

GILLIS •
GOLDMAN

fine art

1764
1936

Series of prints
and References



catalogue 25

1764
1936

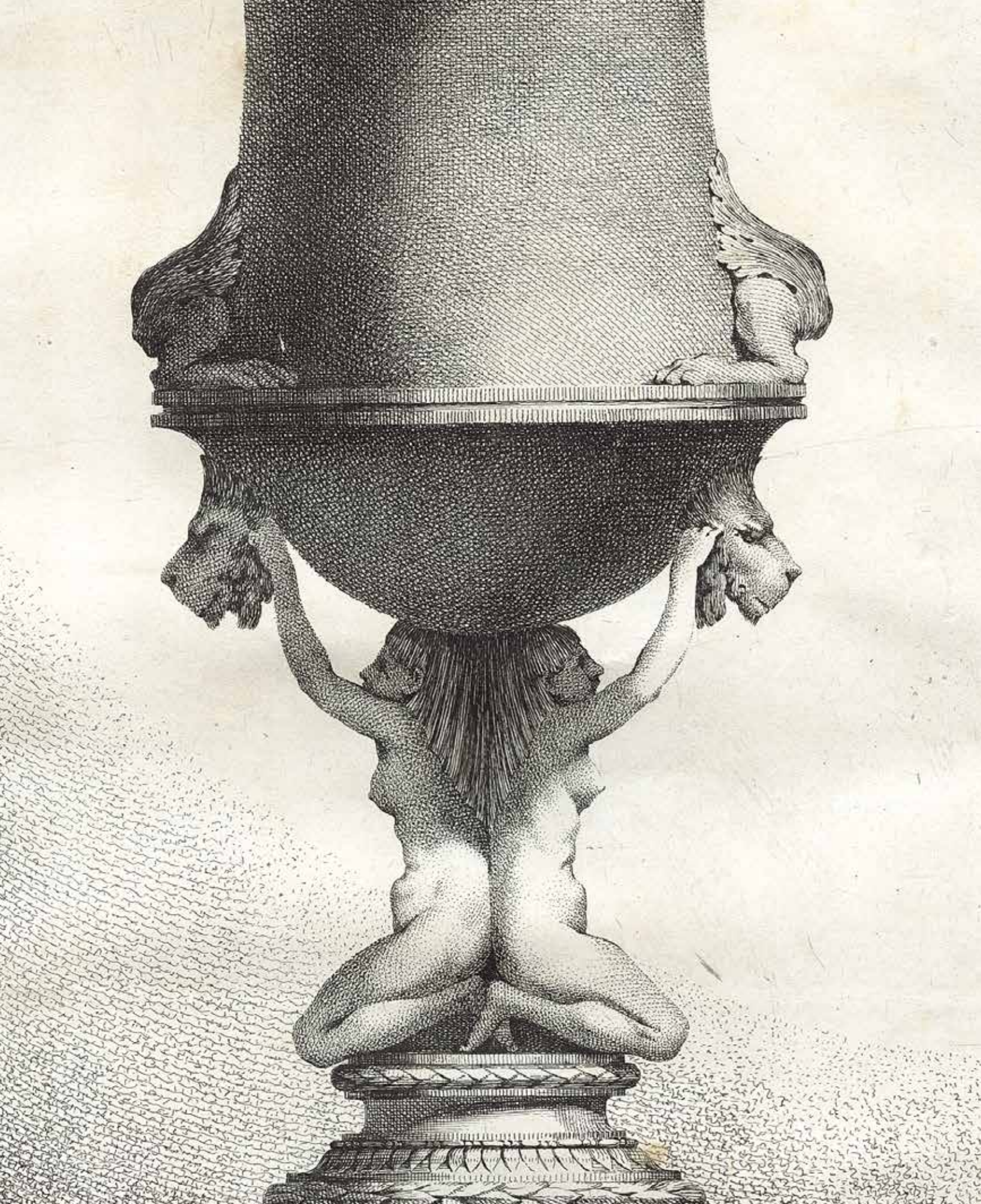
Series of prints and References

Due to the large number of prints for each series,
some images are not reproduced.

GILLIS GOLDMAN FINE ART

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July 2021



Inspiration comes of working every day.
Charles Baudelaire

Dear Friends,

It is always a special moment to see – in a single catalogue – everything we have collected over the past year or two. We love the challenge of arriving at this point, just as we do presenting you our collection each October in New York. As most of you know, there might be no fall IFPDA Fair this year, sadly, which means we would have to wait until the 2022 fair to finally reunite with you in the Big Apple to celebrate the master prints of today and yesteryear. But not all is lost. Through our catalogues, we can remain connected with you, many dedicated keepers of our field. Putting together these catalogues is certainly an exciting task: digging up treasures here and there, painstakingly selecting those of the finest quality impression and preservation, and lovingly cataloguing each and every one of them.

This time around, our selection is entirely dedicated to suites, series, sets, ensembles – whatever you wish to call them – as well as to some rare 19th century references. A veritable goldmine. Suites hold a special place in our hearts. The printmaker must take a completely different approach to size a single subject or topic. A program rather than an assembly of single sheets in a portfolio. An extraordinarily ambitious task to be sure.

Here are just three suites from the catalogue that are especially close to our hearts. Firstly, the exceptional *Suite des vases* by architect Enneamond-Alexandre Petitot and etched by Benigno Bossi. I discovered this ensemble twenty years ago in the instrumental reference *Regency to Empire: French printmaking, 1715-1814*. I also discovered that finding the entire suite in fine condition is extremely difficult. It took me ages to locate a dream set, and here you are. I can't express what it was like to finally feast my eyes on these remarkable images mixing the classical repertoire of acanthus, garlands, ram heads and coiled serpents with grasshoppers, roosters, elephant heads and a tortoise.

Our second *coup de cœur* is for the incredibly rare *Je regardais et je vis...*, a suite conceived by Jean de Caldain in homage to Odilon Redon. These etheric figures are much more than simply inspired by Redon; they are a truly impressive invention. I remain without word in front of this very unexpected suite.

And finally, what an immense pleasure to offer a great set of *La Plume*, one of the most influential magazines between 1889 and 1914. Twenty-two volumes, with covers and *supplements*, along with thousands of pages brimming with the period's art and avant-garde. Bar none the finest ensemble we have seen to this day, with only three minor issues from the full 426 missing. This highly engaged magazine routinely featured contributions from Toulouse-Lautrec, Denis, Gauguin, Pissarro, Rops and Signac, as well as many other artists. One of its most famous issues is devoted to *Le Chat noir*. Equally outstanding are the issues featuring Jean Moréas's symbolist manifesto, André Veidaux's philosophy of anarchism, Victor Hugo, Auguste Rodin, Sarah Bernhardt, Eugene Grasset and Mucha (six issues) – and occultism.

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

Eric Gillis & Noémie Goldman

Enneamond-Alexandre Petitot 1727 Lyon – Parma 1821

Suite des Vases Tirée du Cabinet de Monsieur du Tillot de Felino

Etchings on laid paper, 1764

Plates 31 plates of ca. 220 × 165 mm, in-8

Reference Guilnard 225; LeBlanc 145-179; Monti 252-276

Provenance Private collection, France

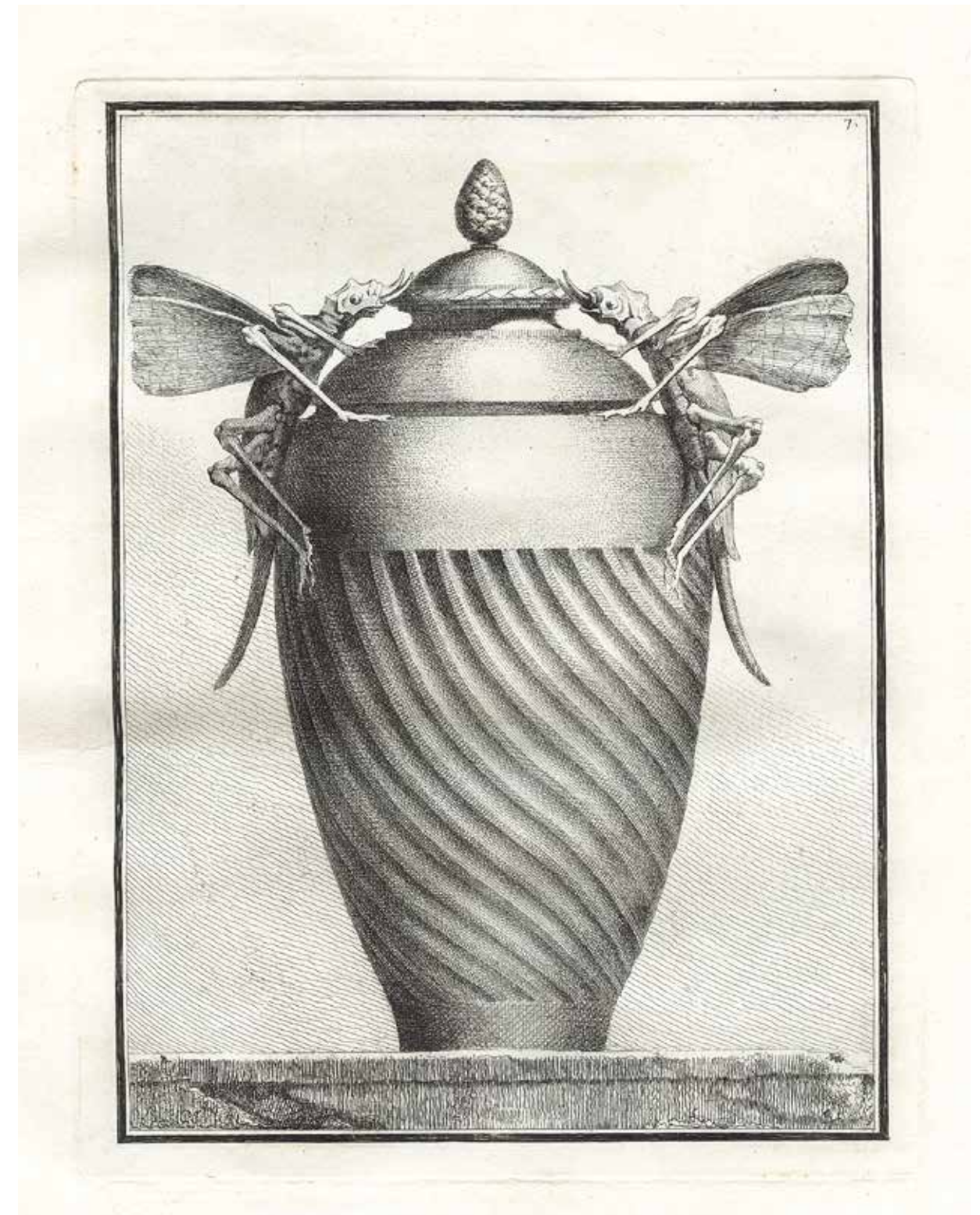
Condition In very good condition

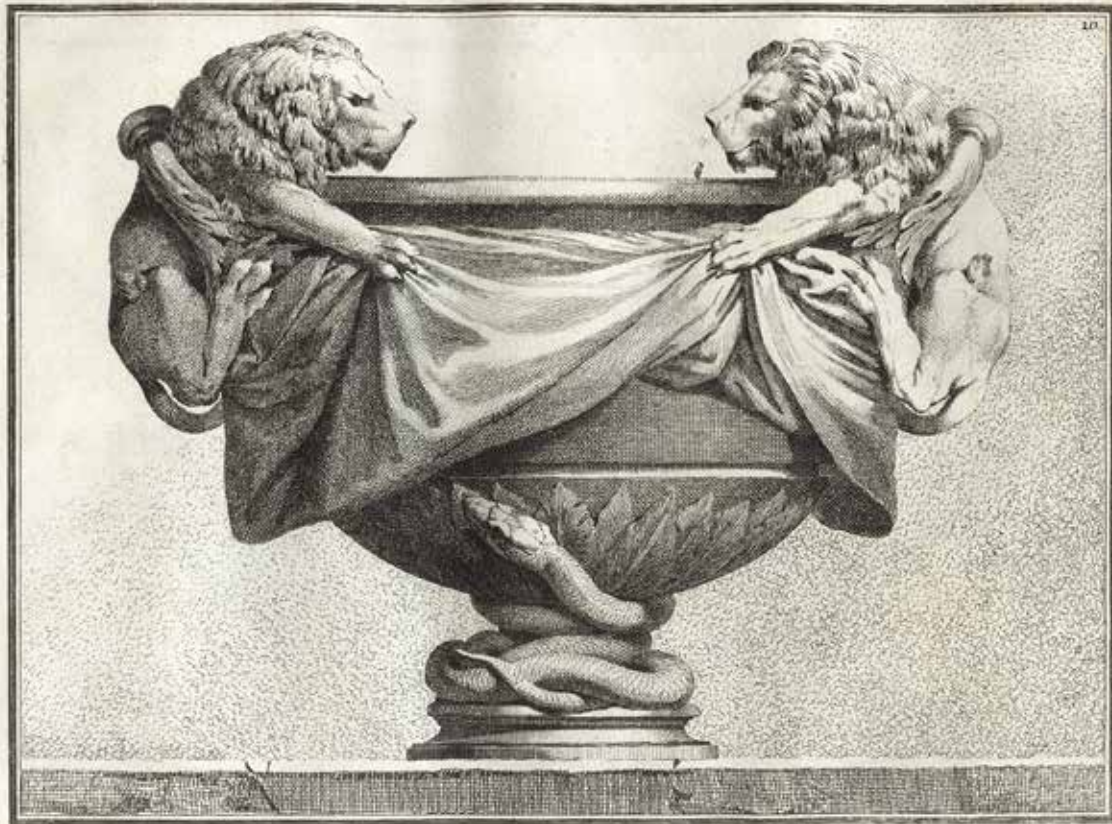


Although the *Suite des Vases* was etched by Benigno Bossi, a talented etcher as well a master of stucco work, it is always traditionally associated to architect Enneamond-Alexandre Petitot, who was the inventor. Like the present one, complete sets of the 1st edition Petitot's *Suite des Vases* are very rare. They comprise a title page in engraved script bearing the name "Suite des Vases", two dedication plates in engraved script, one by Benigno Bossi, the other by Petitot, the etched "pictorial" title; and the etched dedication, dated 1764, Parma, which is numbered as plate 1 with an additional thirty plates numbered 2-31. LeBlanc's description is the only source mentioned here which lists the set of thirty-five plates. The *Suite* was then republished later, in 1771 in Parma with another title, and again several times in the early 1790s in Parma and Milano. The *Suite des Vases* was a great triumph, and even Basan made some copies in Paris. It is a wonderful series.

The success of the *Suite des Vases* was due not only to Petitot's innovative designs, but to the crisp and meticulous way in which Bossi translated them onto copperplate. The dark and deeply bitten etching contributed to the power of the bold and striking images. It contains some extremely bizarre and "eccentric" designs. The first four plates are typical, classical vase forms that Petitot had designed and executed as court architect of Parma. Three vases were fashioned for the ducal gardens there, and one was designed for the balustrade above the Casino allo Stradone on the orders of Guillaume-Leon du Tillot, marquis de Felino, first minister of the Parma court and the patron to whom Petitot and Bossi dedicated their suite of prints. However, after these first vases of classical designs, came those decorated following Petitot's fertile imagination. In addition to the usual acanthus, garlands, rams' heads, and coiled serpents, Petitot added grasshoppers, roosters, elephants' heads, and a tortoise to his visual repertoire.

As it is evident, Petitot combined familiar motifs in unique ways. On one vase, a putto naps in a hammock of foliage hung between two rams' heads. On another, he turned to 16th century ear-shaped handles into a series of masks with gaping mouths, which are combined with scales and shells. A third vase uses the Egyptian motif of two back-to-back females with Egyptian coiffures that, in turn, support an urn with a lion's head and a sphinx's rear legs. Even more striking is Petitot's variation of the Leda and the Swan motif, where he has inverted the usual positions of Leda and the Swan, producing an even more sexually explicit image. Of the many artists whose influence can be detected in Petitot's vases, Saly's *Suite*, published in 1746 in Roma, is obvious. Behind Saly's innovations, however, lay the earlier inventions of Edmé Bouchardon, the king's sculptor who was revered by the young *pensionnaires* in Rome during the 1740s. As Petitot did later, Bouchardon superimposed designs that deviated from classical ornament on basic antique vase forms. While the works of 17th century artists like Stefano della Bella (who visited France and published there) and Jean LePautre have often been cited as an important influence on Bouchardon, Saly and Petitot, it was ultimately an 18th century sensibility that altered the basic design of antique vases by decorating them with strange, new ornaments.





Félix Bracquemond 1833 Paris – Sèvres 1914

Album to be used for the Service Rousseau

Etchings (28) on Japan paper, 1866	
Inscribed on the first plate <i>A mon ami Ch. Royer</i>	
In-folio	316 × 492 mm
Published by François-Eugène Rousseau, Paris, 1866, in a contemporary kami-kawa binding, Japanese leather-paper, Japanese-inspired blind-stamped motifs on the boards and the spine, hara-kami endpapers with plant-like motifs	
Reference	Béraldi, vol. III, 530-554bis, ter & quarter; Inventaire du Fonds Français, <i>XIX^e siècle</i> , 180-203, only state
Exhibition	Gingins (Switzerland), Fondation Neumann, <i>Félix Bracquemond, graveur et céramiste</i> , 2003, no. 53, p. 85; Limoges, Musée National Adrien-Dubouché, <i>Félix Bracquemond et les arts décoratifs</i> , April-July 2005, cat. no. 13, pp. 45-53.
Provenance	Charles Royer, Paris; Charles Delafosse, Paris; Samuel Josefowitz, Lausanne; thence by descent, Switzerland
Condition	In pristine condition
Sold	2019 – Fondation Custodia

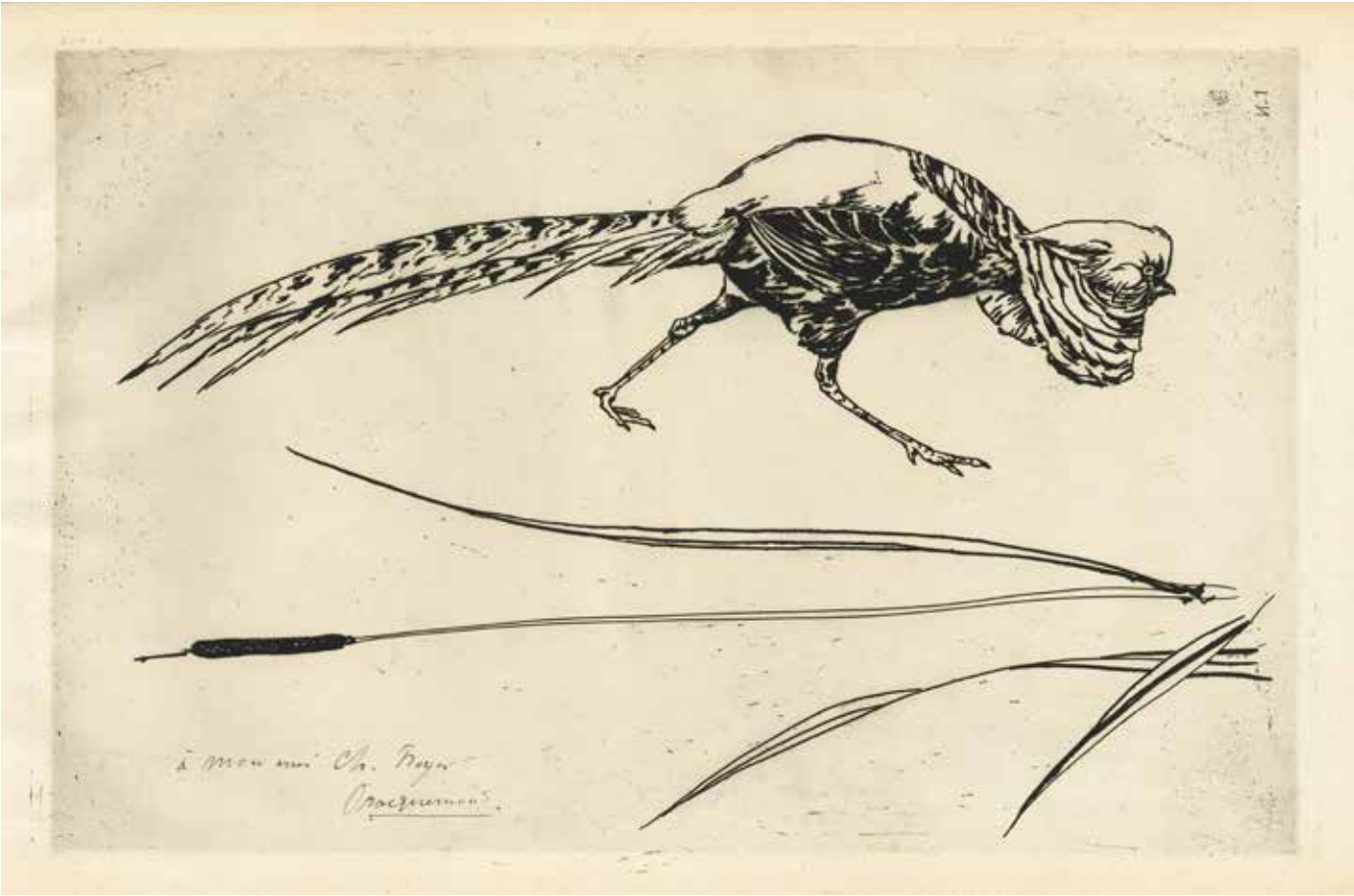


This present set is exceptional in many respects. First, it is the only copy recorded, and this has been confirmed by Jean-Paul Bouillon in March 2019. At the time of Henri Bérardi, who made the first catalogue of Bracquemond prints in 1885, he also only knew one copy, i.e. the one kept at the “Imprimeur Salmon”. Alfred Christophe Salmon was one of the best printers in Paris, from 1863, and was involved in the present project with François-Eugène Rousseau (see below). Jean-Paul Bouillon in his entry for the Limoges catalogue in 2005 believed that the Salmon copy was most likely the present set, which was then exhibited. Bérardi in his catalogue could only hypothesize that there were ten copies at best plate by plate, but again he knew only one complete set.

Secondly, the quality of impressions is astonishing, and their preservation as well. They have been printed on Japan paper by Salmon. The extraordinary binding in *kami-kawa* is characteristic of the rise of Japonism in the second half of the 19th century, a vogue that also touched the bibliophiles who, particularly following the Goncourt brothers, did not delay in making several books from their libraries, covered by skins stamped with Japanese decorations. The endpaper is Hara-Kami paper with vegetal motifs. These bindings were rather fragile but the present one is in fine condition.

The present and unique set is the best evidence of the first attempts by artists to impose the Japonism to the *arts décoratifs*, then booming in France since the end of the years 1850, notably and thanks to the strong impetus given by Bracquemond himself among his friends Manet, Degas, Burty and the Goncourt brothers. In 1856, Bracquemond discovered a collection of prints of the Japanese Hokusai, typical of the pictorial genre known as *Kachô-Ga*, painting of flowers and birds with the figuration of insects, crustaceans and fishes. He was seduced by this theme which made him through his connections the initiator of the vogue of Japonism in France. In this context and in March 1866, François-Eugène Rousseau entrusted to Bracquemond, printmaker as well as ceramist, his project to achieve a dinner service in earthenware. In addition to his technical advice, Bracquemond was also responsible for drawing the Japanese motifs of animals, insects and plants, for which he was largely inspired by Hiroshige and Hokusai, but not only: the inspiration came also from Katsushika Isai and his *Kwacho Sansui Zushiki* album, from Katsushika Taito II and even Nakayama Sugakudo, an artist still active in the 1860's in Japan. By transposing these woodcuts, of smaller size, into larger etchings of strongly contrasted tones in black and white, with a powerfully bitten trait, and ripping them out of their context or partially using motifs but no human figures, Bracquemond has, by the form alone, deeply changed the nature of these motifs taking in account the destination and use of these images. In addition, Bracquemond included in the midst of these Japanese motifs, other ones that come from his own work and which far exceed the pleasure of self-reference. The etchings series finally amounted to several hundred motifs. It must be kept in mind that, initially, these prints had only one practical function: to be applied to the plates to be decorated. This explains the scattered layout of the motifs on each sheet, without grouping by topic. As explained below, etched by Bracquemond, the subjects were printed on paper, cut and applied directly on the earthenware.

Innovations in the *arts industriels* were highly encouraged by the State at that time. The classical way of decorating earthenware was manual, an expensive and time-consuming process. At the outset, Rousseau leaned for the use of lithography, using a conventional transfer-decal process, with rather unsatisfactory aesthetic results. As Philippe Burty outlined it in 1866 in describing the new process¹, Bracquemond invented a very efficient



and successful process, providing much more beautiful decorations, in a fast, reproducible and cheap way. The outlines and main features of the decorative motifs (e.g. birds, flowers, insects, fishes) were first etched firmly on copper plates, inked and printed on soft silk papers. The motives were then cut and applied on the earthenware already partially cooked and before the ink dried up. The ink was absorbed, and the inside of the motifs could then be colored by brush by assistants, covered with enamel, and given the final firing. The link between the company of Bracquemond and Rousseau and the socio-economic context was key, and it helps to understand why this new association of the publisher and the artist could lead to such a fruitful result: the etching in black and white is designed independently of the colour by the best etcher of the moment, and Bracquemond could then testify all his mastery and his strong artistic personality, as *aquafortiste*, an achievement highly praised by Burty.

The service was carried out by the Manufacture Lebeuf, Milliet et Cie at Montereau and Creil, whose craftsmen were in charge for putting the *décor* in colour. From its first presentation at the *Exposition Universelle* in Paris in 1867, critics were very laudable, and the service got a huge success. Five years later, when the service was exhibited in London in 1872 for the *Exposition Internationale*, it received the praise of Stéphane Mallarmé, who saw “the perfect translation of the high Japanese charm made by a very French spirit [...] in this table service, boldly ordered to the *maître aquafortiste* Bracquemond, where the ordinary hosts of the farmyard and the fishpond strutting and enhanced with joyful colours”².

As far as the provenance of this exceptional album is concerned, Alfred Salmon held the set at his printing company, but he was not the owner. Most probably around 1885-90, Félix Bracquemond gave or sold it to Charles Royer (1821-?), a French writer, a close friend and great amateur of Bracquemond work. Several prints recorded were dedicated by the artist to him. It then passed on to Charles Delafosse (1842-1919), a French lawyer and collector of very fine 19th c. prints of his time then (see Lugt 558), and then acquired by Samuel Josefowitz in the 1990's. The latter was a great fan of Bracquemond and gathered over the years a high-end collection of his prints, drawings, including some around the service Rousseau, and ceramics.

1. Philippe Burty, *Chefs-d'œuvres des arts industriels*, Paris, éd. Paul Dubrocq, 1866, p. 179.

2. Stéphane Mallarmé, «Exposition Internationale de Londres / Deuxième saison / De mai à octobre 1872», in *Ecrits sur l'Art*, éd. Flammarion, 2018, p. 112.



Philip Gilbert Hamerton 1834 Laneside – Paris 1894

Etching and Etchers

Published in London, Macmillian & Co, 1868. First edition, XXXVI and 354p., bound by G.T Bagguley (ca. 1930) in orange-brown full polished gilt morocco with raised bands, with on both boards an inlaid vellum doublure with engraved and gilt colored decoration by L.S., silk endpapers, 4to, in original carboard drop-back box with silk lining.

- ReferenceLevis, p. 104
- ExhibitionLondon, Royal Academy, *Exhibition of British Art in industry*, Classification “Binding”, Jan.-March 1935
(see label and exhibition code)
- ConditionIn fine condition, a very few minor foxes

With 35 original etchings, of which four double-pages and one folding by:

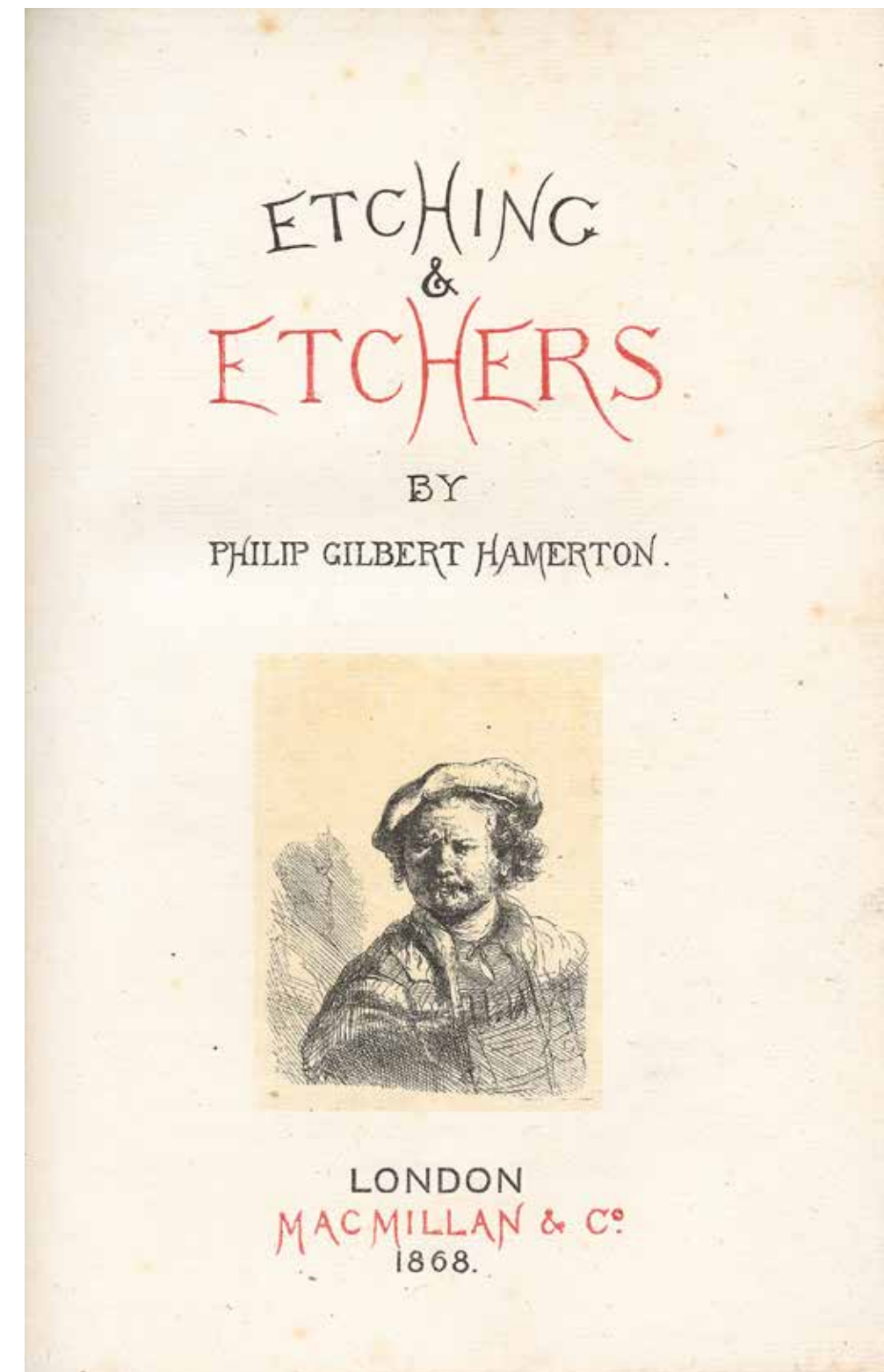
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|---|---|--|
| Seymour Haden, <i>Bit of River Bank</i> | Charles- Daubigny, <i>Daubigny in his Cabin</i> | Paulus Potter, <i>The Herdsman</i> |
| Samuel Palmer, <i>The Early Ploughman</i> | Adolphe Appian, <i>Environs de Rix</i> | Karl Dujardin, <i>Pastoral</i> |
| Charles Cope, <i>The Life School, Royal Academy</i> | Johan Jongkind, <i>Near Rotterdam</i> | Anthonie Waterloo, <i>Study of Trees</i> |
| Charles West Cope, <i>Winter Song</i> | Léon Villevieille, <i>En Picardie</i> | Franz Edmund Weirötter, <i>A Cottage</i> |
| Samuel Redgrave, <i>Barbara</i> | Charles Longueville, <i>Sous Voiles</i> | Philip G. Hamerton, <i>Near Voudenay</i> |
| William Ridley, <i>Durham</i> | Jules Jacques Veyrassat, <i>Boat Horses</i> | Philip G. Hamerton, <i>One of the Author's Cheap Presses</i> |
| Frederick Tayler, <i>The Forester's Song</i> | Frédéric Hillemacher, <i>John Bellini</i> | Philip G. Hamerton, <i>The Towers of Autun</i> |
| Richard Ansdell, <i>Sleepest or Wakest Tliou?</i> | Théophile N. Chauvel, <i>A Country Lane</i> | Philip G. Hamerton, <i>Laboulaye</i> |
| John Prescott Knight, <i>Drinking Song</i> | Lucien M. Gautier, <i>Work</i> | Philip G. Hamerton, <i>Bridge of Toulon sur Arroux</i> |
| Jacques Callot, <i>La Tour de Nesle</i> | Rembrandt, <i>Jacob and Laban</i> | Philip G. Hamerton, <i>Two Stumps of Driftwood</i> |
| Maxime Lalanne, <i>Fribourg</i> | After Van Ostade, <i>The Cottage Door</i> | Eugène Delâtre, <i>Moonrise</i> |
| Jules Jacquemart, <i>A Tripod</i> | After van Ostade, <i>The Family</i> | |



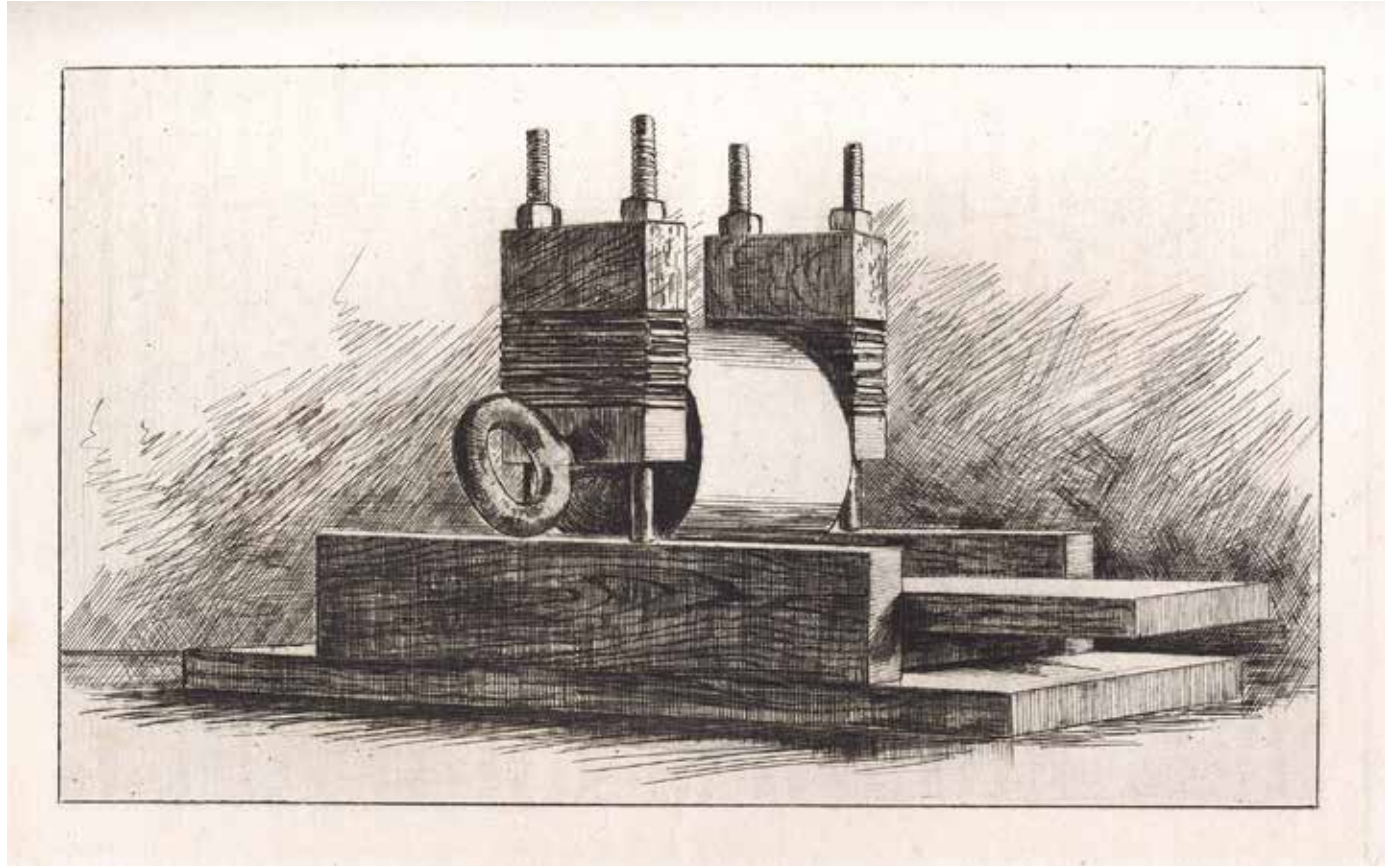
This now rare book – in first edition – was instrumental with encouraging the etching revival in its early stages in England. It was a must-to-have for connoisseurs, artists and students, as a comprehensive and insightful treatise on the subject, as an account comparing the qualities of etching with other arts, along with historical and biographical information organized by national schools. Nevertheless, there are thirty-five original etchings inserted, some of a few old masters, including Rembrandt, and mostly contemporary masters. This was a feat, indeed. It is a most captivating story when Hamerton, in the first part of the book, told how he was able to get printings from the original plates that still belonged to various owners in England and France.

