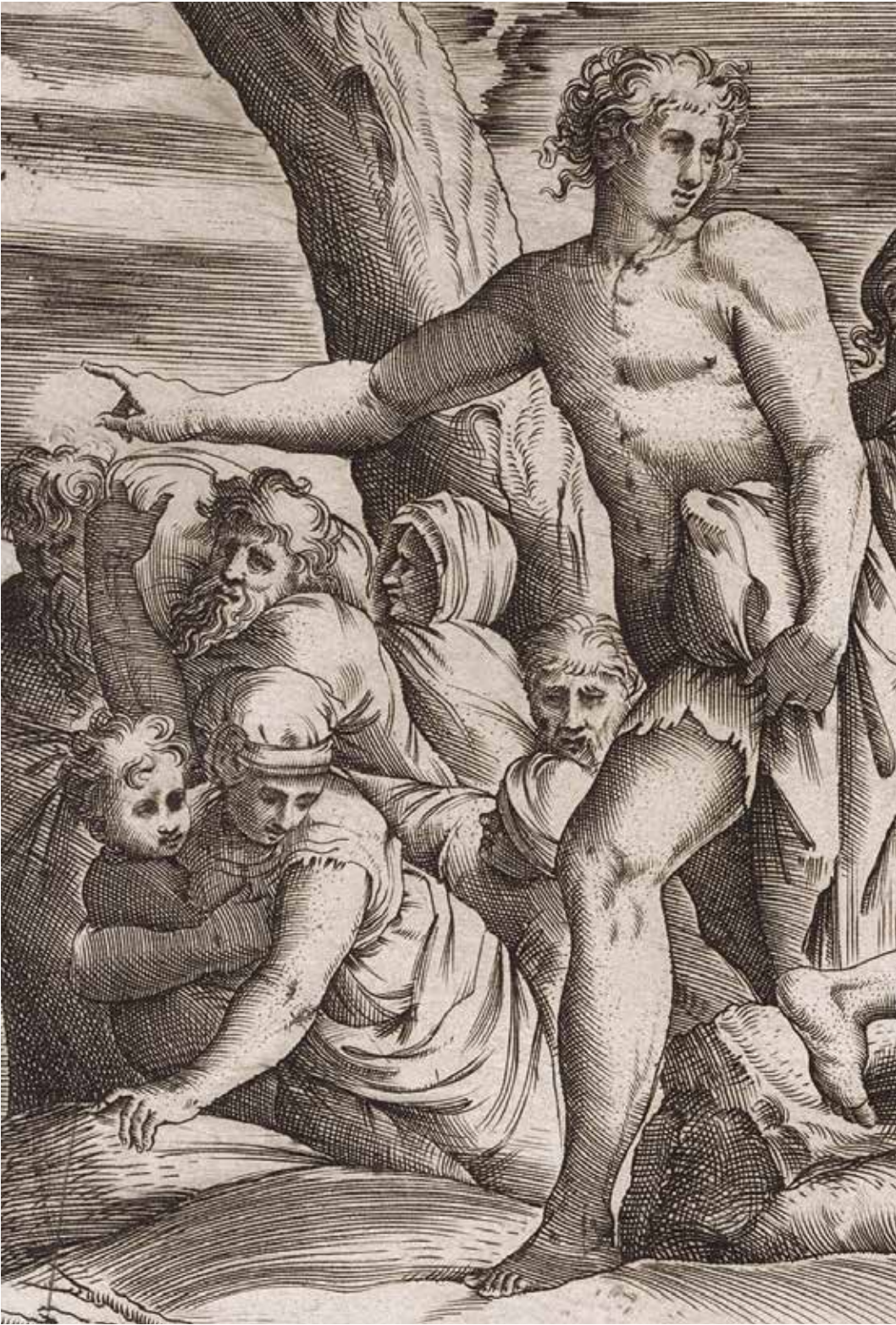
|                                               |                                                                                                  |
|-----------------------------------------------|--------------------------------------------------------------------------------------------------|
| Etching and engraving on laid paper, ca. 1540 |                                                                                                  |
| Plate                                         | 267 × 433 mm                                                                                     |
| Watermark                                     | Shield with 3 chevrons above a wolf in circle under a 6-pointed star (Woodward 221, ca 1560)     |
| Reference                                     | Bartsch XV, p.155 and no. 3; <i>The Illustrated Bartsch</i> , vol. 32, p. 249                    |
| Literature                                    | Rosa d'Amico, <i>Incisori Veneti dal XVI al XVIII secolo</i> , Bologna, 1980, p. 49              |
| Provenance                                    | Private collection, France                                                                       |
| Condition                                     | In fine condition, apart from a central vertical fold (very often found in recorded impressions) |

This is a truly superb and very early impression of the very rare first state, before any inscriptions, complete and retaining a file of white paper all around. The composition is obviously inspired by the Michelangelo Sistine Chapel. The preliminary drawing by Giovanni Battista Franco is at the Louvre (inv. no. 4917). It was for a long time said that this drawing was after another drawing, traditionally given to Polidoro da Caravaggio, also at the Louvre (inv. no. 6065). But since Rotili (1964) and Marabottini (1973), the Louvre it-self catalogues the latter one as a 16<sup>th</sup> century copy after the sheet by Franco. Franco is thus the *inventor* as suggested by the inscription of the 2<sup>nd</sup> state of the print. The Louvre *Inventaire* suggests for the Franco drawing a date of ca. 1540 in Roma. The print is most probably dated indeed of his time in Rome, which he left in 1545 to Urbino.

The print is extremely rare and is a remarkable technical achievement. We have been able to trace only three impressions of the first state, at the Rijksmuseum, at the Albertina Vienna, and the present one. The second state bears the inscription of the printmaker; there are impressions of that state at the Bibliothèque Nationale de France, at the British Museum (two copies), and at the

Achenbach Foundation in San Francisco. The print has been miscatalogued several times, due to a copy (without inscription) attributed to the Monogrammiste DW (see Nagler, vol. V, p. 326, no. 1609; Passavant, vol. IV, pp. 175-76), as for instance an impression rightly catalogued as a copy at the National Gallery of Scotland, and two other impressions miscatalogued, at The Metropolitan Museum (give to the Monogrammiste 9), and at the British Museum (inv. W,9.25). Bartsch put forward the hypothesis that Franco did the etching parts, and that the engraved parts were done by another printmaker in the studio, probably a Monogrammiste called by him *Monogrammiste 9*. It is interesting to consider, but this hypothesis has never been properly supported by evidence until now.

Important sources of antique classical and Michelangesque style and motif, the prints of Battista Franco helped to spread the style of the High Renaissance, and to perpetuate it late into the sixteenth century. Franco provided a link between central Italian and Venetian printmaking, narrowing the gap between the disciplined tradition of engravings and the advent of the freer technique of etching.



(detail)



2

Johannes I and Lucas van Doetecum

Johannes I van Doetecum (? – 1605)  
Lucas van Doetecum (active 1554 – 1572)

Saint Martin with his horse on a ship

After Hieronymus Bosch

|                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|-----------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Etching printed on laid paper, ca. 1561 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Plate                                   | 338 × 427 mm                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Reference                               | Riggs 10, Lafond 14, Schmidt 15; Hollstein (after Hieronymus Bosch) 16, 1 <sup>st</sup> state of three; Hollstein (edited by H. Cock) 134; New Hollstein 217, 1 <sup>st</sup> state of three                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Literature                              | Vasari, ed. Ragghianti, ii, p. 550; René van Bastelaer, <i>Pieter Brueghel l'Ancien: Sa vie, son œuvre et son temps</i> , 1907, no. 6; Louis de Fourcaud, “Hieronymus van Aken, dit Jérôme Bosch (vers 1460-1516)”, III-IV, <i>La Revue de l'Art Ancien et Moderne</i> , vol. XXXI, 1912, pp. 272-284 (not ill.); Elisabeth Sudeck, <i>Bettlerdarstellungen vom Ende des XV. Jahrhunderts bis zu Rembrandt</i> , 1931, p. 57; Otto Kurz, “Four Tapestries after Hieronymus Bosch”, <i>Journal of the Warburg and Courtauld Institutes</i> , 30 (1976), pp. 159-160 (ill. pl.16b); <i>Jheronimus Bosch. Alle schilderijen en tekeningen</i> , cat. exh., Museum Boijmans Van Beuningen, 2001, p. 115; Larry Silver, <i>Peasant Scenes and Landscapes: The Rise of Pictorial Genres in the Antwerp</i> , 2006, p. 142 (ill. p. 143); Matthijs IJssink, in <i>Hieronymus Cock: The Renaissance in Print</i> , exh. cat., M-Museum, 2013, Fondation Custodia-Institut Néerlandais, 2013, no. 65 |
| Provenance                              | P. de Ramaix (Lugt 4099), Albert van Looek, Brussels (Lugt 3751)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Condition                               | In fine condition. Some slight smoothed creases and folds, and delicate dry wrinkles                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| Sold                                    | 2019 – Cleveland Museum of Art                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |

A very fine and early impression of this very rare plate after Hieronymus Bosch. Published by Hieronymus Cock and engraved by both the Van Doetecum brothers, this complex composition traces its origins in a lost painting by Bosch, which was formerly in the collection of Rudolph II, in Prague. Its iconography has connections with a tapestry housed in the Monasterio de El Escorial, *The Feast of Saint Martin*, which was also woven after a Bosch design. St. Martin is traditionally represented sharing his cloak with a poor beggar at the gates of a city.

Here St Martin is standing on the prow of a barge and the poor covered with a part of the cloak is lying at his feet. The rest of the cloak seems to be abandoned to a crowd of vile people and freak monsters coming out of the city. Even, the saint’s horse is mounted by two fighting men

On the sea surrounding the city several barges are loaded with all possible types of aggressive and deformed half-human creatures, typical of Bosch’s imagination and in the right lower corner, two men are fighting to capture a woman and rape her. In the middle of this infernal turmoil, Saint Martin remains almost impassive.

On the plate, there is an explanation of the iconography in old Dutch: “De goede Sinte Marten is hier gestalt; onder al dit Cruipel Vuijl arm gespuijs; haer dehlende sijnen mantele inde stede Va gelt; nou vechte se om de proije dit quaet gedruijs” [The good Saint Martin is here depicted: under this vile crowd of beggars and cripples; here sharing his cloth in the city *Va gelt*. Now they are fighting against this evil troop]. Saint Martin is also directly identified by an inscription on the plate: “S. Martini”.



*Moses breaking the Tablets of the Law:*  
After Domenico Beccafumi

|                                                     |                                                                                                                                                                                                                                                                                                                                   |
|-----------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Woodcut on ten joined sheets of laid paper, 1586-90 |                                                                                                                                                                                                                                                                                                                                   |
| Size                                                | 630 × 1830 mm (eight sheets)                                                                                                                                                                                                                                                                                                      |
| Reference                                           | Bartsch XII.24.4                                                                                                                                                                                                                                                                                                                  |
| Literature                                          | Larry Silver and Elizabeth Wyckoff (eds.), <i>Grand Scale - Monumental Woodcuts in the Age of Dürer and Titian</i> , Davis Museum & Cultural Center Wellesley College (exh. cat.), Yale University Press, New Haven and London, 2008, p. 121, no. 14 (another impression illustrated)                                             |
| Provenance                                          | Private collection, USA                                                                                                                                                                                                                                                                                                           |
| Condition                                           | In very good condition for a print of that size. Some cracks, small losses and wormholes in the blocks, some hand-colouring in pale brown wash, with small margins on all sides, a few minor tears and paper splits, some minor paper losses at the sheet edges, a few tiny holes in places, laid down onto a thin support sheet. |

A very good impression of this very rare *grand-scale* woodcut of late 16<sup>th</sup> c. The history of printmaking in the Renaissance is dominated by prints of intimate scale. These works tended to be used privately, and often preserved in books and albums, etc. Yet one entire category of print production, the very largest in size, has been nearly lost from view. These prints rivalled easel and wall paintings and tapestries, and the very fact that they were used as wall decoration and eventually deteriorated has ensured that only few examples – most of the times in poor condition – have remained intact through the centuries. In this area of printmaking, the oversize woodcut has a new, and spectacular, resurgence in the form of the chiaroscuro woodcut at the end of the 16<sup>th</sup> c. Most notably, Andrea Andreani brought this medium to a height that has never been surpassed. His first major attempt of large woodcuts was for his *Rape of a Sabine* after Giambologna, a relief of 1583. Andreani’s woodcut in six sections is the same size as the relief, measuring an impressive 75x93cm. Soon after, it was during his sojourn in Siena from 1586-93 that Andreani created the present one, two times bigger than the previous one. It is part of a program of two compositions made after Domenico Beccafumi’s famous mosaics for the pavement of the Duomo, *The Sacrifice of Isaac* and *Moses Breaking the Tablets of the Law*. The present part depicts, from left to right: Aaron fashioning the Golden Calf from the proffered gold and jewellery of the Israelites, and Moses about to dash the Tablets of the Law to the ground upon his discovery of the idolatry of the people.

According to Mariette, this was made “sous la conduite et sur le dessin de Vanni” (See *Abecedario*, vol. I, p. 21),

The census and printing story are quite complex. Put together, there are only four ensembles recorded: at the Uffizi, Horne Museum (Florence), Metropolitan Museum and Boston Museum of Fine Art. Most of them are in bad condition, worse than the present one. The British Museum has a complete set, two pieces missing. There are only three copies of the lower half only: the present one, Boston Museum of Fine Art and Rijksmuseum.

Secondly, they are all considered as printed later, i.e. around the early years of 1600. The MET one even has a dedication to Cesare Menconi and dated 1634 printed on separate sheet and attached at bottom left. Also some impressions lack the letters in the Abraham tablet, in the lower right tablet, i.e. a dedication to Cardinal Scipione Gonzaga, and an inscription at lower left *Franciscus Vannius / Pictor Senen / delineavit*. It is the case for the ones of the British Museum, the lower half impression of Boston, the Rijksmuseum and the present one. Also the number of sheets may vary, for instance from four to ten sheets for the lower part. Most of them are printed in black only, presumably from two blocks, except the Boston one with a block of a shade of grey. It is so not an easy story to reconstruct. Nevertheless, the present impression is strong and in rather good condition, which are very good points.



(detail)



4 **Cornelis Cort** ca. 1533 Hoorn – Rome 1578

*Hieronymo Boschio, Pictori*  
Portrait of Hieronymus Bosch

|                                   |                                                                       |
|-----------------------------------|-----------------------------------------------------------------------|
| Engraving on laid paper, ca. 1572 |                                                                       |
| Plate                             | 195 × 123 mm                                                          |
| Reference                         | Hollstein (The Wierix Family) 2025; New Hollstein (Cornelis Cort) 223 |
| Provenance                        | Private collection, England                                           |
| Condition                         | In fine condition                                                     |

First related to the Wierix family by the “old” Hollstein, the present plate is now placed by the New Hollstein under the authorship of Cornelis Cort. It has been

published by the widow of Hieronymus Cock in 1572, and then by Theodor Galle in Antwerp. A fine impression.



5 **Johannes Wierix** 1549 Antwerp – Brussels ca. 1620

*The Wierix family as an Ars Moriendi*

|                               |                                                                                       |
|-------------------------------|---------------------------------------------------------------------------------------|
| Engraving on laid paper, 1602 |                                                                                       |
| Plate                         | 118 × 169 mm                                                                          |
| Reference                     | Mauquoy-Hendrickx 1493; Alvin 1190; New Hollstein 1848, 1 <sup>st</sup> state of four |
| Provenance                    | Private collection, France                                                            |
| Condition                     | In fine condition                                                                     |

An very fine impression of this striking print. According to Louis Alvin, this crowded *Memento Mori* scene is a depiction of Wierix family. In the foreground Johannes Wierix is holding a portrait of his wife, Elisabeth Bloemsteen, who died in 1602 and who is also represented in front of him. She seems to be protected by an angel. Between the couple sits their daughter and, on the left, their son is waving at his mother. Elisabeth may also be present a third time in the back of the composition being

slaughtered by Death and demons. The artist has chosen to represent himself staring at the viewers, as if we were witnesses of his fate.

On the plate, a description in Latin explains the scene: *MEDIO. LVSU. RISVG. RAPIMUR. ÆTERTUM. CRVCIANDI* [We are ripped out in the midst of entertainment and laughter to suffer eternal torment].



6 Jacques Callot 1592 – Nancy – 1635

La Grande Chasse

|                                  |                                                                                                                                         |
|----------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| Etchings on laid paper, ca. 1619 |                                                                                                                                         |
| Plate                            | 197 × 467 mm                                                                                                                            |
| Reference                        | Lieure 353, 1 <sup>st</sup> state of four; Meaume 711                                                                                   |
| Provenance                       | Otto Schäfer, Schweinfurt, with his stamp verso (not in Lugt); his sale, Kornfeld, Bern, 24 June 1992, lot 184; Private collection, USA |
| Condition                        | In very fine condition, very small and backed tear at the left sheet edge                                                               |

The present sheet is one the best 1<sup>st</sup> state impressions we have ever seen of this plate, and it is confirmed by the great provenance, Otto Schäfer, who collected the best proofs and impressions until the 1990’s. Although it is rather rare plate to find in first state, it is not rare in further states. But we have been looking for a superb venue for long and then here we are. The inking is marvellously balanced, with the tiny details in the background printing clearly, and with narrow margins.

