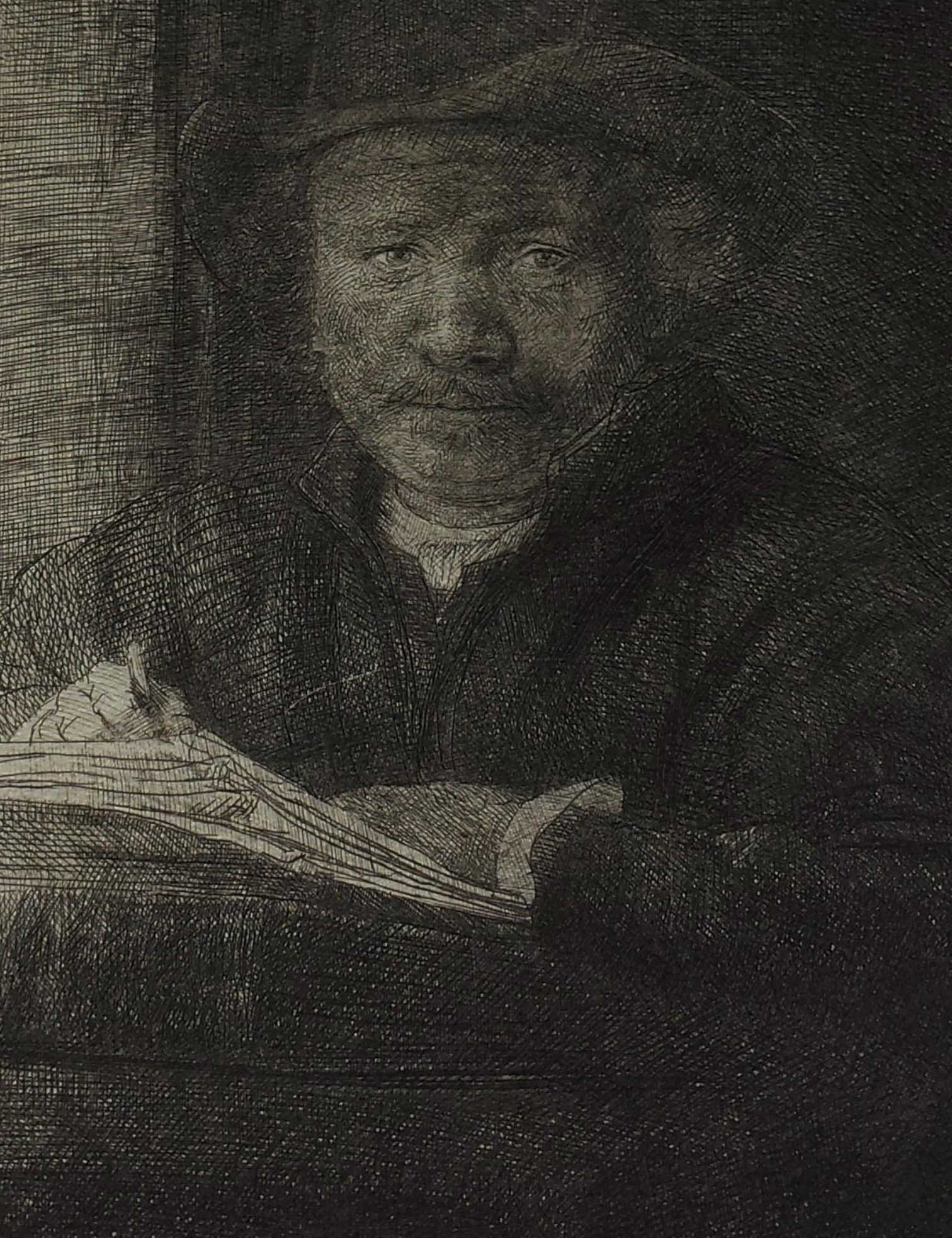


FINE PRINTS



No.5 - 2018





SARAH SAUVIN

*FINE PRINTS*

*from Albrecht Dürer  
to Alberto Giacometti*

**sarah-sauvin.com**

Website French / English

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# 1. Albrecht DÜRER

(1471 - 1528)

*The Adoration of the Magi* - c. 1503

Woodcut, 301 x 209 mm. Meder 199, Hollstein 199, Bartsch 87. Impression of the 1511 edition.

Plate 12 of the series *The Life of the Virgin* (Meder 188-207), which includes a title-page and 19 plates.