Overall, it encouraged etchers on working independently, including printing one's own work, and having a press in his own house. A practice that etchers traced back to Rembrandt – the “God” of the etching revival at the time who had supposedly printed his own works, experimenting with inking and his press. Hamerton himself designed a small personal press that became available in 1870. The movement was also initiated at the same time in France by Maxime Lalanne in his *Traité de la Gravure à l'eau-forte*, published in 1866, translated in 1880 with descriptions of setting up to print at home. The publisher Cadart even sold a *boîte complète pour la gravure à l'eau-forte* (etching kit) from his Parisian shop in the same years.

Hamerton asserted that the essential quality of the etching was that of the hand drawn (but chemically etched) line which expressed the artist's autographic and artistic intention, an attitude which clearly separated artist-etchers from the position of reproductive engravers. Also, the controversy about *retroussage* – leaving some ink film on the plate – was discussed at considerable length, and the example of Rembrandt was again held up to support that clean wiping is a form of dogmatism not at home in the fine arts. *Etching and Etchers* then appeared in several subsequent editions in 1876, 1880, and 1883, with either less etchings, or new etchings after the original ones, or just reproductions. Each edition reflects changes in the popular taste for tone as well as Hamerton's own vacillations in his emphasis regarding the printing of the etched plates.



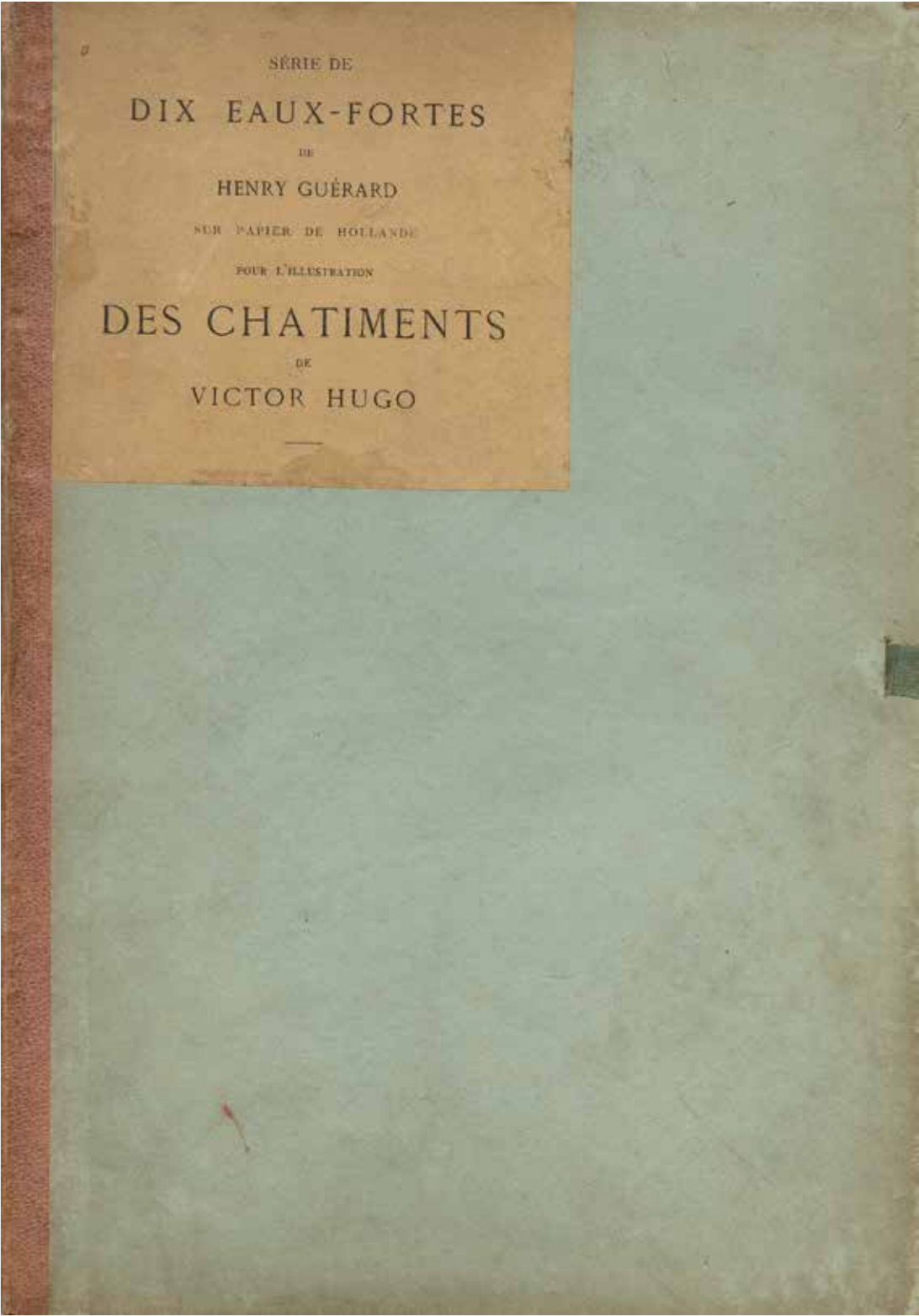




Henri Charles Guérard 1846 – Paris – 1897

Les Châtiments, after Victor Hugo

A series of ten etchings on laid paper, 1875	
Plates	ca. 27 × 17.5 cm
Reference	Beraldi 556-565; Bertin 600, 602-03, 605-11
Literature	Claude Bertin, <i>Henri Guérard (1846 – 1897), L'œuvre gravé</i> , Paris, Mémoire de l'Ecole du Louvre, 1975, t. 1, pp. 75-76
Provenance	Private collection, France
Condition	In evry good condition, with original thin tracing paper with the title printed



This is the very first suite by Henri Guérard as an illustrator, for Victor Hugo's *Les Châtiments* and printed by Eugène Delâtre in Paris in 1875. There are ten plates, each are protected by a thin tracing paper with the title printed. The series was supposed to be included in the 1875 edition of Michel Levy Frères but the project was banned by the censors, and the Guérard series only sold separately in a small portfolio with the legends. It is then very rare to find it in private hands.

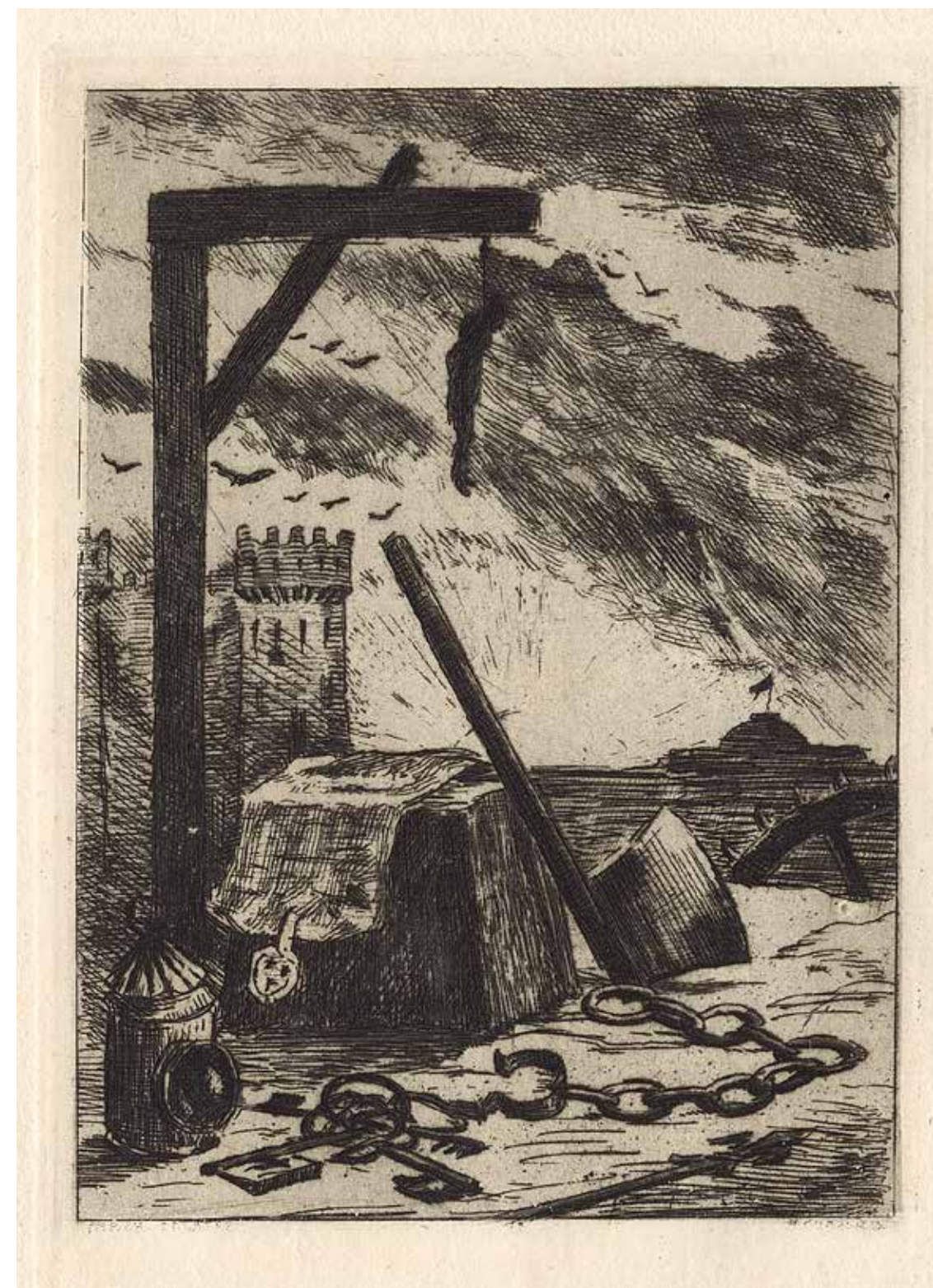
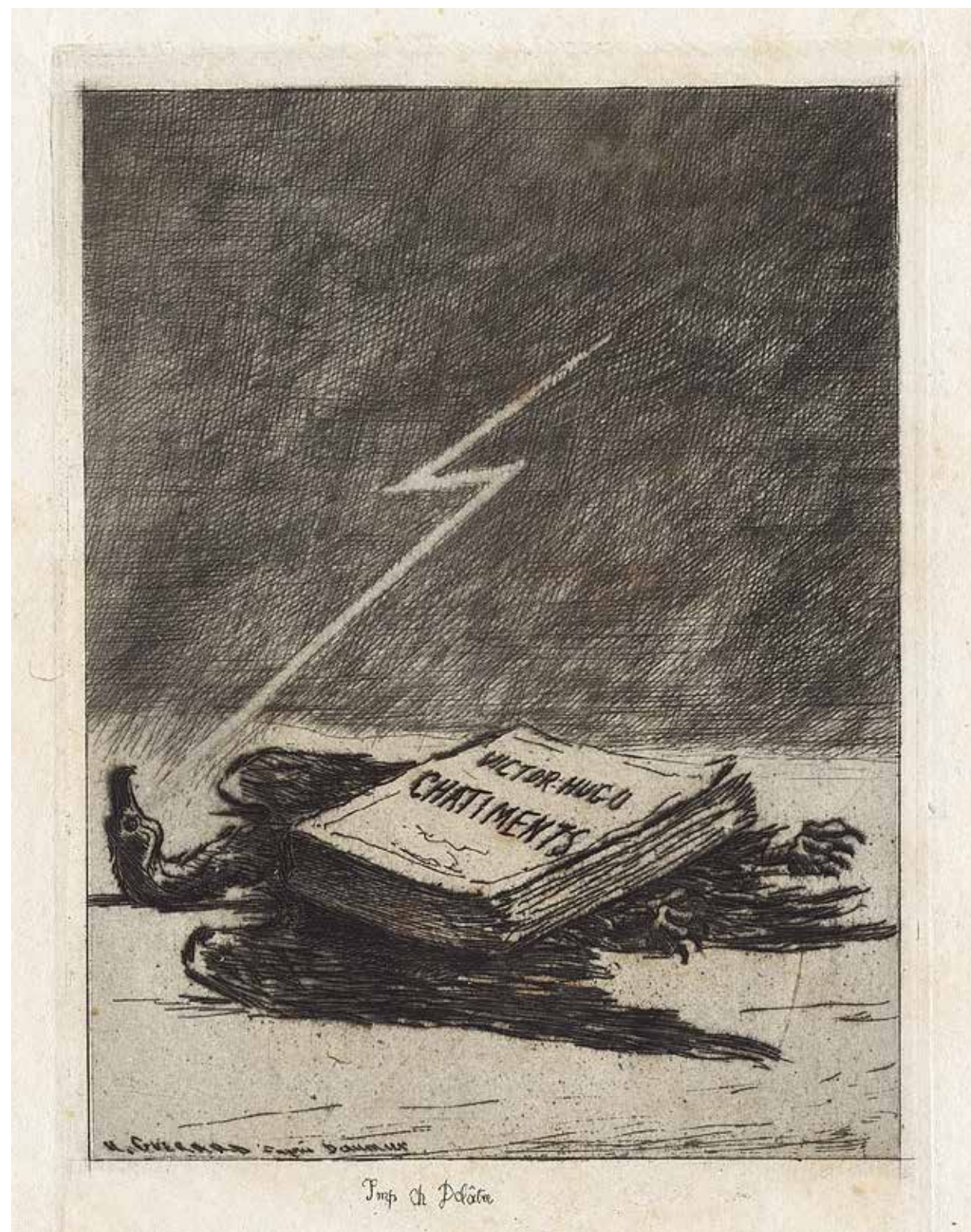
At that time, the illustrated book was undergoing rapid changes. Towards 1870, the bibliophiles tired of the vignettes carved on wood, showed increasing interest in etched illustrations. It was in 1874 that the movement began clearly after the publication of the *Evangelies de Bida* by Hachette, engraved by Bracquemond and Flameng. Guérard followed shortly thereafter and entered the career of illustrator with two works after Hugo, *Les Châtiments* and *Napoléon le Petit*. The project was initiated by the *secrétaire* of Victor Hugo, Richard Lesclide, who was close to Manet. As Guérard belonged to the circle of Manet – he married Eva Gonzales, the artist and Manet's model – it was how they met. Lesclide was anything but a beginner, as he had already published *Le Fleuve* of Charles Cros (1874) and *Le Corbeau* of Edgar Poe translated by Mallarmé (1875), with illustrations after Manet's drawings. Lesclide was attempting to create a new kind of artist's book.

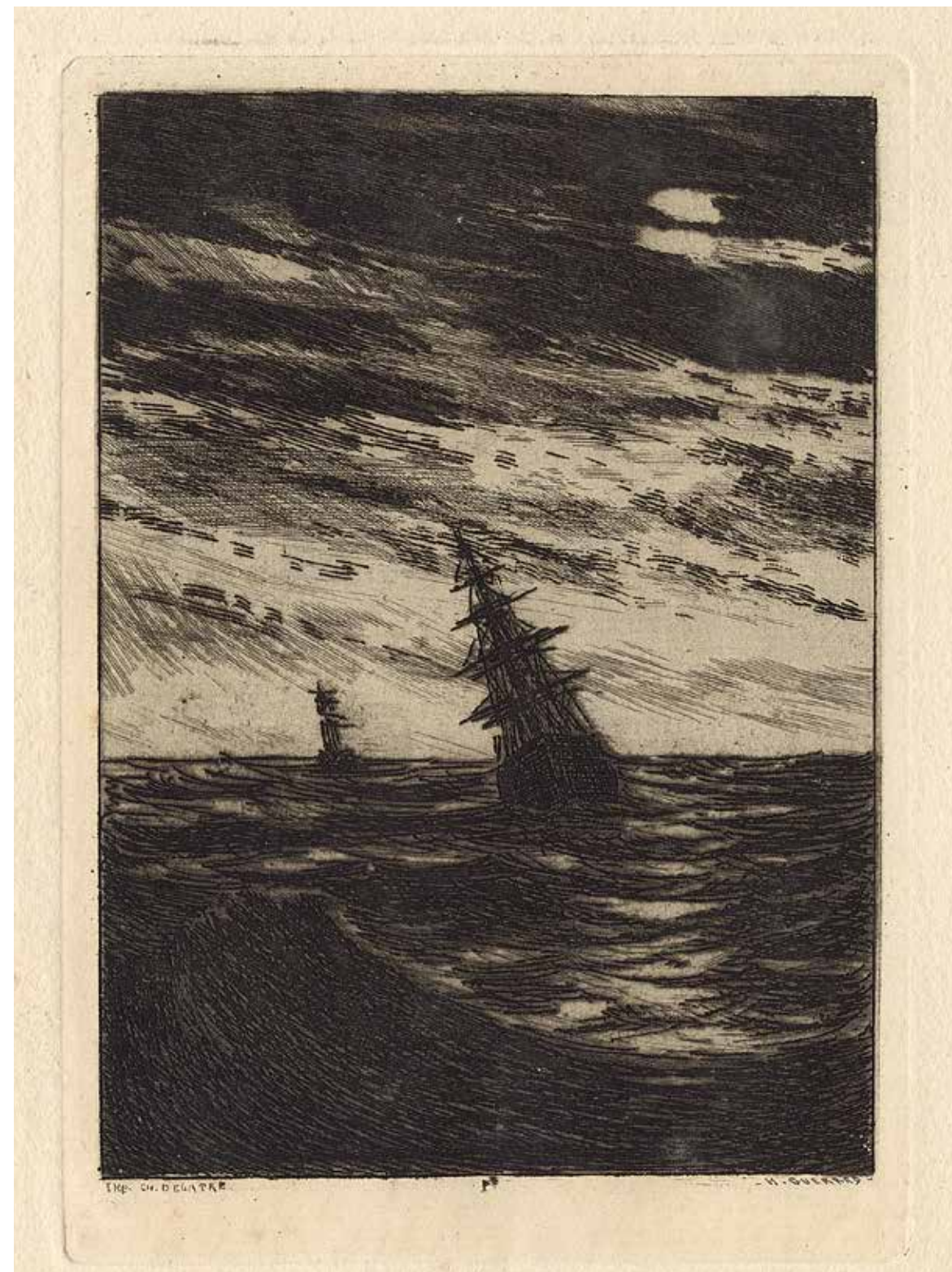
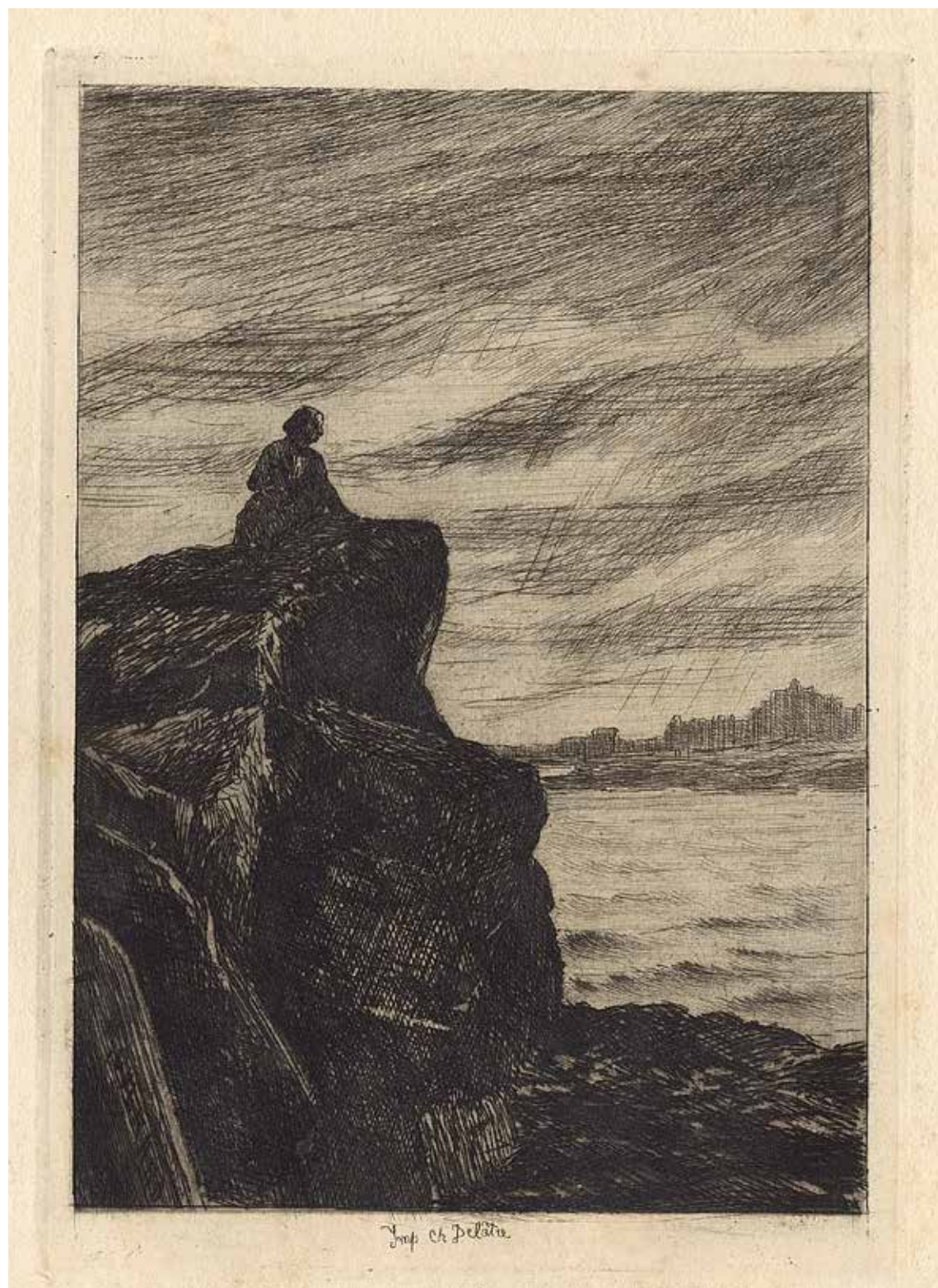
The 13th June 1875, Richard Lesclide noted in the magazine *Paris à l'eau-forte*: “notre ami Guérard s'est mis à la retraite avant d'aborder l'illustration des *Châtiments* et de *Napoléon le Petit* dont il doit traduire à l'eau-forte les principaux épisodes. Il est parti pour le Havre et s'est installé au bord de l'océan, en face des îles Normandes de Jersey et Guernesey d'où s'est élevé la voix du poète.” Except for the first plate, *Un Aigle foudroyé* after Daumier, all came from the inspiration of the young Guérard. The Maison Victor Hugo in Paris keeps some trial-proofs and variations.

The ten plates are:

<i>Un Aigle foudroyé</i>	<i>18 Brumaire</i>
<i>O Mer, n'est-ce pas toi, servante</i>	<i>Il Neigeait...</i>
<i>Supplices, couperets, billots, gibets, tortures</i>	<i>Le Chasseur noir</i>
<i>O Peuple des faubourgs</i>	<i>Le Bourreau noir faucheur debout sur sa charrette</i>
<i>Matinée de printemps</i>	<i>J'accepte l'âpre exil...</i>





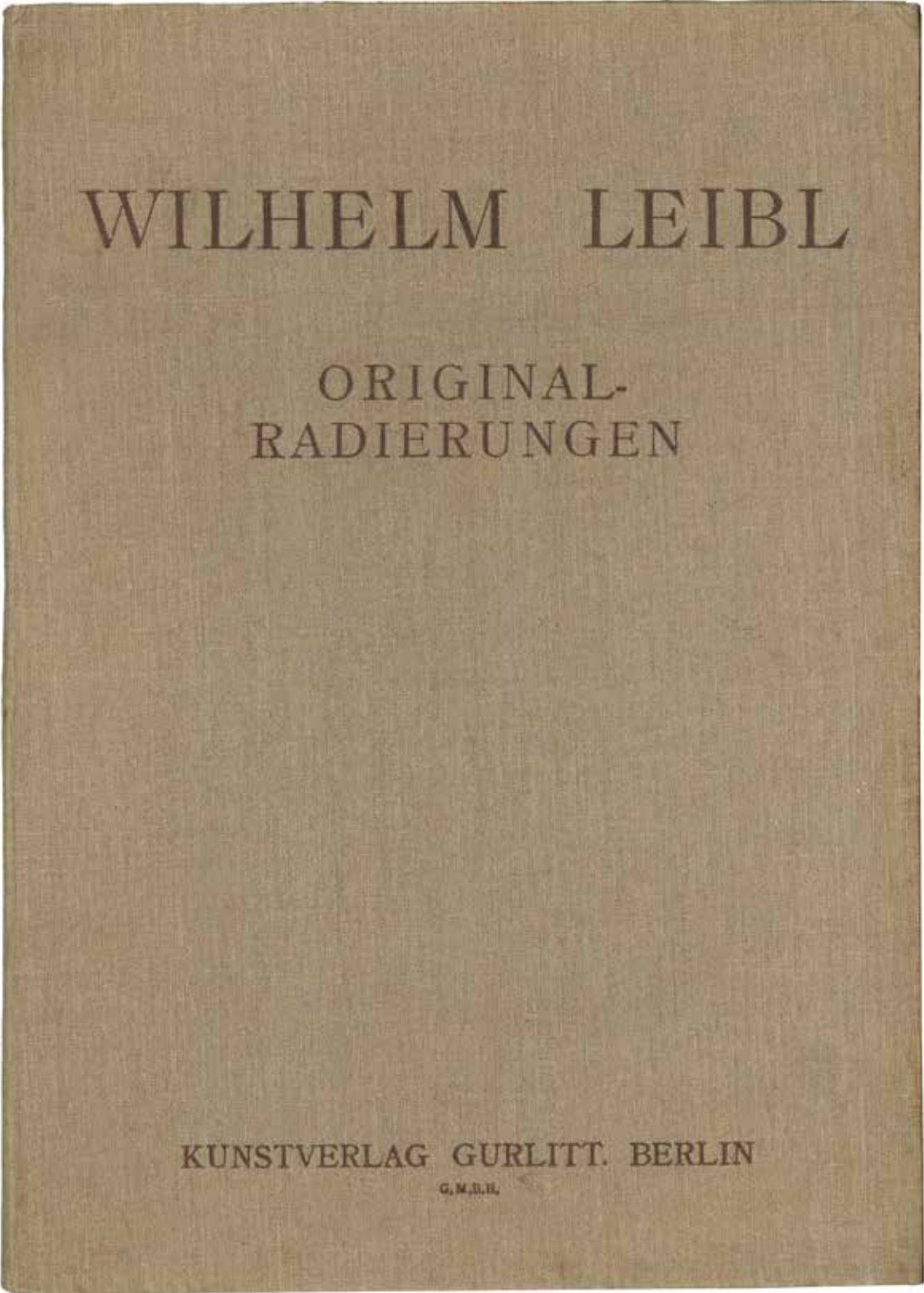


Wilhelm Leibl 1844 Cologne – Würzburg 1900

Original-Radierungen
Original engravings

Complete set of eleven etchings, with text, on *Holland* paper in the original beige linen portfolio, ca. 1875
Numbered in ink 73 on the second page of the album
Sheet 435 × 306 mm
Reference Waldmann 2, 3, 4, 8, 10, 12, 14, 15, 16 and 17; Billeter B11/8; edition of 100 on *Holland* paper printed by Otto Felsing and published by Fritz Gurlitt, Berlin, in 1915
Literature Fritz Novotny, *Painting and Sculpture in Europe*, Harmondsworth, 1978, p. 289
Provenance Private collection, USA
Condition In fine condition

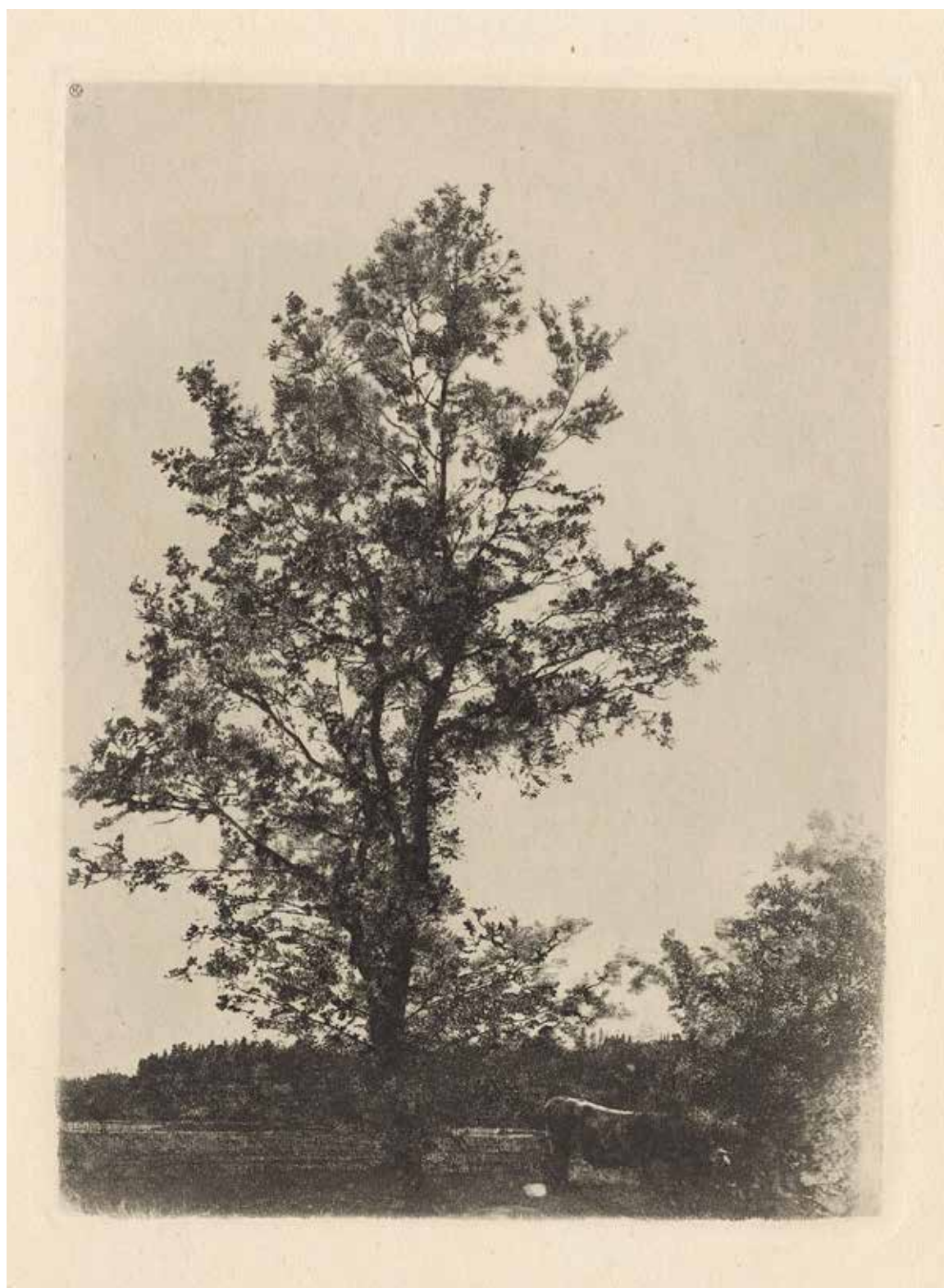
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|-------------------------------------|---|
| <i>Landscape with Tall Trees</i> | <i>Therese Bauer (Head of a Young Farmgirl)</i> |
| <i>Leibl's Farmhouse in Aibling</i> | <i>Landscape with Resting Children</i> |
| <i>Old Farmer with a Hat</i> | <i>Portrait of the Painter Sperl</i> |
| <i>Peasant Boy with a Jug</i> | <i>Portrait of the Painter Wopfner</i> |
| <i>Leibl's Aunt</i> | <i>Bust of a Young Peasant Girl in a Plaid Jacket</i> |
| <i>Team of Oxen in Harness</i> | |



This complete portfolio of eleven etchings was published by Fritz Gurlitt in Berlin in 1915, after Wilhelm Leibl's death. There was no life-time edition of these plates. Their designs are to be dated *circa* 1875. The current ensemble is a great testimony of the key role that Leibl played in the revival of printmaking in Germany in the late 19th century, together with Adolph von Menzel. By doing so, they paved the way for artists such as Max Liebermann or Max Klinger who explored this medium further.