It is one of the most famous Callot compositions and in the genre of landscapes and hunting scenes. The Italians were very good at this, at the time. This etching indeed derives from Callot’s Florentine period (1614–21), when he worked at the Medici court. For this lively outdoor scene, he may have been inspired by stag hunts that he witnessed in forests near one of the many Medici villas. While hunting had long been a favoured pastime of rulers and aristocrats, the artist looked beyond the sport’s ceremonial aspects, emphasizing the key role played by professional hunters

using nets and spears to trap fleeing stags, such as the one seen in the middle distance. Callot divided the picture plane into six principal tonal values using several stages of etching, darkly framing the foreground with heavier, broader, and denser lines and intimating distant atmosphere with the delicate, lightly-bitten lines of the faraway hilltop castle.

It is a famous technical showpiece, both in terms of compressing a grand hunting scene, worthy of a tapestry, into a small print, but also in reflecting Callot’s highly influential etching technique, which used contrasting lines as stated above. It must be in perfect quality to be appreciated. Jacques Callot remains for us one of the most innovative and influential printmakers of the seventeenth century. His unique etching style was widely imitated and has led to Callot being described as the first inventive international printmaker. *La Grande Chasse* is the largest and perhaps most beautiful landscape by this artist.



(detail)



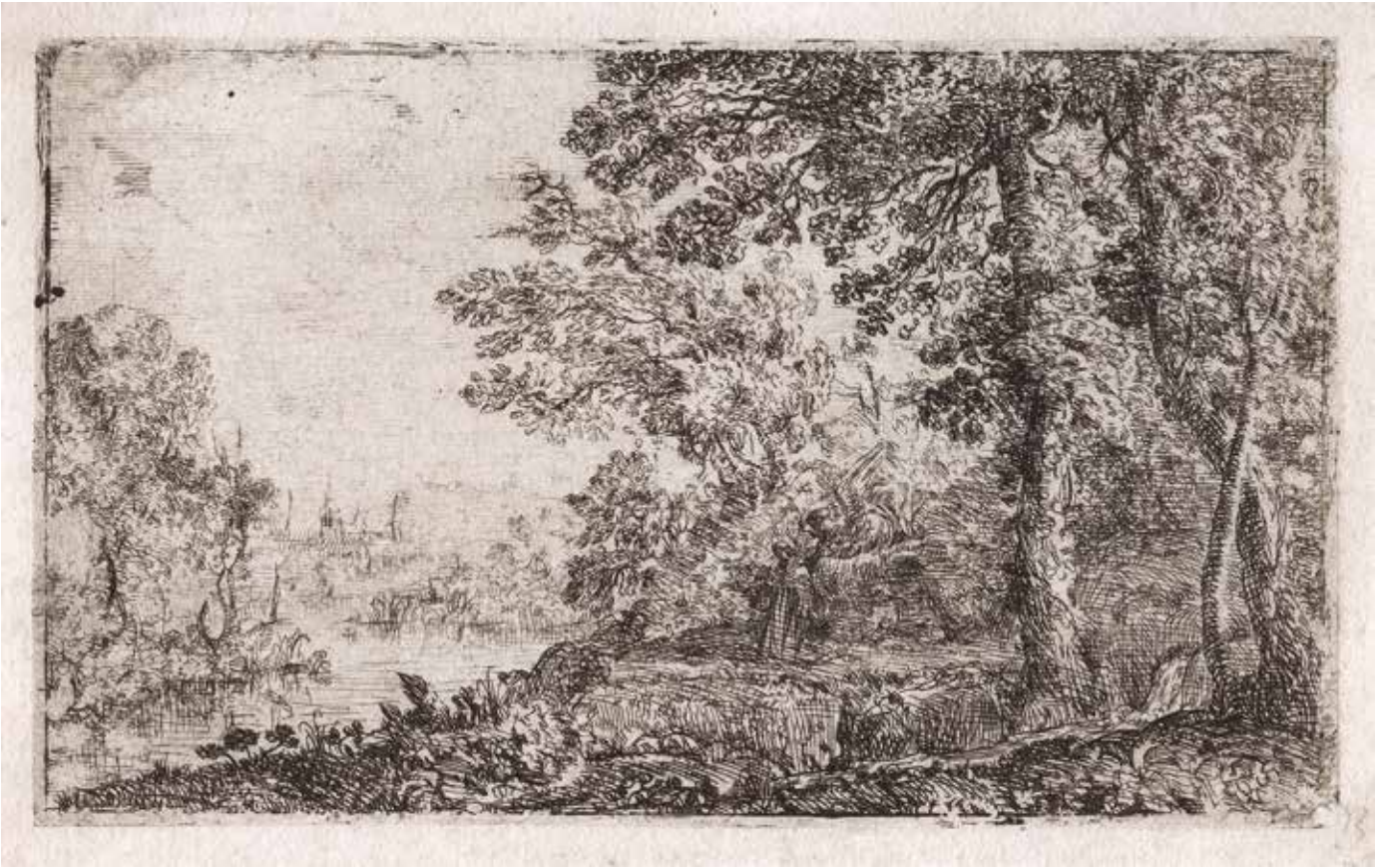
7 **Claude Lorrain** 1600 Chamagne – Rome 1682  
*The Vision*

|                                 |                                                     |
|---------------------------------|-----------------------------------------------------|
| Etching on laid paper, ca. 1630 |                                                     |
| Plate                           | 105 × 172 mm                                        |
| Reference                       | Mannocci 5, 1 <sup>st</sup> state A (of C) of five  |
| Provenance                      | Private collection, USA; Private collection, France |
| Condition                       | Very fine condition                                 |

It is by far the most beautiful impression of this print that we have ever seen, and extremely rare in this early state, the most desirable one. It is before the very delicate and lightly bitten distant views begins to show wear. It is the only contemporary state, the subsequent states are all posthumous.

The treatment of the dense work network of lines represents an intermediary step between the spontaneous, blunt etching style of the early prints, and the more controlled but still exceedingly dense manner of further plates. Various technical faults can be observed, for example, the line intended to frame the image has numerous breaks in it, and there are spots of white, especially at the extreme left and right of the image, where lines did not bite. It occurs occasionally in Claude's prints, as his concern was first with the expressive aspects of etching and the general effect of the images.

The kneeling man, with hands outstretched, dressed in a monk's robe, the angel appearing to him, and the churchlike building in the distance are perhaps intended to represent a specific subject. The man may be Francis of Assisi, who like Christ in the garden of Gethsemane, prayed in the wilderness and received there the stigmata of Christ's Passion, as Christ himself was told of his Passion to come. Pamela Askew has shown that, following Caravaggio's painting of Francis held by Angel during this event (Wadsworth Atheneum, Hartford), depictions of Francis with angels consoling him, or playing music to him, became frequent in early 17<sup>th</sup> century Italian art. Claude's print appears to be a rather simple variant within this full and ichnographically complex stream of Franciscan images.



8 **Claude Mellan** 1598 Abbeville – Paris 1688

*Self-portrait*

|                               |                                                                       |
|-------------------------------|-----------------------------------------------------------------------|
| Engraving on laid paper, 1635 |                                                                       |
| Plate                         | 221 × 153 mm                                                          |
| Reference                     | <i>Inventaire du Fonds Français</i> 172, 1 <sup>st</sup> state of two |
| Provenance                    | Henri Beraldi (Lugt 230); Private collection, France                  |
| Condition                     | Fine condition                                                        |

Very fine impression of the first state of two, before the plate is reduced. The present self-portrait was executed while Mellan was preparing to leave Rome, perhaps it was for him to let his Roman friends remember his traits. It is one of the most famous printed self-portraits of an

artist through the French 17<sup>th</sup> century. The inscription strongly insists on the qualities of French, painter and engraver. It is worth mentioning the distinguished provenance, Henri Beraldi.



*The Tower of Babel*

|                                         |                                                                                                         |
|-----------------------------------------|---------------------------------------------------------------------------------------------------------|
| Etching printed on laid paper, ca. 1645 |                                                                                                         |
| Plate                                   | 362 × 537 cm                                                                                            |
| Reference                               | Corrard de Bréban, no. 1; Inventaire du Fonds Français, XVII <sup>e</sup> siècle, vol. 3, no. 5 (p. 20) |
| Provenance                              | Private collection, Germany                                                                             |
| Condition                               | Very fine                                                                                               |
| Sold                                    | 2019 – Thrivent Financial                                                                               |

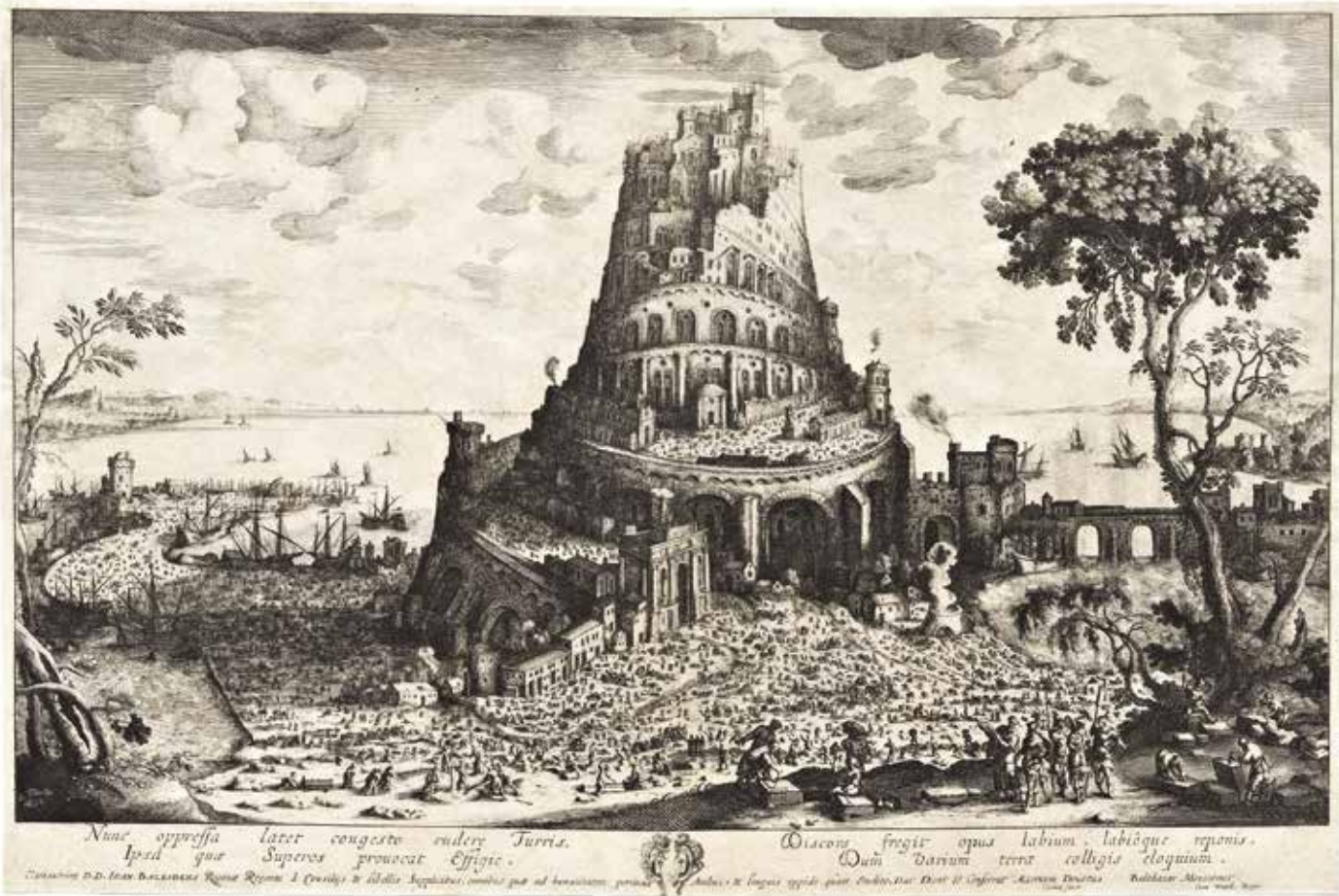
This is one of the best, if not the best representation of the Tower of Babel produced in the 17<sup>th</sup> century history of printmaking in France. On top of that, it is amazingly an extremely rare sheet by Nicolas Cochin. We have been able to record only three copies, all at the Bibliothèque Nationale de France.

Nicolas Cochin was born in Troyes, the son of the glass painter Noël Cochin, and he was probably trained by him, although almost nothing is known about the artist's early years. Around 1640, Nicolas moved to Paris with his younger half-brother Noël, where he developed an extremely productive and successful job as an etcher, mostly edited by the Parisians Pierre-Jean Mariette (I), Jean Le Blond and/or Balthasar Moncornet. Although he was the best of the printmakers whom Troyes has produced, uncertainty prevails over the date of death of the artist. According to Antoine-Henry-François Corrard de Bréban, Cochin lived until 1686, although the artist's life in Paris is only documented until 1649 (see A. H. F. Corrard de Bréban, *Les Graveurs troyens*, Troyes-Paris, 1868, p. 50).

The Abbé Marolles treated him as a friend and only called him “Nicolas”. He had gathered five hundred and six of his pieces and he often quoted him as: “Le libertin Cochin a beaucoup de richesse.” The word *libertin* in the French of the time designated artists who let themselves be carried away by a vivid imagination outside the beaten paths. Mariette considered him as a “génie” and planned to make a *catalogue raisonné* of the prints of Cochin. Corrard de Bréban included in his review Mariette’s handwritten list kept at the Bibliothèque de France. The *Tour de Babel* got the number one in it. The three copies kept at the Bibliothèque National de France came from Marolles and Mariette collections.

According to the *Inventaire*, the general composition may be inspired by a painting by Carlo Bononi only known by a copy, now kept at the Walker Art Center (see R.H. Adams, *Catalogue, illustrated and descriptive, of the religious paintings placed by Thomas B. Walker in [...], Minneapolis*, 1936, p. 152). The prototype was undoubtedly the famous original version by Pieter Brueghel d. Â. from 1563, which is today in the Kunsthistorisches Museum in Vienna. Cochin’s sophisticated etching technique created nice velvety transitions and obtained striking chiaroscuro effects. This very rare etching was published by the Parisian publisher Balthasar Moncornet. The imposing representation of the Tower of Babel impresses with its sheer unlimited wealth of detail. Cochin’s undisputed talent for harmoniously integrating a wealth of narrative details into a vast landscape is fully in effect here. The impression is a very fine, black and contrasting print with even margins around the border line, with the writing margin below. One question remains: by what singular idea was the present *Tower of Babel* dedicated to Jean Ballesdens, the unfortunate rival of the Grand Pierre Corneille at the French Academy?

Cochin’s first specialty was topography, including sites of battles, sieges, and encampments. He engraved several hundred subjects, the most important of which are those he executed for the “Glorieuses Conquêtes de Louis le Grand”, called the “Grand Beaulieu”, published between 1676 and 1694. Cochin’s etchings were decisively influenced by those of Jacques Callot. Jean de Saint-Perès, a contemporary of Cochin, even claimed that Callot had chosen Nicolas as his legitimate artistic successor.



10 **Wenzel Hollar** 1607 Prague – London 1677  
*The Bolognese Dog or Poodle*

|                                                            |                                                                                                                                                                                                               |
|------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Etching on laid paper, after Adrian Jacobsz. Maetham, 1649 |                                                                                                                                                                                                               |
| Plate                                                      | 77 × 121 mm                                                                                                                                                                                                   |
| Watermark                                                  | Coat of Arms                                                                                                                                                                                                  |
| Reference                                                  | Parthey 2097; New Hollstein 1073, only state                                                                                                                                                                  |
| Literature                                                 | Anthony Griffiths and Gabriela Kesnerova, <i>Wenceslaus Hollar, Prints and Drawings from the collection of the National Gallery, Prague, and the British Museum, London</i> , exh. cat., London, 1983, no. 80 |
| Provenance                                                 | Private collection, Germany                                                                                                                                                                                   |
| Condition                                                  | Very fine                                                                                                                                                                                                     |

A very fine impression, with wide margins and even the pressure cut on the edge of the plate. With loving attention and in a refined eraser technique, Wenzel Hollar has presented the graceful dog or poodle with the long curls here. The etching was made in 1649, during the Antwerp period of the artist and went after a supposed drawing by Adrian Jacobsz. Maetham.

While the untamed lion-like mane could belong to a small poodle, this etching is sometimes thought to represent a Bolognese dog, an Italian breed owned by and portrayed

with members of the Gonzaga family in the sixteenth century and later idolized by Catherine the Great of Russia. Whatever is a dog or a poodle, Bolognese dogs or poodles used during the Renaissance, especially in France and Italy, were regarded as highly esteemed gifts, especially in court circles. On the other hand, images of dogs in the early modern period also could have allegorical or moral meanings or simply offer literal portraits. Hollar's profile study of a popular type of dog likely presents its sitter as a status symbol as well as someone's pet.