Very fine impression of the 1511 edition with the latin text verso. With a 3 to 4 mm margin all around the borderline (sheet: 308 x 217 mm). The bottom left corner carefully reattached (repaired tear of 23 mm). Otherwise in very good and fresh condition. The number 87 (Bartsch number) written in pencil in the upper left corner verso.

Dürer first started work on the twenty plates of *The Life of the Virgin* around 1502-1503. When he left on his second trip to Italy in 1505, he has already engraved seventeen woodblocks. The last two plates as well as the title page were added in 1510 and 1511. Apart from a few proofs printed before 1511 without text on the back, and which are very rare, the 1511 print run is the original edition of *The Life of the Virgin*.

On the back of the prints are lines of Latin verse composed by the monk Benedictus Chelidonius. They are not part of later editions. The series is dedicated to the sister of Willibald Pirckheimer, Dürer's best friend.

According to Meder, the 1511 edition of *The Adoration of the Magi* comprises impressions printed very clearly and neatly, and others with too much ink in places. Our copy is part of the fine impressions, with thin and clear lines.







## 2. Pieter BRUEGEL The Elder (after)

(c. 1525 - c. 1569)

*Gula* [Gluttony] - 1558

Engraving, 224 x 295 mm. Lebeer 22; Orenstein 45; New Hollstein (Bruegel) 25. Only state.

Engraved by Pieter van der Heyden (c. 1530 - c. 1572) after the preparatory drawing by Pieter Bruegel the Elder. Published by Hieronymus Cock.

Fine impression with good contrasts, some ruling lines yet visible, printed on laid watermarked paper (gothic P). A small repaired tear within the subject and a printer's crease in the middle of the upper edge of the image, otherwise in very good condition. Good margins all around the platemark (sheet: 255 x 330 mm).

This plate belongs to the *Seven Deadly Sins* series (1556-1558), and is based on the preparatory drawing in ink by Pieter Bruegel, dated 1557, kept today in the Frits Lugt collection (Fondation Custodia, inv. 466).

In the bottom margin, two mottoes: *EBRIETAS EST VITANDA, INGLVVIESQUE CIBORUM*: "One must avoid drunkenness and gluttony". And: *Schout dronckenschap / en gulsichlijck eten Want ouerdaet doet godt en hem seluen vergheten*: "Refrain from drunkenness and gluttony, for excess makes one forget God and forget oneself".

The list of seven deadly sins (the main sins from which all others are derived) has been established since the Middle Ages: *Superbia, Avaritia, Desidia, Gula, Luxuria, Invidia* and *Ira*. Bruegel follows this canonical list in his series of preparatory drawings for the seven plates etched by Pieter van der Heyden and published by Hieronymus Cock. Each sin is represented by a woman giving herself over to her passion, and accompanied by an animal traditionally associated with the sin she embodies (a pig in the case of *Gula*). The etchings are saturated with grotesque or terrifying scenes, in which Bruegel gives his imagination free rein. The *Seven Deadly Sins* series "undeniably bears the mark of the pictorial language practiced half a century earlier by Hieronymus Bosch" (M. Sellink, p. 92, *our translation*), but it is also, "along with the *Seven Virtues*, the pinnacle of Bruegel's graphic works." (J. van Grieken, G. Luijten, J. van der Stock (dir.), p. 216, *our translation*).

Reference: Manfred Sellink, *Bruegel: L'œuvre complet Peintures, dessins, gravures*, 2007, pp. 92-107; J. van Grieken, G. Luijten, J. van der Stock (dir.), *Hieronymus Cock : La gravure à la Renaissance*, Bruxelles, 2013, pp. 216-225.





G. V. L. A.

. N. L. .

H. Cock. Aetud. cum gratia et privilegio. 1658

EBRIETAS EST VITANDA, INGLUVIESQVE CIBORVM.