In October 2019, the Kunsthaus Zürich and the Albertina organized a monographic exhibition dedicated to Leibl. This awaited show has demonstrated the importance of Leibl's graphic production in the evolution of the 19th century German art. If Leibl is more known for being a painter, he was also active as a printmaker mainly between 1873 and 1877, when he produced the majority of his graphic works and actually soon after his return from France.

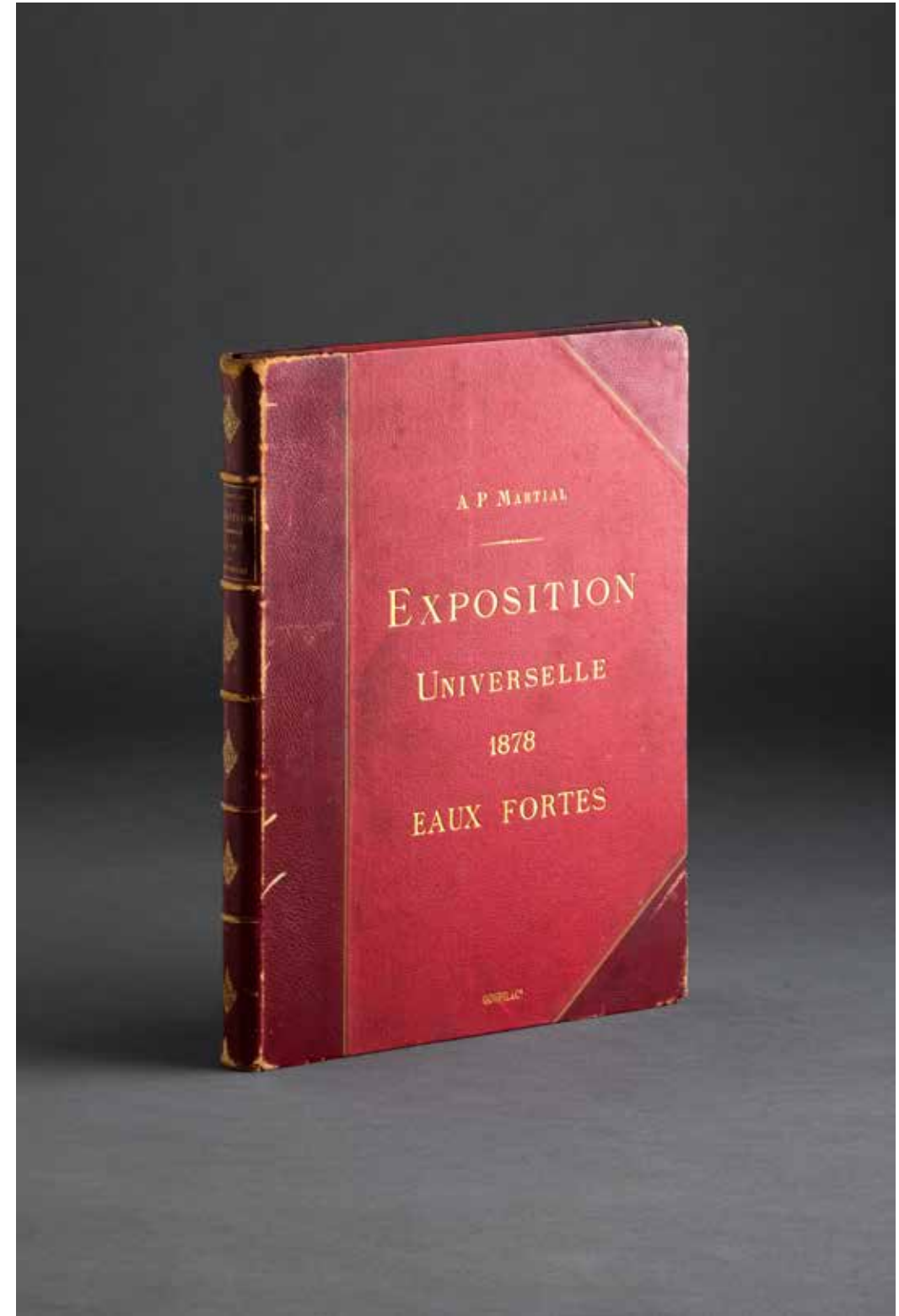




Adolphe Martial Potémont 1827 – Paris – 1883

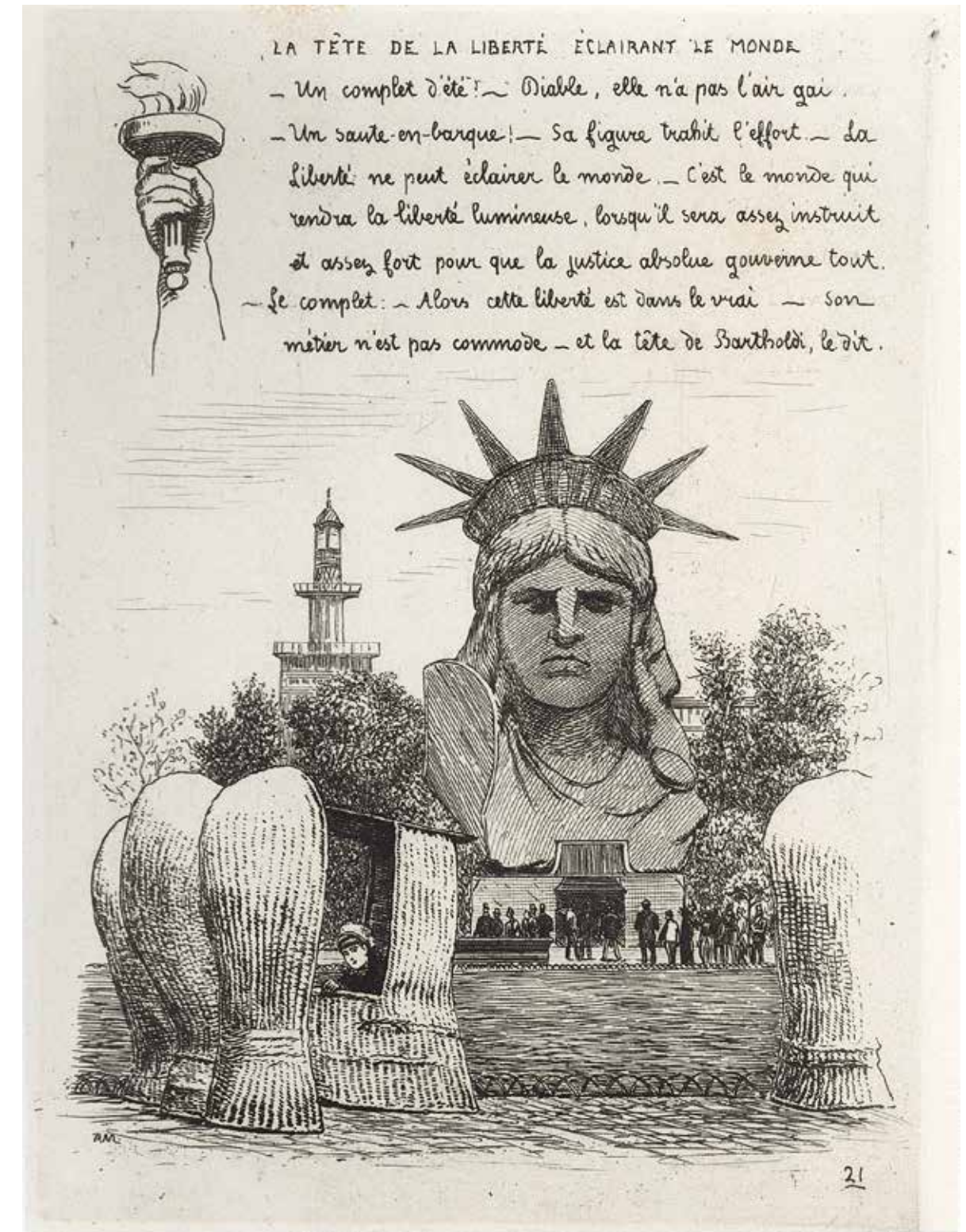
Exposition Universelle de Paris in 1878

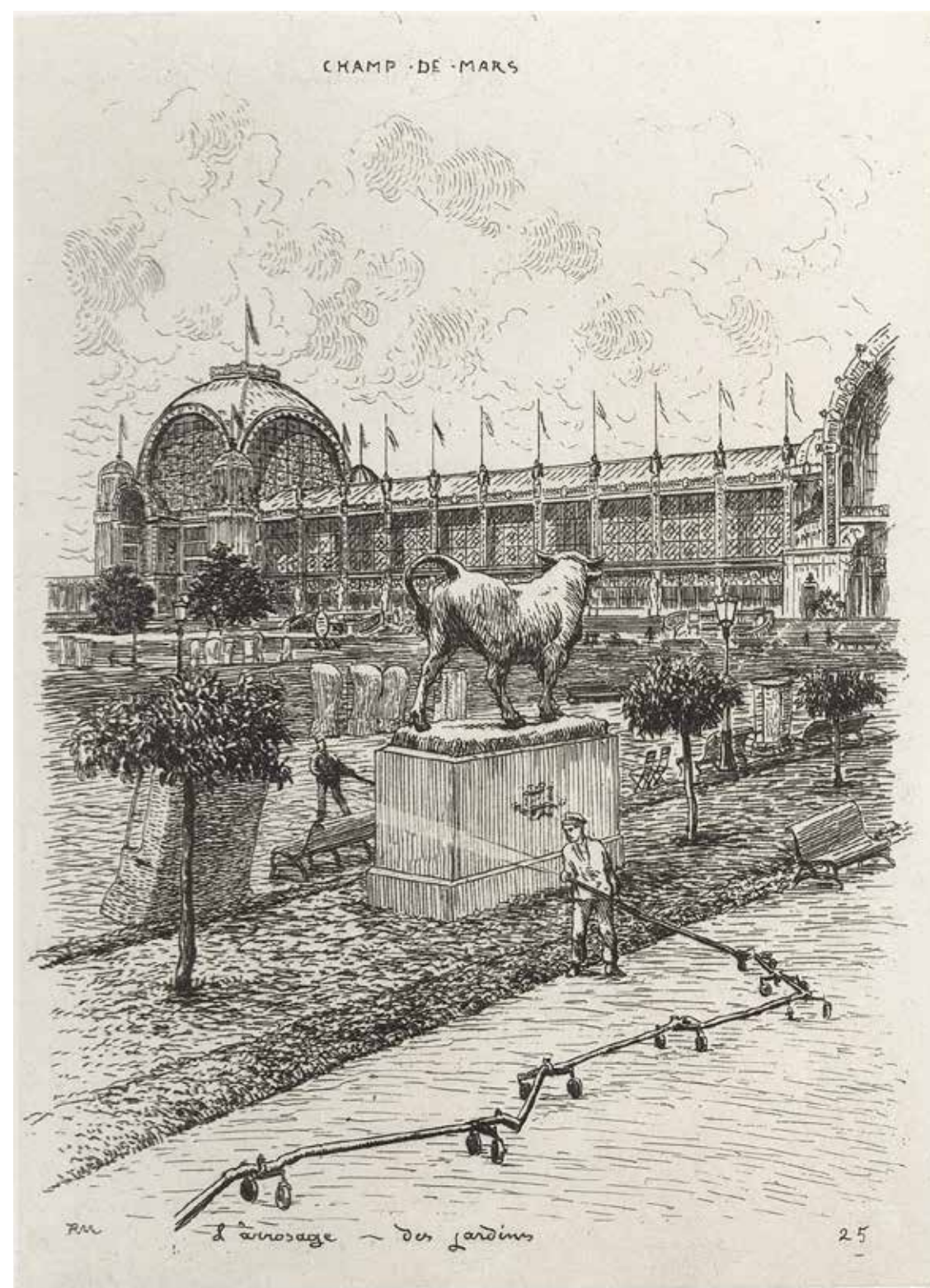
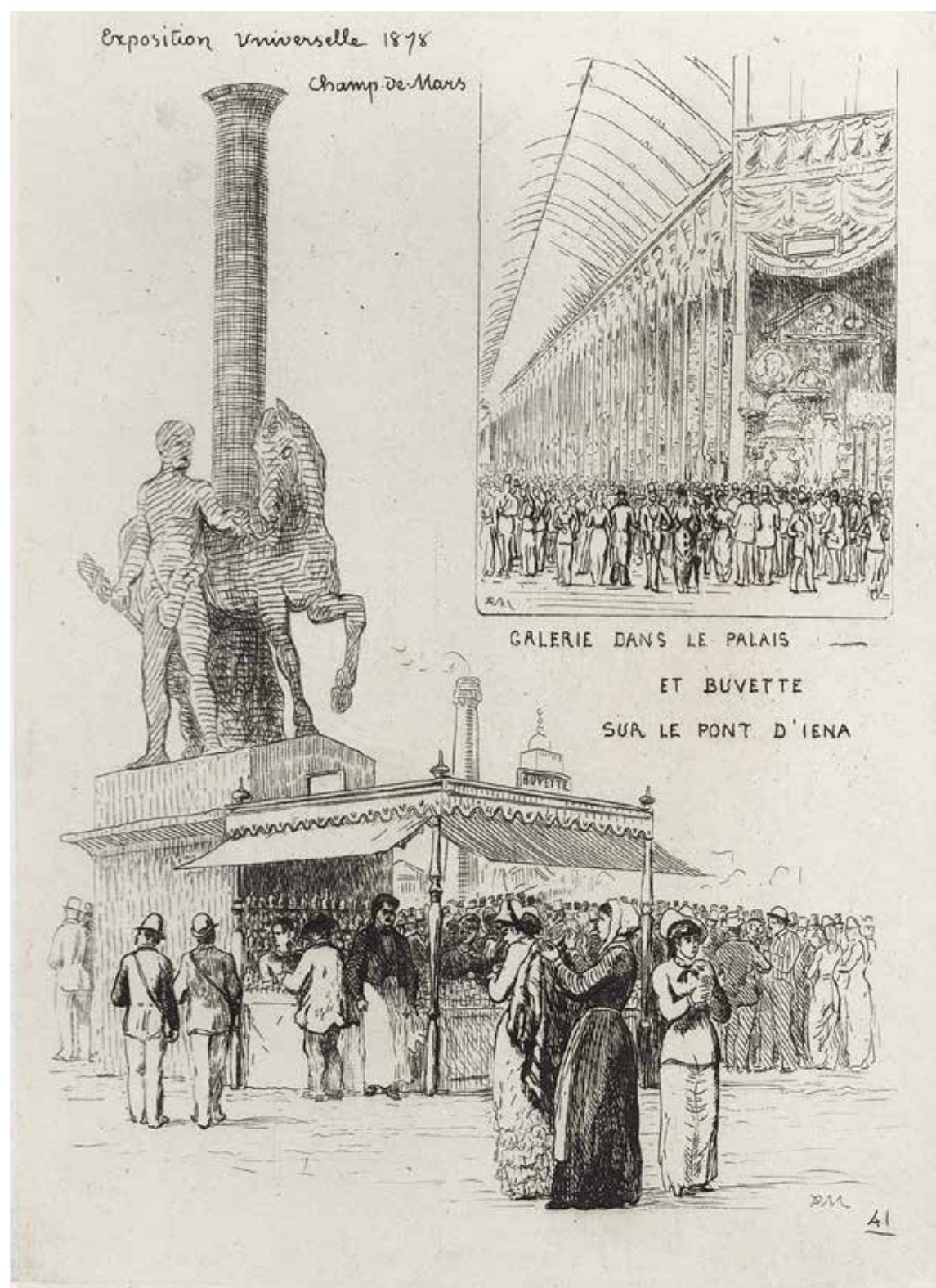
Suite of forty-seven etchings on wove paper, 1878
Original red morocco; edited by Goupil & Cie and printed by Beillet
Signed and inscribed on the first page *Martial leres épreuves*
Album size 48 × 34 cm
Reference Beraldi, XI, 35, only edition
Provenance Private collection, Paris
Condition Few pages with minor foxes, otherwise in fine condition

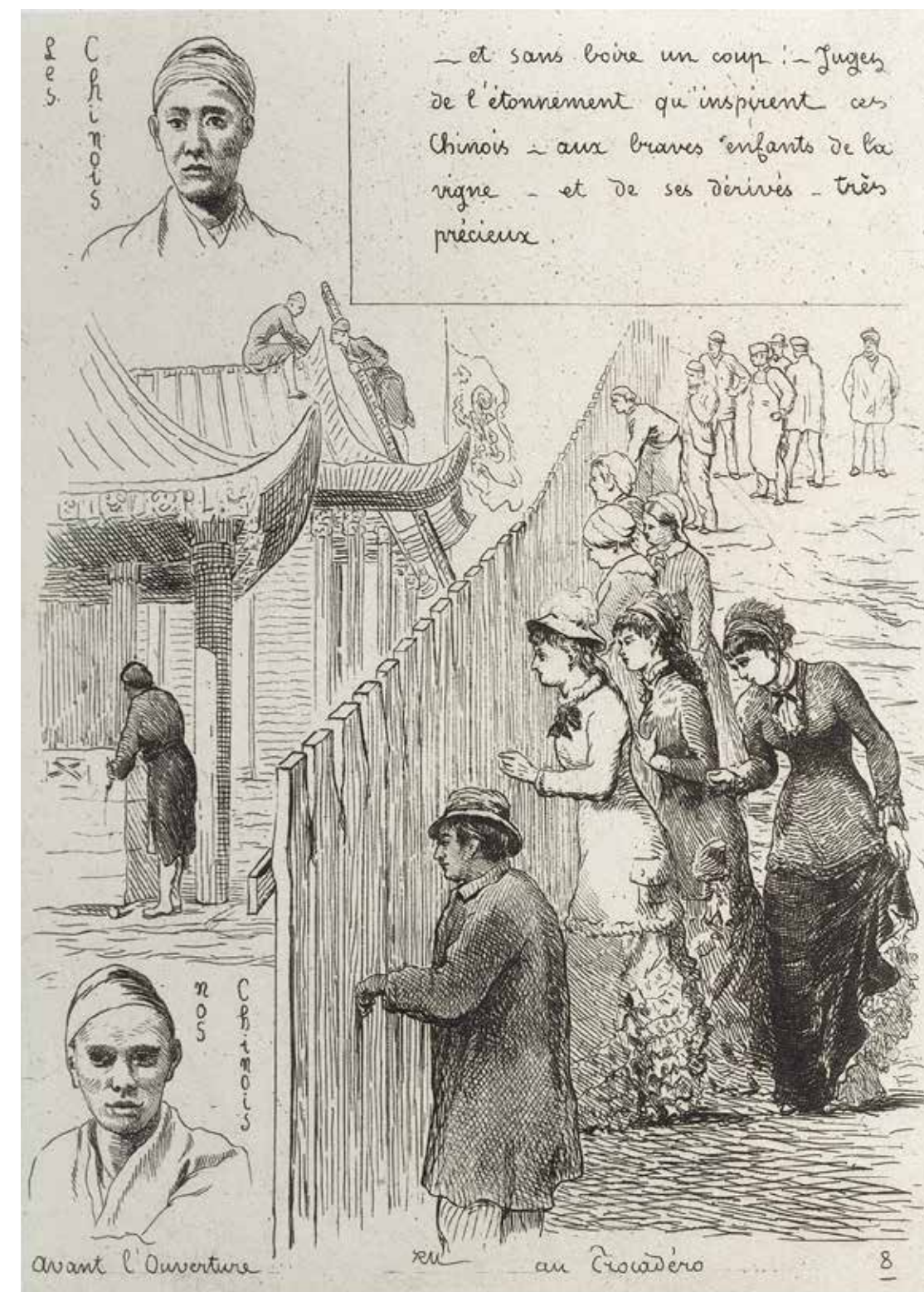
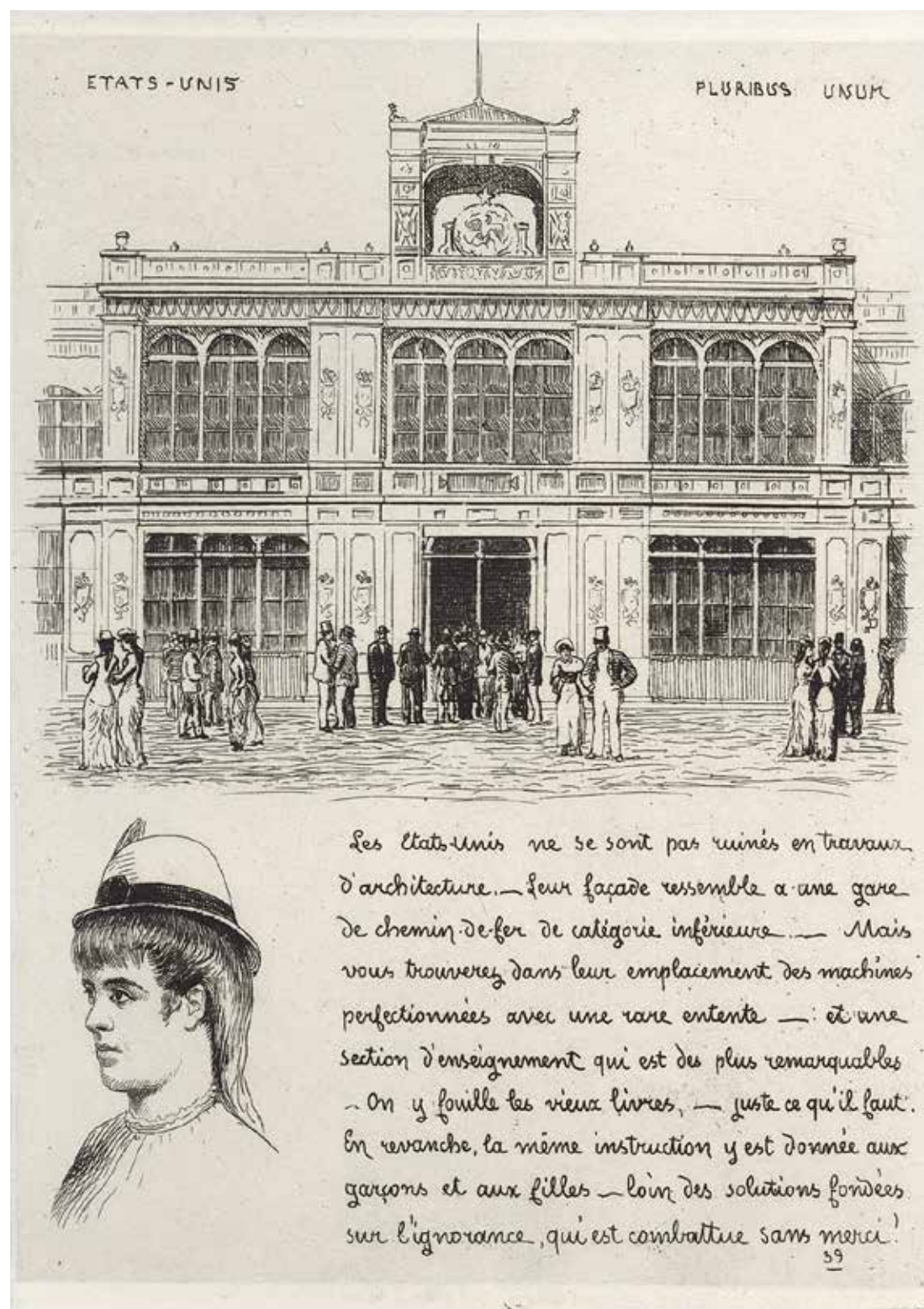


Adolphe Martial-Potémont, also a fine painter, was considered as one of the greatest Paris etchers of his time, mainly because his famous set, *Ancien Paris*, published in 1866, and the present *Exposition Universelle*, which describes the 1878 exhibition, and are illustrated with his own lively compositions. It gives a great sight about the national pavilions and the daily life during the exhibition.

Martial-Potémont was a regularly invited exhibitor at the Paris Salon from 1846 to 1882. By 1865 printmaking dominated almost all his creative output and by the year of his death, he had produced over three hundred-fifty plates. Everything in Paris was a pretext to be etched: views of old Paris streets before Haussmann re-buildings, about men and women of Paris, the sailors of Paris, about the Salons, the artists' societies, and of course about the Siege of Paris in 1870-1. He is really the printmaker of Paris at the end of the 19th century.







Max Klinger 1857 Leipzig – Großjena 1920

Ein Handschuh – The Glove

Ten etchings with traces of aquatint on Japan paper, 1880-81	
In his original portfolio, hand-numbered 17; the sheets with the red monogram stamp II MK 14	
Sheets	542 × 725 mm
Reference	Singer 113 (3 rd state of five), 114 & 115 (4 th state of six), 116 (5 th state of six), 117-122 (3 rd state of three)
Literature	Frances Carey & Antony Griffiths, <i>The Print in Germany 1880-1933: The Age of Expressionism</i> , British Museum, London, 1984, cat. nos. 1-10; Alexander Dückers, <i>Max Klinger de Duckers</i> , Berlin, Rembrandt-Verlag, pp. 121-26
Provenance	Private collection, Germany
Condition	Sheets in pristine condition; the portfolio with traces of age.
Sold	2021 – Boston Muscum of Fine Arts, Germany



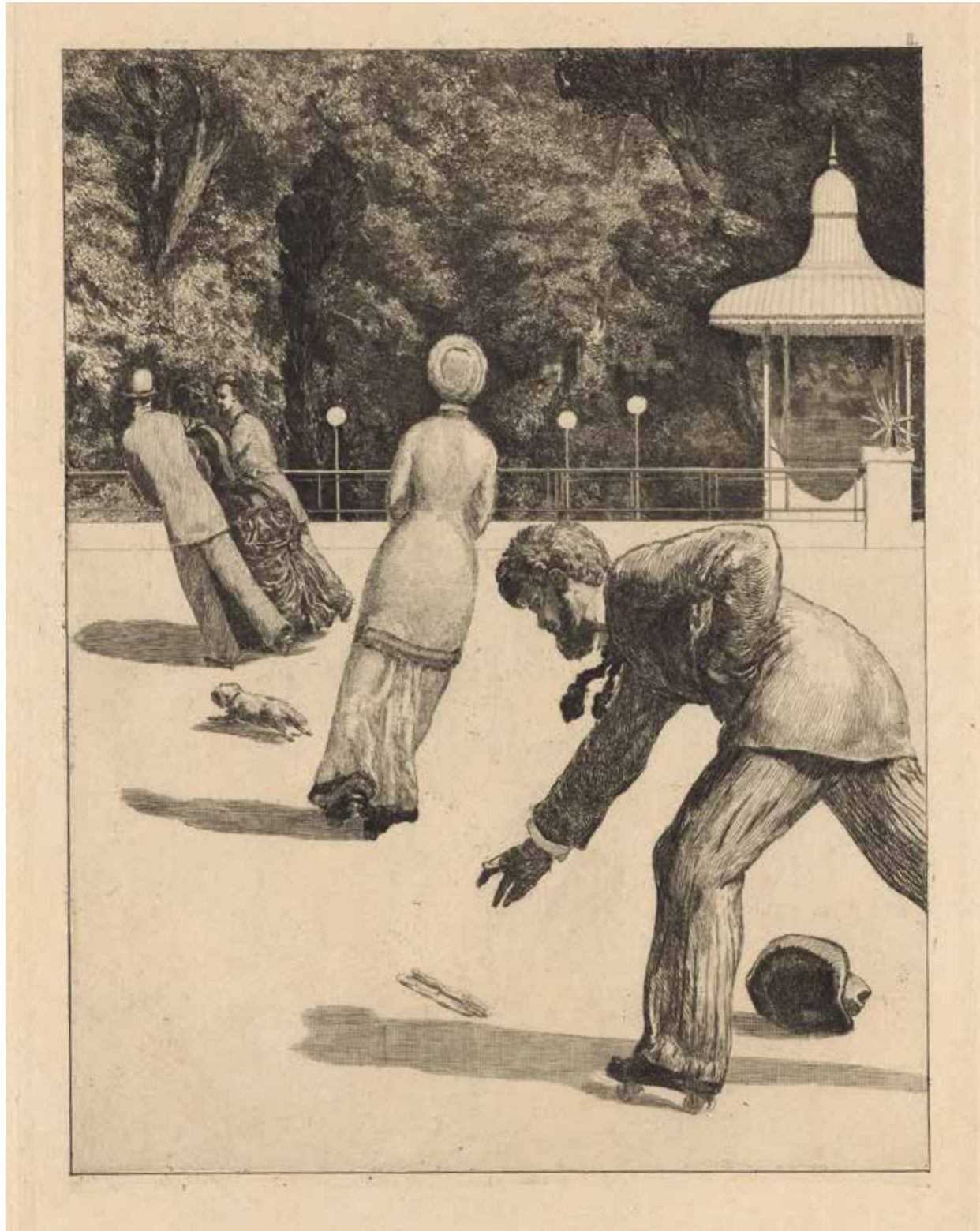
This is the extremely rare set of Max Klinger's *The Glove*, here in the 2nd edition of 1882, which came very quickly after the 1881 edition. The series was Klinger's first work of narrative sequence and is now widely considered as one of the founding sources of the German avant-garde, and was leading to the German symbolism and expressionism movements. Now, the 1st edition is virtually unobtainable, and amazingly the 2nd edition is even rarer, both published within a year by the young Friedrich Felsing in Munich. Singer does not indicate whether, as with the first edition, a total of 25 numbered copies were planned and printed. A third and a fourth reprints came much later, in 1893 and 1898, and printed in Berlin. The series has also been greatly admired by the Surrealists, and is now probably Klinger's best-known work, with a large Freudian impact. For Klinger, prints were an ideal medium for examining contemporary social issues and scenes from his own imagination - for exploring what he called the "dark side of life."