11 **Nicolas de Plattemontagne** 1631 – Paris – 1706

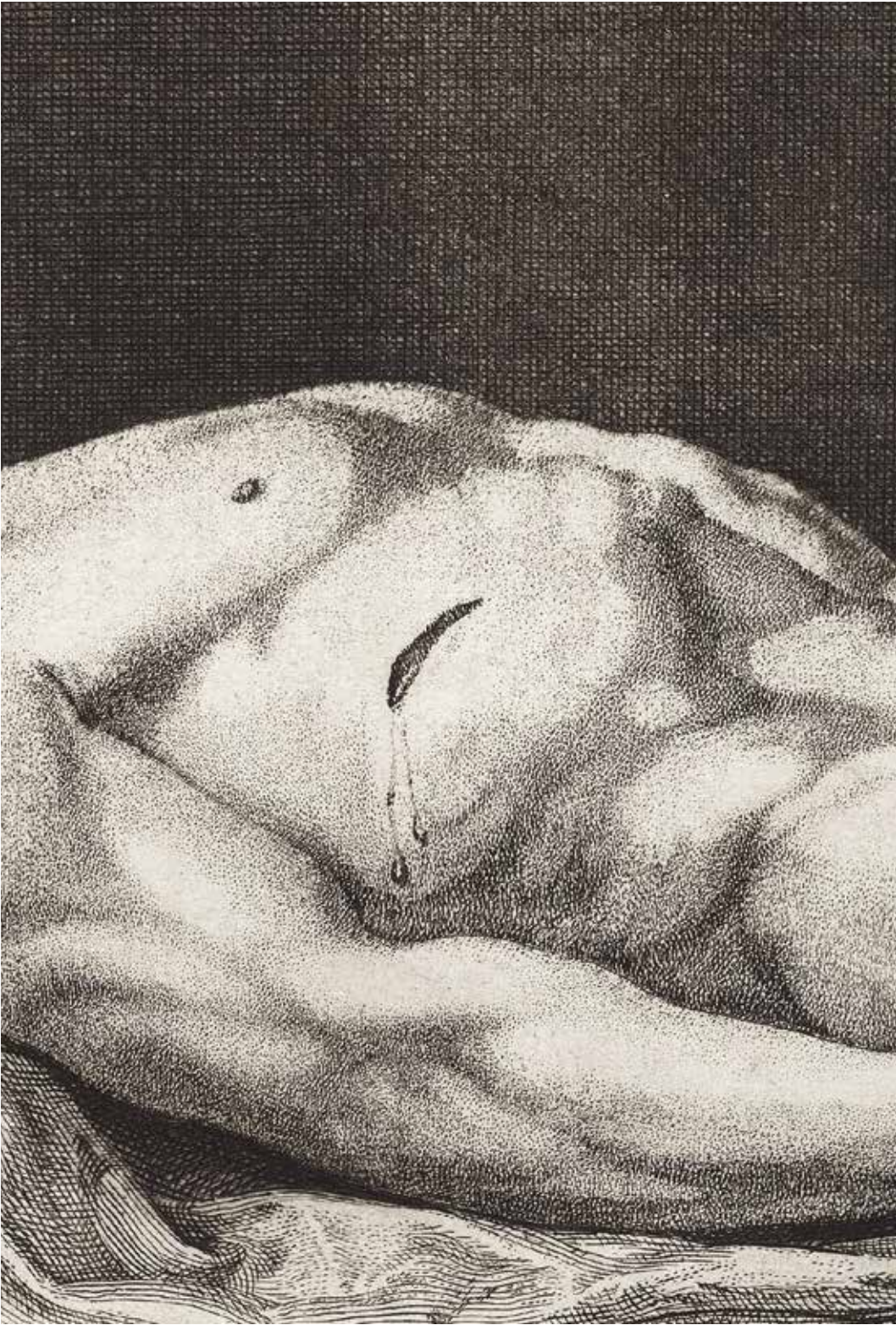
*The Dead Christ lying in the Sepulchre*  
After Philippe de Champaigne

|                                                   |                                                                                                                                            |
|---------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------|
| Etching and engraving printed on laid paper, 1654 |                                                                                                                                            |
| Plate                                             | 335 × 591 mm                                                                                                                               |
| Reference                                         | Robert-Dumesnil 9; Le Blanc 4, 3 <sup>rd</sup> (final) state                                                                               |
| Literature                                        | Véronique Meyer, “Philippe de Champaigne et les graveurs de son temps”, in <i>Les Nouvelles de l’Estampe</i> , Paris, 2014, no. 247, p. 22 |
| Provenance                                        | Ulrich Ochsenbein, Schwarzenegg (Switzerland); his son Alfred Ochsenbein; then by descent                                                  |
| Condition                                         | Fine                                                                                                                                       |

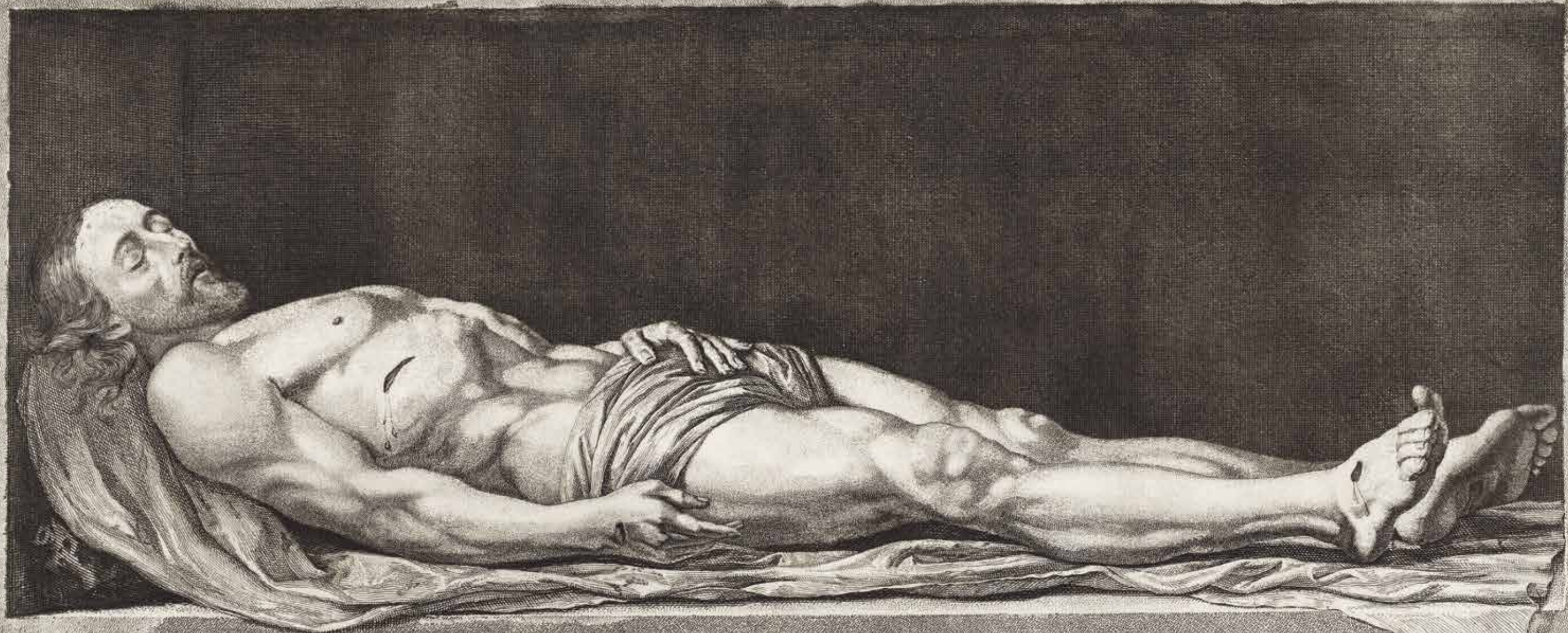
It is a fine impression of one of the Nicolas de Plattemontagne’s masterpieces, *The Dead Christ lying in the Sepulchre*. The print is after a painting by Philippe de Champaigne, now at the Musée du Louvre, and the plate was edited by Marie Morin, the sister of the printmaker Jean Morin. In addition to his activities as a portrait and history painter, Plattemontagne was one of the greatest printmakers in France during the 17<sup>th</sup> century. Here the combination of etching and engraving is particularly effective in creating dramatic effects of light, shade, and texture. There is no difference between the 1<sup>st</sup> and the 2<sup>nd</sup> state expect the remove of dedication. In the 3<sup>rd</sup> state, the background of the sepulchre has been obscured with further cross-hatching. Amazingly, it is a very rare plate to find in both public and private collections, and Plattemontagne plates have always been scarce to get.

The present plate belongs to a group of thirty-one exceptional etchings and engravings made between 1630 and 1674, after Philippe de Champaigne paintings – while he was still alive –, by a group of five *peintres-graveurs*,

i.e. Jean Morin, Jean Alix, Samuel Bernard, François Campion and Nicolas de Plattemontagne. At the time in France, printmaking after painting was still in its very early stages, and it is therefore worth noting the decisive role of Champaigne (and Simon Vouet) in this area, and notably the position Champaigne – not Vouet – gave to etching. It was not a proper atelier, but a production organised by Champaigne and Morin, although the painter did not take any *privilege* on the plates. Champaigne was close to his printmakers but it was Morin who handled the whole edition and diffusion process all over the country, including in collaboration with some publishers. However, it did not meet a great success, and this might explain why those etchings are rare. The triumph only came from 1647, when Champaigne started to collaborate with engravers and those engravings printed at a much higher number, and published notably by the Pierre Mariette I and II, substantially contributed to the fame of Champaigne in the 1650s and 60s. Nevertheless, Champaigne was a pioneer in pushing the technique of etching in this process of interpretation.



(detail)



*Quicumque baptizati sumus in Christo Jesu, in morte ipsius baptizati  
sumus. Consepulti enim sumus eum illo per baptismum in mortem. Rom. cap. 6. v. 3. et 4.*



12 **Jean-Baptiste Marie Pierre** 1713 – Paris – 1789

*La Mascarade Chinoise*

|                             |                                                                                                                           |
|-----------------------------|---------------------------------------------------------------------------------------------------------------------------|
| Etching on laid paper, 1735 |                                                                                                                           |
| Plate                       | 310 × 431 mm                                                                                                              |
| Reference                   | Le Blanc 25; Portalis-Béraldi III, p. 310; Baudicour I, 27                                                                |
| Provenance                  | Henri Delacroix (Lugt 3604); his sale, Hotel Drouot, 31 March 1962, lot 27; Marcel Lecomte, Paris; thence by heirs, Paris |
| Condition                   | In very good condition, a very small tear in the margin and repaired                                                      |

This dazzling etching shows a carnival procession organised by the French *pensionnaires* in Rome in 1735. It is a magnificent two-horse carnival float carrying art students dressed in fanciful Chinese dress, with drums, trom-bones and lances, and passing by the Column of Marcus Aurelius on Piazza Colonna. The French students' procession had quite an impact on the public at the time and it can be assumed that Jean-Baptiste Pierre's etching elicited a comparable response. The piece is dedicated to the Duke of Saint-Aignan, the French ambassador in Rome.

Pierre was trained by Charles-Joseph Natoire and won the prestigious Prix de Rome in 1734. From 1735 to 1740 Pierre

lived and worked as a *pensionnaire* at the Académie de France in Rome. *The Chinese Masquerade* is his masterpiece as an etcher and highlights the special position he occupied in this field, given that little attention was paid to printmaking techniques in the Académie's teaching programme. Nevertheless, only a few impressions of the work have survived. After his return to Paris, Pierre produced a modest printed œuvre, but none of his works can match this wonderfully evocative illustration of the carnival in Rome.

A very fine, lively and contrasting impression.



(detail)



Pierre sculp.

Mascarade Chinoise faite a Rome le Carnauval de l'année M.D.C.C.XXXV. Par M<sup>rs</sup> les Pensionnaires du Roy de France en son Academie des arts  
 a Son Excellence Mong<sup>e</sup> Le Duc de S<sup>t</sup>. Aignan Pair de France Cheuallier des Ordres du Roy et Son Ambassadeur Extraordinaire a Rome

13 **Jean Huber** 1721 Genève – Lausanne 1786

*Voltaire Standing, in a Landscape*

Etching on laid paper, 1778  
Plate 210 × 163 mm  
Provenance Private collection, France

The present plate is extremely rare. We have been able to find only one impression at the Musée Carnavalet in Paris. As far as we can ascertain, there is no copy recorded in United States.

A central figure in the spreading of ideas in the 18<sup>th</sup> century, Voltaire became the incarnation of the French Age of Enlightenment, during his life and a long time after. His fame gave birth to an abundant iconography in which his representations rendered the character of the philosopher as he was: varied and multiple. Nicknamed “Monsieur le multiforme” [Sir Polymorph] or still, the “Protée insaisissable” [Elusive Proteus], he firmly intended to leave to posterity an image he had crafted himself. From the years 1730-40 onwards, he wished to be represented in an antique manner, either by being attributed laurels as in minor works like *Voltaire Couronné par les Comédiens François*, or by adopting an “hellenistic” pose as in the superb *Voltaire nu* sculptured by Jean-Baptiste Pigalle, two years before Voltaire’s death (Musée du Louvre). Sometimes presented with the traits of a modern philosopher,

sometimes with the ones of a genius, heir of the Greek thinkers, he liked to propose an idealised vision of his character.

In sharp contrast with these idealistic representations, Jean Huber launched a true realistic genre, based on a direct contact with his model. Huber had no formal artistic training and began his career producing silhouettes and works of *découpage*, one of which, a large cut-out battle scene, was presented by him to the British Museum in the 1760s. His professional career began in 1759 when his work was promoted by Friedrich Melchior Grimm to the readers of his newsletter *Correspondance littéraire*. The same year he met Voltaire at Ferney, where the philosopher had settled. Close to him, even nicknamed the *Huber-Voltaire*, Huber, notwithstanding, had his own views on the everyday life at Ferney. Being banned from Versailles and still feeling that he was under threat, Voltaire had bought this large estate still in France but very close to Geneva, where he became the “Aubergiste de l’Europe.”



14 **Richard Earlom** 1743 – London – 1822

*A Fruit Piece*  
After Jan Van Huysum

|                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|---------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Mezzotint printed on wove paper, 1781 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Watermark                             | <i>Dovecote</i> , countermarked <i>T DUPUY FIN/ AUVERGNE 1742</i>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Plate                                 | 552 × 416 mm                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| References                            | Le Blanc 56; Wessely 145; Lennox & Stogdon 3 <sup>rd</sup> state of five – the first scratched letter state. The last ‘T’ of Boydell is hard against the tassel of the cap of maintenance of the earl’s coronet; the three points of the proper right-hand horn of the stag all rise above and between the numerals 7 and 8 of the date. With the arms but before the motto on the arms, with the following engraved or scratched inscriptions: [on the plinth] <i>Jan Van Huysum fecit 1723.</i> / [and in the inscription space] <i>John Boydell executit 1781.</i> / <i>J. Van. Huysum. pinx<sup>t</sup>. Rich<sup>d</sup> Earlom sculp<sup>t</sup> / 1781 / Published Sept 1<sup>st</sup> 1781 by John Boydell. Engraver in Cheapside London.</i> |
| Condition                             | In very good condition                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |

This is an outstanding fine, early impression and unusually well matched in terms of ink colour and tonality. It was a *tour de force* to translate in mezzotint the original painting, and it shows the absolute mastery gained by the English mezzotinters in the 2<sup>nd</sup> part of the 18<sup>th</sup> century.

The original painting by Jan van Huysum had been in the collection of Horace Walpole, Earl of Oxford at Houghton Hall, Norfolk. A substantial portion of the collection, including this work, was acquired by Catherine II of

Russia for the Hermitage in 1779. In 1787-88 Joseph Boydell published the *Houghton Gallery*, a large series of mezzotints after paintings in the gallery, and to be sold in ensembles or single sheets. Richard Earlom was a prolific and skilful mezzotinter, who engraved plates for several series, including Claude’s *Liber Veritatis*, Thornton’s *Temple of Flora*, and the *Houghton Gallery*. Gregory M. Rubinstein wrote in 1991 a very interesting article about the collaboration between Earlom and Boydell for that series, see *Print Quarterly*, vol. VIII, pp.2-27.