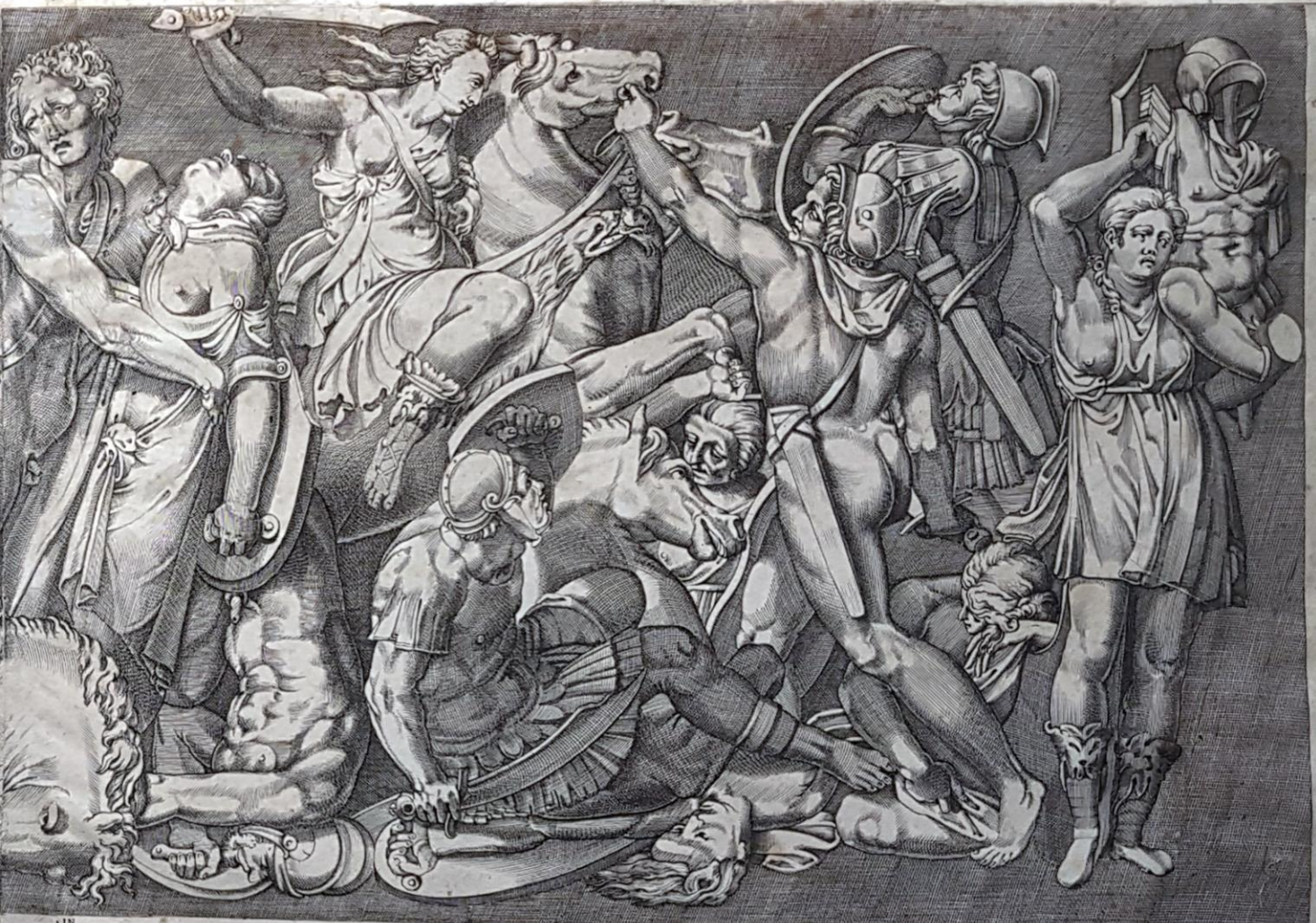
Schout kronkenschap / en gullichlyk eten Want oucrdaet doet godt en hem seluen vergheten.





AMAZONVM PVGNA ADFABRÉ EFFICTA DE ŠARCOPHAGO VETVSTISSIMO QVOD IN CAPITOLIO VISITVR EAMQVÉ ANEIS FORMIS INCIDIT  
OBLECTANTVR VTLITATÉM





IN  
ATQVE EDIBVS SVIS SVA QVE IMPENSA NICOLAVS BEATRICIVS LOTHARINGVS IN LVCEM AD COMMVNEM OMNIVM QVI REBVS ANTIQVIS  
EMISIT K · IAN · 1669 · LIX ·



### 3. Nicolas BEATRIZET

(1507/15 - c. 1565)

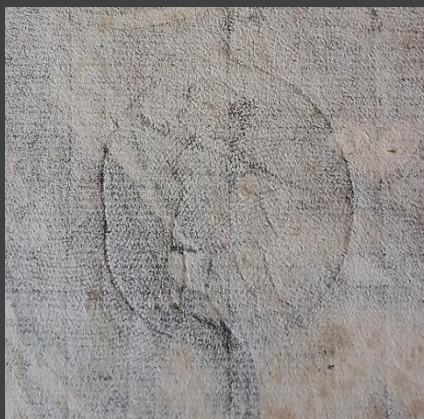
#### *Battle of the Amazons* - 1559

Engraving, 310 x 815 mm (two plates). Robert-Dumesnil 98, ii/iv; Bartsch 98; Bianchi 106, ii/v.