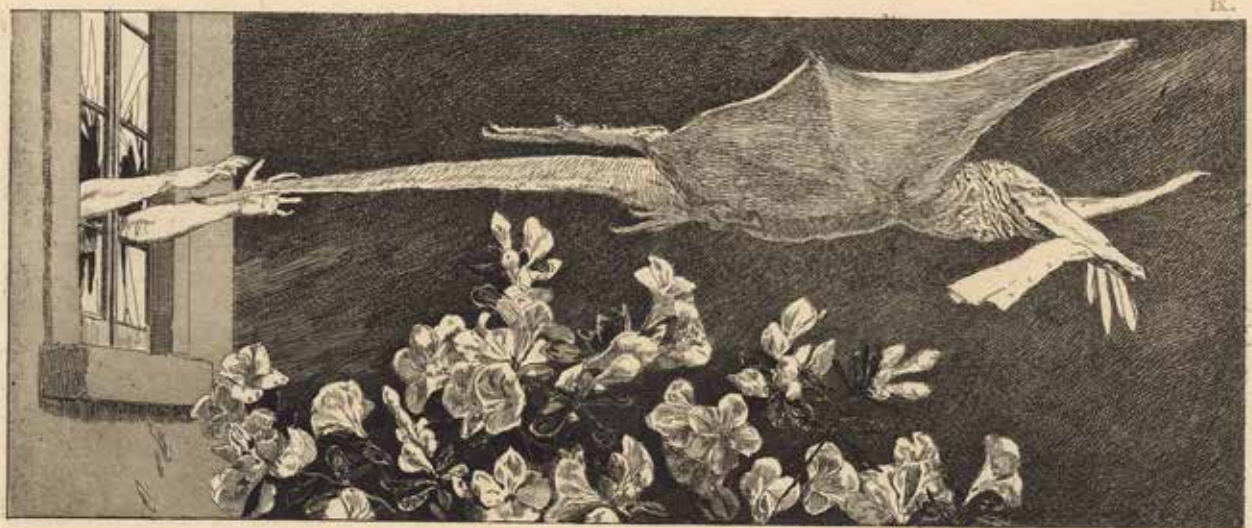
The ten prints of this series were based on ten drawings which the 21-years-old Klinger had exhibited at the Kunstverein in Berlin in April 1878 under the title *Phantasien über einen verlorenen Handschuh; der Verliererin gewidmet* (*Fantasies on a lost glove; dedicated to the lady who lost it*). The second date on the last print shows that work on the etchings had begun in 1880. Klinger gave each plate a one-word title but never published any commentary on the series. The sequence of events is however fairly clear. The first two plates show prosaic scenes from everyday life. Klinger sees a lady in a roller-skating rink, and picks up a glove she has dropped. In the third plate fantasy breaks in as the artist in bed at night begins fantasising and imagines a series of extraordinary adventures into which it leads him. The plates three to six are optimistic; the escaped glove is rescued and borne in triumph. But in the last four plates, the mood changes as a monster bears the glove off.

To the modern eye the series is strikingly precocious in its interest in dream imagery, for Freud's *Interpretation of Dreams* was only published in 1900. Alexander Dückers has, however, shown that there already existed a substantial literature on dreams on which Klinger could have drawn; Freud's contribution in 1900 was to argue that the source for their imagery lays in the sexual drive. Klinger's interest in dreams is apparent in other early works. Dückers reproduces several early drawings of nightmares which are similar in intensity to some of Goya's most disturbing work. Singer records that Klinger told him that he got some of his best ideas in the morning, in the time between sleeping and waking. To this can be added the fact that Klinger himself had suffered a bad attack of warts on his hands in 1875 and had had to wear gloves even at meals for some time. The central preoccupations in Max Klinger's printmaking career - love, death, and fantasy - clearly appear.

This entry is largely based on Frances Carey & Antony Griffiths introduction of the series in their catalogue of German prints in the British Museum collection. For a comment on each plate, see the same publication.



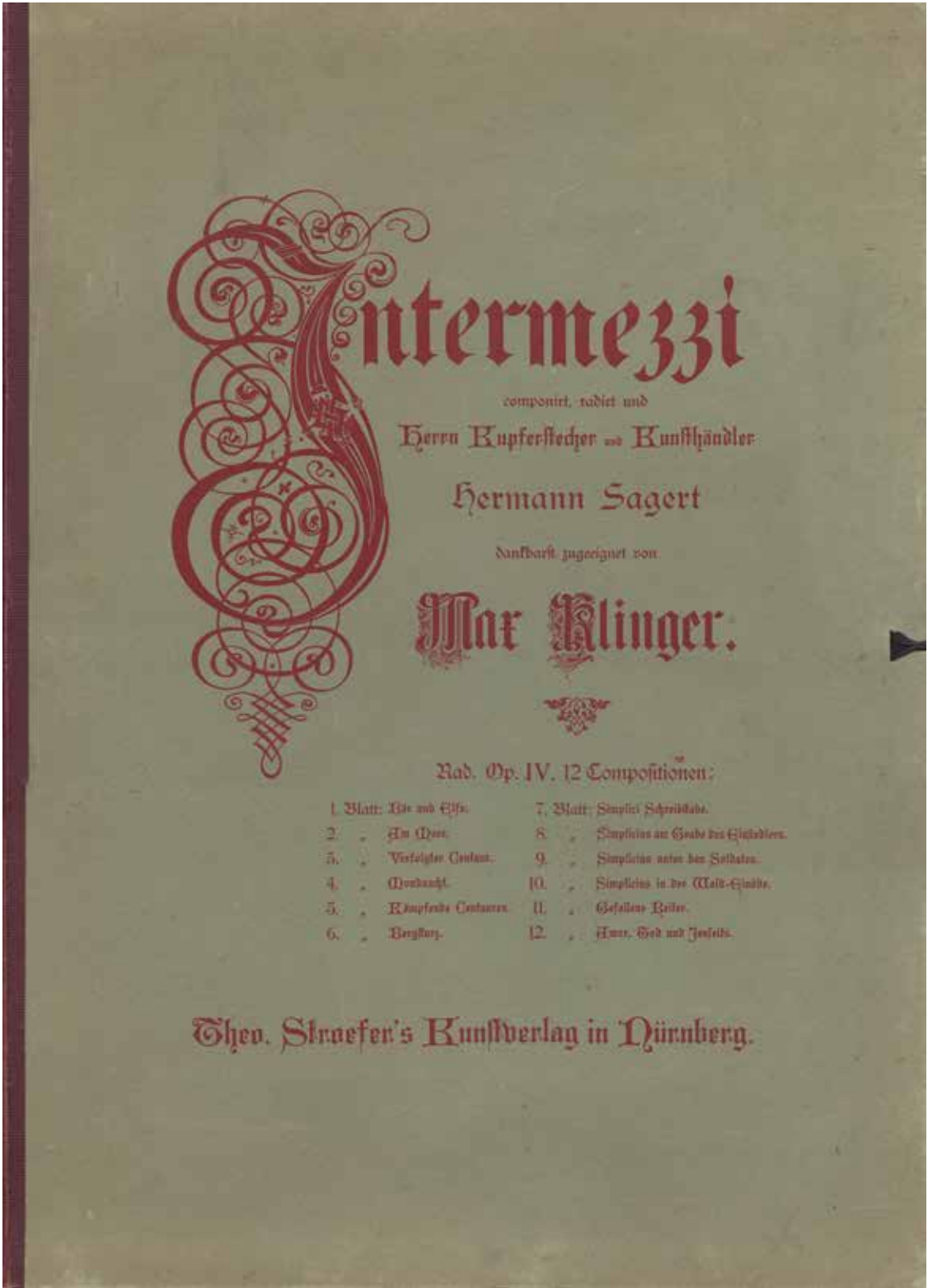




Max Klinger 1857 Leipzig – Großjena 1920

Intermezzi
Intermezzi

Complete set of twelve etchings with aquatint on <i>Chine appliqué</i> , 1881	
In the original green portfolio, published by Theodor Stroeder, Nuremberg	
Size	450 × 264 mm (portfolio)
Reference	Singer (1991), 52-63, only edition
Literature	Marie-Jeanne Geyer, <i>Max Klinger – Le Théâtre de l'étrange. Les suites gravées 1879-1915</i> , Musées Strasbourg, Strasbourg, 2012, pp. 85-96
Condition	In fine condition, minor foxes on some pages



The *Intermezzi* is one of the most famous graphic series imagined by Max Klinger, and very largely spread at the time of Klinger, in Germany, Austria and in England. In Klinger's early prints, at the beginning of 1880s, the landscape has a central position, and *Intermezzi* is a fine example of Klinger's unique vision of Nature. He rarely depicted real places, but his imaginary interpretations of landscapes rather describes the life and fate of human being. If *Intermezzi* was first seen as a series of prints without any common narrative, there is however one central: wildness and struggle for life. From the first print illustrating a woman taming a bear, to the fight of centaurs and the illustration of the 1668 novel, *Grimmelshausen*, which ends the cycle, Klinger depicted the confrontation of elements in Nature, guided by fear and desire. They are composed like coded messages with full of symbolic content.

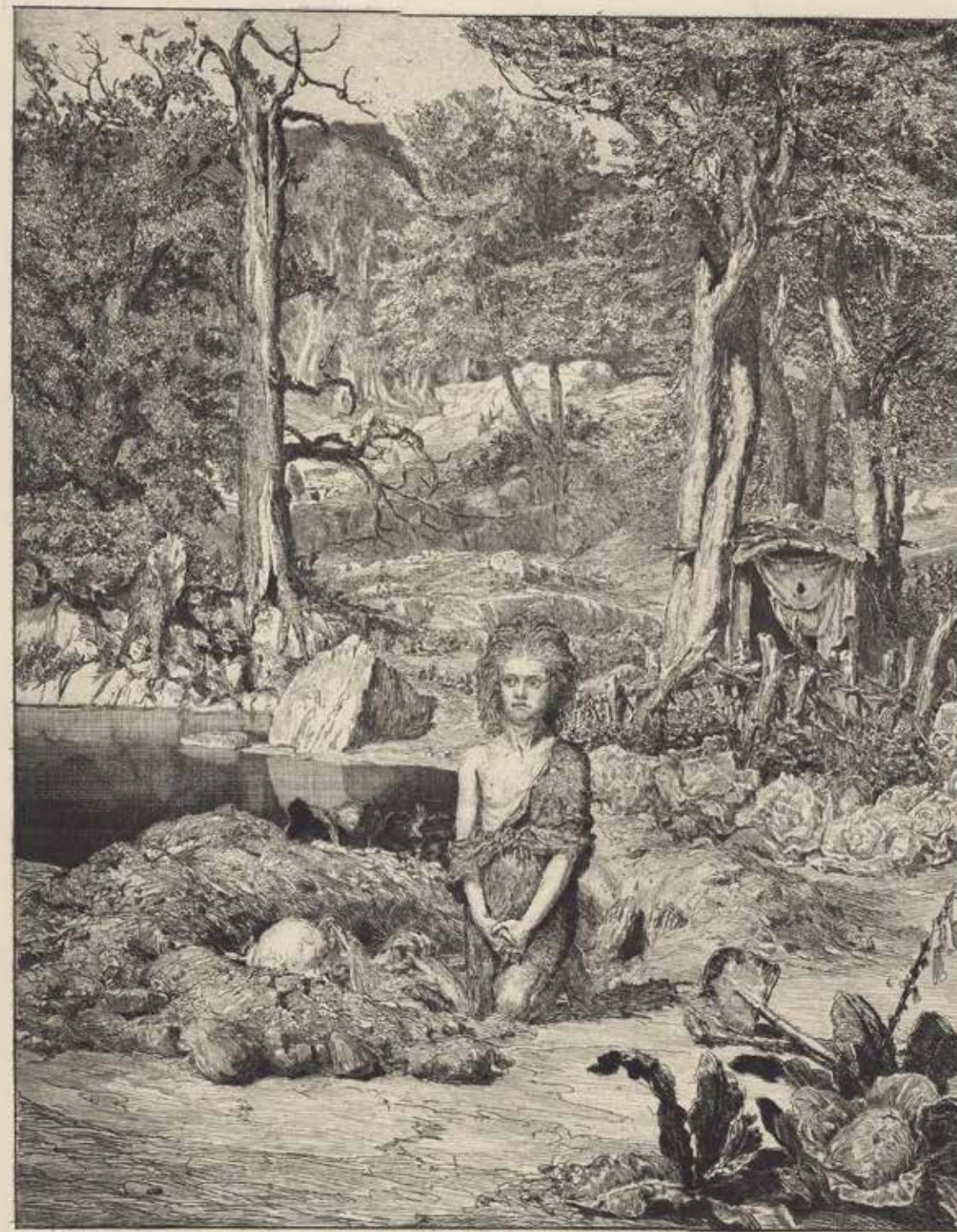
The artist dedicated his *Intermezzi* opus to Hermann Sagert, a dealer and artist who encouraged his printmaking practice.



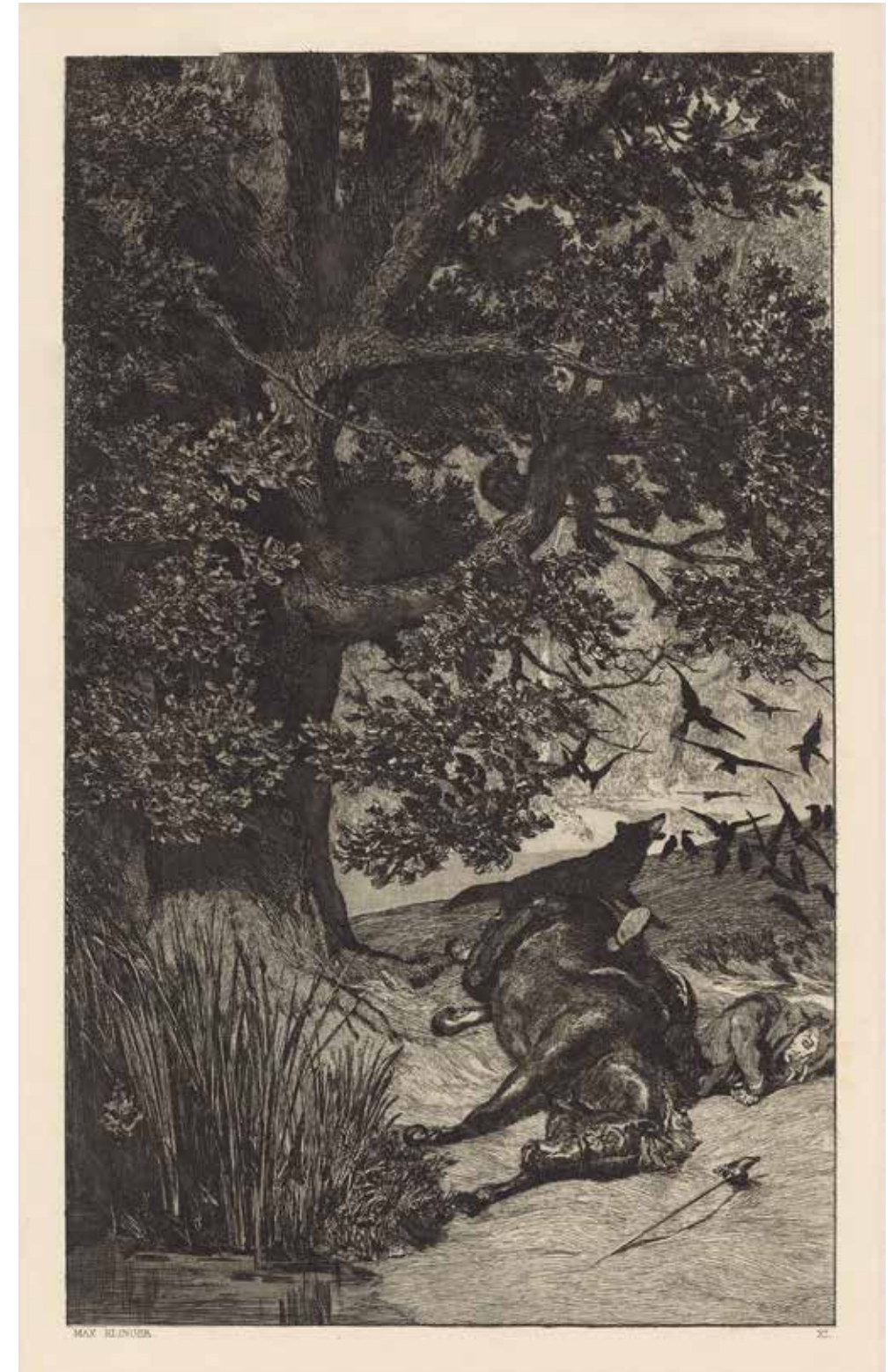




MAX. BLUMHOF.



MAX. BLUMHOF.

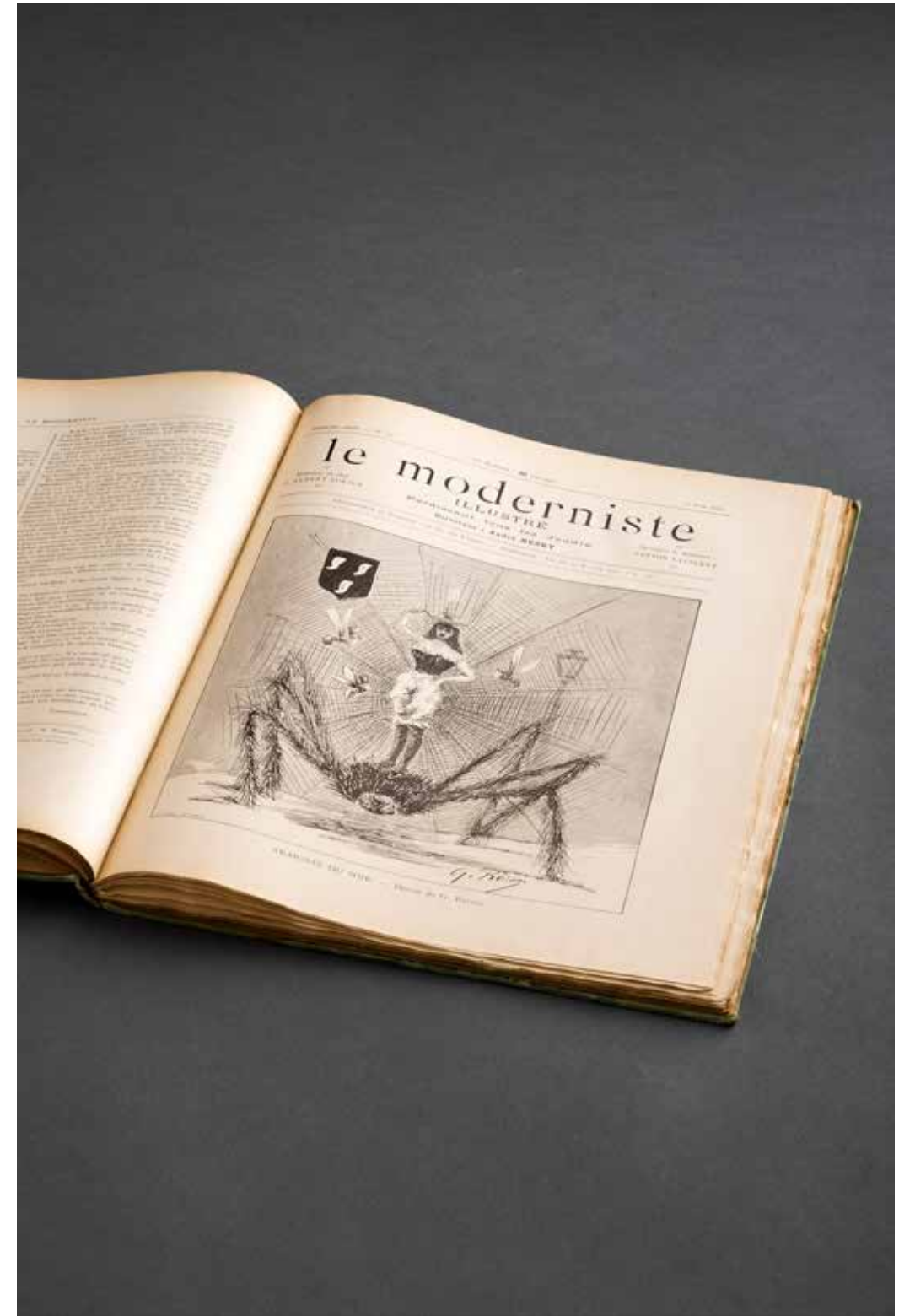


Le Moderniste Illustré

Complete set, April 6, 1889 – September 23, 1889

23 issues; in-4 (28 × 36 cm), 19th century binding, *bradel* half-percaline green

Provenance Private collection, France



This is an extremely rare and complete set of the *Moderniste Illustré*, a key literary and artistic journal in the history of the artistic avant-garde at the end of the 19th century, founded and directed by Gabriel-Albert Aurier. Poet and novelist, art critic interested in the *nouvelle peinture*, Aurier first opened the columns of the *Moderniste Illustré* to Émile Bernard and Paul Gauguin, whose works he had eagerly discovered during a stay in 1887 in Saint-Énogat and Saint-Briac. Gauguin published his first important *Notes sur l'art à l'exposition universelle* in the nos. 11 and 12 of July, and a pamphlet – *Qui trompe-t-on ici?* – in the last but one issue.

Émile Bernard also made his debut at no. 14 in July with his *Notes sur la peinture*. Aurier repeatedly encouraged the readers of *Le Modernist* to see the first exhibition of the *Groupe impressionniste et synthétiste*, as he named himself the group, at the Café Volpini. The nos. 15, 16 and 17 reproduce sketches of Gauguin, Émile Bernard, Louis Roy, Léon Fauché or Schuffenecker, sketches extracted from the catalogue of the exhibition.

Le Moderniste stopped its publication in October 1889 to join the second *Pleiades* and gave birth to the *Mercure de France*: all the collaborators – Gabriel Randon (Jehan Rictus) Édouard Dubus, Louis-Pilate de Brinn’Gaubast, Julien Leclercq, Saint-Pol Roux, Paul Roinard, Ephraïm Mickael – were among the founding members with the Gourmont, Raynaud, Renard, Samain, Denise, Dumur and Court. It was, of course, Aurier who was in charge of the artistic section of *Mercure de France*, which he held brightly until his death, in October 1892, at 27 years old. He looked at and commented the works of the new painters in the light of his own conceptions, clearly distinguishing the originality of each one. He was clearly admired by those artists. “Tu verras comme ce littérateur raisonne sur une pointe d’aiguille”, wrote Camille Pissarro to his son Lucien. It was also Aurier who wrote the very first article devoted to Van Gogh, hitherto unknown, and of whom he was the most ardent advocate.

La Revue indépendante also adopted this young critic of the artistic avant-garde who published his *Symbolisme en Peinture: Paul Gauguin*. aA resounding study in which Aurier formulated the theory of the “Symbolism pictorial”, to which he opposed Impressionism seen as *fidèle traduction sans nul au-delà d’une impression exclusivement sensorielle*, the art of which Gauguin seemed to him the pioneer and in which the objects have value only as signs, elements of an immense alphabet necessary to create the works of an art “idéiste”, “symboliste”, “synthétique”, “subjective” and “decorative”.

In 1892, Paul Gauguin wrote to Daniel de Monfreid: *ce pauvre Aurier est mort. Nous avons décidément de la déveine, Van Gogh, puis Aurier, le seul critique qui nous comprenait bien et qui un jour nous aurait été bien utile.*



le moderniste

ILLUSTRÉ

Rédacteur en chef :
G. ALBERT AURIER

Paraissant tous les Samedis

Secrétaire de Rédaction :
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LE CHIGNON DÉFINITIF. — Dessin de Marcel Ruy.

groupe aura à entendre la lecture d'un rapport relatif à ces difficultés qui pourraient se renouveler, paraît-il, en ce qui concerne les expositions des Gobekins et de Beauvais.

Entre sceptiques :
Pourquoi appelle-t-on l'amour une affection ?
— Probablement parce que c'est une maladie !

Mlle Lili, âgée de trois ans, interroge son frère, le petit Jacques, gentleman de sept ans.
— Qu'est-ce ça sur la table ?
— Des poireaux.
— Qu'est-ce ça des poireaux ?
Jacques réfléchit quelques instants, puis avec conviction :
— Des poireaux, dit-il, c'est des manches d'oignons !



RÉVERIE. — Croquis d'Émile BERNARD.



LES FANEUSES. — Croquis de Paul GAUDIN.

M. Durand à un jeune homme qui, respectueusement, lui demanda la main de sa fille :
— Vous l'aimez donc beaucoup ?
— Enormément.
— Je ne vois pas d'inconvénients à ce mariage... Mais, au moins, avez-vous tâté ma fille ?
— Oh ! oui, un peu partout... Et elle se laisse si bien faire !

MASCARILLE.

ÉTUDES SUR M. BEYLE (1)

(FRÉDÉRIC STENDALH.)

Dans notre époque, la littérature a bien évidemment trois faces ; et loin d'être un symptôme de *décadence*, cette triplicité, expression forgée par M. Cousin en l'honneur du mot *trinité*, me semble un effet assez naturel de l'abondance des talents littéraires : elle est l'éloge du dix-neuvième siècle qui n'offre pas une seule et même forme, comme le dix-septième et le dix-huitième siècle, les quels ont plus ou moins obéi à la tyrannie d'un homme ou d'un système.

Ces trois formes, faces ou systèmes, comme il vous plaira de les appeler, sont dans la nature et correspondent à des sympathies générales qui devaient se déclarer dans un temps où les Lettres ont vu, par la diffusion des lumières, s'agrandir le

(1) Aujourd'hui que les œuvres de Stendhal sont devenues, pour beaucoup un passionnant sujet d'études, de recherches et de polémiques, aujourd'hui que toute une école de romanciers le revendique comme précurseur et que, de tous côtés, l'on recherche, et l'on publie ses œuvres inédites et jusqu'à ses notes, ses projets et ses plans (travail de MM. Paul Adam et Moïse Rosenthal actuellement en préparation), il nous a semblé intéressant de réimprimer, pour nos lecteurs, cette curieuse étude sur la *Chartreuse de Parme*, écrite par Balzac pour le numéro du 25 septembre 1840 de la *Revue Parisienne*, aujourd'hui presque introuvable.
N. D. L. R.



Croquis de Ludovic Néau.
11.0.12.0.0.0.



Croquis par Paul Gavarni.

VIEILLES CHANSONS

Le 1^{er} août dernier, M. Julien Tiersot offrait à l'Hôtel des Sociétés savantes un concert composé uniquement de vieilles chansons populaires françaises et étrangères.

Constatons tout de suite le vif et franc succès de cette tentative, nul doute que par un cabaretier-chansonnier peu recommandable en matière d'art, et dont je crois inutile d'indiquer le nom ici. Il était du devoir d'un véritable artiste de grouper certaines mélodies anciennes et de soumettre ce bouquet à l'attention d'un public choisi. Il était juste aussi de faire voir les sources où des musiciens, voire même des poètes, ont si fréquemment puisé, j'allais dire pillé, des morceaux ou des chansons qui sont demeurés célèbres. Et qu'on ne m'accuse pas de témérité; je n'en veux citer qu'un exemple: « la chanson de Fortunio » d'Alfred de Musset est traduite presque mot à mot de la fameuse ballade anglaise: « Once i lov'd a maiden fair. »

Certes, M. Julien Tiersot a fait là œuvre de délicat, et si faibles que puissent lui apparaître nos encouragements, félicitons-le bien sincèrement du succès de sa tâche, lui, l'épris des rusticités naïves, l'évocat des saines joies ou des misères du temps passé.

D'ailleurs, quoique brillamment secondé par les artistes qui l'accompagnaient, M. Tiersot a tenu à interpréter lui-même quelques-unes des chansons figurant sur le programme. Citons les titres de celles qui nous ont particulièrement frappé.

Le Pauvre Laboureur (chanson de la Bresse), Pernette, Rosignolet du Bois Joli, etc., etc.

Le programme comportait aussi l'exécution de chœurs et de cantiques bretons avec soli, qui ont parfaitement réussi.

M^{me} Montaigu-Montibert, M^{me} Mélodie, Sally Pipanien, Alice Grunier et MM. Hettick, Viterbo, etc., ont excellemment interprété les diverses parties du programme dont ils étaient chargés.

Nous sommes heureux d'avoir pu apprécier à leur valeur les chansons finnoises, danoises et russes. Nous préférons de beaucoup leur mélodie vibrante et lumineuse au genre moins émouvant des chansons italiennes ou espagnoles.

Citons aussi une chanson normande: La mort du mari, qui est une admirable satire du caractère normand. La tragique ironie qui, selon nous, réside dans le refrain, n'a pas été rendue avec assez d'audace par l'interprète M^{me} Montaigu-Montibert; la chanson n'en a pas moins été bissée.

Bref, grand succès pour M. Tiersot, pour ses vaillants com-

le moderniste

ILLUSTRÉ

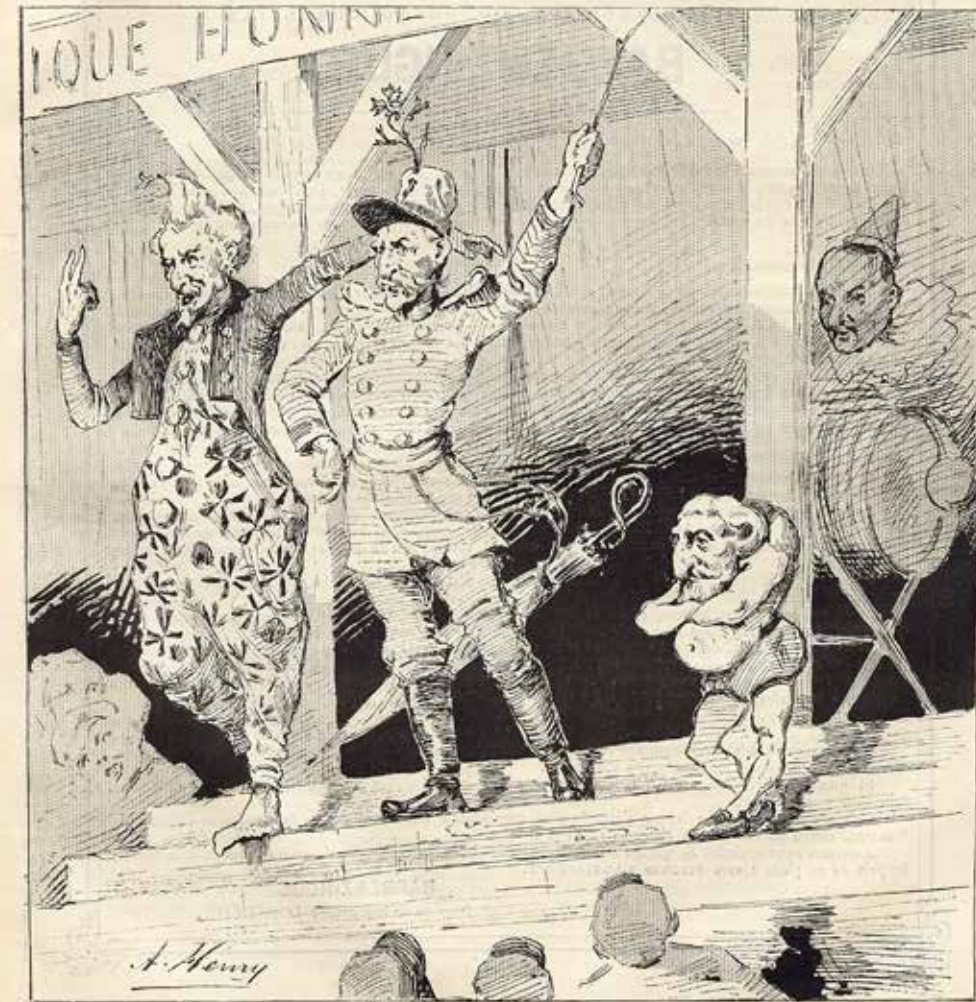
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BARBENZINGUE ET SA TROUPE. — Dessin de A. HENRY.