15

Johann Adam von Bartsch

1757 Vienna – Hietzing 1821

Portrait of Antonio Allegri da Correggio, known as Correggio, in his studio

|                                                                                                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
|--------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Engraving printed on thick wove paper, 1787                                                                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Lettered below image in the plate Car. Marotti del, Ex Coll. Princ. Card. de Ligne. and signed A. Bartsch sc. 1787 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Plate                                                                                                              | 348 × 269 mm                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Reference                                                                                                          | Le Blanc 370, Rieger 326 II                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| Literature                                                                                                         | Adam Bartsch, <i>Catalogue raisonné des Dessins originaux des plus grands Maitres anciens et modernes, qui faisoient Partie du Cabinet de feu le Prince Charles de Ligne...</i> , 1794, p. 26, no. 14; Johann Georg Meusel, <i>Teutsches Künstlerlexikon oder Verzeichniss der jetztlebenden teutschen Künstler nebst einem Verzeichniss sehenswürdiger Bibliotheken, Kunst, Münz und Naturalienkabinette in Teutschland und in der Schweiz</i> , vol. 1, 1808, p. 42; Giovanni Gori Gandellini, <i>Notizie istoriche degli Intagliori di Giovanni Gori Gandellini Sanese...</i> , vol. 6, 1809, p. 127, no. V; Frédéric de Bartsch, <i>Catalogue des estampes de J. Adam de Bartsch</i> , 1818, p. 128; François Etienne Joubert, <i>Manuel de l'Amateur d'Estampes, faisant Suite au Manuel du Libraire...</i> , vol. 1, 1821, p. 222; Georg Kaspar Nagler, <i>Neues allgemeines Künstler-Lexikon oder Nachrichten von dem Leben und den Werken der Maler, Bildhauer, Baumeister, Kupferstecher, Formschneider, Lithographen, Zeichner, Medailleure, Elfenbeiarbeiter, etc.</i> , vol. 1, 1835, p. 304; Joseph Meyer, <i>Das grosse Conversations-Lexikon für die gebildeten Stände. In Verbindung mit Staatsmännern, Gelehrten, Künstler und Technikern herausgegeben von J. Meyer</i> , vol. 4, Abt. 3, 1844, p. 663; Constant von Wurzbach, <i>Biographisches Lexikon des Kaiserthums Oesterreich, enthaltend die Lebensskizzen der denkwürdigen Personen, welche 1750 bis 1850 im Kaiserstaate und in seinen Kronländern gelebt haben</i> , vol. 1, 1856, p. 172; Michael Bryan & George C. Williamson, <i>Bryan's Dictionary of Painters and Engravers. New Edition Revised and enlarged under the Supervision of George C. Williamson</i> , vol. 1, 1903, p. 91; <i>Künstlerbildnis Künstlerselbstbildnis, Graphik und Zeichnungen aus vier Jahrhunderten mit Bibliographie</i> , cat. exh., Galerie und Kunstantiquariat Joseph Fach, 1993, p. 6, no. 199 (ill. S.7); <i>Dürer e l'Italia</i> , cat. exh., Scuderie del Quirinale, 2007, p. 372, no. VII.38 (ill. S.373); Pascal Griener, « La notion d'atelier de l'Antiquité au XIX <sup>e</sup> siècle: chronique d'un appauvrissement sémantique », <i>Perspective</i> , 1 <sup>st</sup> June 2014, p. 18 (ill.). |
| Provenance                                                                                                         | Collection Fürst von Liechtenstein (inv.24), Vaduz and Vienna, with their mount                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Condition                                                                                                          | Very fine                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Sold                                                                                                               | 2019 – Fondation Custodia                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |

The arrival on the market of a Bartsch print is always a rare phenomenon. Here he chose as inspiration a 18<sup>th</sup> century red chalk drawing by Filippo Minei which was then attributed to Carlo Maratti (now in Vienna, Albertina) and might have been in the Princes of Ligne collection when Bartsch made the print.

Minei's drawing was commissioned by the Roman collector Nicola Pio in a set of 255 portraits of famous artists for a publication dedicated to their lives. Minei must have had in mind Albrecht Dürer's engraving

of Erasmus of Rotterdam dated 1526, of which he has removed the scholar's utensils and replaced them with drawing materials. As a testimony of the painter's production, we can see that von Bartsch has added two prints within the print. The first would be a *Virgin and Child* inspired by François Spierre after Correggio, and the other one of the four prints made by Sisto Badalocchio after Correggio's *Assumption of the Virgin* in the Parma's Duomo. The *mise en abyme* – the insertion of an image within the image – makes this print a fine testimony of Bartsch's life dedication to printmaking history.



16 **Johann Anton Ramboux** 1790 Trier – Cologne 1866

*Double Portrait of the brothers Konrad and Franz Eberhard*

Chalk lithograph in grey and with light grey on wove paper, 1822

Plate 318 × 343 mm

Reference Rolf Arnim Winkler, *Die Frühzeit der deutschen Lithographie, Katalog der Bilddrucke von 1796-1821*, Prestel-Verlag, Munich, 1975, no. 648.2

Literature Norbert Suhr, *Unter Glas und Rahmen. Druckgraphik der Romantik aus den Beständen des Landesmuseums Mainz und aus Privatbesitz*, Main, 1993, p. 33, no. 10 (Giuila Bartrum, *German Romantic prints and drawings from an English Private Collection*, exh. cat., The British Museum, 2011, no. 7; Mitchell B. Frank, “Portrait Prints 1770-1850: Friends and Family”, in *The Enchanted World of German Romantic Prints 1770-1850*, Philadelphia, 2017, p. 193

Provenance Private collection, Germany

Condition Very fine condition

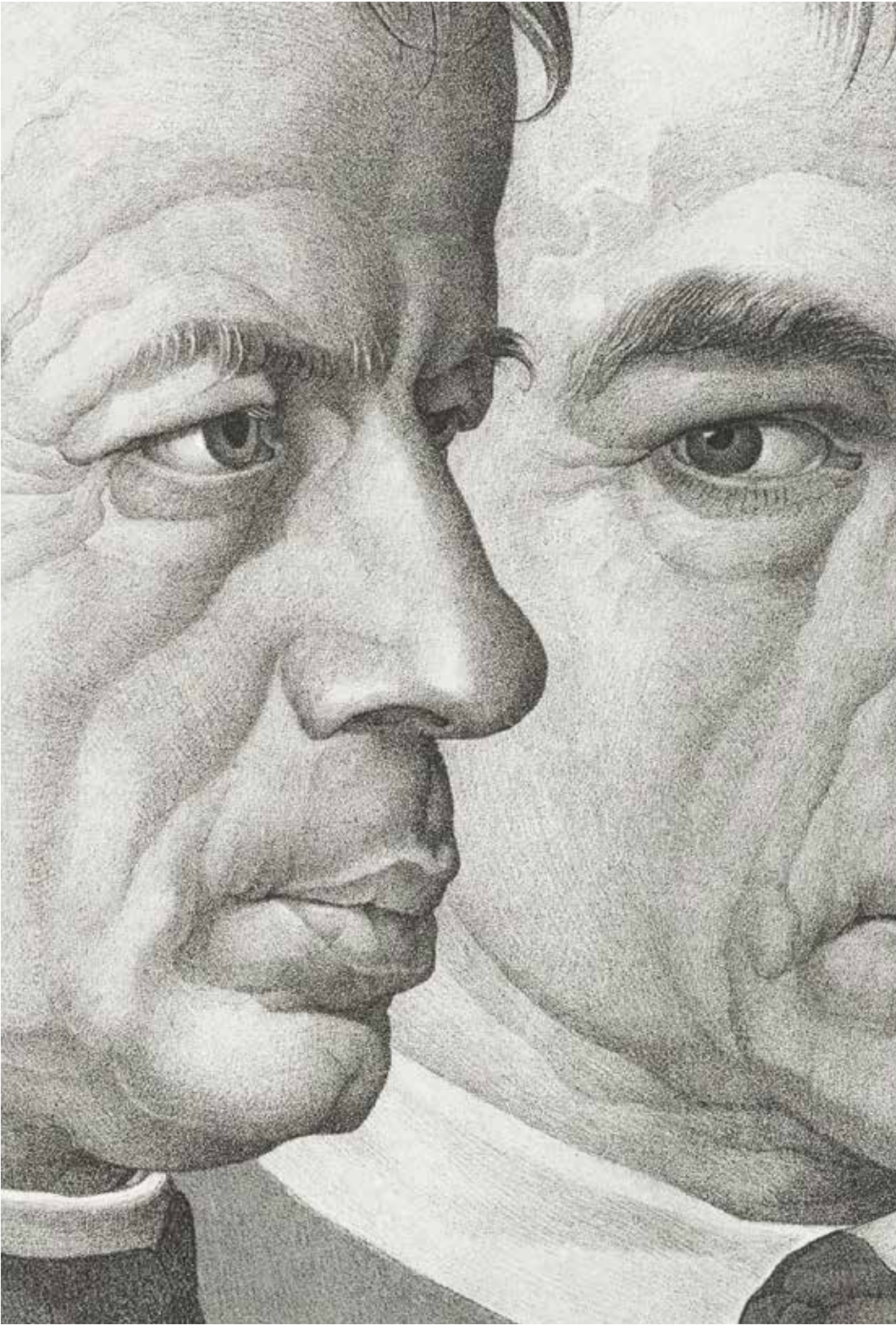
The *Double Portrait of the Painter Konrad Eberhard and his Brother Franz* is one of the most significant friendships of German Romanticism and Nazarenes. Artistically and technically, Johann Anton Ramboux’s *Double Portrait* has been described as masterpiece and one of the great accomplishments of the early stage of the lithography.

The present sheet is one of the most beautiful impressions we have ever seen. The chalk lithograph is perfectly fresh and contrasted, with strong pressure, all the nuances finely emphasized and with graduated tonal tones. The fine texture of the paper perfectly displays Ramboux exquisite handling of the medium, evoking the sheen of a silverpoint drawing. It is a masterly tour-de-force.

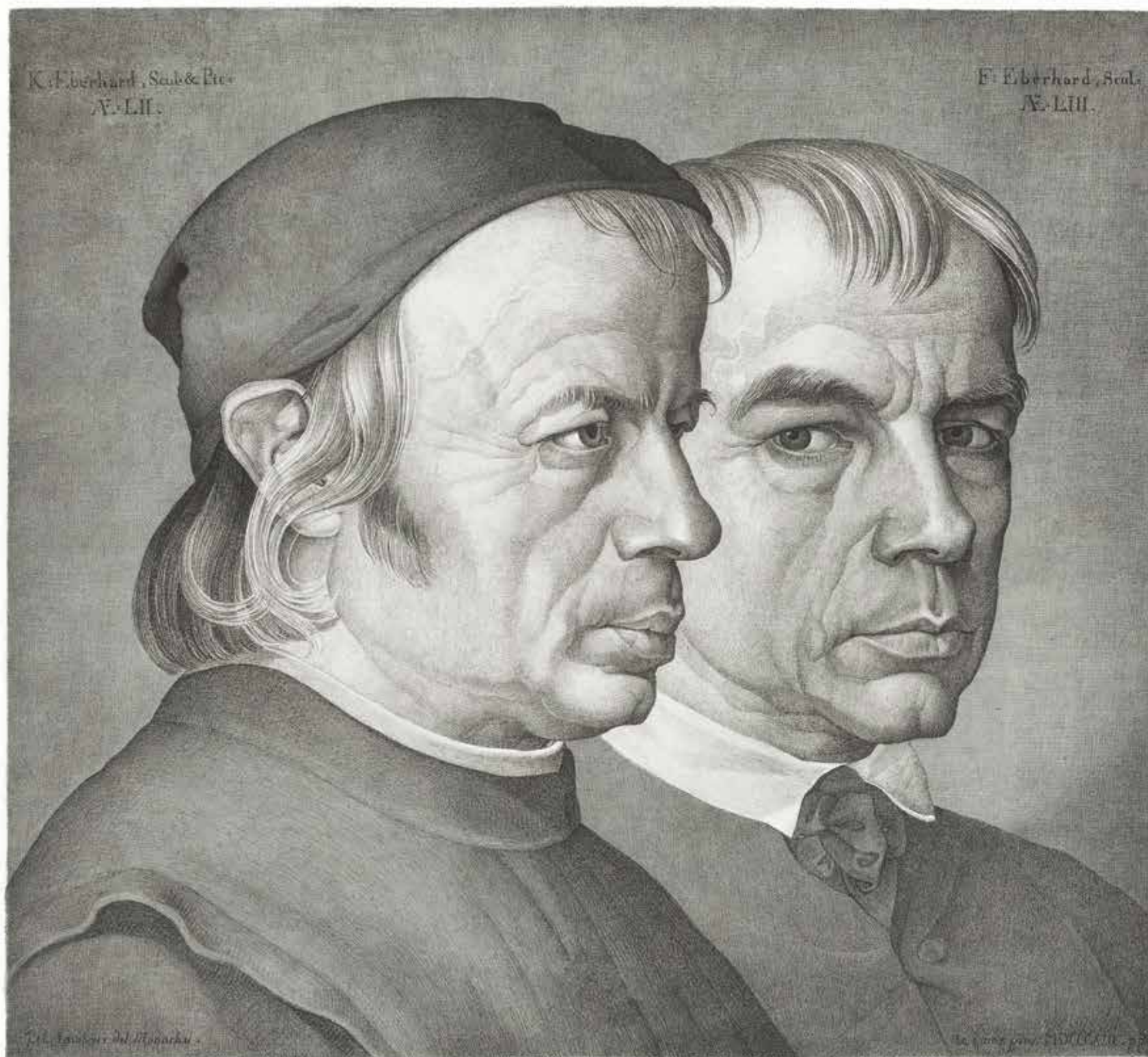
The *Double Portrait of the Painter Konrad Eberhard and his Brother Franz* was printed in a very small number of impressions, probably for the Eberhards themselves to distribute amongst friends. The approach of the Munich based printer Johann Anton Selb appears to have been experimental, and there was no standard edition. Some impressions were printed with an additional tint tone (brown) on wove paper, other on China paper. As far as we know, there are 17 impressions in public collections. In 1975 Winkler recorded nine examples in German

museums. Another one was at the Art Institute of Chicago and since then a further seven have entered museum collections. Remaining impressions in private hands are of the utmost rarity.

Formerly a pupil of Jean-Louis David in Paris, Ramboux spent the years between 1816 and 1822 in Rome, where he became acquainted with the sculptor and painter Konrad Eberhard and his brother Franz, who also worked as a sculptor, in the circle of the Nazarenes (a circle of German artists who rejected neo-classicism and extolled a return to religious painting inspired by the art of the Middle Ages and early Renaissance). The genre of the double portrait, or *Freundschaftsbild*, was an important subject for this group of artists, who held an idealised view of friendship as integral to the life of the artist, associating it with medieval guilds and confraternities. Still in Rome, Ramboux made a small double portrait of these two brothers on oil, which is now at the Wallraf-Richartz Museum in Cologne. At the same time, the lithograph was created, to the same scale. Then, together, Ramboux and the Eberhard brothers left the city in 1822 and moved north. Having arrived in Munich, Johann Anton Selb got a very small edition of it.



(detail)



17 **Jean-Auguste-Dominique Ingres** 1780 Montauban – Paris 1867

*Odalisque*

|                                |                                                                                          |
|--------------------------------|------------------------------------------------------------------------------------------|
| Lithograph on wove paper, 1825 |                                                                                          |
| Plate                          | 150 × 210 mm                                                                             |
| Reference                      | Delteil 8; Inventaire du Fonds Français (Après 1800), vol. II, p.40                      |
| Literature                     | Henri Delaborde, <i>Ingres. Sa vie, ses travaux, sa doctrine</i> , 1870, no. 432, p. 316 |
| Provenance                     | Private collection, France                                                               |
| Condition                      | In very fine condition                                                                   |

A very rare lithograph. After having spent 18 years in Italy, Jean-Auguste-Dominique Ingres came back to France in 1824. His goal was to use lithography to widely spread his works. Ingres felt that his *Grande Odalisque* – painted in Rome in 1814 (Paris, Musée du Louvre) and first shown at the Parisian Salon of 1819 – was a good choice among his works to reproduce: the subject was both so-called erotic and exotic. These two features were highly appreciated under the reign of Charles X,

and indeed the painting remains still today one of the key works at the Louvre.

Perhaps the greatest draughtsman of his era, Ingres made only few original prints: eight lithographs and one etching. The actual lithography was created in 1825 and presents the painting with a right to left inversion. It was published in 1826 by François Séraphin Delpech in his *Album lithographique*.



ODALISQUE.