Impression of the 2nd state (of 5) with the alteration of the word 'Lothoringvs' into 'Lotharingvs' but before Orlandi's publisher's address and the date 1602.

Very fine impression printed from the two plates on two sheets, joined end to end. Watermark: pilgrim with staff within a circle (similar to Woodward 22, dated c. 1561).

Impression trimmed on or 1 to 2 mm outside the platemark. Generally in good condition. Two small repaired tears inside the subject and a few foxmarks.



Beatrizet chose to represent a bas-relief on an ancient sarcophagus of the Capitoline Hill, today in the Vatican.

Christopher Witcombe reminds us that Nicolas Beatrizet started to personally publish his own engravings towards the end of his career, probably from 1558, which explains the long notice at the bottom of the *Bataille des Amazons*, dated 1559: after describing the subject, Beatrizet explains that he is at the same time the author and the publisher of the print, which he funded himself:

*Eamque aeneis formis incidit atque in edibus suis suaque impensa Nicolaus Beatricius Lotharingus in lucem ad communem omnium qui rebus antiquis oblectantur utilitatem emisit K. Ian ∞DLIX* [Nicolas Beatrizet, Lorrain, engraved it on copperplates and printed it at his own home and at his own expense for the use of everyone who enjoys Antiquity, on the day of the Calends of January 1559] (our translation). In 1602, Giovanni Orlandi reprinted the engraving with his own publisher's address (3rd state). The print was then published again by Henricus van Schoel, who replaced Orlandi's address with his own (4th state), before the plate finally ended up in Rome's Calcografia Camerale (5th state).

References: Silvia Bianchi, *Catalogo dell'opera incisa di Nicola Beatrizet*, in *Grafica d'Arte* no. 54 to 57, 2003-2004; Christopher L.C.E. Witcombe, *Print Publishing in Sixteen-Century Rome*, 2008, p. 242; David Woodward, *Catalogue of watermarks in Italian Printed Maps ca 1540-1600*, 1996.







## 4. Giulio BONASONE

(c. 1498 - c. 1574)

### *Cupid in the Elysian fields* - 1563

Engraving, 230 x 360 mm to the borderline. Bartsch 101, Le Blanc 141, Massari 185, 1st state/4.

Impression of the 1st state (of 4) according Massari, before Gio. Giacomo Rossi's publisher's address.

Fine impression printed on laid watermarked paper (Three mounds in circle with a star above) trimmed to the borderline, 1 mm inside the platemark in the middle of the left border. Small repaired tear upper right.

Adam Bartsch describes this print as follows: "Cupid has been caught by surprise in the Elysian fields by those he tormented during their life. In order to take revenge on him they bound him to a tree and beat him with bouquets of roses and flowers." However, according to the verses in Italian engraved on the rock, after being whipped Cupid will escape again "to this world and his law will hold sway over us."

Bartsch mentions that Jules Bonasone was the creator of the design and the engraver of this print, which is one of his most beautiful and rarest works.







Volo ne campi Elisi un giorno Amore  
Dove i parve unirsi degli amanti  
Le quai volendo unificar l'ardore  
Che devono a corpi havere padri amanti  
Corser piacciamente con Jurore  
E lo legar co' suoi legami, e quanti  
S'legni, martiri, e pianti haleron sofferto  
Un ricordare, e gli venderno il merto.

E di rose, e di fior movi facendo  
Le braccia loro ch'erano in gioco in fene  
S'esse Vener dal ciel, di amor ardendo  
Per Marte, e lo bacio co' ferre e streme  
S'iovorlo più quell' amore p'fendo  
Ma co' che maggior mal fu loro fene  
S'piaga l'ali, e Juggisti, etorno poi  
Per que' la mente aversanfar de noi.

Julio Bonafantini Venturi  
1769



## 5. Léon DAVENT (attributed to)

(1540 – 1556 fl.)