La Plume

Complete (nearly) set, January 1, 1889 – January 1, 1914
22 volumes (423 issues on 426); in-8, early 20th century binding, 20 vols. in blue percaline, and 2 vols. in red *demi-chagrin* (A. Joubert). With annotations about contents.
Literature Jean-Michel Nectoux, *La Plume 1889-1899. Une revue « Pour l'art »*, Paris, INHA, 2007
Provenance Hubert Sangnier, Paris; Pierre Mercier, Lille



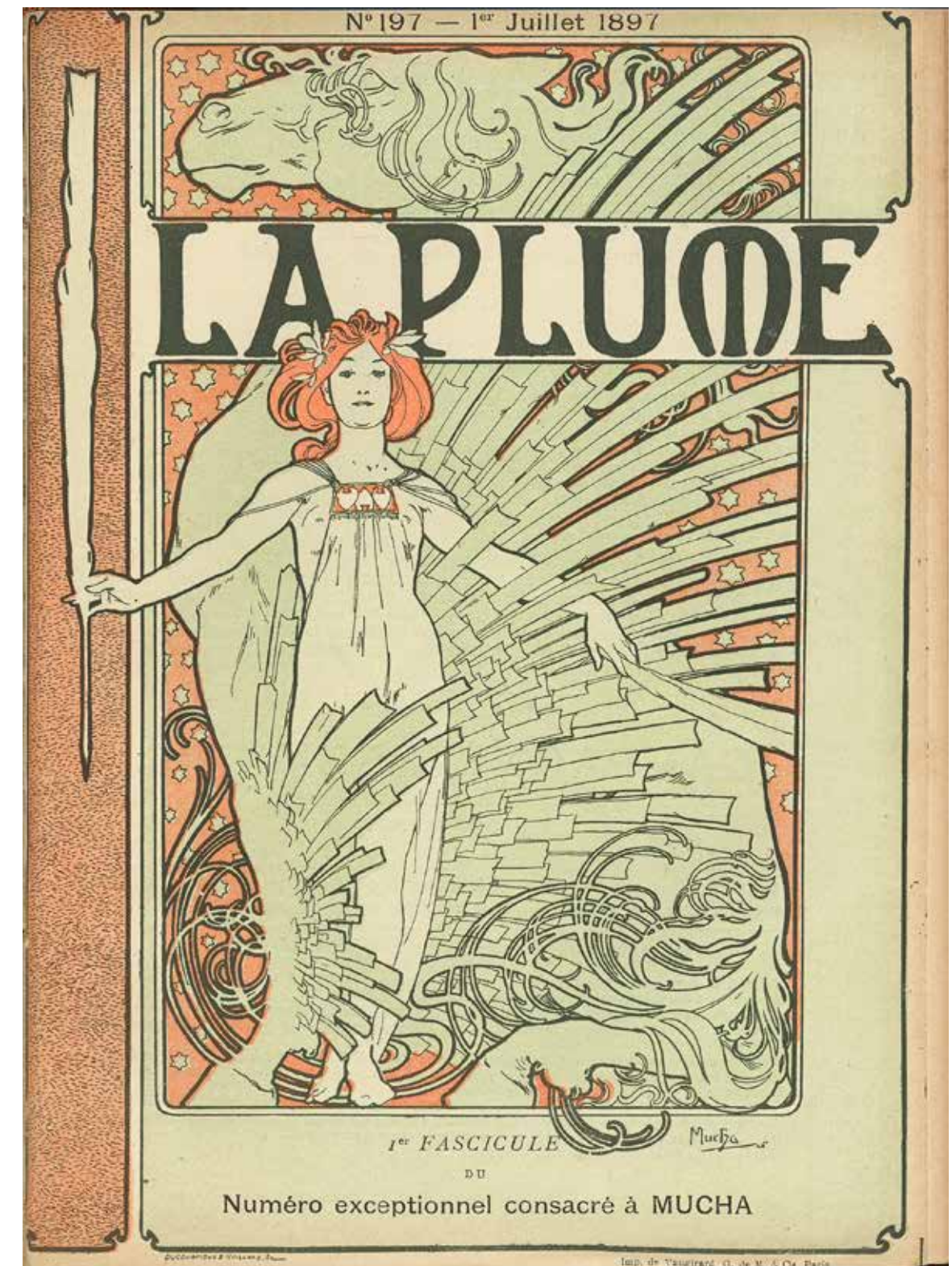
This is an exceptional set of 423 issues of journal *La Plume*, devoted to the artistic avant-garde and the Symbolism in the crucial years of its production. It is nearly complete, only three nos. (5, 376 and 377) and five frontispieces (1894, 1895, 1896, 1898 and 1901) are missing. We have never seen such an extensive and nearly complete set on the market for a long time, with covers and *supplements*.

During the last two decades of the 19th century, one of the most significant changes in artistic life in France was the loss of influence of the official artistic institutions, especially the Salon, which led to the proliferation of independent initiatives – galleries, salons, magazines, etc. – that ensured a wide dissemination to the many artistic trends that were emerging. The role played by the press was important. Many “petites revues” – as they were called at the time – opened their columns to young artists unknown to the public. Created by Léon Deschamps in 1889, *La Plume* gave the arts a prominent place from its first numbers. Regularly publishing illustrations, critical articles, exhibition reports and studies on the arts, it gradually became a veritable channel for promoting the avant-garde. Its only rival was the *Mercure de France*, founded the same year.

Léon Deschamps edited it for ten years (1889-99) and was succeeded as editor by Karl Boès from 1899 to 1914. Its offices were at number 31 rue Bonaparte, Paris. From its beginning, famous artists such as Willette, Forain, Eugène Grasset, Toulouse-Lautrec, Maurice Denis, Mucha, Gauguin, Pissarro, Félicien Rops, Signac, Seurat, and Redon contributed to it. One of its most famous issues is that devoted to *Le Chat noir*. Equally outstanding were or the ones on the Jean Moréas's symbolist manifesto, on the anarchism by André Veidaux, on Victor Hugo, Auguste Rodin, Sarah Bernhardt, Eugene Grasset and on Mucha (six numbers), or on the occultism. In February 1894, Deschamps opened in the hall of his own edition house an exhibition he called “The Salon des Cent”, which lasted until 1900.

The magazine strongly supported the symbolist art movement. On that side, *La Plume* achieved great success by publishing authors such as Paul Verlaine, Jean Moréas, Jules Laforgue, Léon Bloy, Stéphane Mallarmé, Mécislas Golberg, Tristan Klingsor, etc. From 1903, *La Plume* even sponsored weekly poetry events which included young –and to be famous– poets such as Max Jacob and Alfred Jarry.

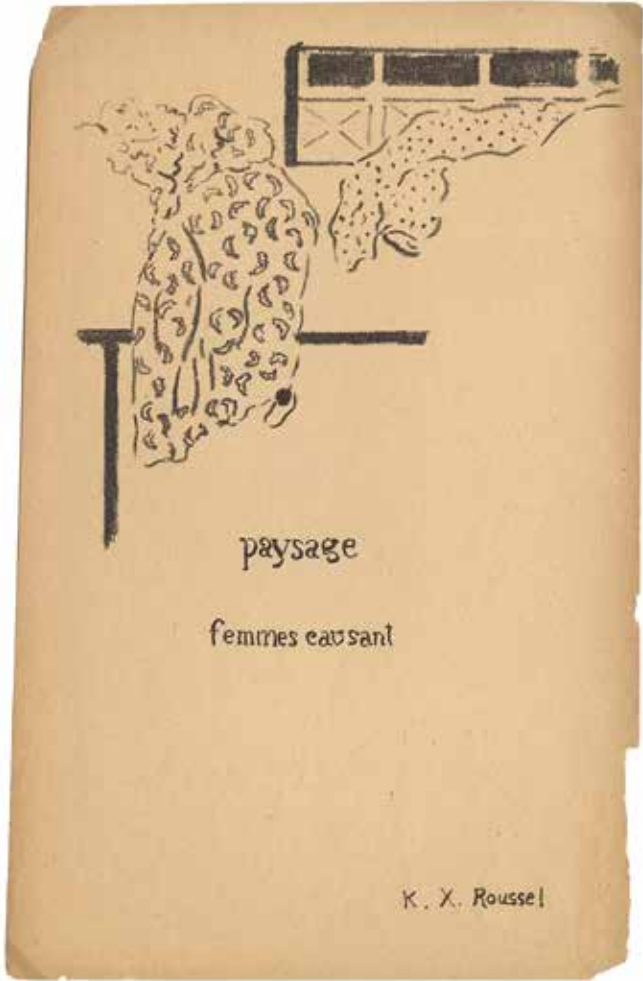
Deschamps died in December 1899. Paul Ferniot and Paul Redonnel acted as interim managers until April 1900, then resigned and let Karl Boès take over until September 1905. Under his direction, *La Plume* absorbed the magazine *L'Europe-artiste* in February 1905 and published *Le Mentor* as a supplement from 1903. *La Plume* was resurrected in November 1911 after a difficult period, under the unofficial direction of René Le Gentil and enjoyed a second life, even publishing a supplement, *La Boite à sardines* (1913). A final issue, number 426, was released in January 1914.



Catalogue Le Barc de Boutteville

By
Maurice Denis, Henri-Gabriel Ibels, Marc Mouclier, Paul Ranson,
Ker-Xavier Roussel, Paul Sérusier, Felix Vallotton & Edouard Vuillard

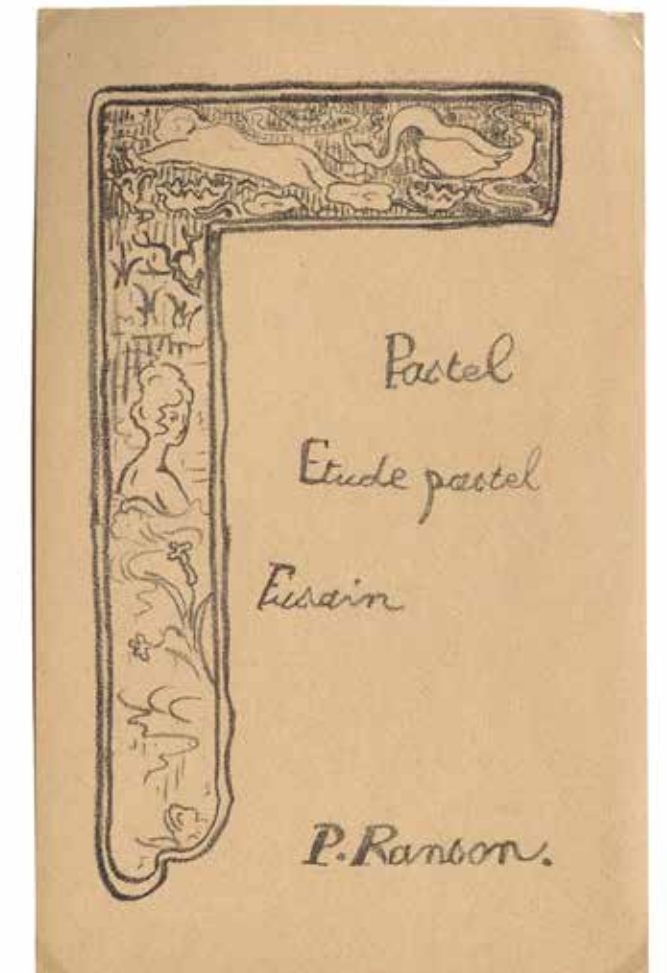
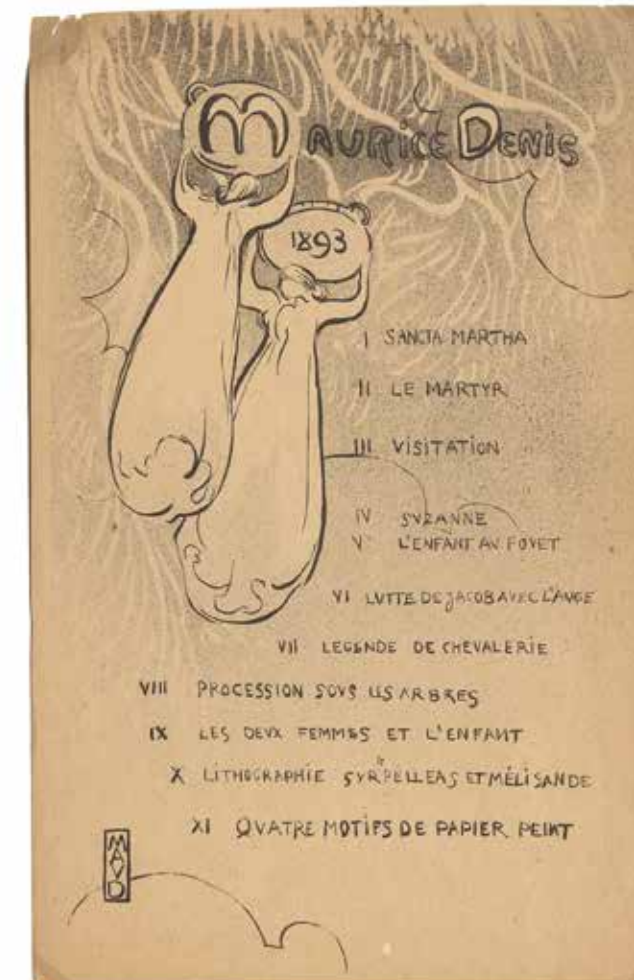
Complete set of eight lithographs on “magazine” paper, 1893
Reference Cailler 75 (Denis); Salomon 7 (Roussel), Goerg 43 (Vallotton); Roger-Marx 5 (Vuillard)
Provenance Private collection, The Netherlands
Condition In fine condition



This is the first exhibition of the Nabis artists entitled “Un groupe de peintres” at the gallery Le Barc de Bouteville in April, September, and from October 25 to November 5, 1893. The complete set is extremely rare, only printed in about fifty copies, and at the time also often used as a kind of advertising.

The 1893 Nabi's exhibition has been often mixed up with the fifth exhibition of the impressionists at the same Le Barc de Bouteville's gallery, but which took place later in December 1893. The present catalogue refers to an exhibition mainly known and made famous thanks to the review of Thadée Natanson in *La revue blanche* in November 1893, pp. 336-341. This was the first time that an exhibition was fully dedicated to the Nabis as a group. Natanson quoted: “A celle-ci, qui est des premières, sinon la première, nous pouvons considérer ensemble quelques peintres que nous avons appris à connaître déjà par ailleurs et dont on peut bien dire qu'ils forment un groupe entier” (see Katia Poletti and Rudolf Koella, *Felix Vallotton, critique d'art*, 2012, pp. 207-208). Each artist set a lithograph with a composition and a list of works exhibited.

Le Barc de Bouteville was a dealer of old masters, but following the advice of Paul Vogler, he got interested in contemporary artists from 1891. His gallery, was set at no. 47 of la rue Le Peletier, Paris, close to the *Boulevard des Italiens*. After the death of Théo Van Gogh, dealer at Goupil & Cie, and before Ambroise Vollard opened his own gallery, Le Barc de Bouteville was one of the very few places where the avant-garde artists were invited to show their works.





- 1 Intérieur gris et rouge
- 2 Intérieur jeune fille assise
- 3 petites filles sur fond bleu-orangé
- 4 Fenêtre ouverte sur un intérieur
- 5 Effet de soir
- 6 Intérieur à table à ouvrage
- 7 Intérieur au lit rouge
- 8 Effet de soir
- 9 La nappe
- 10 Jardin
- 11 Fenêtre effet de soir

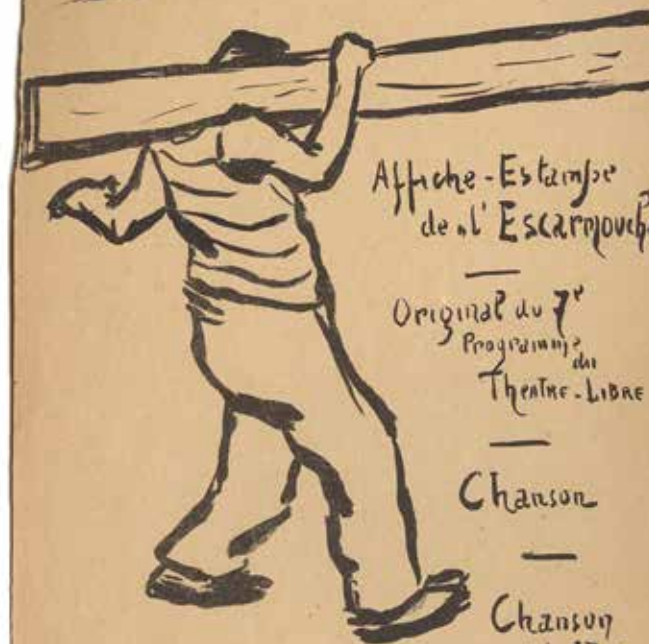
Edouard Villard



- Le bon Marché.
- 1 { Les petites filles. (bois)
 - 2 La charge (bois)
 - 3 baigneuses (bois)
- F. VALLOTTON

Pierre Bonnard
I Tête de femme
II Le we d'Eragny

H. G. 16 els



Affiche-Estampe
de M. Escarnouche

Original du 7^e
Programme du
Théâtre-Libre

Chanson

Chanson
à la 27^e

8 Silhouettes du Café-Concert

- éventail -



- 1 - La Marchande
de Chiffons —
- 2 - Portrait de Marianne
- 3 - Le Marché —
- 4 - Petites Filles —

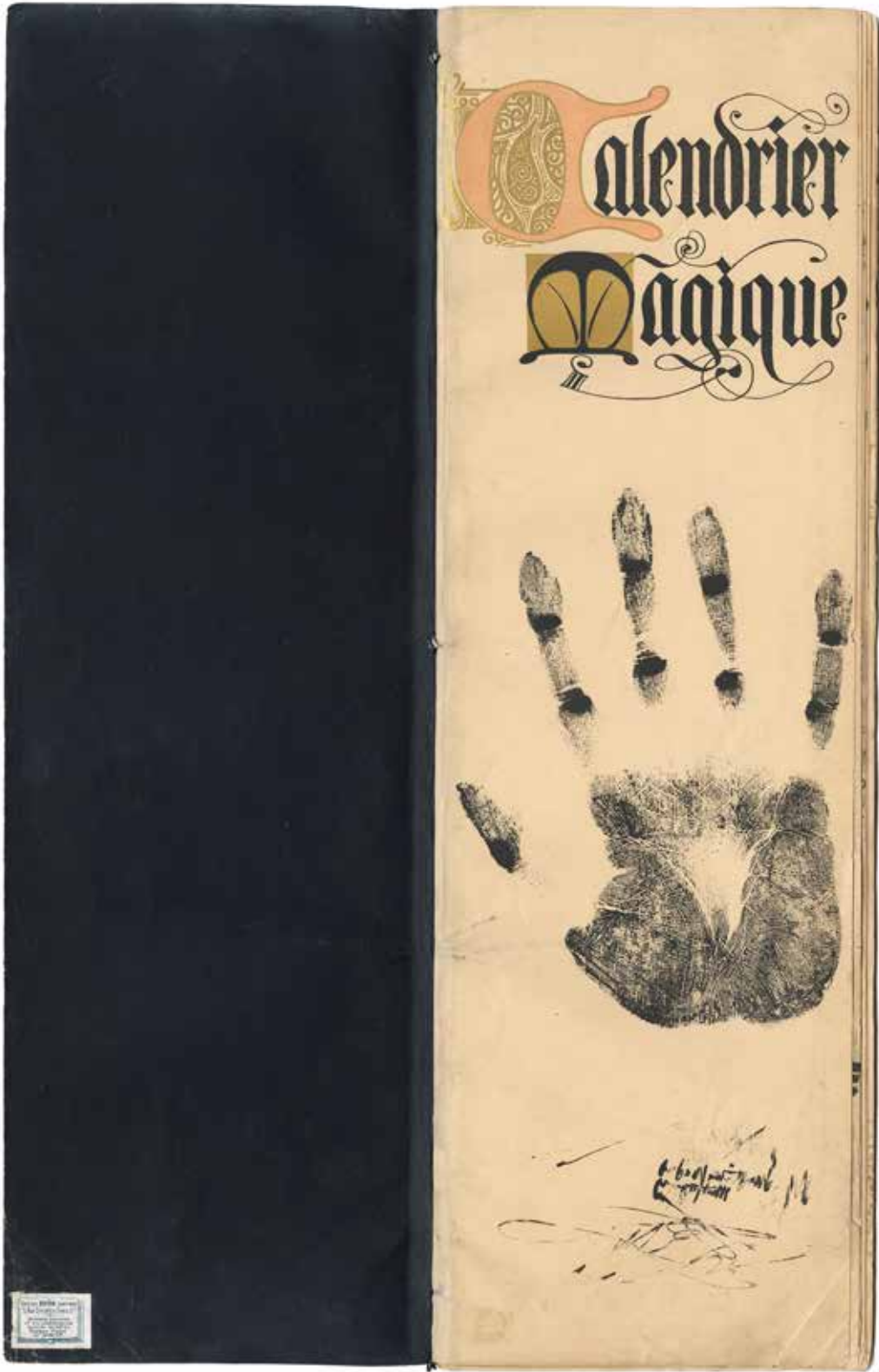
Paul Sérusier

Manuel Orazi Rome 1860 – Paris 1934

Calendrier Magique

Sixteen unnumbered leaves featuring 13 full-page lithographs on wove paper, heightened in gold and numerous other lithographic illustrations in gilt and colours, including large decorative initials, pentagrams, tarot cards, the illustrator's handprint, and other occult symbols, 1895

Size	550 × 160 mm
Reference	<i>Bibliotheca Esoterica</i> 609; Caillet 8197; Logan Collection of Illustrated Books, no. 8
Literature	See Gabriel Weisberg, Edwin Becker & Evelyne Posseme, <i>Les Origines de l'Art Nouveau, La Maison Bing</i> , Van Gogh Museum, Amsterdam, exh. cat., Nov. 2004 - Feb. 05, pp. 129 & 131, ill. 134
Provenance	Cercle de la Librairie, France (L.438); Private collection, England
Condition	In fine condition



One of the most legendary objects of the late 19th century; a myth in itself, and an extremely rare book to own, edited by *L'Art Nouveau* of Siegfried Bing, the most famous esoteric avant-gardist in Paris. As far as we can assert, only sixteen copies are now recorded, not more, eight in public collection, and five in private ones.

The *Calendrier Magique* encapsulates the essence of the *Decadence* movement, and is a testimony of Manuel Orazi's incredible talent to create such bewitching imagery. Born in Italy, Manuel Orazi started his career in 1892 in Paris. His talents as illustrator and poster artist led him to regularly contribute to various Parisian theatres and periodicals, like *Je sais tout*, *Le Figaro Illustré* and *L'Assiette au Beurre*, and often linked to Baudelaire, Allan Poe, and Wilde's texts. Influenced by Japanese art, attracted by the aesthetic innovations of Symbolism and Art Nouveau, Orazi was approached by Bing in 1895, when he opened his Parisian art gallery *L'Art Nouveau*, to commemorate the magic for the coming year of 1896. Orazi realized the illustrations, with texts by Austin de Croze, oriented towards mysticism and astrology, recurrent themes of the artist.

In his *Manuel bibliographique des sciences psychiques ou occultes*, Albert Caillet wrote about the *Calendrier Magique*: "Quelques-unes de ces planches sont de toute beauté et jamais artiste contemporain, sauf Rops, ne sut allier à la fois avec autant de bonheur le sadisme au macabre et au satanique" (p. 208). Indeed, Orazi successfully brought together the beautiful soft lines of Art Nouveau, with the crude subjects associated with witchcraft, tarot or satanic ceremonies. Manuel Orazi's works were frequently inspired by alchemy and sorcery, such as his *Black Mass*, published in *L'Assiette au Beurre*, a magazine founded in 1901 by Sigismond Schwartz. The artist adopted a satirical stance against the morals of his time when it was fashionable to show off a "decadent" attitude and to consider with Joris-Karl Huysmans that the attractiveness of sadism came wholly "from the lack of observance of the catholic principles that are turned upside down by committing the very sins that would most offend Christ who utterly condemned them: perversion of the cult and carnal orgy" (quote from in his novel *A Rebours*).

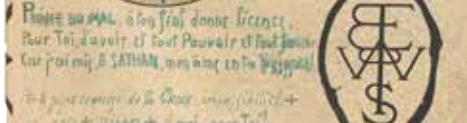
This is a key museum piece, reflecting a major cultural trend of the *fin-de-siècle* at the end of the 19th c., that influenced and had a strong impact on people but remained on the stage only for a few years. 777 copies were planned to be published, 27 on imperial Japan paper, and the rest on "papier et paille", but given the upmost rarity of the volume, the run was never reached and should have not exceeded thirty or forty copies.

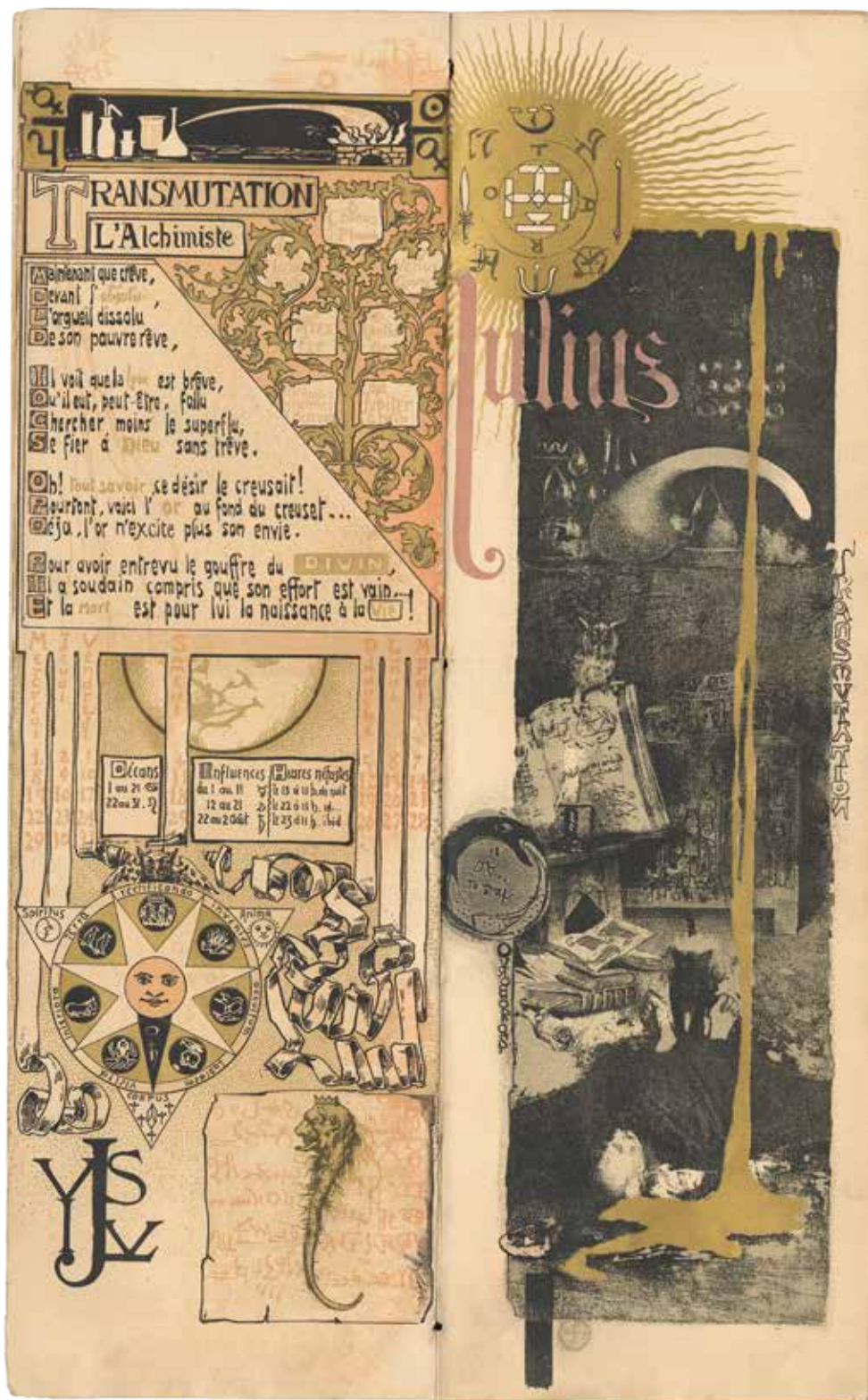


Année de la Période Julienne	660
Année des Olympiades	2673
Année de la Fondation de Rome	2849
Année de l'Ère de Nabonassar	2645
Année de l'Ère des Juifs	3636
Année de l'Ère Hégire	73

[illegible]

Ouy mais vous sçavez sachant
 le bon secret, au cimetière
 est un secret, heureux cimetière
 estant au lieu des tombeurs chastes
 et parquons du Bon du veillant.
 Et pourant, Ressemblant méchant
 au ont été des pierres!





La récolte des simples

Les Sorcières

Vous l'avez, l'avez et l'avez
 au recouvrement
 priez pour vous!

Car les étreintes du monde
 ne qu'il ne vous tourmente
 priez pour vous!

Lorsqu'il faut pour guérir
 l'herbe qui fait mourir
 priez pour vous!

Souffrez de la charité
 priez pour vous!

Nous avons le savoir
 nous avons le pouvoir
 priez pour vous!

Vous de nos légions
 nous cherchons nos passions
 priez pour vous!

Vous l'avez, l'avez et l'avez
 au recouvrement
 priez pour vous!

Prie pour vous!

SR
BE



DECAN
 1 au 21 --- TIR
 22 au 30 ---

INFLUENCES
 du 2 au 11 --- 0
 12 au 21 --- 0
 22 au 30 --- 0

Heures de fastes
 de 5 à 11 de nuit
 de 24 à 30 de jour

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

NOUVEAU

Mis pouspous fragiles
 Comme les roses
 Mis pouspous fragiles
 Mis pouspous fragiles
 Mis pouspous fragiles

Mis esprit sournois
 Pour la mort, agiles
 Mis esprit sournois
 Est dans leur argile

Mis sont baptisés
 Mis pouspous fragiles
 Mis sont baptisés
 Sur les Evangiles

Mis soit de Vigile
 Très solennelle
 Mis soit de Vigile
 Paudra les briser

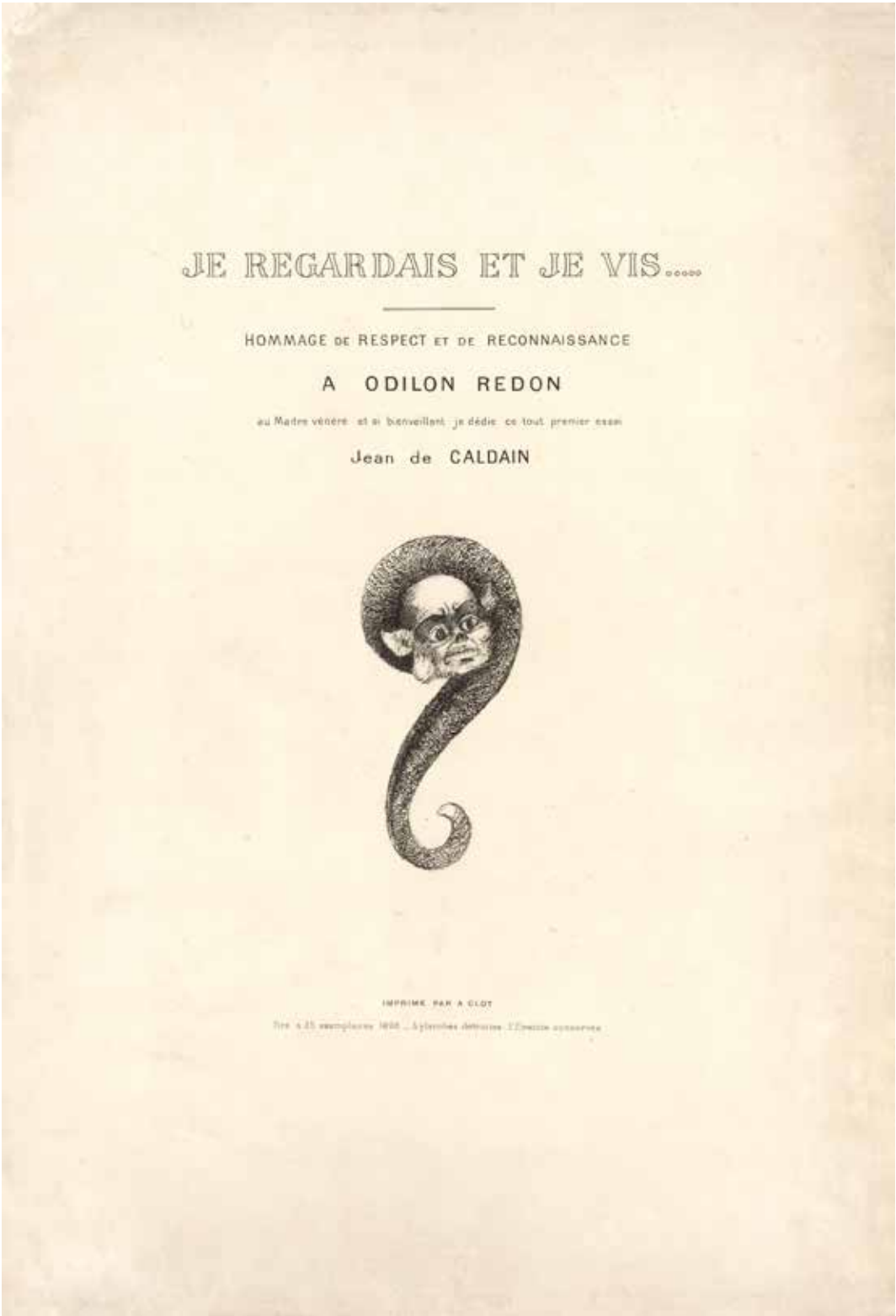
Mis ceux qui ressemblent
 A mis beaux pouspous
 Ceux qui surressemblent
 Dans l'année mourront



Jean de Caldain 1867 – Sarrebourg – 1928

Je regardais et je vis...
Hommage de respect et de reconnaissance à Odilon Redon

Six lithographs on wove paper, 1896	
Each plate signed in pencil <i>Jean de Caldain</i>	
Album in-folio	Title page “Hommage de respect et de reconnaissance à Odilon Redon / au Maître vénéré et si bienveillant je dédie ce tout premier essai”, and six lithographs, published in Paris by Auguste Clot
Sheets	482 × 314 mm
Provenance	Private collection, France
Condition	In very fine condition, title page upper corners remade, the plates in pristine condition

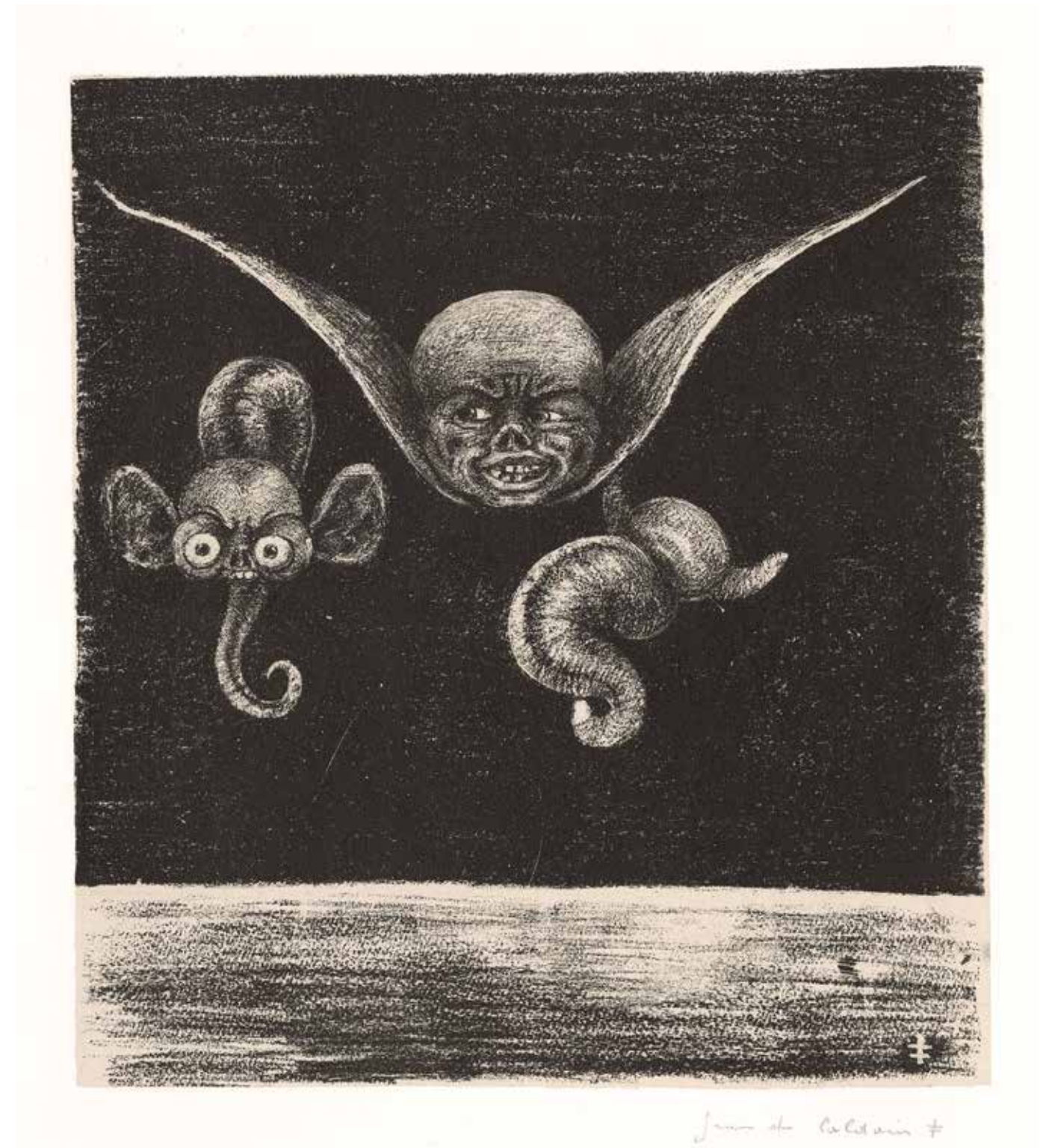


An extremely rare album of lithographs by the curious Jean de Caldain, Huysman's secretary, and inspired by the world of Odilon Redon. It is said to have been printed at 25 copies but as far as we can ascertain, there are only four copies recorded. Two in private collections, one copy at the Art Institute of Chicago, and the present one. The Bibliothèque Nationale de France has not even got any set. Only two copies came out on the auction market in the last thirty-five years, one in bad condition and the other one incomplete. It is thus exceptional to find the present one.