18 **Edgar Degas** 1834 – Paris – 1917

*Two Sportsmen Mounting their Horses*

|                                                |                                                                                                                                         |
|------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| Etching printed on very thin China paper, 1856 |                                                                                                                                         |
| Plate                                          | 83 × 75 mm                                                                                                                              |
| Reference                                      | Delteil 9; Reed & Shapiro 3, 1 <sup>st</sup> state of five                                                                              |
| Provenance                                     | Probably Gustave Pellet, Paris, and then his nephew Maurice Exteens, Paris; Eberhard Kornfeld, Bern;<br>Private collection, Switzerland |
| Condition                                      | In fine condition                                                                                                                       |

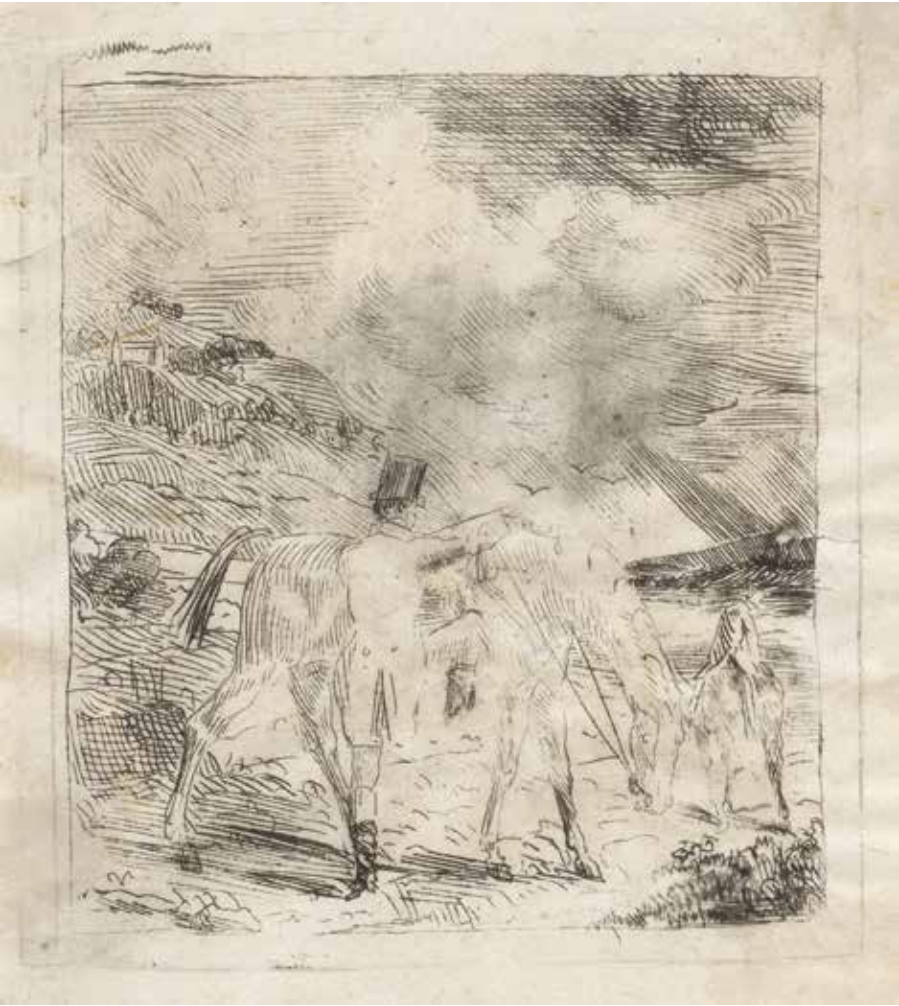
A superb impression of the 1<sup>st</sup> state, with a great atmospheric cloudy sky, clearly nicer than the other 1<sup>st</sup> impression recorded. The print is extremely rare. In 1918, the sale’s catalogue of the Degas studio listed nine specimens, but in 1984 Reed and Shapiro were able to find only four impressions of all states included. To this corpus, we can add a 2<sup>nd</sup> state impression that came up on the market in 1999. That is all.

Reed and Shapiro comments the piece as follow: “the small format and the character of the line work in this print relate to the first two landscapes etchings. However, the use of a variety of hatchings to create subtle tonalities and to suggest atmosphere reveals a greater facility with the etching needle. Perhaps the most advanced aspect of this print is the depiction of a cloudy sky, ignored or only schematically suggested in the two previous [first] etchings. Degas also introduced a more contemporary subject matter, two top-hatted riders and their horses. [...] In the second state Degas added hatching and cross-hatching to model the horses, the undergrowth, and the clouds above. Delteil cites three further states with addition to the foreground plants and the introduction of two trees in the right middle-ground.” No impressions of these states had been located by Reed and Shapiro in 1984. The fifth state is only known through impressions of the cancelled plate.

Degas was 22 years old when he realized the present plate. From the beginning, Degas was fascinated with the traditional technique and eager to explore the medium,

an enduring characteristic of his art. At the time most critics in France agreed that the essential role of printmaking was to reproduce works of art made in other media, particularly works on oil. When Degas made his first three etchings in Paris, it was not yet common, as it would be a decade later, for young artists to practice etching. Also, the preferred medium had been lithography. By mid-century, however, lithography’s attraction for the painters had been considerably diminished by the medium’s employ in the production of commercial imagery. The technically demanding process of engraving request more aptitude than etching. Older contemporaries, but just a few, had already taken up the medium, as Delacroix with a few etchings, Théodore Chassériau, Charles-François Daubigny and the prolific Charles Jacques. Chief among the young artists was Felix Bracquemond, who had shown four etchings at the Universal Exhibition of 1855, so a year before Degas started his own exploration. Historians usually do not realize that the young Degas was early involved in this medium.

The present print belongs to a group of three early prints. A few months later in 1856, Degas moved to Italy where his learning considerably improved with the help of the printmaker Joseph Tourny, and a new step of his graphic œuvre started.



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

*Selfportrait with the Palette*

Drypoint on zinc, printed on wove paper, 1885  
Plate 235 × 172 mm  
Reference Clement-Janin 72, only state  
Provenance Artist's heirs by descent

A stunning self-portrait by Marcellin Desboutin, the bohemian lifestyle prototype among the artists in Paris in the 1870's. Similar to Rembrandt or Courbet's practices for instance, Desboutin painted himself and engraved all the way through his career in Paris, like a false Narcissus. Moreover, the present plate is a wonderful drypoint work, and very rare. Only three copies are recorded. It is related and inspired by his most famous self-portrait made during his long stay in the Villa dell'Ombrellino close to Florence, when he was then forty years old, i.e. around 1865.

He was in his prime of life, proud, with his usual attributes and characteristics: a skull cap on the head,

a pipe between his teeth, tousled, and frowning. These chiselled traits have never left his contemporaries indifferent. Frantz Jourdain mentioned “Sa tête puissante, pensive et fière, dont l'expression dédaigneuse rappelle celle de Barbey d'Aurevilly”<sup>1</sup>. Edmond de Goncourt was even more grandiloquent: “Une tête originale, une tête à la Giorgione, une tête toute cahoteuse de méplats et de rondeurs turgescentes: une tête de foudroyé”<sup>2</sup>.

1. Frantz Jourdain, “Les Décorés. Ceux qui ne le sont pas”, in *Figaro, Supplément littéraire*, 16 Sept. 1893, p. 3.  
2. *Journal des Goncourt : mémoires de la vie littéraire*, t. V (1872-77), Paris, Charpentier & Fasquelle, 1891, p. 179.

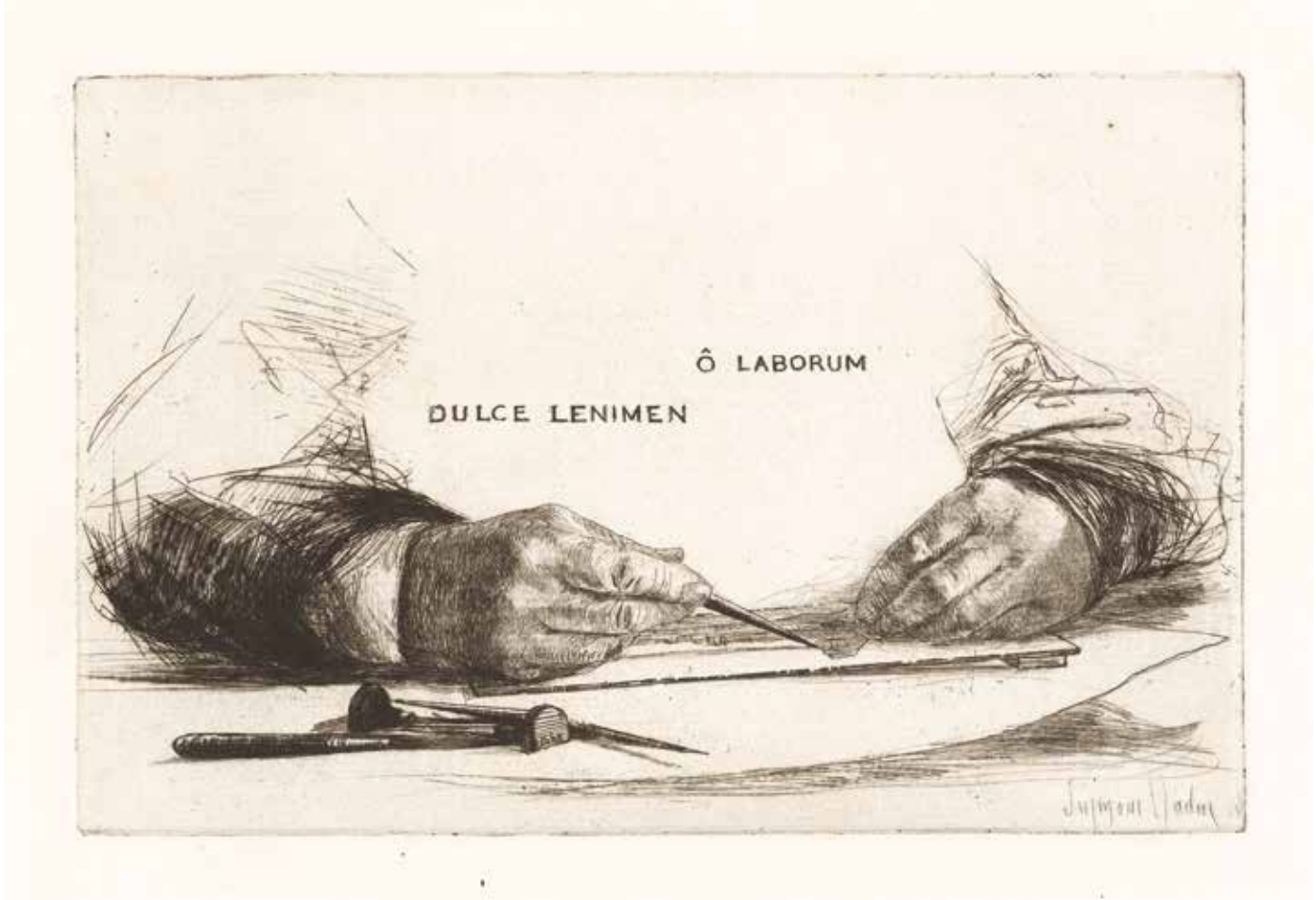


20 **Francis Seymour Haden** 1818 London – Alresford, Hampshire 1910  
*ô Laborum*

Etching and drypoint printed on laid paper, 1865  
Plate 139 × 213 mm  
Reference Richard S. Schneiderman 84, 6<sup>th</sup> state of seven  
Condition Very fine

A beautiful impression of this iconic print by Francis Seymour Haden, and illustrating the work of a printmaker. The inscription *O Laborum Dulce Lenimen* is from Horace's first Ode, which means “The sweet success of labour.” In 1866, Hayden chose this composition for the cover

of an album of thirty prints and titled *Etudes à l'eau-forte*. The edition supposed to be printed at 250 copies was printed only at 180. The album was extremely well received in Paris, and it contributed to the “etching revival” in Europe.



21 **Ludovic-Napoléon Lepic** 1939 – Paris – 1889

*Cat's head and Dutch fishing-boats*

Etching on wove paper, ca. 1879  
Signed and inscribed lower right in pencil *Lepic Eau-forte original*  
Plate 321 × 260 mm  
Reference Inventaire du Fonds Français (*Après 1800*), vol. 14, no. 117, first state of two  
Condition In very good condition

Lepic was a close friend of Degas and played in that capacity an interesting role with his album *L'Eau-forte mobile*, a manifesto published in 1876 to promote the *monotyped print*. He wrote besides: “Je ferai de la gravure comme un peintre et non comme un graveur” [“I will do printmaking like a painter and not a printmaker”]. His technique clearly influenced Degas’s printmaking.

His subject were mainly Dutch landscapes and street animals, dogs and cats. It is rather rare that he actually put together the two, like in the present composition. A fine impression of this plate in first state, later on published in *L'Artiste* but with the cat's head only.



*Lepic  
Eau-forte original*

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

*Rocky Landscape*

Etching on Chine appliqué on wove paper, 1880  
Plate 138 × 168 mm  
Reference Van Gelder 143  
Provenance Marcel Lecomte, Paris; thence by heirs  
Condition In fine condition

A superb impression, one of the very rare life-time impressions, with wide margins. Details are sharp and intense. According Van Gelder, there are only two life-time impressions in public collections, at the Art Institute (Chicago) and Bibliothèque Nationale de France. As far as we know, only four copies are in private hands, including

the present one. There are a few posthumous impressions either on simili-Japan paper or on laid paper. Van Gelder listed the copies at the Rijksmuseum, Baltimore Museum of Art, and the New York Public Library among this posthumous group.



23 **Henri-Charles Guérard** 1846 – Paris – 1897

*Old Mask, a Piece of Lacquerware (Collection of Mr Louis Gonse)*

|                                                  |                                            |
|--------------------------------------------------|--------------------------------------------|
| Etching and drypoint printed on wove paper, 1882 |                                            |
| Plate                                            | 305 × 217 mm                               |
| Reference                                        | Inventaire du Fond Français 36; Bertin 655 |
| Provenance                                       | Private collection, Paris                  |
| Condition                                        | In fine condition                          |

In 1882, at Louis Gonse’s request, Henri Guérard illustrated the work *L’Art Japonais*, making prints after Japanese objects kept in various private collections. The present plate was pulled at a few copies for the book and in different colors – the background always white – either black, red or gray. There are a few proofs keeps at the Bibliothèque Nationale and printed in different colors, with black, green and red. The present impression, from a mask in Gonse collection, is an earlier state before the signature and small reworks on the face.

In his introduction (pp. 7-8), Gonse wrote: “Les eaux-fortes et cent cinquante dessins gravés dans le texte sont dus au talent original et puissant de M. Henri Guérard. Nous n’avons aucun embarras à dire que cet artiste, qui jusqu’à ce jour avait cherché sa voie, s’y révèle avec des qualités de premier ordre. Personne, que nous sachions, depuis la mort de Jacquemart, n’aurait pu rendre avec cette intensité de vie et de couleur le caractère individuel, imprévu, des objets japonais, passant de la plus surprenante finesse à une rudesse presque violente.”



24 **Henri-Charles Guérard** 1846 – Paris – 1897

*The Elephant and the Clown*

Etching and aquatint printed on laid paper, before 1889  
Stamped with the artist's monogram on the lower left (Lugt 1157), inscribed, numbered and signed in the lower margin *2<sup>e</sup> état tiré à 2, n° 2 la boule plus petite [...] H Guérard à l'ami Delzant*

|            |                                                        |
|------------|--------------------------------------------------------|
| Plate      | 288 × 149 mm                                           |
| Reference  | Bertin 330, undescribed 2 <sup>nd</sup> state (of two) |
| Provenance | Alidor Delzant, Paris; Private collection, Paris       |
| Condition  | Fine condition                                         |

Rare proof of Henri Guérard's *Elephant and Clown*. This second state was unknown by Bertin and shows a darker balloon. The present impression is dedicated

to Alidor Delzant, a famous collector of prints and precious books, and who published the biography about *Les Goncourt* in 1889.



25 **Camille Pissarro** 1830 Ile Saint Thomas – Paris 1903

*Peasant Women at the Market*

Monotype printed in black on laid paper, ca. 1894-95

Signed lower right in black ink with the initials C.P.

Plate 178 × 128 mm

Literature See Barbara Shapiro and Michel Melot, “Catalogue sommaire des monotypes de Camille Pissarro”, in *Nouvelles de l'estampe*, no. 19, Jan.-Feb. 1975, pp. 16-23

Provenance Private collection, Los Angeles

Condition In very good condition

This very charming and interesting monotype must be added to the very rare corpus of monotypes made by Pissarro between ca. 1879 and 1895. The artist most likely learned the technique in ca. 1879 from Edgar Degas – who had exhibited *drawings made with greasy ink and printed* at the third Impressionist exhibition of 1877 – when the two artists were working together on the project for a journal of prints entitled *Le Jour et la Nuit*. However, unlike Degas, who used the technique extensively for fifteen years, Pissarro only made about 25-30 monotypes, the *romantic printed drawings* as he wrote to his son in April 1894<sup>1</sup>. In 1975, Melot and Shapiro listed twenty compositions to which we can add seven monotypes that came up on the market since then, including the present one and a second printing of Melot&Shapiro no. 4. Of all Pissarro's monotypes only one is dated 1894 (M&S no. 1).

The present composition can be related to another monotype listed by Melot and Shapiro (no. 15), *Marché*,

of the same subject and dimensions but horizontal, and of the same style, i.e., with figures clearly outlined. It most probably belongs to a group of works made at the markets in Gisors, in Normandy, and in Pontoise, in 1894 and 1895, and notably the two farmers of *Le Marché de Gisors* (Pissarro/Venturi no. 932). Pissarro captured the essence of one of his favourite subjects: he isolated a fragment of the activity, yet he forces the viewer to look around the back of the peasant woman at the left. Only a few touches, such as the dots on the kerchief, the lines on the dress and the hats, distinguish the various figures.