Jean de Caldain first made the *beaux-arts* in Paris, then he returned to the Orders in Belgium, which he left a year later. He then presented performing geese in a circus, before attending the workshop of Jean-Louis Forain, of whom he became friend. It was he who introduced him to Huysmans in ca. 1894, and later – in 1905 – he definitively became his secretary, whom he assisted until his death.

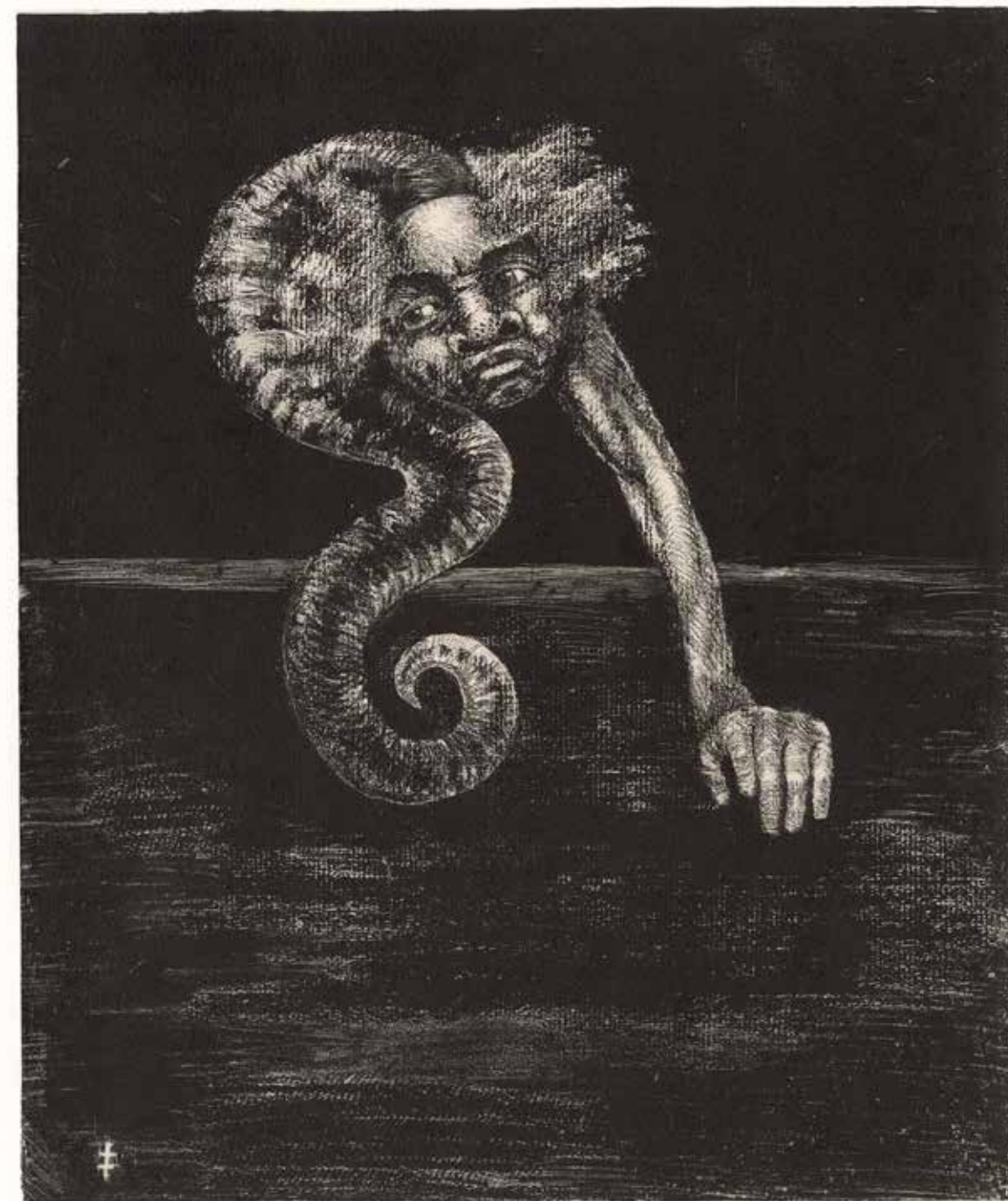
In 1898 Huysmans had considered founding a community of artists and writers, but the project was abandoned. The idea was later taken over; a list of possible members was even drawn up. It reveals the names of two artists, Charles-Marie Dulac, the young painter whose works Huysmans had praised in *La Cathedral*, and Jean de Caldain.

The idea of the present album has remained unclear until now. De Caldain had not yet met Redon in 1896. He only meets him in 1899, three years later. But de Caldain was already member of the Huysman's circle. In 1883, the latter had praised in *L'Art Moderne* the “féériques visions”, “les sanglantes apothéoses des autres âges” by Redon, an artist whom he deeply admired and with whom he befriended. So, it was the starting point of the present project. The atmosphere of etheric figures is fantastic for sure and even more dramatic than in Redon's œuvre. It is quite unique at the time and impressive that de Caldain understood and reinterpreted Redon world so well.





Jean de Calvair #



Jean de Calvair #



Jean de Caldarin +

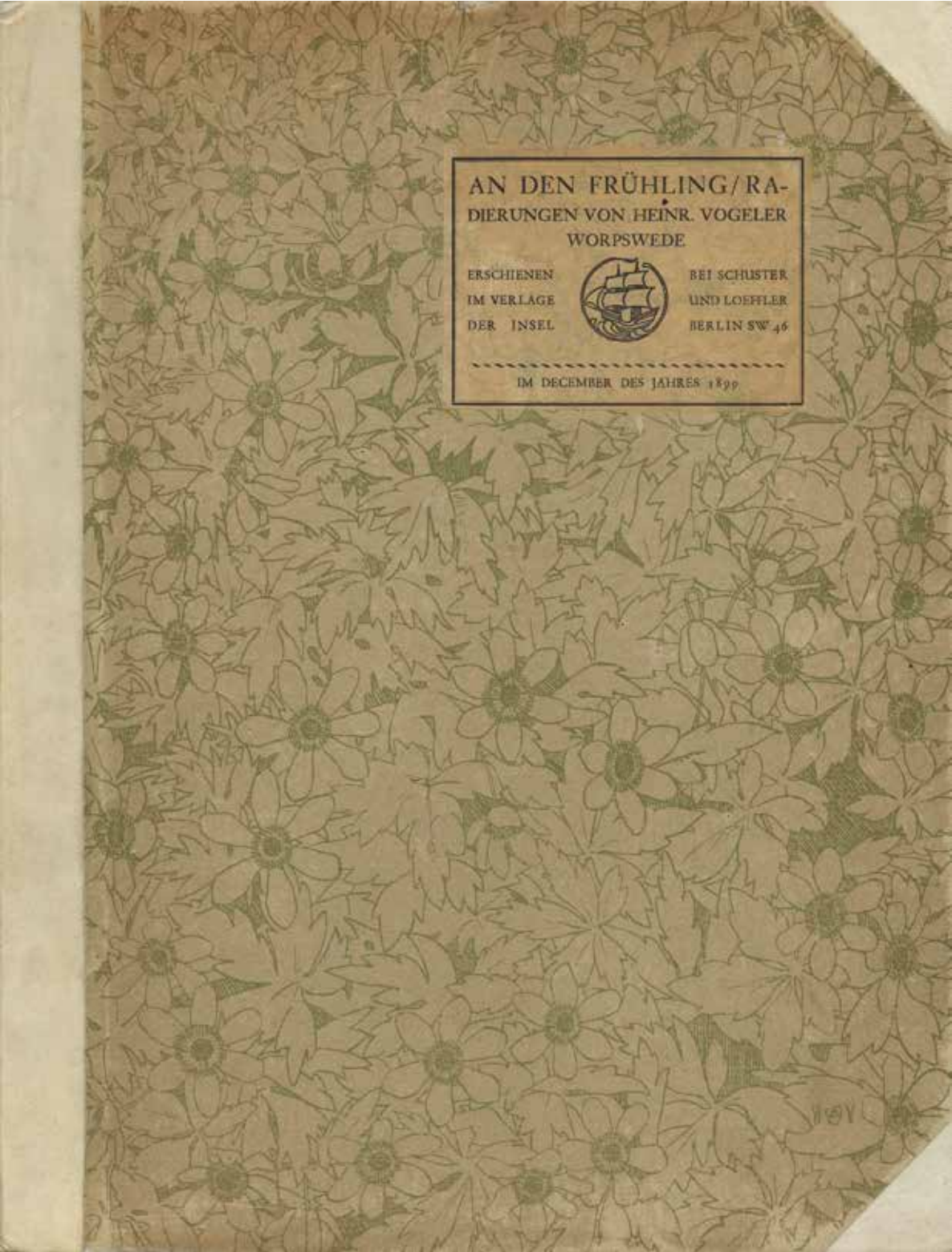


Jean de Caldarin +

Heinrich Vogeler 1872 Bremen – Karaganda 1942

An den Frühling
In Spring

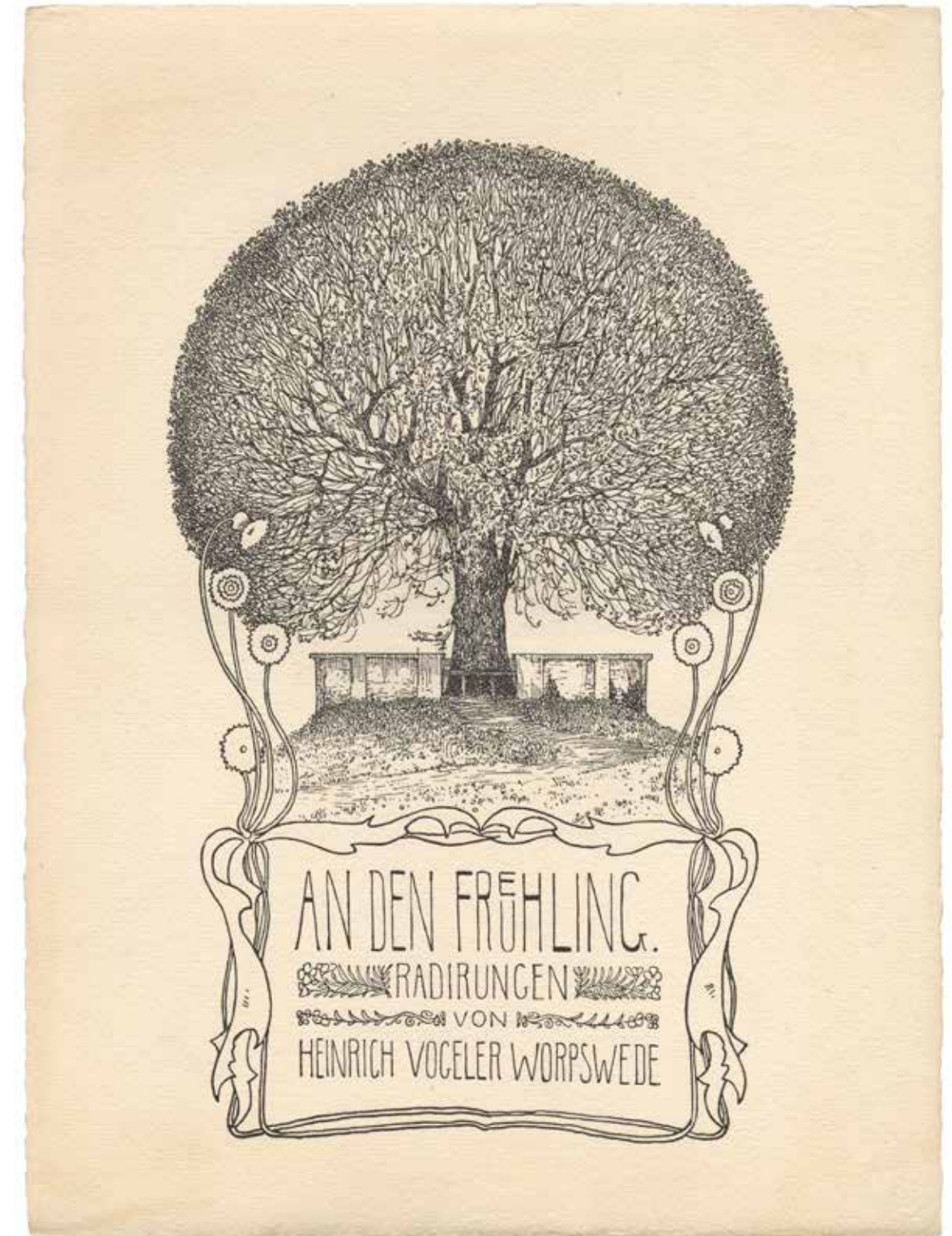
Ten etchings on Van Gelder Zonen paper, 1899
Size 36 × 27 cm
Reference Rief 24-33, IIa-4 (of II d)
Provenance Private collection, Germany
Condition Fine condition



The earliest album of prints by Heinrich Vogeler, and a fine example of *Jugendstil* book design. It remains rare to find complete and with the portfolio.

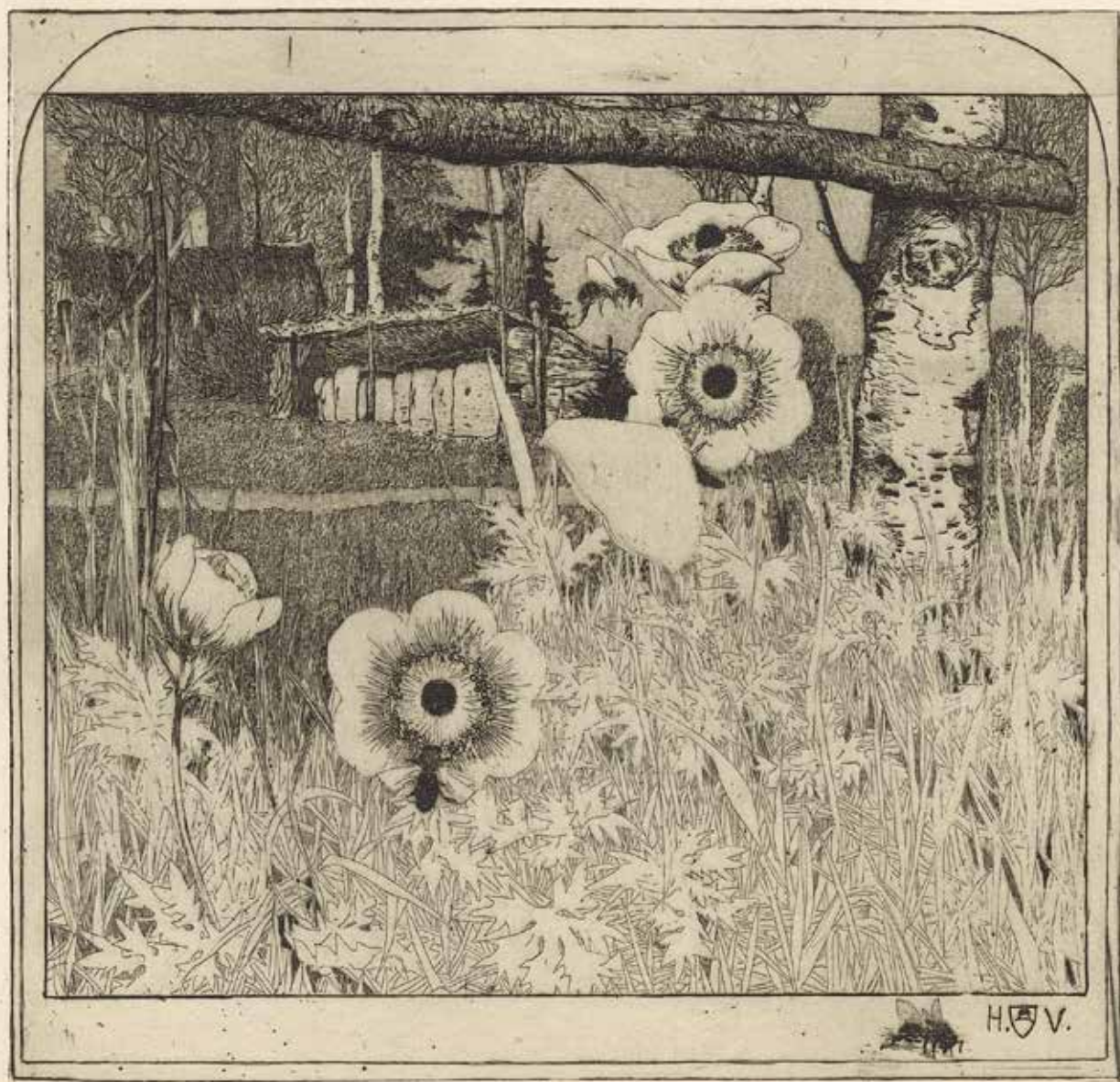
From the 1895's onwards, Vogeler produced very fine etchings and gained an excellent reputation in the publishing field. He contributed to cultural magazines, such as *Pan* and *Die Insel*, now famous for their key aesthetic avant-garde in Germany. It was actually *Die Insel* that edited in 1899 the present *An den Frühling*; a portfolio of ten etchings, printed at two hundred copies on a deluxe handmade papers (not numbered), which is actually the first edition of these plates. It is worth mentioning that Vogeler controlled every step of the album's production, including the cover design, the lettering and the overall layout.

With *An den Frühling*, Vogeler showed a true talent to create seductive *Art Nouveau* images which, by their silence and immobility, evoked an atmosphere close to symbolism. He believed that art and life should be intimately connected. The subjects are clearly inspired by Nature, and by several depictions of his house, *Der Barkenhoff*. The house was an impressive *Jugendstil* ensemble that he created from a simple cottage he bought in 1895 at Worpswede in Lower Saxony. He gathered there a community of artists, musicians and poets, including Hans am Ende, Otto Modersohn et Fritz Mackensen. All were living in a utopic harmony, centred around the idea of beauty and creativity. This philosophy naturally encouraged him to create Decorative objects, as well as illustration and book design. He started his artistic formation at the *Kunstakademie* in Düsseldorf around 1883, but dropped out from school and travelled to Holland and Belgium. He was fascinated by Bruges, and this city had a huge impact on the artist and his aesthetic vision toward Symbolism.







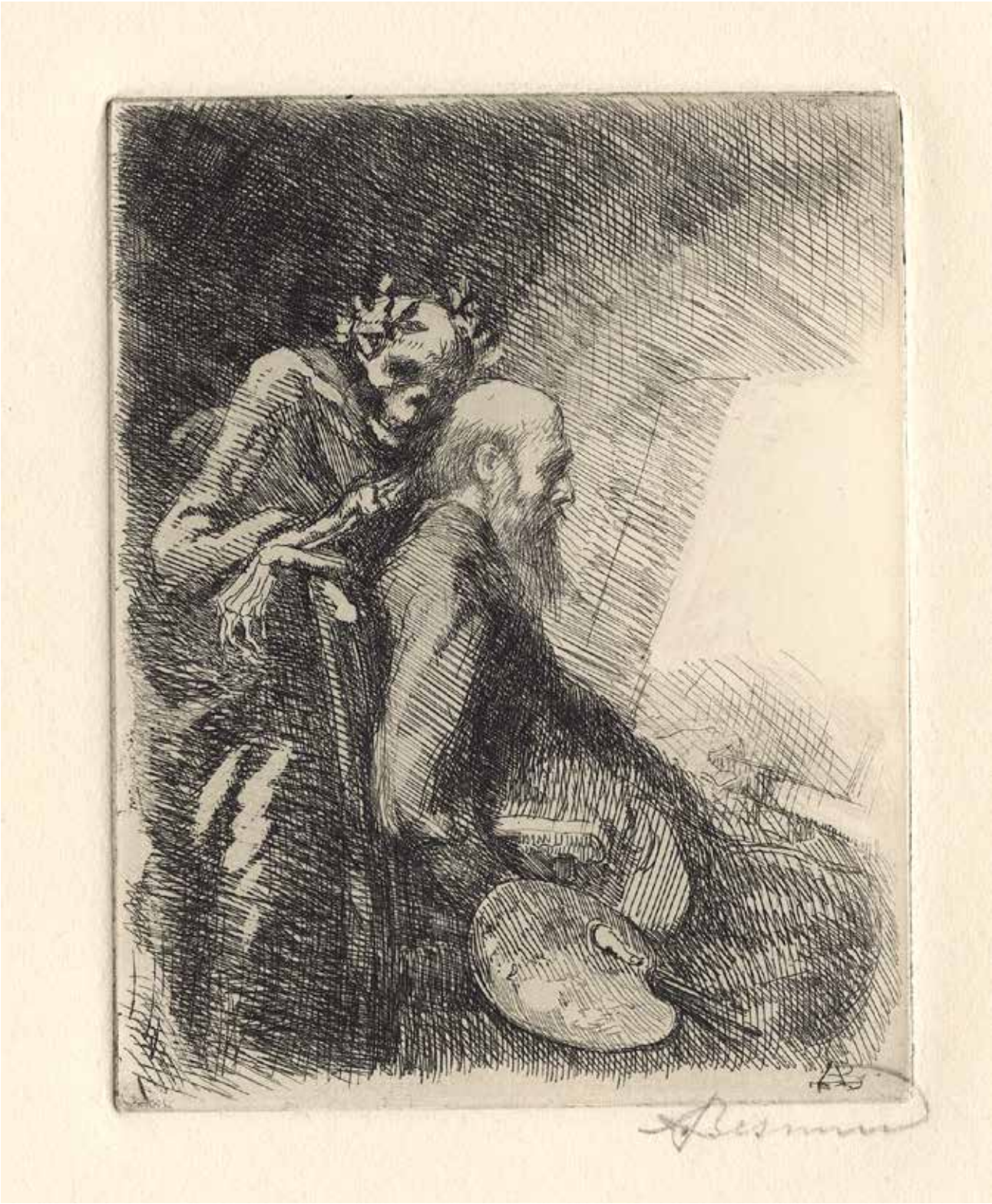




Albert Besnard 1849 – Paris – 1934

Elle

Etchings and aquatints on wove paper, 1900-01
Each sheet signed in pencil *A Besnard*
Plates 26 plates ca. 140 × 110 mm
Reference Delteil (Godefroy) 131-156, 2nd (final) state
Provenance Private collection, France
Condition In fine condition

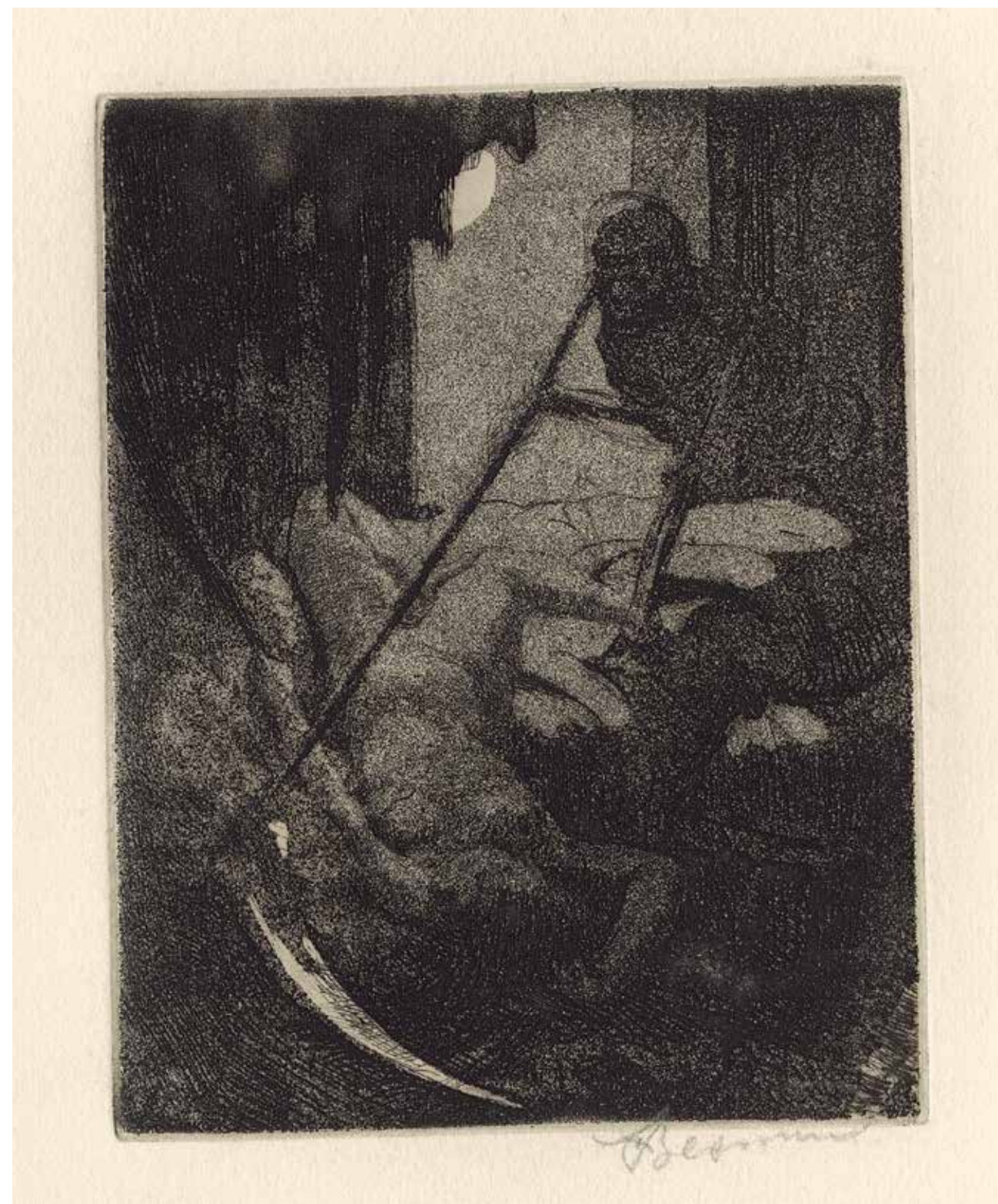
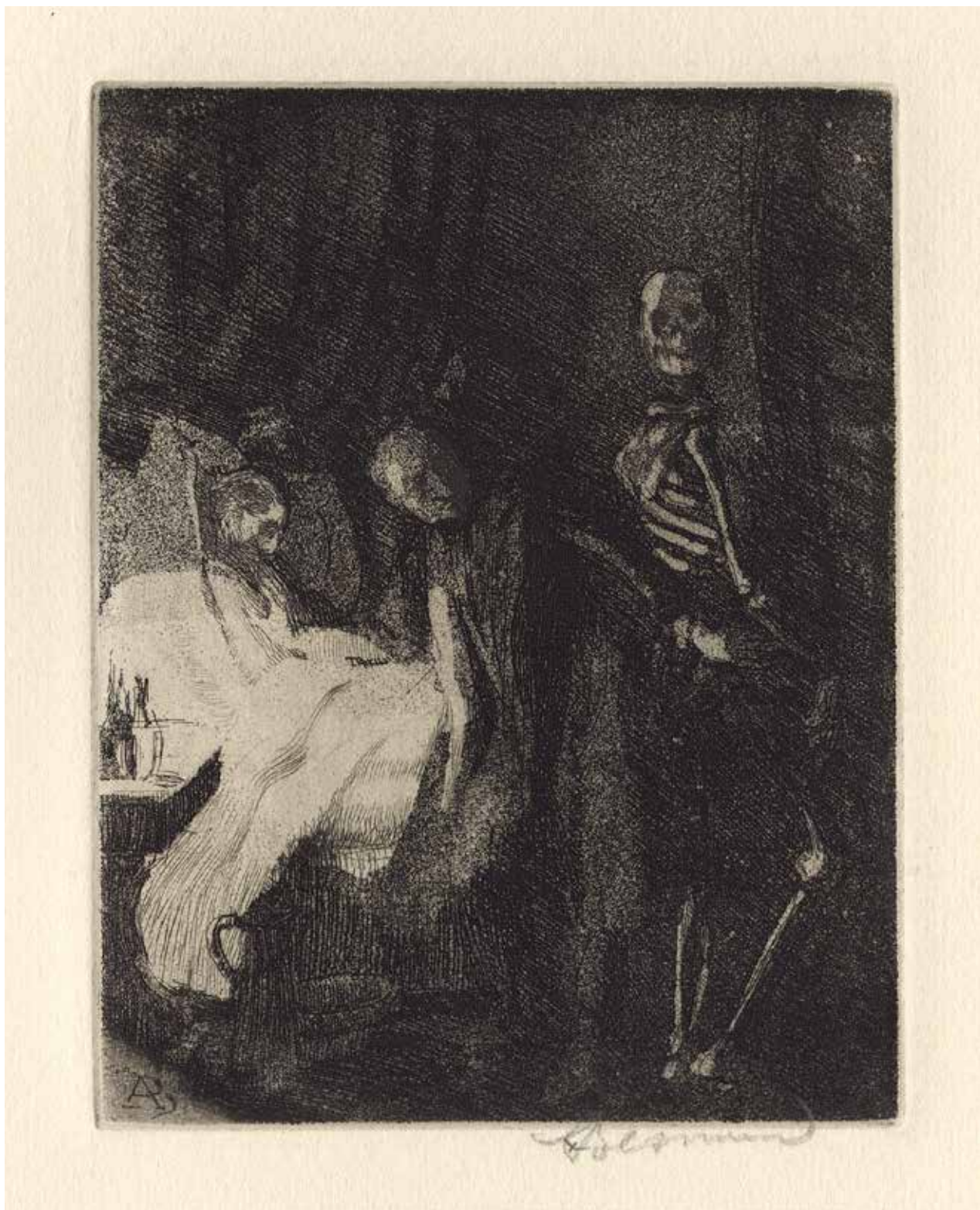


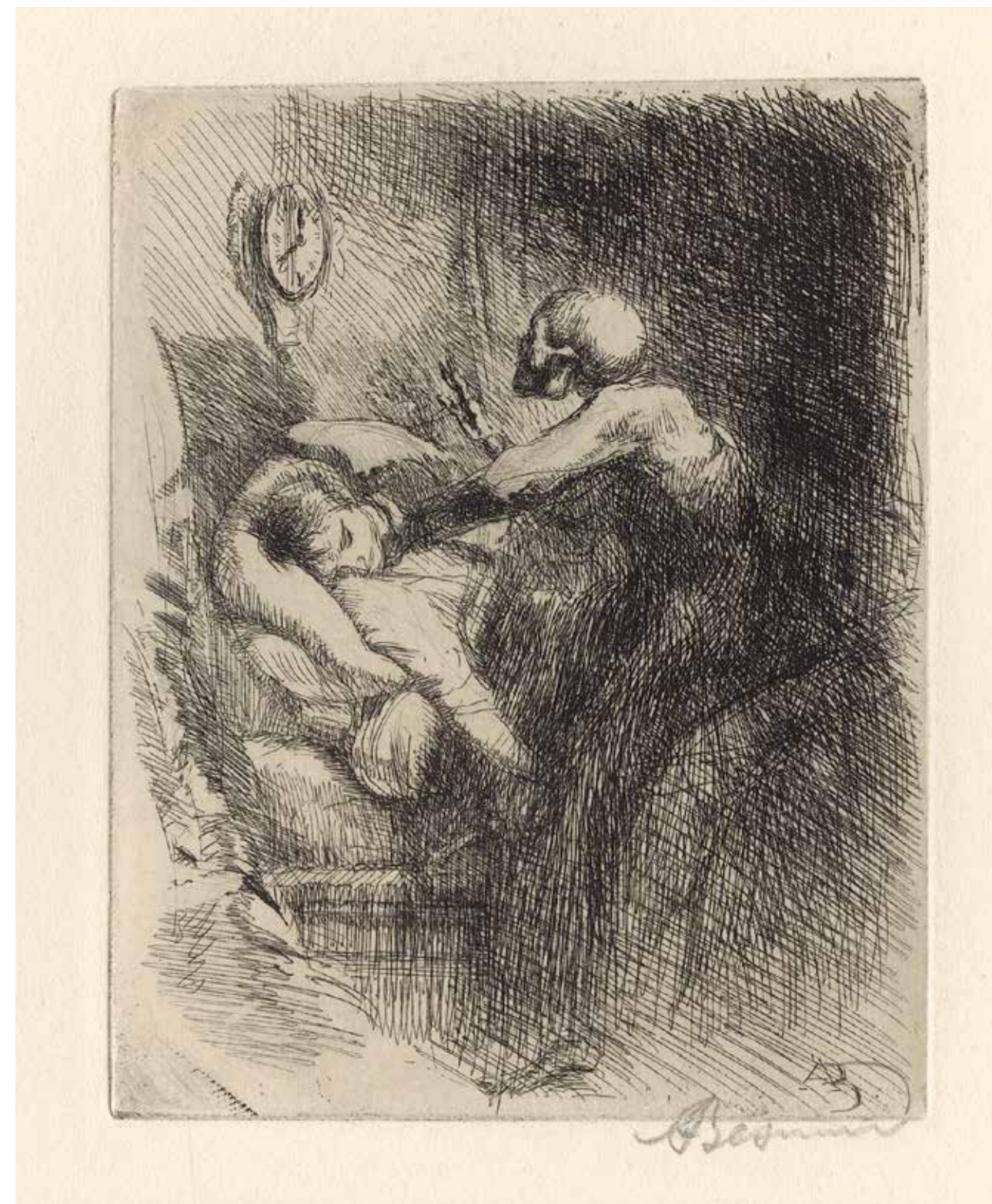
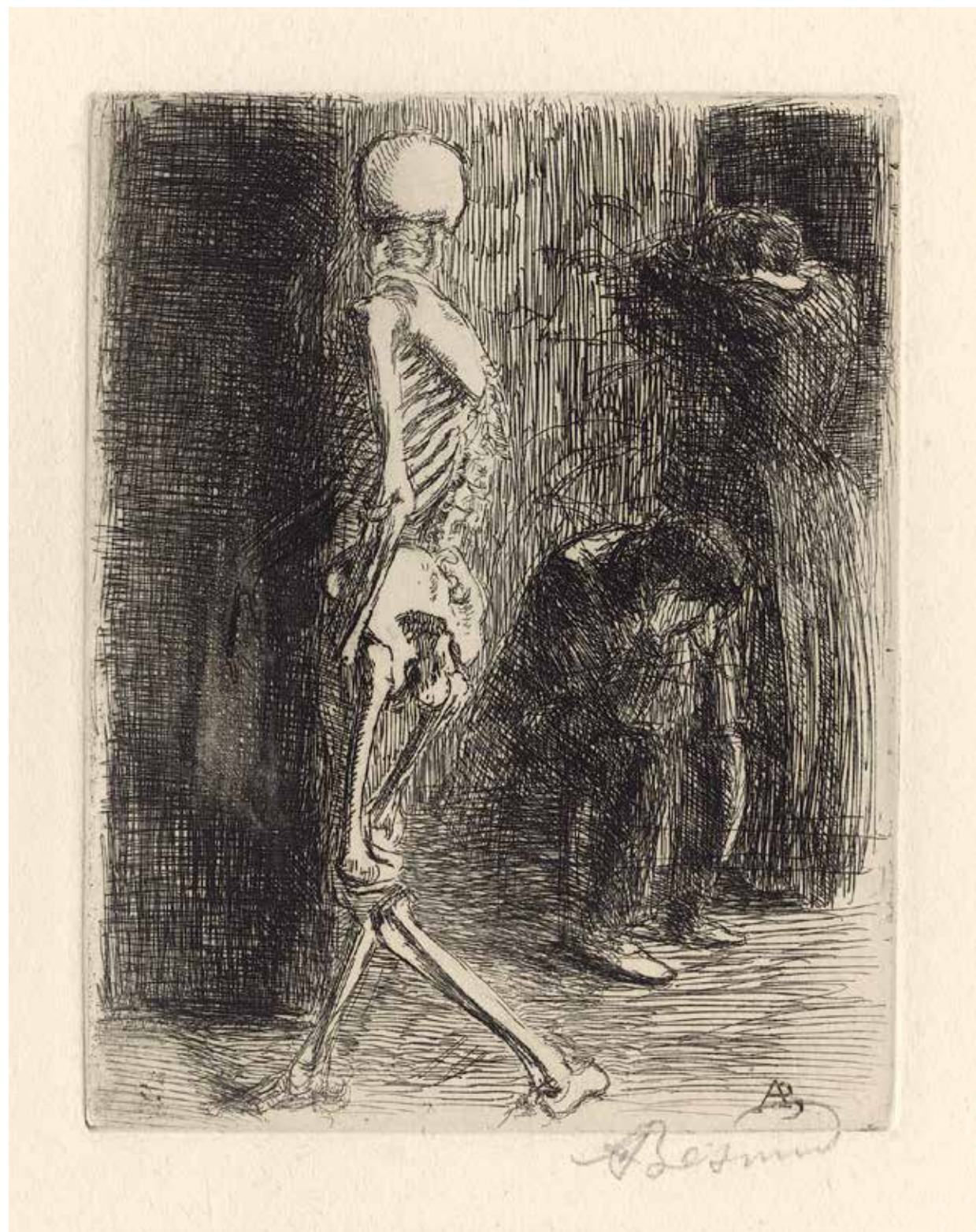
This is a complete set of the suite *Elle*, twenty-six plates made by Albert Besnard in 1900 and 1901, and dedicated to the topic of the Death. Although it is the most famous series of the artist, it is very rare to find. This series was indeed performed at the request of Baron Joseph Vitta (1860-1942) who had already dealt with the artist for other decorations, and by contract Besnard had to give everything, preliminary drawings, plates and proofs to Baron Vitta, who restrained the edition. There were nine copies printed before the monogram, and a second printing of only nine-teen copies with the monogram, in 1921 and on various papers. And then the plates were cancelled.

The series is stunning. Besnard treated the whole subject in an allegorical way, since Death is a skeleton that enters into the intimacy of the characters, Death is everywhere in our daily life. The black humour, even squeaky, of certain scenes gives them an aspect both fascinating and disturbing. Often related to the theme of love, Death is a theme familiar to the artist, almost an obsessive one for him. One can't help thinking of a link with the famous Dance of Death by Holbein or Hollar.









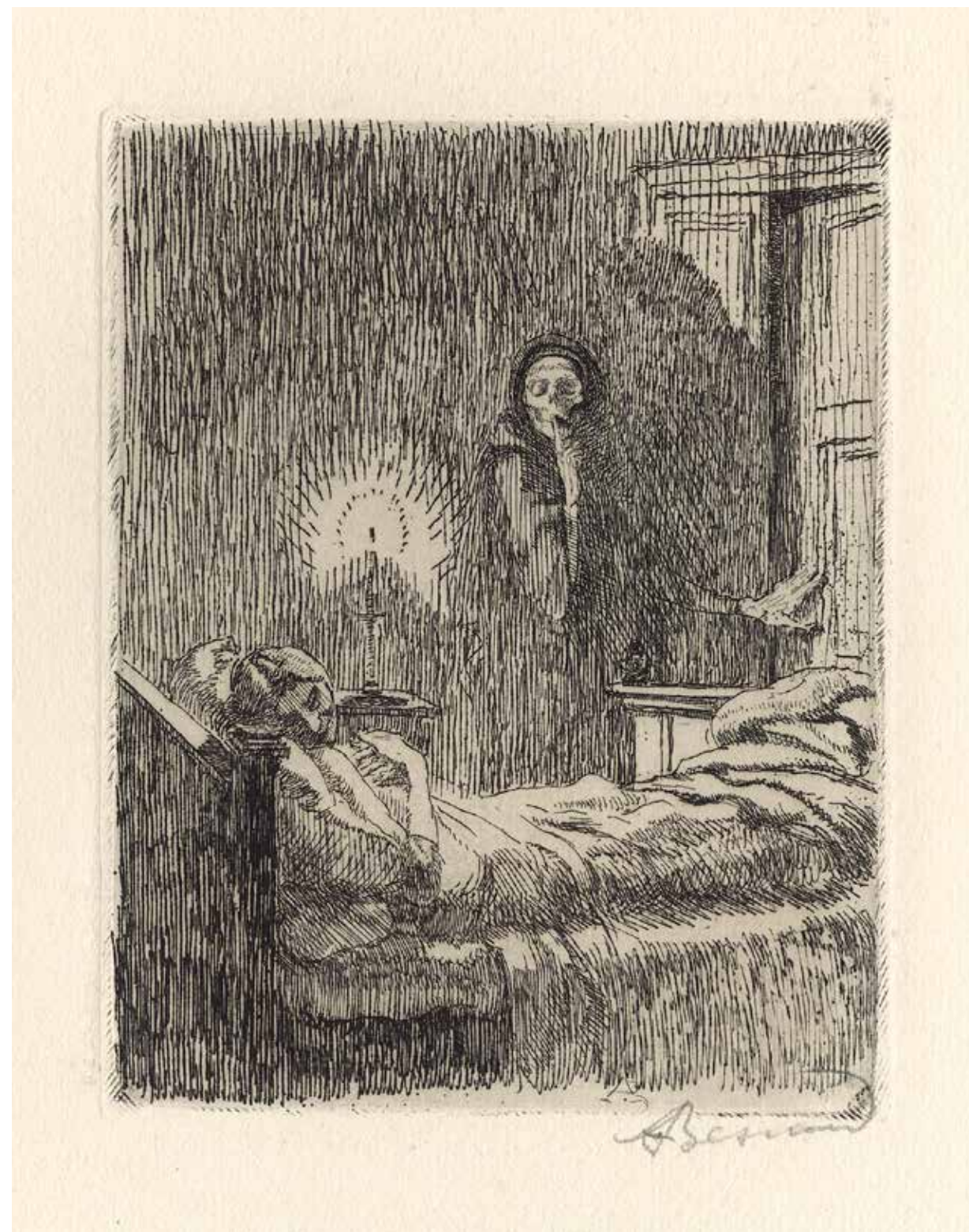
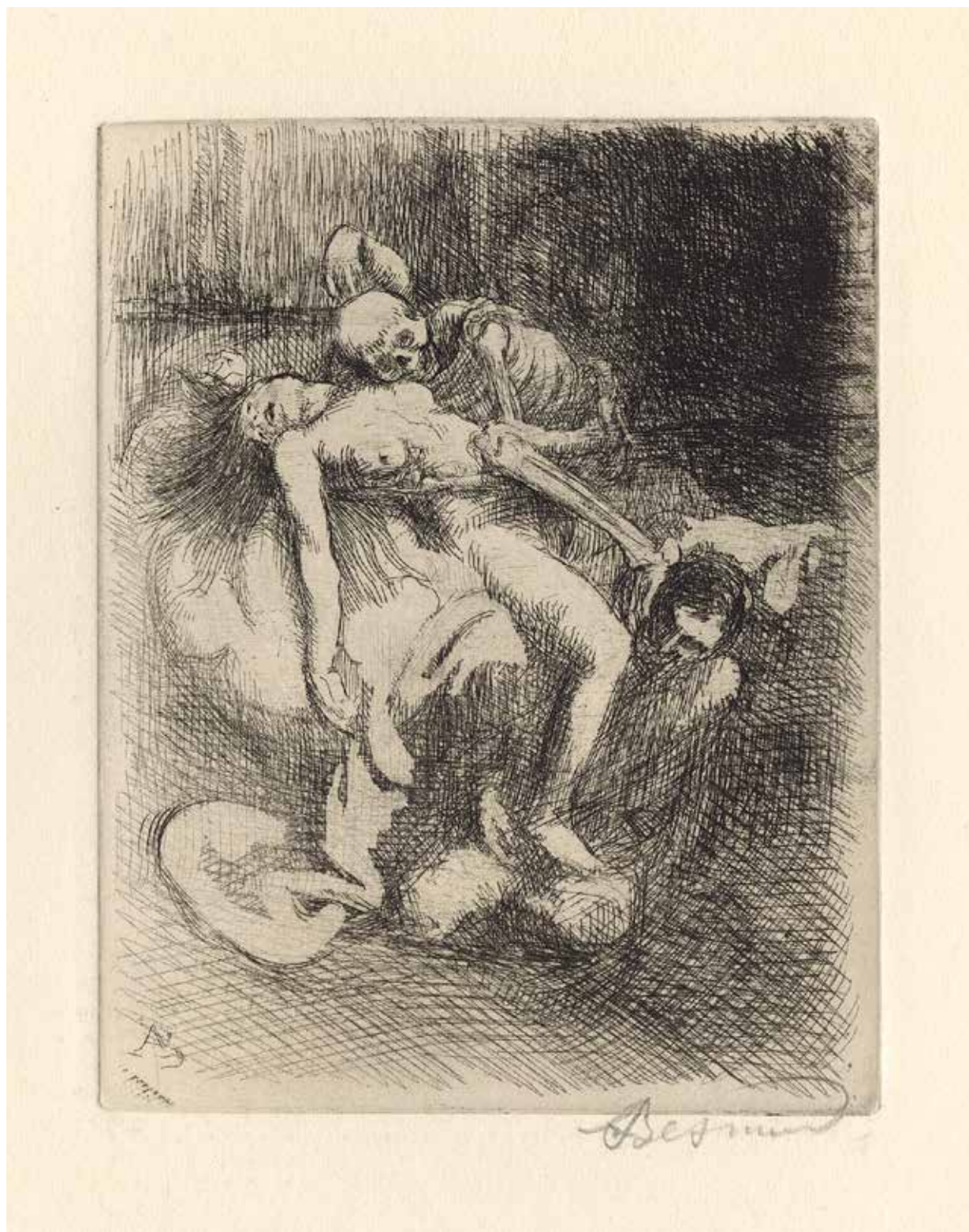


Besman



Besman







Eugène BÉJOT 1867 – Paris – 1931

Du 1^{er} au XX^e. Les Arrondissements de Paris

A suite of twenty etchings and aquatint with a cover on Japan paper, 1902
In the original grey mount and folder published in 1903 by *Société de Propagation des Livres d'Art*
One of the 25 copies on Japan paper, of the whole edition of 200. This exemplar is with an extra impression of the cover before the letter, 5th state (of 7)

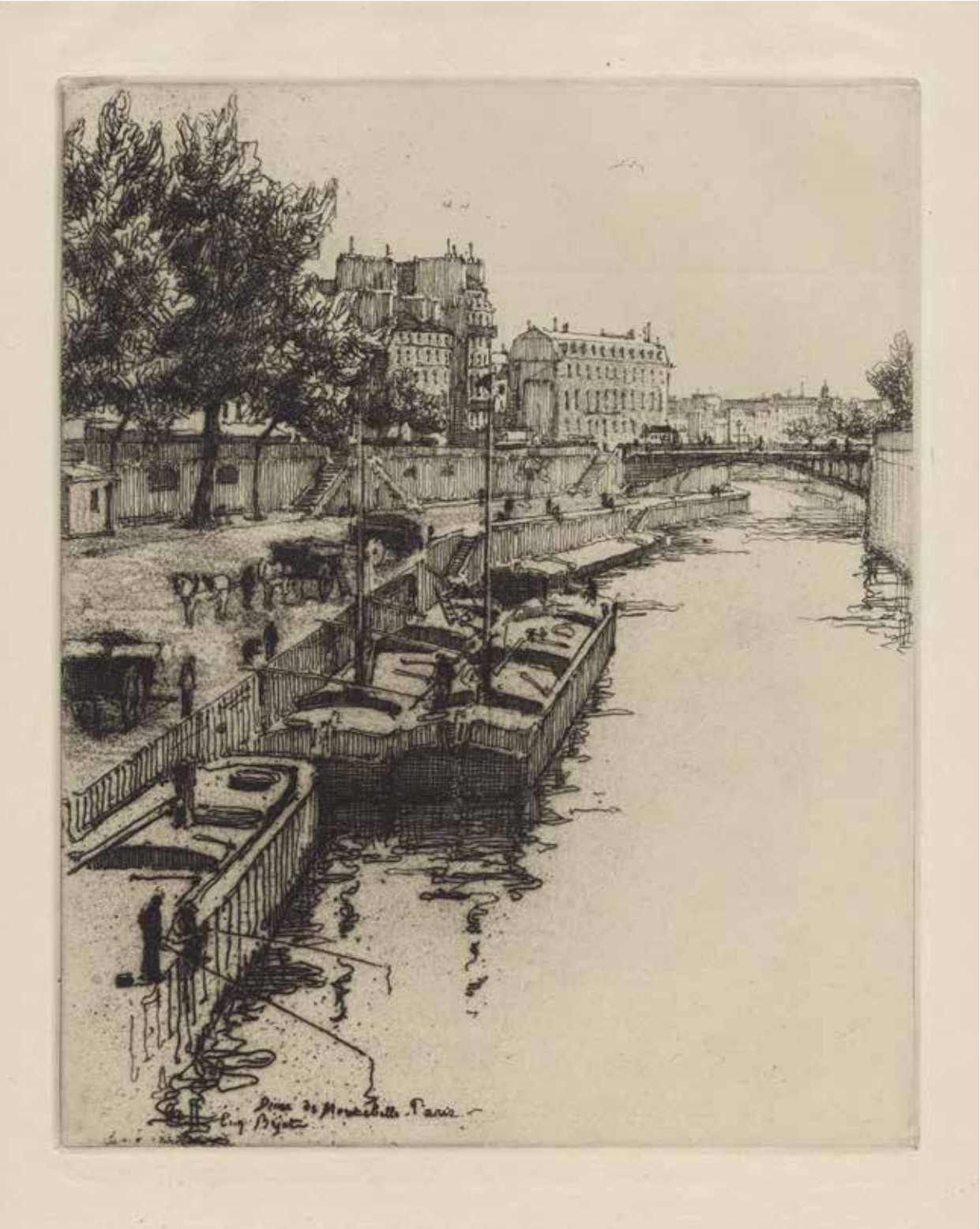
Cover	272 × 226 mm
Plates	ca. 180 × 140 mm
Reference	Inventaire du Fonds Français (<i>Après 1800</i>) 193-213; Laran 193-213
Provenance	Private collection, France
Condition	In very fine condition

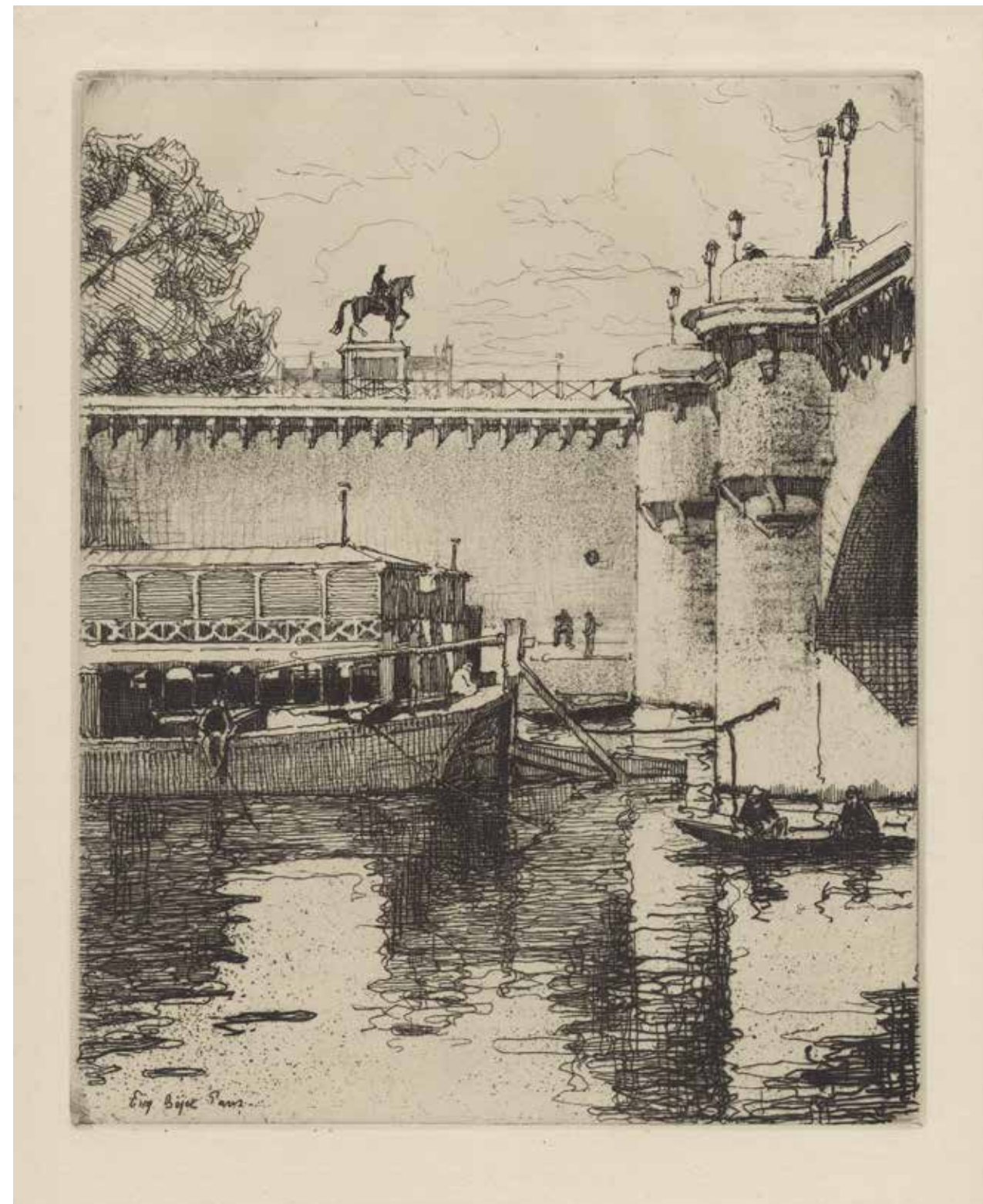


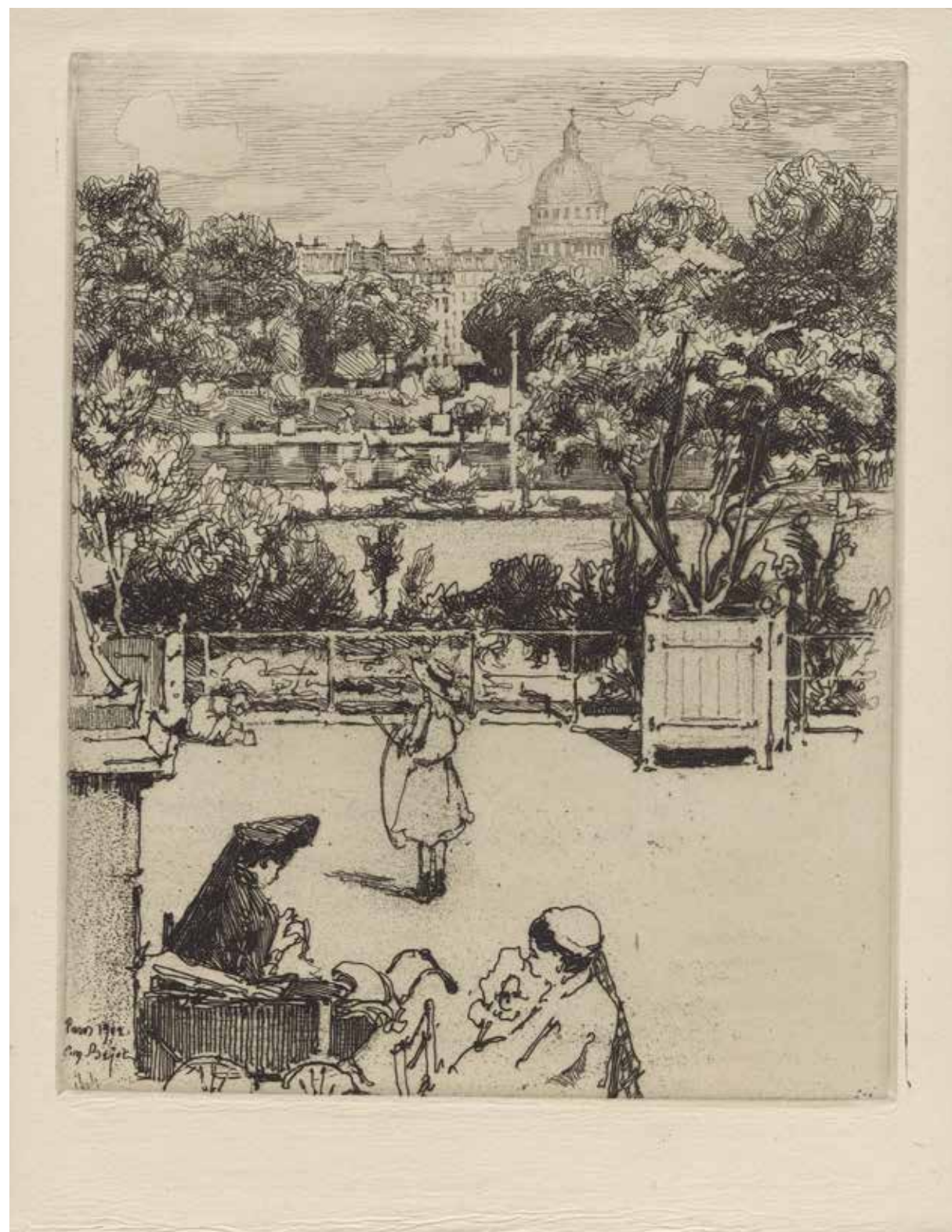
A brilliant suite offering the vision of Paris at the turn of 1900, with its numerous facets and areas. Around 1900, the *Société de Propagation des Livres d'Art* commissioned Eugène BÉJOT to realize twenty etchings depicting each arrondissement of Paris. This publication's goal was to promote the city and create an object that contained a complete portrait of the capital. The preface was written by Jules Claretie, member of the *Académie Française*, author, journalist and historian. At that time, BÉJOT was the *mister Paris* among the artists, as his work had been devoted so much to Paris already. In 1892, the artist already published an ensemble of six hundred etchings representing the *Seine à Paris*. For him, the present commission was a significant project set in the exact continuity of this focus. He had a true admiration for the urban landscapes and sharpened his eyes to capture exciting image of the city. As a student of Ibels, close to Guérard, Bracquemond and Buhot, this younger etcher also contributed to the development of printmaking in Paris. The plate representing the Canal Saint Martin (pl. 10) is for instance a great example of his work. The reflection on the water, the wide empty spaces and the simplicity of the composition demonstrate BÉJOT's strong interest for Japanese prints.

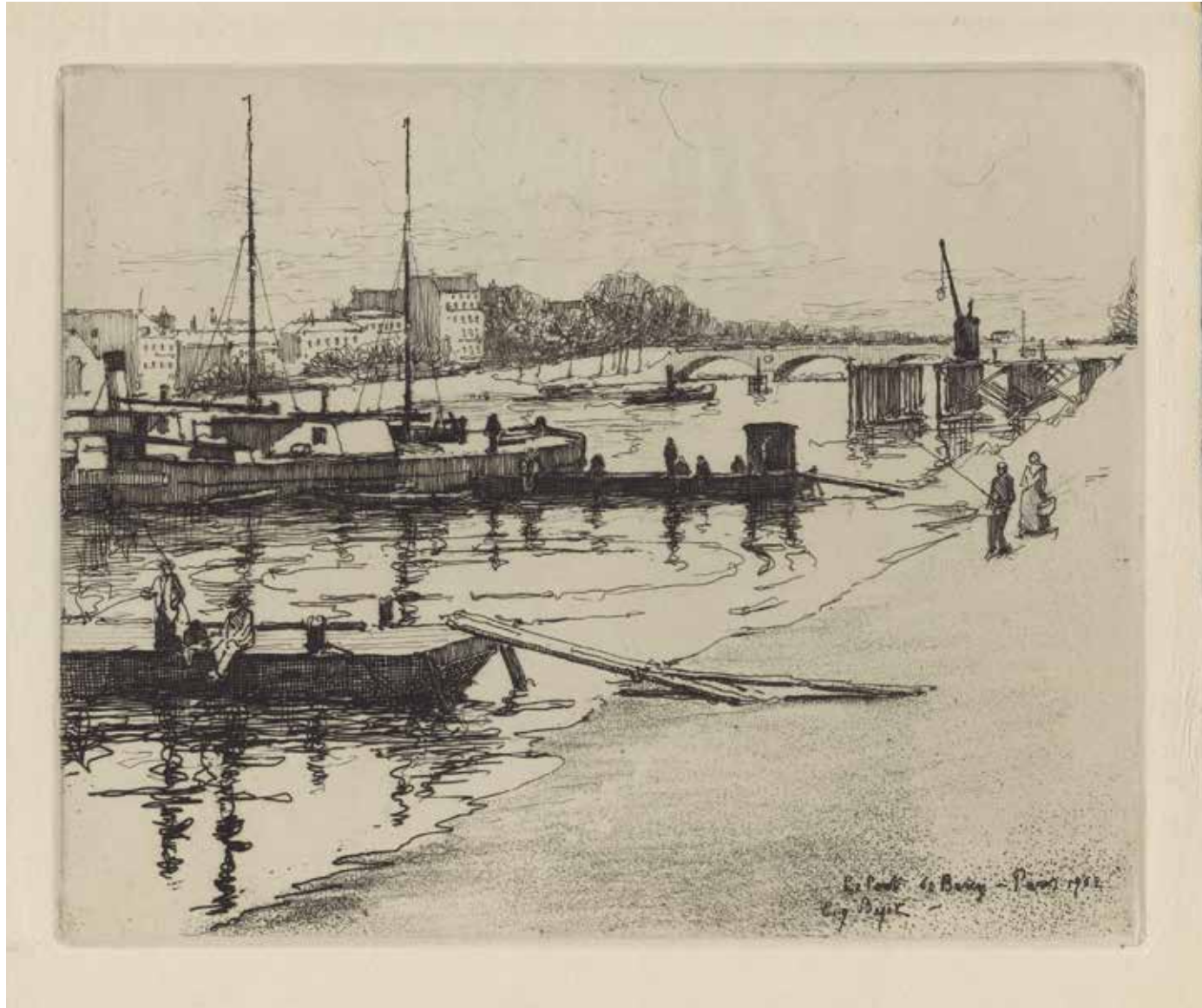
The two covers and the twenty plates are:

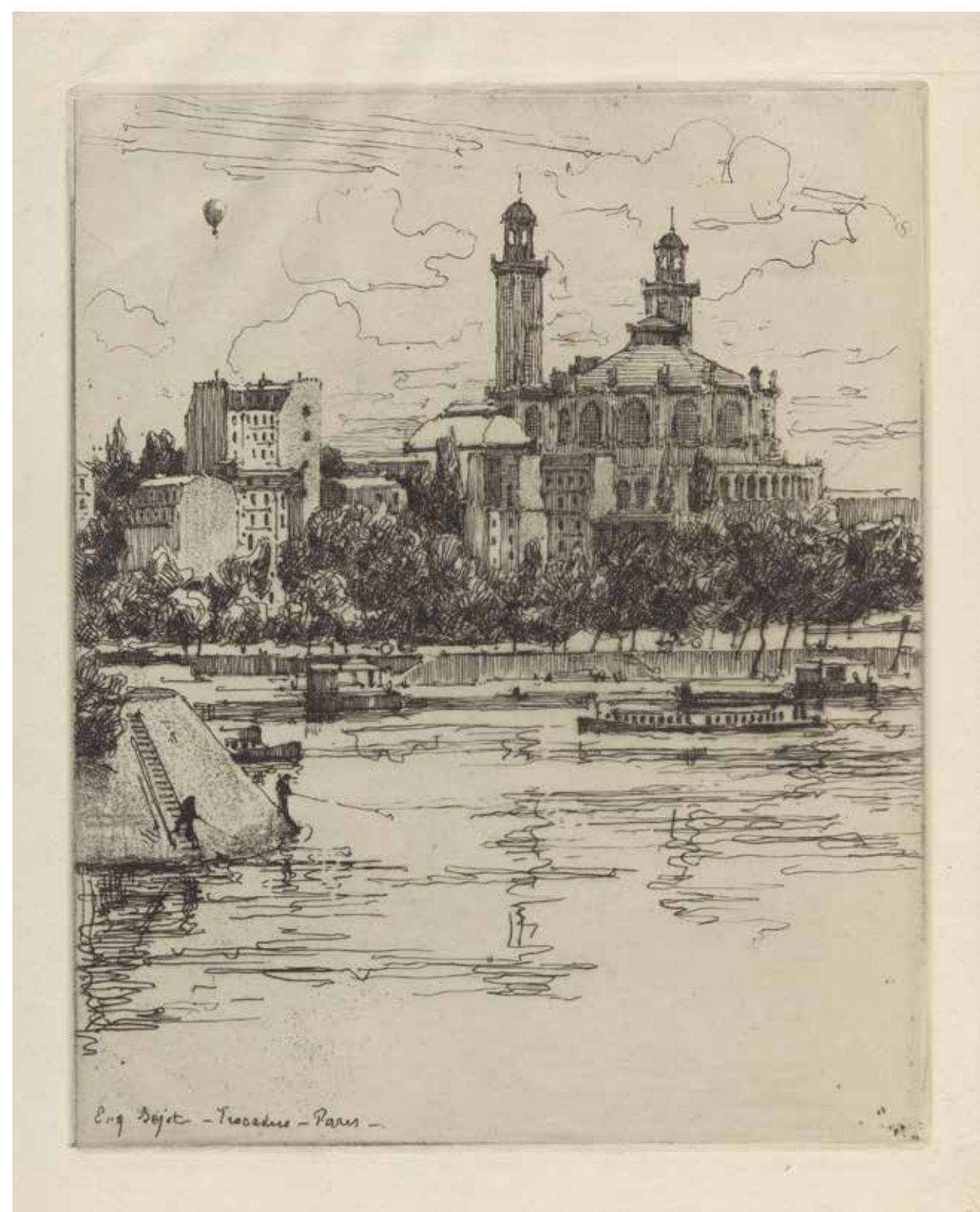
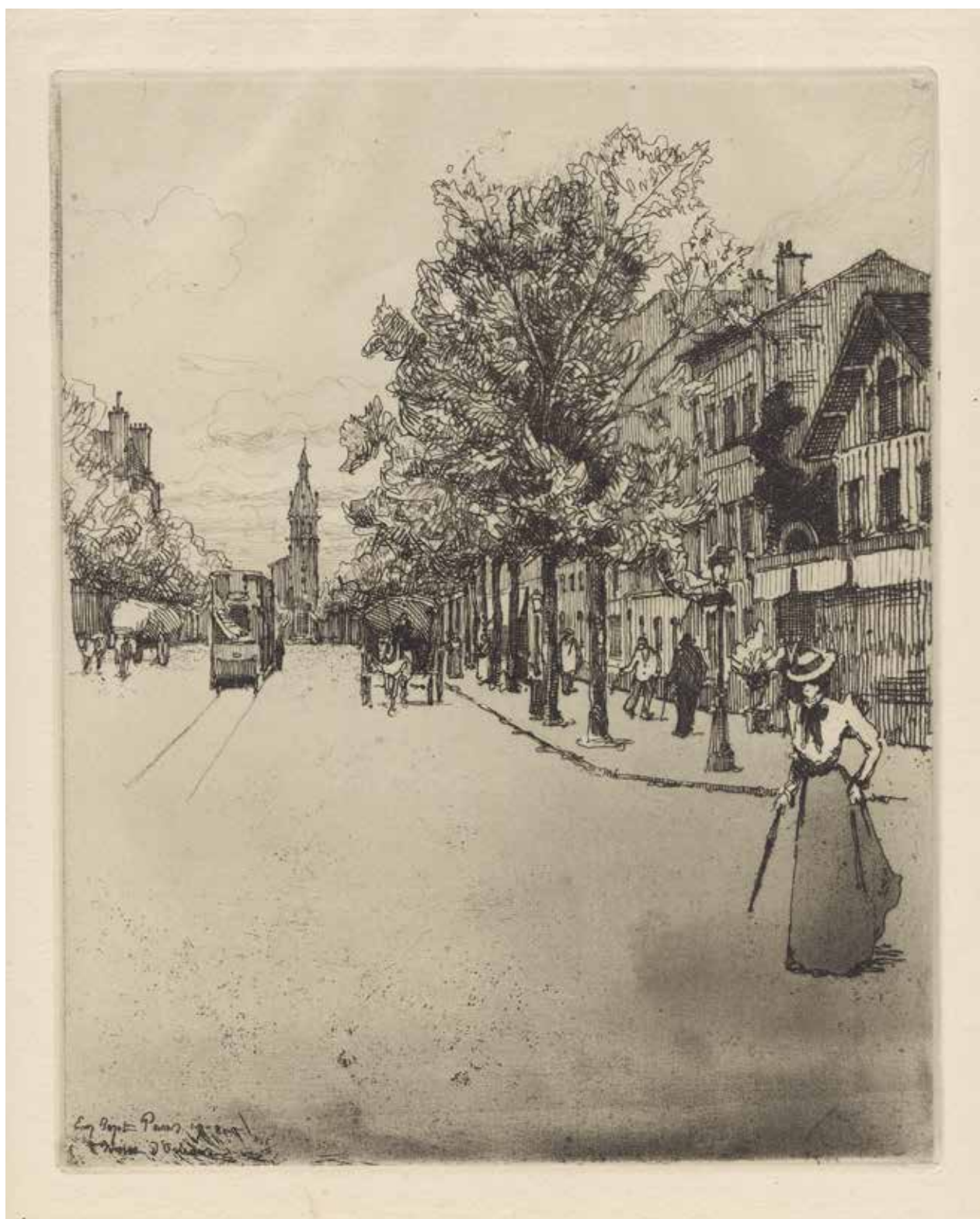
<i>La Seine au Pont-neuf</i> (cover)	<i>Le Canal Saint-Martin</i> (10 ^e Arr ^t .)
<i>La Seine au Pont-neuf</i> (5 th state of 7)	<i>Le Faubourg Saint-Antoine</i> (11 ^e Arr ^t .)
<i>Le Pont-Neuf</i> (1 ^{er} Arr ^t .)	<i>Le Pont de Bercy</i> (12 ^e Arr ^t .)
<i>La Place des Victoires</i> (2 ^e Arr ^t .)	<i>La Butte-aux-Cailles</i> (13 ^e Arr ^t .)
<i>L'Eglise-Saint-Nicolas des Champs</i> 3 ^e Arr ^t .)	<i>L'Avenue d'Orléans</i> (14 ^e Arr ^t .)
<i>La Rue Brise-Miche</i> (4 ^e Arr ^t .)	<i>Le Quai de Javel</i> (15 ^e Arr ^t .)
<i>Le Quai de Montebello</i> (5 ^e Arr ^t .)	<i>Le Trocadéro</i> (16 ^e Arr ^t .)
<i>Le Luxembourg</i> (6 ^e Arr ^t .)	<i>Le Boulevard Bessières</i> (17 ^e Arr ^t .)
<i>Le Pont de l'Alma</i> (7 ^e Arr ^t .)	<i>Le Moulin de la Galette</i> (18 ^e Arr ^t .)
<i>Le Cours-la-Reine</i> (8 ^e Arr ^t .)	<i>Le Bassin de la Villette</i> (19 ^e Arr ^t .)
<i>La Rue du Faubourg-Montmartre</i> (9 ^e Arr ^t .)	<i>Le Cours de Vincennes.</i> (20 ^e Arr ^t .)















17

Louis Legrand 1863 Dijon – Livry-Gargan 1951

Les Bars

Serie of eight drypoints printed on laid paper, 1909

Each sheet signed in pencil in the margin *Louis Legrand*, stamped lower right with the Gustave Pellet stamp (Lugt 1193) and numbered lower right in pencil 11/30

Watermark Swan with fleur-de-lis, with Pellet and Legrand names

Sheet 444 × 313 mm

Reference Victor Arwas, *Louis Legrand. Catalogue raisonné*, 2006, pp. 189-190, no. A384-A391

Provenance Private collection, France

Condition In very fine condition

The plates are: *Prince K*, *The Drunk*, *Sportsmen*, *The Negress*, *At the Follies*, *Passing By*, *The End of Supper*, *English Bar*.



Obsessed with the nightlife of the Fin-de-siècle era, Louis Legrand is nowadays regarded as a Toulouse-Lautrec's precursor, as he started earlier. Undoubtedly full of cancan girls and demimondaines, *Les Bars* is characteristic of his production, at the turn of 1900. As the time, prostitutes' daily lives in Parisian "*maisons closes*" – in other words, brothels – were a privileged subject for artists. In Legrand's work, the setting is either Montmartre, the poor and less-developed northern district of Paris, or trendy places where the "Tout-Paris" gathered, such as the Ballet or the *Folies Bergères*.

This portfolio is a rare testimony of the prostitutes' daily routine: one is holding a child, another one is washing herself and two others are taking a nap, perhaps tired after a long night... All these activities are occupations and preoccupation of these women in their intimacy. Whereas in Felicien Rops' work, the women, and even more the prostitutes, are beautiful and devilish destroyers of men, in Legrand's, they are more humanised and a subject of study¹. Attention is also paid to the diversity of women involved in this line of work. In *The Negress* and at the bottom of *Sportsmen* a black woman is portrayed. *At the Folies* is an indication of the social status of the prostitutes represented, as the Folies Bergères were known to have been a top place for the market prostitution.

From the end of the 19th century, printmaking was very in vogue in Paris and artists had to compel to resume with that medium if they wanted to be competitive in the Parisian artistic scene. Legrand quickly understood the demand of the market and started working with the collector and dealer Gustave Pellet who opened a gallery in the late 1880's and was his first support. Although Pellet had contracts with artists such as Toulouse-Lautrec or Rops, he was best known for being Legrand's close support, and he was the publisher of the present set, which however remains today rather rare and printed only at thirty copies.

1. Gabriel P. Weisberg, "Louis Legrand's Battle over Prostitution. The Uneasy Censoring of *Le Courrier Français*", *Art Journal*, vol. 51, 1992, p. 45-50.



The Print Collector's Quarterly

Complete set of vols. 1 to 23 (octavo), 1911 to 1936,
General Index for vols. I to XIII. The first eight volumes are bound
Provenance Private collection, London



This is an exceptional ensemble of one of the first, most prolific and successful quarterly journals about printmaking, printmakers, and connoisseurship in that field. The *Print Collector's Quarterly* was the only publication in the United States dedicated to prints at the time. It summed up the taste and concerns of many American and British print collectors of the first four decades of the 20th century. The present group is a total of 93 issues, and astonishing total of around 7,300 pages about. It offers a catalogue about many artists.

As the entry of the Index mentions, the *Quarterly* was founded in 1911 by Fitzroy Carrington and Frederick Keppel, and it was first published in New York. When Carrington left to become Curator of Prints and Drawings at the MFA Boston, he took the publication with him to Boston, and it was then published in Massachusetts. With the last number in 1917 of volume VII it suspended publication on account of the prevailing due to the Great War. In the years, 1918, 1919 and 1929 the *Quarterly* was not published, but in 1921 it was transferred to England and vol. VIII appeared that year, the editor being Campbell Dodgson, Keeper of the Prints and Drawings Department at the British Museum.

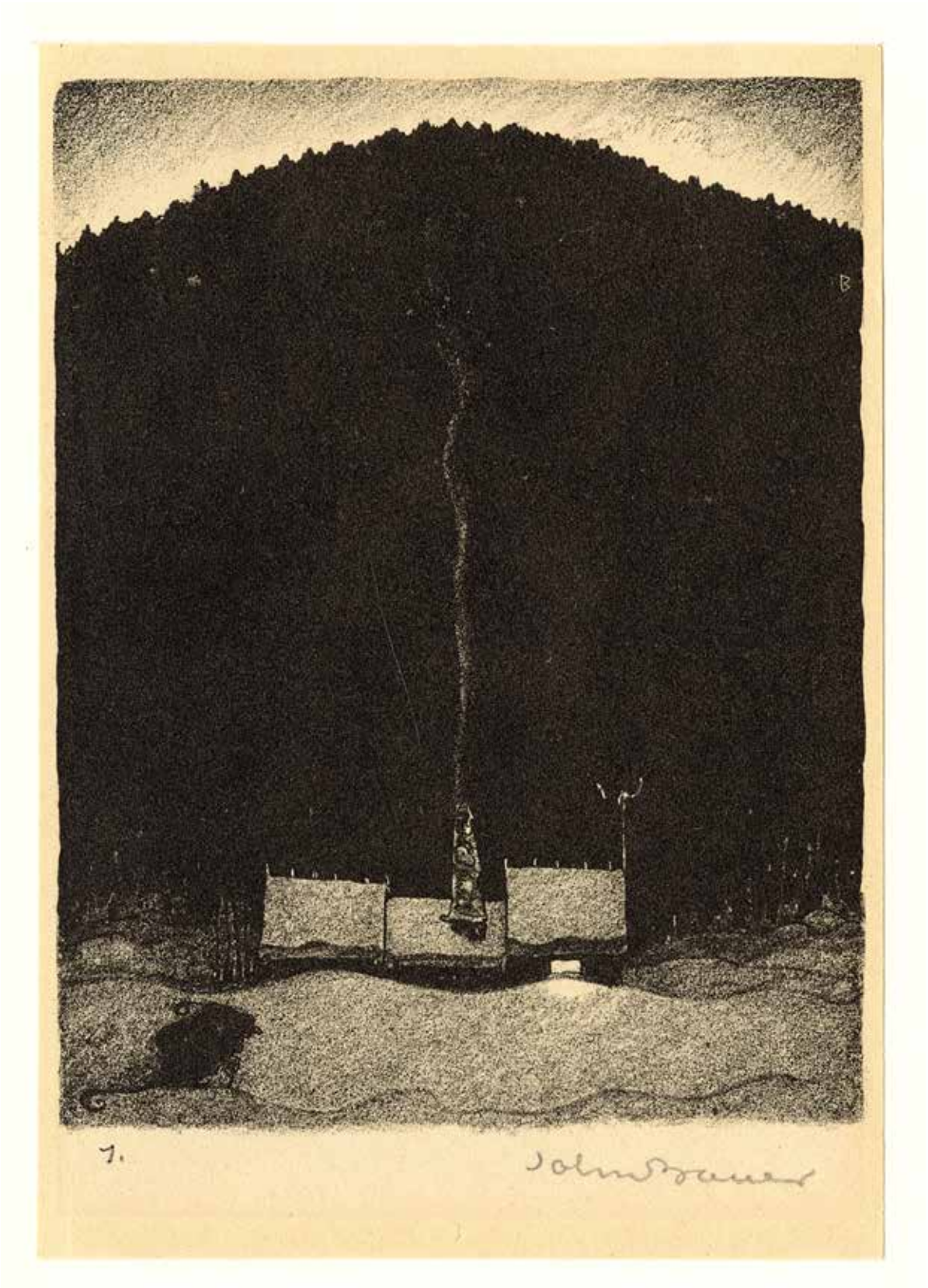
It is a profusely illustrated journal containing catalogue raisonné and articles by recognized authorities on individual artists. The authors were among the best connoisseurs and historians ever about printmaking, as for instance Osbert Barnard, Laurence Binyon, André Blum, William A. Bradler, Francis Bullard, Augusto Calabi, Elisabeth L. Cary, Clement-Janin, Loys Delteil, Max Geisberg, Frank Gibson, Arthur Hind, William M. Ivins Jr., Max Lehrs, Howard Mansfield, Louis Metcalfe, K. T. Parker, A. E. Poham, Emil H. Richter, Claude Roger-Marx, H. W. Singer, Frank Weitenkampf, Robert J. Wickenden, Harold Wright, and Carlo Zigorser. A gold mine of highly reliable information for students, scholars and collectors.



John Bauer 1882 Jönköping – Vättern 1918

Troll

Complete set of ten lithographs, 1915
Signed lower right *John Bauer*
Plates ca. 13.5 × 9 cm
Reference Harald Schiller, *John Bauer – Sagotecknaren*, Sveriges Allmänna Konstförening, 1935, pp. 146-147
Provenance Countess Kjerstin Posse, Bergkvara (Sweden)
Condition In very fine condition



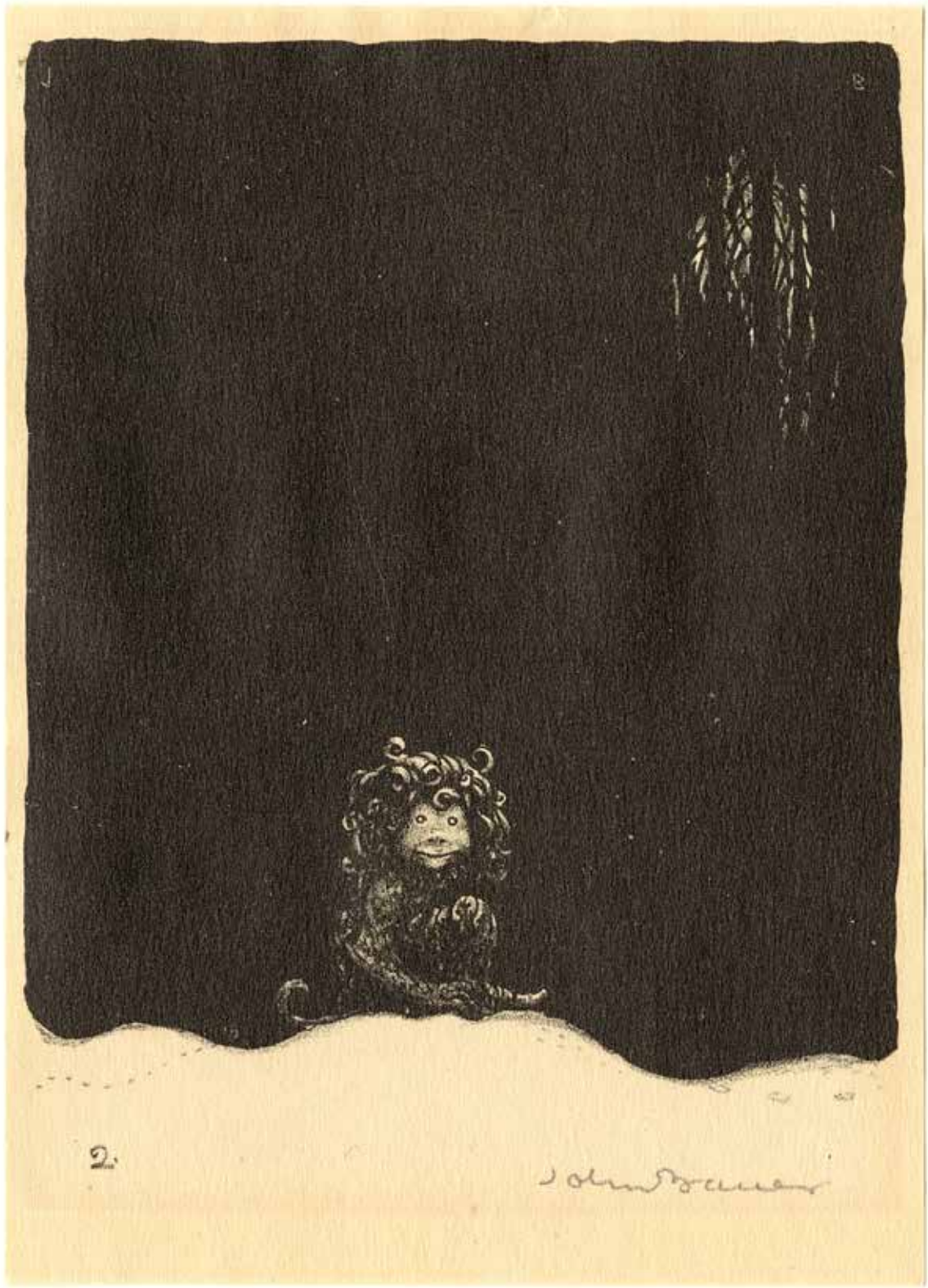
Several generations of Swedish have become acquainted with the world of fairy-tales through illustrations by the artist John Bauer in the Christmas magazine *Bland tomtar och troll* [*Goblins and Trolls*], from 1907 to 1915. His portrayal of grotesque but humorous trolls, his representation of the Moon and the starry sky have inspired many Swedes artists about the Nature of their country. These illustrations were made after Bauer's own works, and first published in black and one colour, and then from 1911 with additional colours. *A contrario*, the present ensemble is the only one with the original lithographs, printed independently of the magazine.

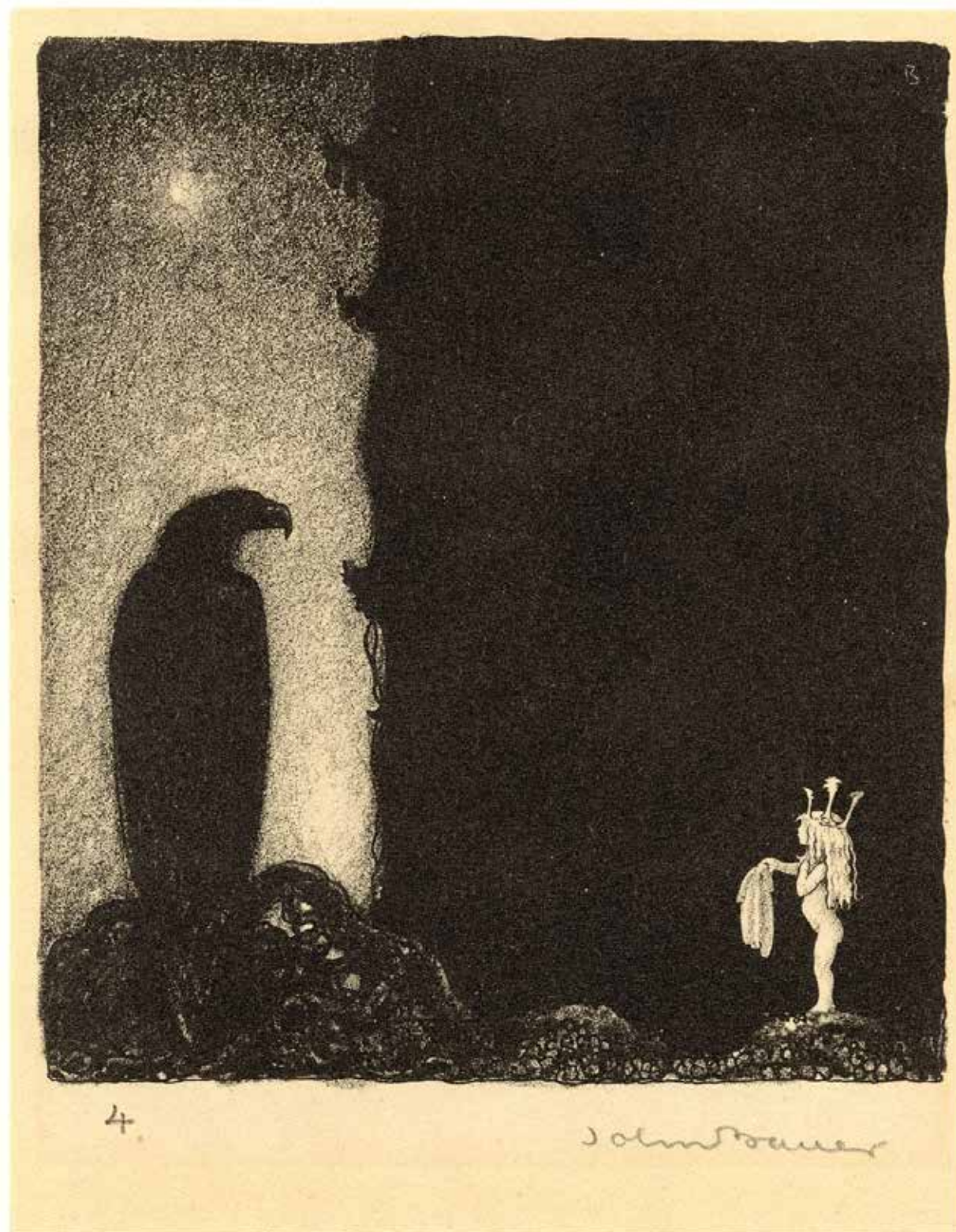
Bauer and his friends were part of a generation of Swedish painters who started their careers just before the Modernism movement began to flourish, but at the same time were considerably younger than those dominating the Swedish art scene: artists such as Carl Larsson, Anders Zorn and Bruno Liljefors. Bauer was inspired by these artists, but came into contact with Fritz Erler, Max Klinger and other German illustrators. He lived in an era when the North Germanic language called the Old Norse was romanticized throughout Scandinavia, and he borrowed ideas and motifs from artists like Theodor Kittelsen and Erik Werenskiöld, yet his finished works were in his own style. After his journey to Italy in 1909, the pictures of princes and princesses had elements from the 14th c. Renaissance or from Flanders tapestries. The centre of Bauer's ideal is the Swedish nature and the dark dense forests where the light just trickled down through the tree canopies, like a Scandinavian myth of an untouched paradise. His friend Ove Eklund stated that although Bauer only mumbled about and never said it clearly, he believed that all the creatures he drew actually existed.

The year 1915 was also his participation to the art exhibition at the World Fair in San Francisco . However, it coincided with his last works about this subject. In 1915, the slaughters of WWI altered Bauer's vision about the world and its purity, he stated that he could no longer see it as a place of fairy tales. He then went to a variety of new genres including large frescos or Modernism works, but more as experiences than by conviction. Unfortunately, Bauer's life was cut short when the family Bauer perished in the sinking of the small ferry *Per Brahe's* in the Lake Vättern.

Plates are:

- | | |
|--|--|
| 1. <i>Christmas Eve</i> | 6. <i>The Little Princes and the Troll</i> |
| 2. <i>Hump</i> | 7. <i>Troll horse</i> |
| 3. <i>Good evening uncle said the boy</i> | 8. <i>Such a miserable little fool! The Guardian</i> |
| 4. <i>Here you are everything that remains of my clothes</i> | 9. <i>The Princess and the Little Role</i> |
| 5. <i>Two Freezers</i> | 10. <i>The Troll's Stupid Daughter</i> |

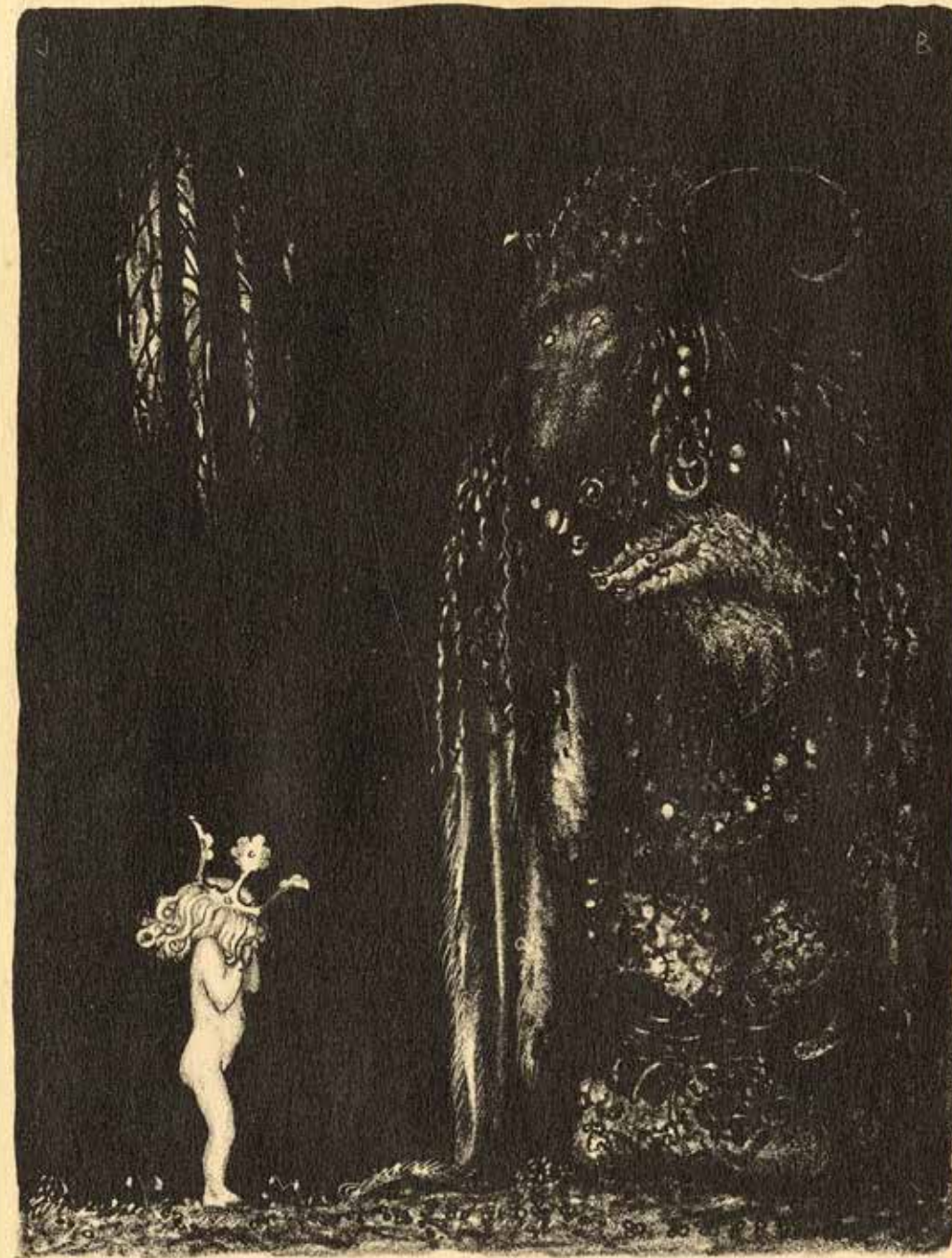






7.

John Bauer



8.

John Bauer



Rudolf Jettmar 1869 Zawodzie – Vienna 1939

Acht Radierungen zu Byrons Kain

Set of eight etchings and drypoints on wove paper, 1919-20

Signed by the artist lower right *Rudolf Jettmar*; edited by the *Vienna da Gesellschaft für Vervielfältigende Kunst*, with the frontispiece, list of plates and colophon, in his original portfolio, numbered 183/200

Plates ca. 278 × 228 mm

Reference Arpad Weixlgärtner, “Verzeichnis von Rudolf Jettmars graphischen Arbeiten”, in *Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1920, no. 83-90

Provenance Private collection, Italy

Condition In very fine condition

ACHT RADIERUNGEN ZU
BYRONS KAIN
VON RUDOLF JETTMAR



GESELLSCHAFT FÜR VERVIELFÄLTIGENDE KUNST. WIEN 1920

The *Byrons* set of etchings is the most important one by the Austrian symbolist painter and printmaker Rudolf Jettmar, one of the founders of the Vienna Secession and contributor to *Ver Sacrum* magazine. According to his own notes¹, Jettmar worked hard on that series, nearly a year, and it was his last printed work. They are some preliminary drawings and up to six or eight different states for each plate. Although the portfolio bears the date 1920, the set was exhibited for the first time at the 56th *Secessionsausstellung*, from December 1919 to January 1920². Most of the sets are now in public collections in Germany and Austria. They are rare to be found in private hands.

Made just after the World War I, the series is a key of the Jettmar's interpretation of the war. From a powerful empire before 1914, the war transformed Austria into a relatively small republic, under the allies' domination. The cycle of Cain and Abel is like a biblical counterpart to the inner shock felt by the artist. The parallels between the War and the series are obvious. It talks about innocence and despair, murder and sacrifices, humility and damnation. Abel's assassination is not depicted. His death is embedded in a diagonal arrangement of *chiaroscuro* in Jettmar etching. Lights point from Abel's legs to the endlessly acting celestial spheres. Powerful shadows lead from Cain into the dark abysses. The last plate of the cycle then shows how Lucifer abandons Cain to his destiny, a way for Lucifer to get his revenge on God.

The *figura serpentinata* of Michel-Ange, most notably seen in the Sistine Chapel with *The Creation of Adam* and *The Fall* have deeply influenced Jettmar in his representation. His son Karl Jettmar wrote: *menschlichen Körper und seinen Ausdrucksmöglichkeiten gewidmet [ist]. [...] Niemals fließt Blut. Alles Geschehen ist wie ein Tanz durch das Zueinander und Gegeneinander der Körper ausgedrückt, die den Gesetzen musikalischer Komposition gehorchen* [He dedicated himself to the human body and to its possibilities of expression. [...] Blood is never flowing. All what happens is expressed as a dance of the bodies, one towards another or one close to another, by bodies that obey to the rules of musical composition]³.

The plates are:

Eva pflückt den Apfel vom Baum der Erkenntnis
Felstrümmer versperren den Weg zum Paradies
Kain erliegt der Versuchung
Lucifer trägt Kain empor in den Unendlichen Raum

Die Ungetüme der Vorwelt im Reich des Todes
Abels Tod
Der Weg in die Wüste
Lucifer überlässt Kain seinem Schick

1. Quoted by Karl Jettmar, "Zum Verständnis der Bilder meines Vaters", in *Rudolf Jettmar 1869-1939*, exh. cat., Ostdeutsche Galerie Regensburg, Regensburg, 1975 (no pagination).

2. Hans H. Hofstaetter, *Rudolf Jettmar*, hg. v. der Akademie der bildenden Künste Wien, Wien 1984, p.50.

3. Karl Jettmar, "Zum Werk Rudolf Jettmars", in *Zeitschrift Alte und Moderne Kunst*, Vienna, 118, Sept.-Oct. 1971, p. 39.









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