Anyway, these works are proofs of Pissarro's profound interest in experimenting with a multiplicity of media to depict the same motif. Clearly, Pissarro fully invested the technique of monotype, with the same mastery as Degas.

1. John Rewald (ed.), *Camille Pissarro: lettres à son fils Lucien*, Paris, 1950, pp. 339-340.



26 **Eugène Carrière** 1849 Gournay-sur-Marne – Paris 1906

*Portrait of Alphonse Daudet*

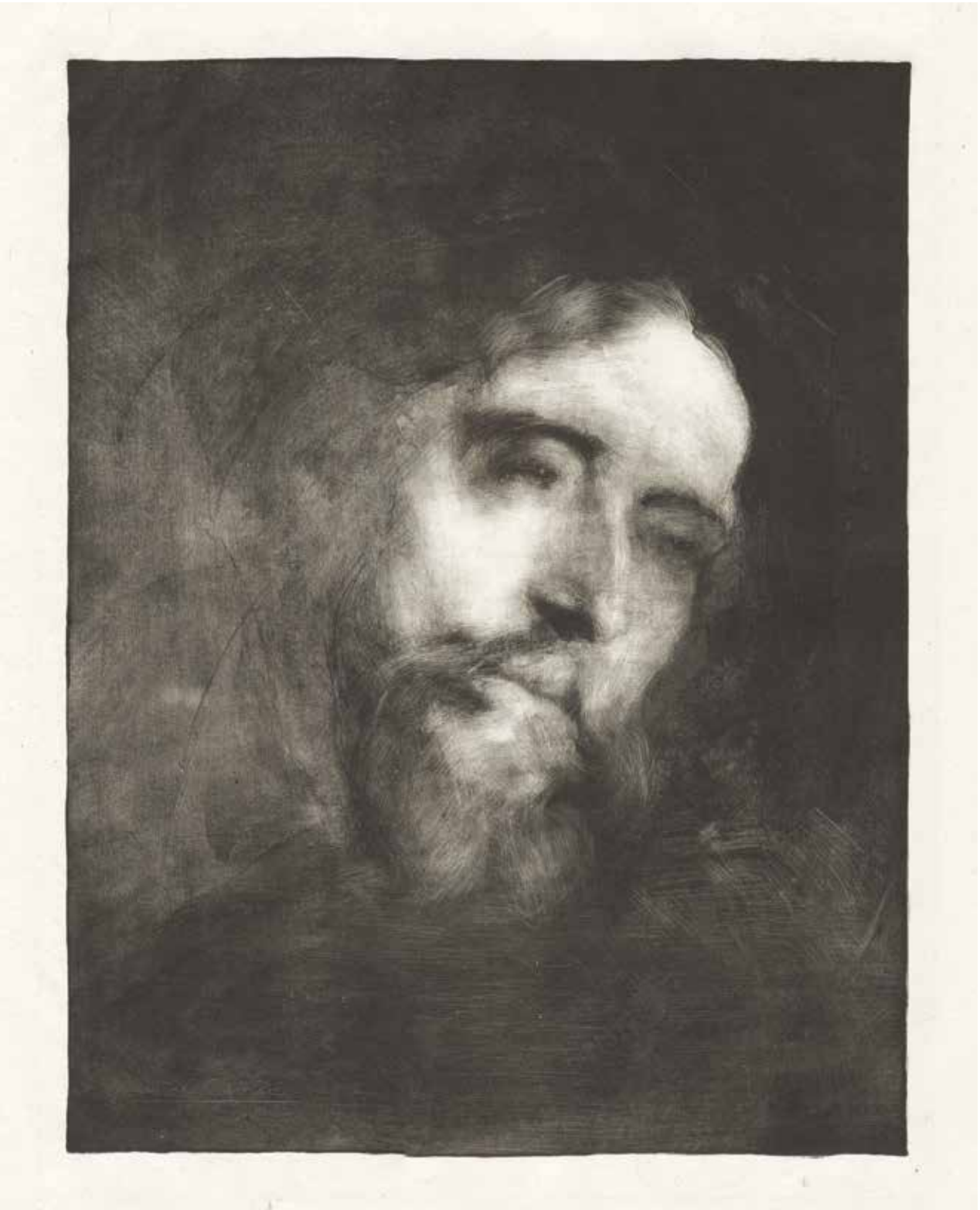
Lithograph in black on chine, 1893  
Stone 398 × 307 mm  
Reference Delteil 16; Röver-Kann 78  
Provenance A. Beurdeley (Lugt 421)

This haunting portrait shows the famous French novelist Alphonse Daudet (1840–1897), one of a generation of nineteenth-century French syphilitics. His face is already clearly marked by the pain from the ultimately futile treatments he underwent before his death four years later. Daudet’s journal entries on his suffering from tabes dorsalis caused by the syphilis infection were collected and translated into English by Julian Barnes in the volume *In the Land of Pain* (London/New York 2002). They show a very different side of this author whose literary works otherwise radiate humor and good cheer.

The portrait of Daudet is the first in a series of portraits of artists and writers intended by Carrière to form his own cultural pantheon. Another five large-format

lithographs were executed in 1896–97, depicting Edmond de Goncourt, Paul Verlaine, Henri Rochefort, Pierre Puvis de Chavannes, and Auguste Rodin (Delteil 25–27 and 32–33). They were printed, published, and distributed as individual sheets by Lemercier in editions of one hundred. The portrait of Daudet, however, precedes those lithographs by three years and was published by Carrière himself, printed in dark brown and black in an edition of 50 impressions each, on chine appliqué. The Artist also painted the writer with his daughter in 1891, a painting kept in the Musée d’Orsay.

This appears to be a magnificent proof impression outside the edition. In very fine condition apart from a restored tear at the very bottom of the sheet.



27 **Eugène Carrière** 1849 Gournay-sur-Marne – Paris 1906

*Portrait of Marguerite Carrière*

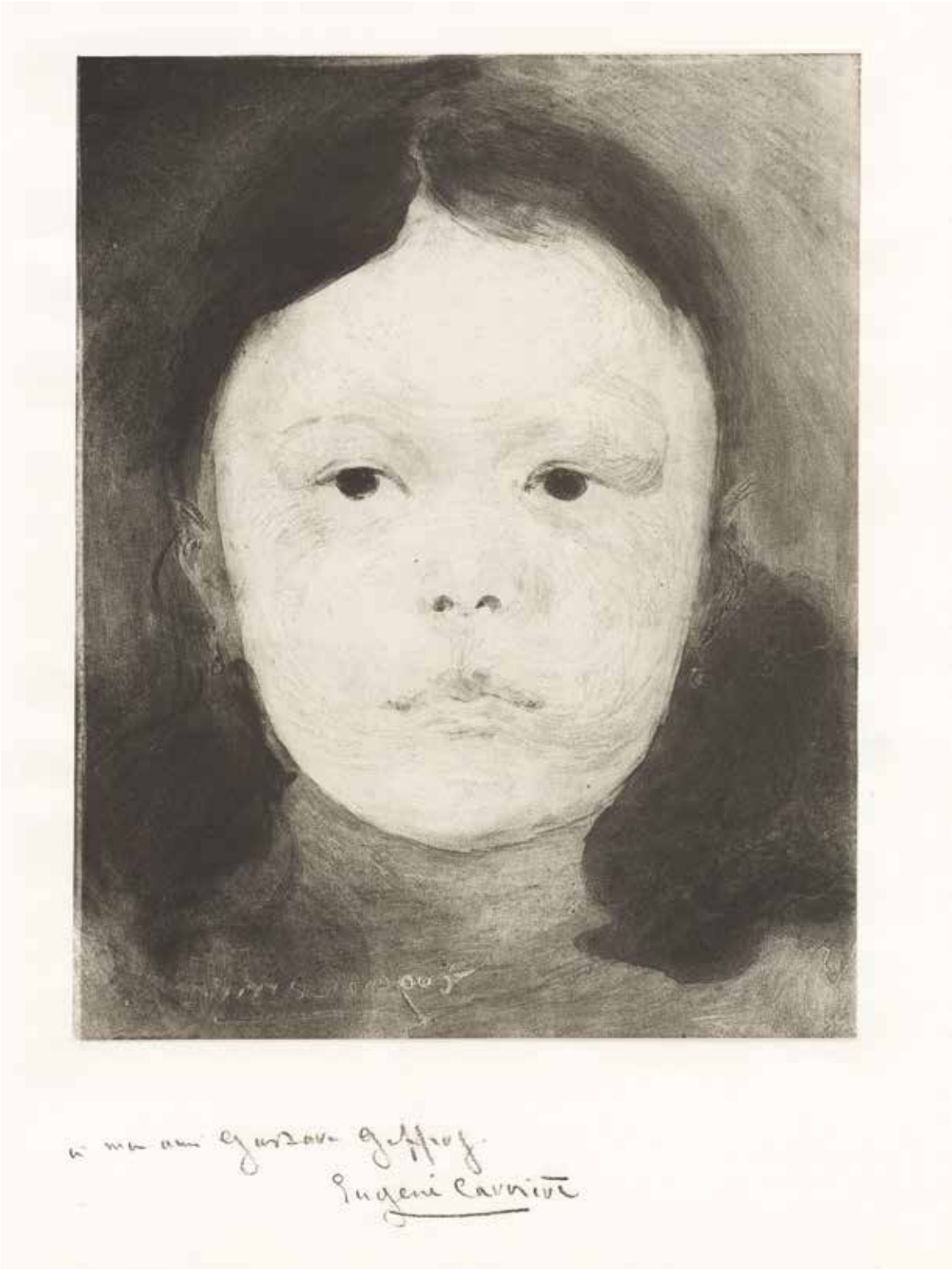
Lithograph on *Chine appliqué*, 1890  
Inscribed and signed in the lower margin with black stone *à mon ami Gustave Geffroy*  
Stone 270 × 220 mm  
Reference Delteil II (from an edition supposed to be of 50)  
Provenance Gustave Geffroy, Paris; Private collection, France

A captivating portrait by Eugène Carrière of his fourth daughter, Marguerite. Born in 1882, she was represented several times by her father when she was a child. In the present lithograph, she was eight years old, and the roundness of her childish face gives this portrait its charming character. The year 1890 was important, marking Carrière’s debut as a lithographer. During his youth, Carrière worked for some important firms, and published lithographs for them. However, these were industrial and commercial works. The *Portrait of Marguerite* was one of his earliest works.

Carrière is well-known for his representation of *Maternité*, inspired by his wife and family. Madame Carrière was usually portrayed holding, embracing, admiring her

new-born or her young children. Always in his typical monochrome painting, Carrière had a talent of capturing the emotion of these intimate scenes. The contrast in this print between the bright face, the dark hair and the foreground is quite powerful. The eyes of the girl, like two black marble, are catching our attention, such as a Japanese porcelain mask.

This print bears a dedication of the artist to his close friend and art critic, Gustave Geffroy. The correspondence between Carrière and Geffroy is conserved in Nancy at the *Archives de l’Académie Goncourt*, in the fonds Geffroy. This interesting collection of letters testifies of the friendship between the two men, as well as of the many elements composing the art world of the time.



28 **James Ensor** 1860 – Ostend – 1949

*The Cathedral, 1<sup>st</sup> plate*

|                                                      |                                                                                                                    |
|------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|
| Etching on simili-Japan paper, 1886                  |                                                                                                                    |
| Signed and dated at lower left <i>James Ensor 86</i> |                                                                                                                    |
| Plate                                                | 236 × 177 mm                                                                                                       |
| Reference                                            | Delteil 7; Croquez 7; Taevernier/Elesh 7, third (final) state                                                      |
| Provenance                                           | Loys Delteil, Paris; Marcel Lecomte, Paris (acquired from Loys Delteil's widow, according a note); thence by heirs |
| Condition                                            | In fine condition                                                                                                  |

A fine impression of the Ensor's *Cathedral*. This was the artist's best-known print during his lifetime. In 1899, in the Paris review *La Plume*, an article had already been devoted to this print.

The choice of this subject in 1886 must be seen within the context of the gothic revival. Ensor, like other artists of this period, was inspired by the medieval past to create such works as *The Battle of the Golden Spurs*, *The Flagellation*, and *The Crypt*. Ensor's architecture in this print is highly idiosyncratic. The nave and the large and small towers are based on those in three different cathedrals, of Aix, Vienna, and Antwerp, that he saw illustrated in *Le Magasin Pittoresque*. The artist did not copy the details precisely, but instead created from them a new fantastic structure.

Although the subject of the print is gothic, its execution is entirely modern. Ensor brought two key elements of his work together in this print. The architecture of the church is established by different types of lines. Light undermines the viewer's sense of the building's solidity. The artist presents an "impression" of a cathedral rather than a solid construction intended to last for many more centuries. In the open space in front of the cathedral, Ensor has set a huge crowd of people. Hundreds of faces, some wearing masks, others strange hats, are piled up in a carnival procession structured by the rhythm of the uniforms of soldiers or military musicians. The space is created by crossing of a vertical structure, the church, with a horizontal one, the crowd. The print unites the Impressionistic and Expressionistic inspirations of Ensor, into a single composition.



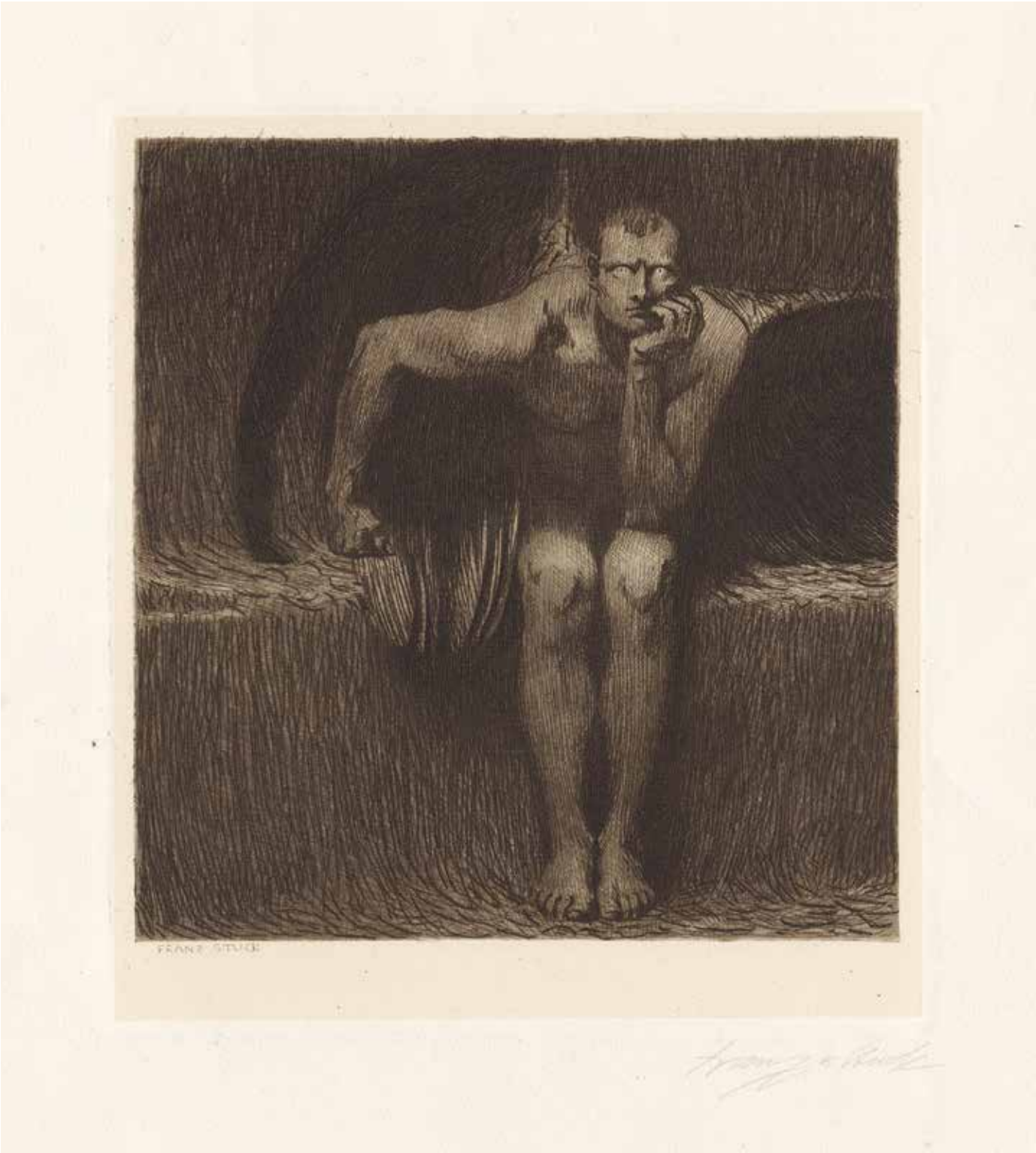
29 **Franz von Stuck** 1863 Tettenweis – Monaco di Baviera 1928

*Lucifer*

Etching and drypoint printed on *chine collé* on laid paper, ca. 1890-91  
Signed in pencil lower right *Franz v. Stuck*  
Plate 238 × 210 mm  
Reference Hardtwig 43, 1<sup>st</sup> state of two  
Condition Very fine

A stunning impression on *chine collé* of the 1<sup>st</sup> state of two, before letters. The print is related to one of the most iconic paintings by Franz von Stuck, *Lucifer*, dated ca. 1890-91. There are a few versions and preliminary sketches, but the final painting is now visible in the collection of the

National Gallery in Sofia. With this representation of Lucifer, von Stuck illustrates his personal vision of the world: the devil's resemblance with a man, shows the humanity of Lucifer, as well as the diabolical character of Humanity.



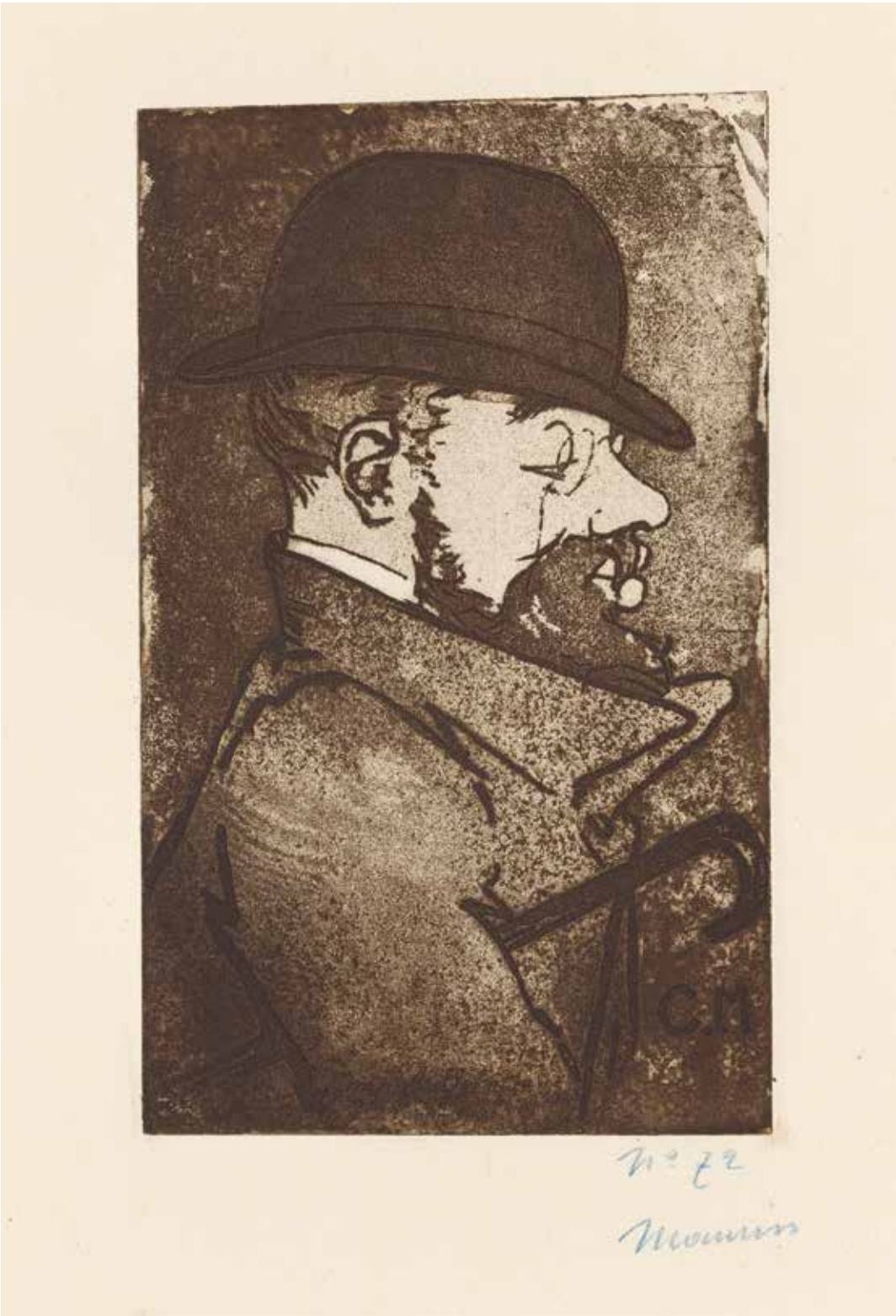
30 **Charles Maurin** 1856 Le Puy-en-Velay – Grasse 1914

*Portrait of Toulouse-Lautrec*

Etching and aquatint printed in dark brown ink on wove paper, 1893  
Signed and numbered lower right in blue pencil *No 71 / Maurin*; blind-stamped lower right of *l'Estampe originale* (Lugt 819)  
Plate 225 × 137 mm  
Reference Stein & Karshan 46; Boyer & Cate 46; Fréchuret 657, only state  
Literature Gille Grandjean and Maurice Fréchuret, *Charles Maurin: un symboliste du réel*, Le Puy-en-Velay, 2006, no. 36  
Provenance Jeffery Kaplow, Paris  
Condition In perfect condition

A very fine impression of one of the most renowned portraits of Henri de Toulouse-Lautrec, by his close friend, Charles Maurin. Owing to Maurin's affiliations with the Académie Julian in 1885 and the Salon des Indépendants (where Maurin exhibited in 1887 and 1888), he came to know the young, emerging avant-garde Toulouse-Lautrec with whom he would associate during the artistically intense 1890s. Maurin was a regular customer, with Lautrec, Dethomas, Somm, and others, of the Moulin Rouge and other night spots in Montmartre in the early 1890s. In 1893, when Joyant offered Lautrec an

opportunity to exhibit at the Galerie Boussod Valadon, Lautrec asked Maurin to exhibit with him. The same year, Maurin created the present plate, and Lautrec reciprocated in 1898 with his drypoint of Maurin. It was actually Maurin who had inspired Lautrec to create his nine drypoint experiments. Indeed, Maurin, himself a great experimenter in printmaking and painting process, invented a hybrid process of colour printing in 1891, and in 1893-94 a system of spray painting, in collaboration with Lautrec.



31 **Armand Seguin** 1869 Paris – Châteauneuf-du-Faou 1903

*Le Bar*

Soft-ground etching and roulette printed on laid paper, 1893  
Plate 393 × 232 mm  
Reference Field 22, 2<sup>nd</sup> state of two  
Provenance Henri Petiet, Paris (Lugt 5031); Jeffrey Kaplow, Paris

*Le Café*

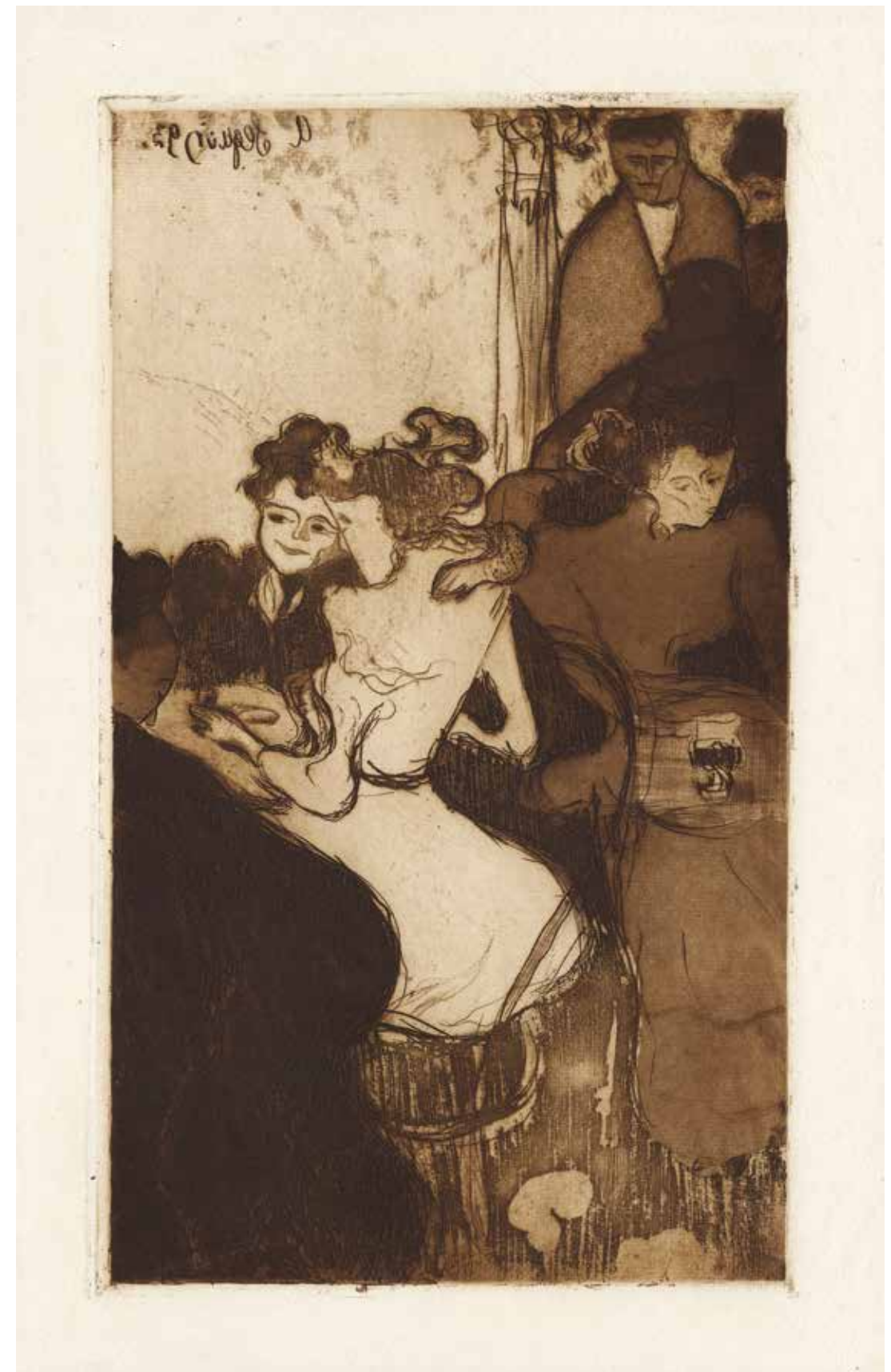
Soft-ground etching and roulette printed on laid paper, 1893  
Plate 395 × 235 mm  
Reference Field 23, 2<sup>nd</sup> state of two  
Provenance Jeffrey Kaplow, Paris



This is an extraordinary and very rare pair of the early Nabis prints by Seguin, titled *Le Café* and *Le Bar*. Both are scarce to find, so a pair is even a greater opportunity to find, especially in such a quality. Patterns and subjects relate the present plates to Seguin famous painted screen, *The Delight of Life*, of ca. 1892-1893 (private collection, USA). Their composition is characterized by flat patterns silhouetted against each other to create convoluted, wiry lines. Their agitated curves together with the caricature features of the figures are reminiscent of works by Toulouse-Lautrec, as is the compositional device of silhouetting flat figures against a background of opposite tonality. Few Seguin's prints have a narrative theme, and any suspicion of emotional content behind their bold formal elements is very rare. Here, however, they present a highly decorative surface and an emotional atmosphere with several potential interpretations.

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 1893-94 are in a synthesis style closer to the art of Emile Bernard and Paul Sérusier, what we now call the School of Pont-Aven. These two threads intertwine throughout the years 1891-1893, making chronological judgments difficult. Only a few impressions are known of each of the present plates.

Both plates are in fine condition. These plates are offered as a pair.



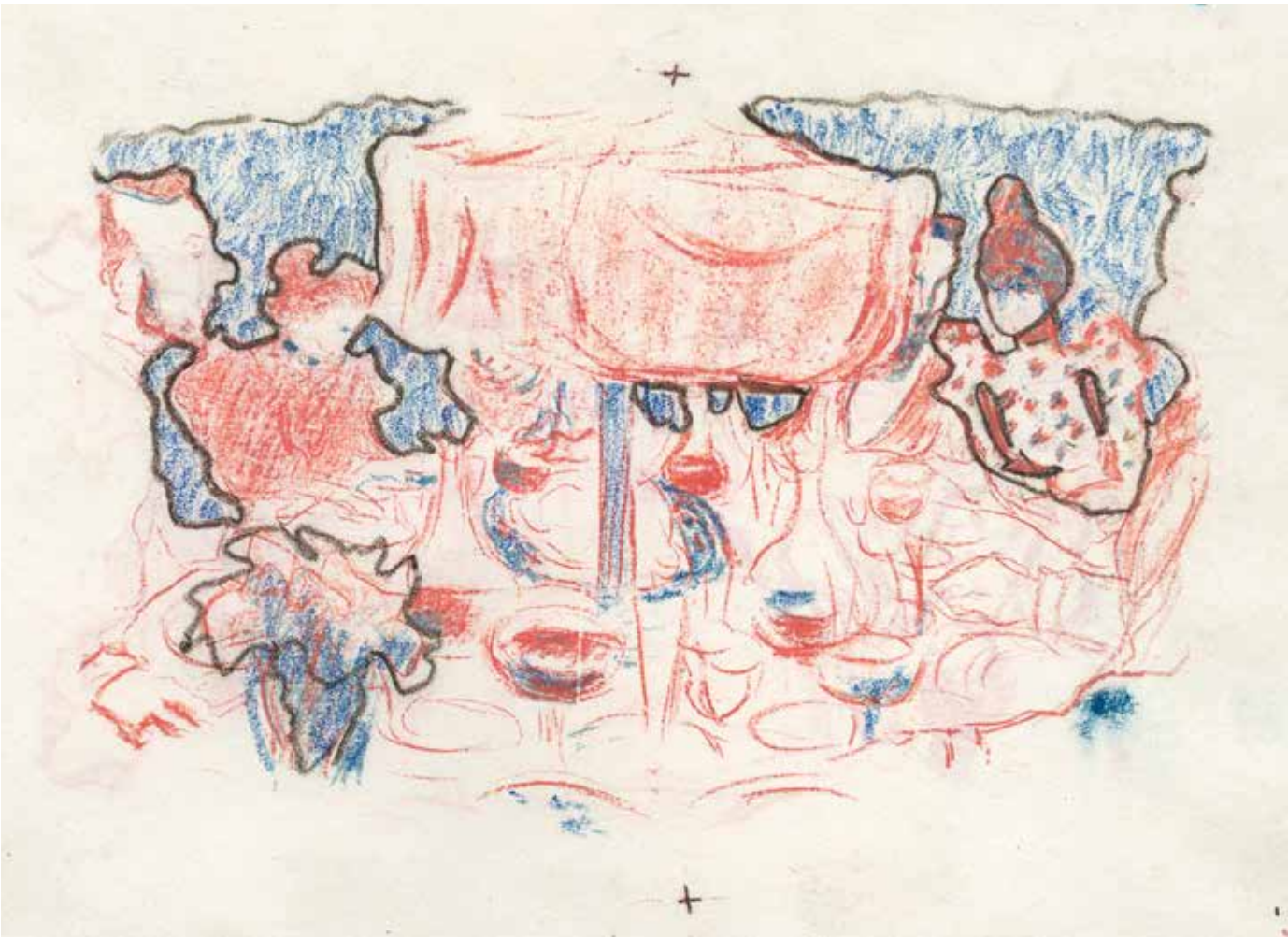
32 **Edouard Vuillard** 1868 Cuiseaux – La Baule-Escoublac 1940  
*The Table with the Large Lampshade*

Lithograph printed on wove paper with black chalk, and pastels in blue and pink, ca. 1895  
Image 140 × 211 mm  
Reference Roger-Marx 14, only state  
Provenance Antoine Salomon, Paris; Private collection, England  
Condition In pristine condition

Exceptional working proof with pastels, of this already very rare lithograph. Printed only at twelve copies, the final version was printed in three colours, beige, greenish blue and pinkish red. In the present case, it was printed only in red, and there is another copy on the back printed only in red-sanguine. Here, only blue and pink caught the artist’s attention. The charcoal rings certainly delineate the areas intended to receive the beige of the final version, but they give to this working proof the genius of his research around the *synthesisme* that had occupied Vuillard for the last five years.

Around a large table that occupies most of the composition, with glasses, carafes, plates, we recognize Vuillard’s friends, those who will be of his intellectual universe for years to come: Thadée Natanson on the left, Misia his wife, and then, on the other side of the lampshade, Martha Mellot – the famous actress – and her husband Alfred Natanson, brother of Thadée.

This is one of the most beautiful Vuillard works on paper we have ever seen.



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

*Maternité*

Lithograph printed on wove paper with pastels in orange, blue, red, brown and green, 1896

|            |                                                     |
|------------|-----------------------------------------------------|
| Image      | 190 × 225 mm                                        |
| Reference  | Roger-Marx 30, 2 <sup>nd</sup> state of three       |
| Provenance | Antoine Salomon, Paris; Private collection, England |
| Condition  | In pristine condition                               |

This is a rare and very attractive working proof with pastels all over, a 2<sup>nd</sup> state (of three) impression printed only in blue. All the colours seen in the present case, except the blue, are thus pastels.

It clearly shows Vuillard's intention and work in studio prior the further state to be published in the de *luxe* edition of PAN. On a uniformly blue background, he put

highlights of orange pastel (in both plates and on the grid of the foreground), blue (the bottle on the table, the mother's dress, the table and chairs as well as the framing of the scene), light brown (the girl's dress, her hair and those of her mother as well as part of the background streaked) and darker brown (the bottom of the wallpaper, mixed with lighter tries), but also green (on the table).



34 **Jacques Villon** 1875 Damville – Puteaux 1963

*The Sulker woman*

Etching and aquatint printed in color on wove paper, 1900  
Signed and dedicated lower right in blue pencil *à l'ami Coichon [?]/J. Villon*  
Plate 175 × 282 mm  
Reference Ginestet & Pouillon E37, only state  
Provenance Jeffery Kaplow, Paris  
Condition In very fine condition

A sublime impression of this famous but very rare plate to find. It has been printed *à la poupée* with only one stay on the press, which was very unusual for Jacques Villon. It is said to be printed at 30 copies but as far as we can ascertain we can record only eleven impressions in public and private collections. It was exhibited at the Salon

de la Société Nationale des beaux-arts in 1901, in Paris. The model is Bernadette, who was the favourite one of Villon at his beginnings. The aesthetic is Nabis, although Villon later claimed he did not know that much about the Nabis at the time and he realized it only later. Certainly, one of the most beautiful plates of the young Villon.



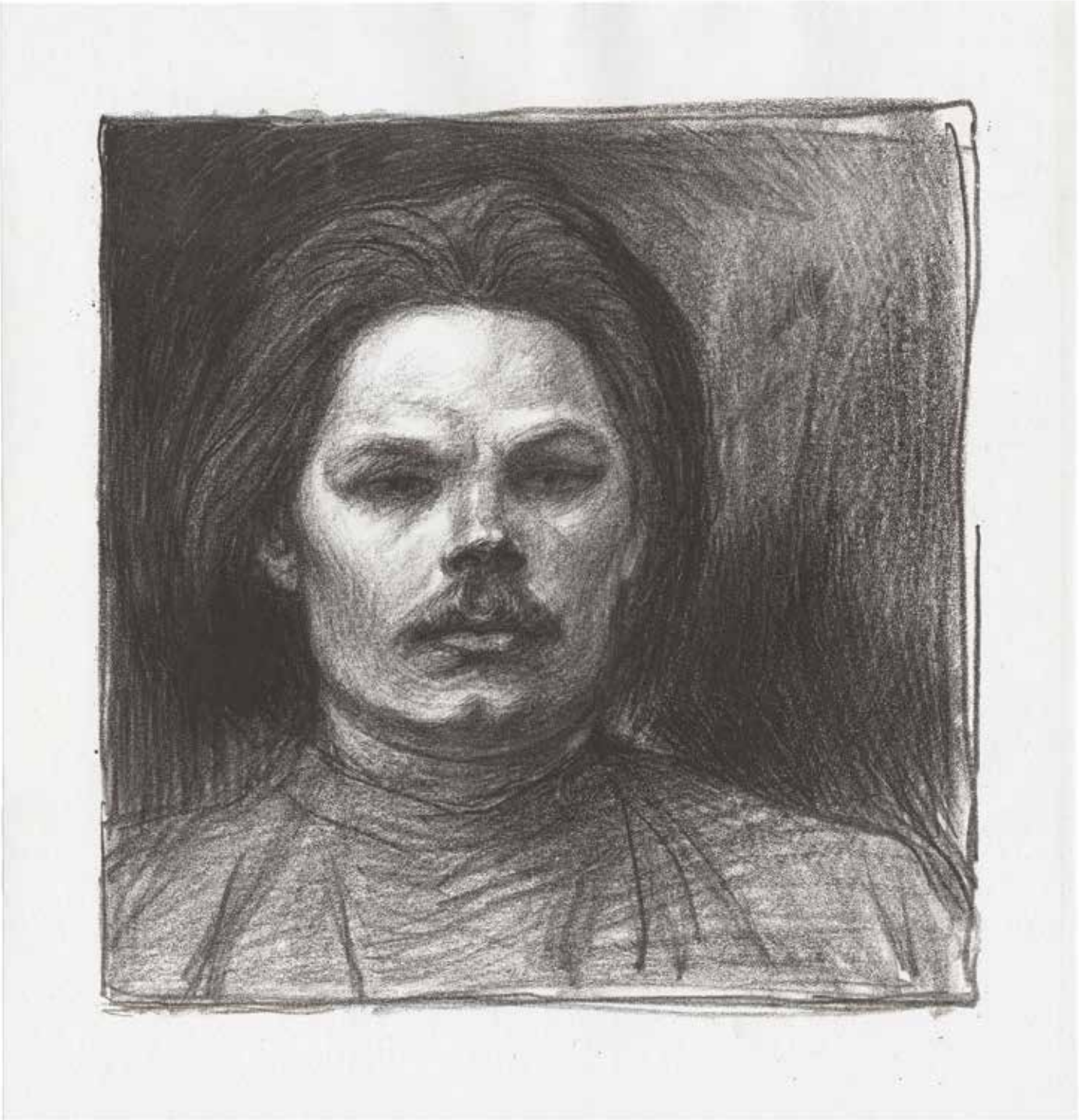
35 **Théophile Alexandre Steinlen** 1859 Lausanne – Paris 1923  
*Portrait de Maxime Gorki*

Lithograph on Chine paper, 1905  
Image 318 × 335 mm  
Reference de Crauzat 267  
Provenance Private collection, France  
Condition In very fine condition

An extremely rare lithograph by Théophile Alexandre Steinlen and portraying the important Russian writer and revolutionary Maxime Gorki, in 1905. de Crauzat knew only one impression, we have located another impression, this might be then the third one.

From Gorky's first book, *Essays and Stories*, in 1898, the artist enjoyed a sensational success in Russia and internationally, especially in France and United States. Although censured Russia, his second play, *The Lower Depths*, increased this popularity, while he politically committed more and more, along with Vladimir Lenine. Given his political opinion for the Left, Steinlen certainly

appreciated Gorki. The origin of making a portrait of him is however not very clear, but it might an commission from Germany, as there was another version – de Crauzat 266 – published the same year by Carl Lebeau in Heidelberg. At the time, Gorki was in Berlin, just escaped from the Russian jails. Although that Gorki arrived from Berlin in Paris only in the early 190, it is most probably that Steinlen met Gorki by the time, when Gorki was travelling in Europe in 1902 and 1904. Along with Anatole France, Octave Mirbeau, Charles-Victor Langlois and Charles Seignobos, Steilen was a member of the "Société des amis du peuple russe", created in 1905, and which supported Gorki against the Russian government.

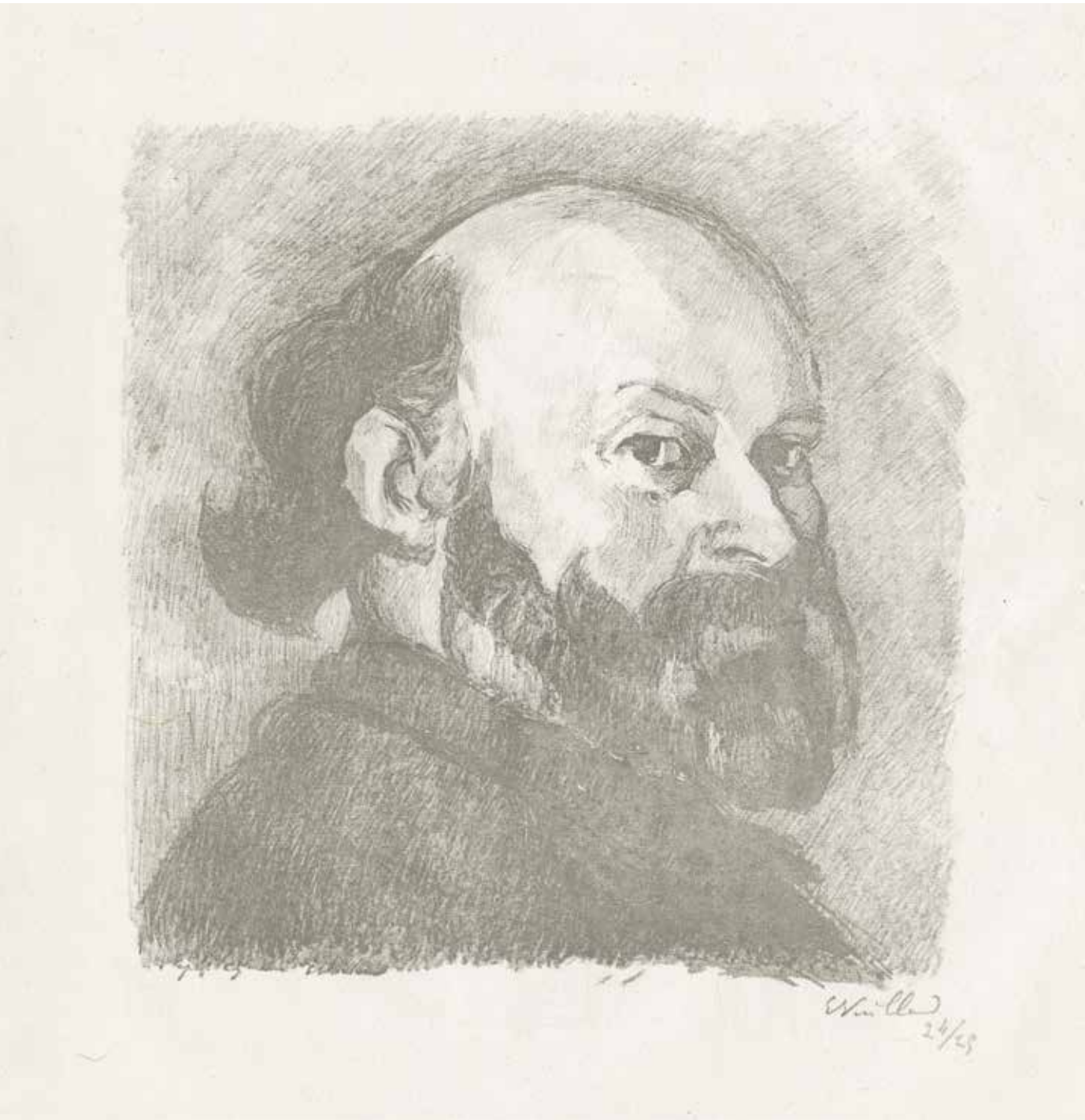


36 **Edouard Vuillard** 1868 Cuiseaux – La Baule-Escoublac 1940  
*Portrait of Cézanne*

Lithograph on simili-Chine paper, 1914  
Signed *EVuillard* and numbered 24/25  
Image 230 × 240 mm  
Reference Roger-Marx 51, 2<sup>nd</sup> (final) state  
Provenance Private collection, France  
Condition In very fine condition

A fine impression printed in a greenish grey, a proof aside the edition (100) by Bernhein-Jeune for the album *Cézanne* in 1914, and as described for a by Roger-Marx. The Bernheim edition is not signed, unlike the present

one. Roger-Marx mentions a few proofs printed apart the edition and with this present colour, so it seems that he did not know they were numbered.



37 **Georg Jahn** 1869 Meißen – Loschwitz 1940

*Portrait of a Young Woman (Trina)*

|                                          |                                                                                                                                                                   |
|------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Etching and drypoint on laid paper, 1903 |                                                                                                                                                                   |
| Plate                                    | 220 × 157 mm                                                                                                                                                      |
| Reference                                | Hans-Georg Jahn: Georg Jahn, <i>Rezeption und Wirkung auf die Renaissance der künstlerischen Graphik in Dresden um 1900</i> , Wiesenbach/Heidelberg, 2008, no. 58 |
| Provenance                               | Private collection, France                                                                                                                                        |
| Condition                                | In fine condition                                                                                                                                                 |

Painter but overall printmaker, Georg Jahn is one of the best artists of the Dresden secession, a movement sometimes unfairly forgotten in comparison with the expressionism at the same time. He first studied at the Academy of Fine Arts in Dresden during a period of intense artistic ferment, a struggle between classical and emerging styles. The dispute came to a head with a scathing critique of Dresden's artistic contributions to the International Art Exhibition at Berlin in 1891, resulting finally in a growing tolerance in Dresden of wider artistic experimentations. This time saw then the formation of the secessionist Dresden association, the *Verein bildender Künstler Dresden (Sezession)*, which contributed to the renaissance of graphic art in Dresden and in which Jahn played a significant role.

Jahn enjoyed a long career as printmaker, producing some 350 etchings. As far as we are concerned, his great panache as an etcher is for the portrait. His œuvre is mainly set so with portraits, and then with landscapes and symbolism subjects. Famous in Dresden, he is unjustly rather unknown outside of Germany, but he deserves a true place in any collection of fine prints. In United States, only a few institutions have a few prints by the artist, the Minneapolis Institute of Art, the Achenbach Foundation, and the Seattle Art Museum.

A very fine impression.



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

*L'Amore dei Buoni*

Etching and aquatint on wove paper, ca. 1919  
Plate 195 × 265 mm  
Reference Marina Rotunno, “Le incisioni di Adolfo Wildt”, in *L’arte a stampa*, Jan.-Feb. 1979, no. 5, pp. 16-18, no. 2; Francesco Parisi, *Disegni & incisioni di Adolfo Wildt*, exh. cat., Gallery Simone Aleandri Arte Moderna, Roma, Rignano Flaminio, 2011, no. 5  
Provenance Private collection, Italy  
Condition Perfect condition

39 *Un Altar*

Etching and aquatint on wove paper, ca. 1919  
Plate 195 × 265 mm  
Reference Marina Rotunno, “Le incisioni di Adolfo Wildt”, in *L’arte a stampa*, Jan.-Feb. 1979, no. 5, pp. 16-18, no. 4; Francesco Parisi, *Disegni & incisioni di Adolfo Wildt*, exh. cat., Gallery Simone Aleandri Arte Moderna, Roma, Rignano Flaminio, 2011, no. 6  
Provenance Private collection, Italy  
Condition Perfect condition



Very fine impressions of two prints by Adolfo Wildt. The artist, not only sculptor but also printmaker, made only a very few prints. Ten etchings executed ca. 1919, and a single lithograph of 1929, have so far been recorded. Others may yet be found, as in a letter of 16 April 1915, to the Milan publisher, Giovanni Scheiwiller, Wildt writes of putting aside an unfinished etching, as he was dissatisfied with the results. Several of his etchings are based on drawings, which Wildt had made a few years before. The religious subject matter 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 Felice Casorati. It is also possible that Wildt had studied the work of the 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. Wildt's etchings were printed at several times in the 1920s by Marioni, a Milanese chalcographer.

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 late Gothic expressionistic sculpture, can also be related to the Vienna Secession. It also seems probable that he had looked hard at the Dutch artist, J. Thorn Prikker, whose works were shown both in the 1902 Turin International Exhibition and at the Venice Biennale. In anyhow, it is the work of a great artist of the symbolism.

There are preliminary drawings for both current prints, according Rutunno, in 1914 for the *L'Amore dei Buoni*, and in 1916 for the *Altar*, which is like a dance of death.



40 **Louis Valtat** 1869 Dieppe – Paris 1952

*The Artist's Son*

Drypoint and aquatint printed on laid paper, ca. 1925  
Numbered 1/1 lower left, and signed lower right *L. Valtat*

|            |                                                                                                                                     |
|------------|-------------------------------------------------------------------------------------------------------------------------------------|
| Plate      | 80 × 117 mm                                                                                                                         |
| Literature | See Jeanine Bailly-Herzberg, <i>Dictionnaire de l'Estampe en France 1830-1950</i> , Paris, Arts et Métiers Graphiques, 1985, p. 325 |
| Provenance | Private collection, France                                                                                                          |
| Condition  | Very fine                                                                                                                           |

According the numbering lower left, it seems a unique proof or impression of the plate. We have not been able to trace any other impression, even at the Bibliothèque Nationale of France. It is a portrait of his son Jean, born in 1908. The artist represented quite often his son playing or reading when he was young. Here Jean is around a late teenager or even a young adult. The portrait is sharp and synthesized, and very decorative. The Art Deco veins is not far away. Mostly known for his woodcuts, Valtat however appears to be also a very talented etcher.

Valtat was one the best Fauve printmakers from the early 1900. Discreet artist, admirer of Gauguin, friend

of Maillol and Renoir, he was also linked to the Nabis, close to Bonnard and Mouclier. It is by his graphic work – rare and printed at very few copies – that he shined with his modernity as an artist Fauve. His graphic style is swift and sometimes *japonisant*, with silhouettes that are reminiscent of Bonnard of *Scènes Familiales*. But it is clearly distinct of the Nabis prints, Valtat's compositions are schematize, backgrounds are emptied, figures are closer to a simple contour, with sketchy features.



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