### *Portrait of Michelangelo*

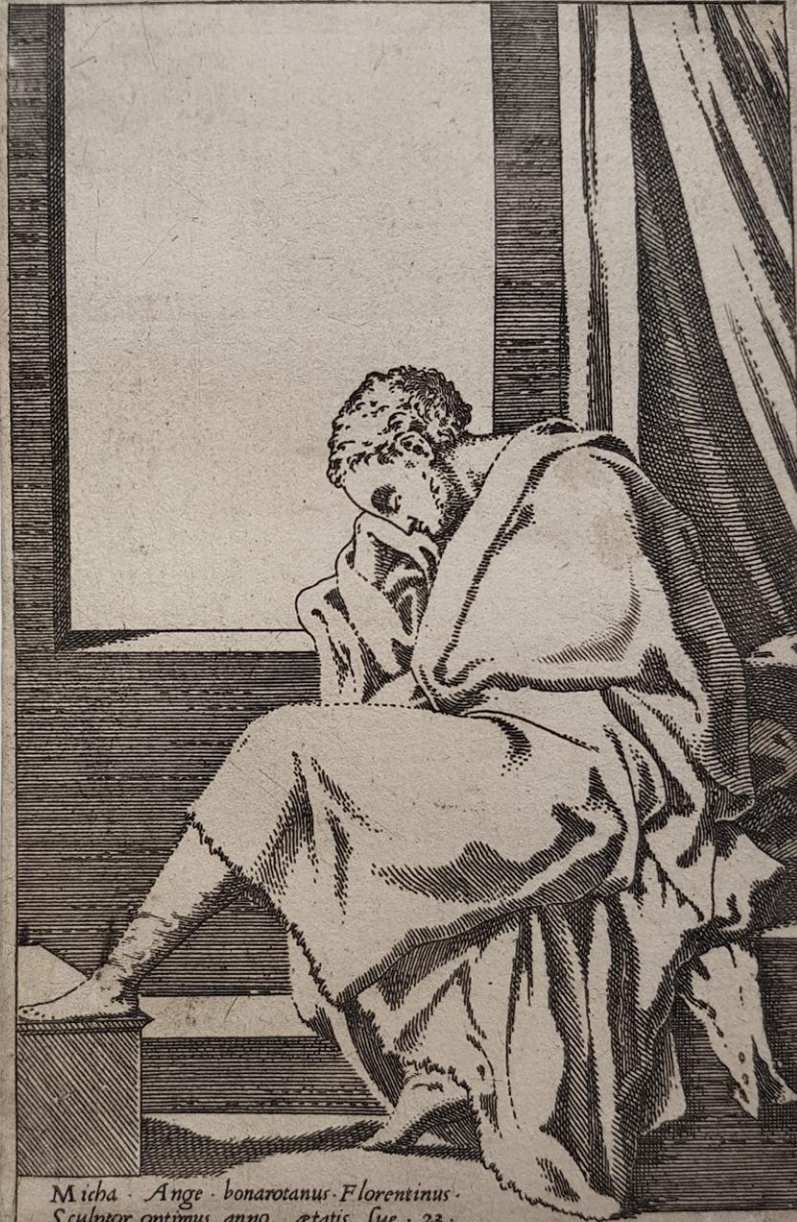
Etching, 140 x 89 mm (borderline). Herbet 224 (appendix to the *Catalogue de l'œuvre de L.D.*); Renouvier (attributed to Léonard Thiry), p. 178.

Impression trimmed inside the platemark, 1 to 2 mm outside the borderline.

Provenance: Johann Andreas Boerner (1785-1862), print dealer in Nuremberg (Lugt 329); Arkady Alferoff (1811-1872), collector from Bonn (Lugt 1727); mid 19th anonymous collector (initials D.U., Lugt 796).

Reference: *La gravure française à la Renaissance*, BnF, Paris, 1995, no. 53, p. 264; Jules Renouvier *Des types et des manières des maîtres graveurs*, Vol. 1, p. 178





Micha. Ange. bonarotanus Florentinus.  
Sculptor optimus anno aetatis sue . 23 .



## 6. Claude VIGNON

(1593 - 1670)

*Jésus-Christ guérit deux possédés et permet aux démons d'entrer dans des pourceaux*

[Christ Exorcising the Demons]

Etching, 223 x 157 mm. Robert-Dumesnil VII-8, Portalis and Beraldi 324.

Very fine impression printed on laid watermarked paper. Illegible collector mark verso. Impression trimmed on the platemark below, thread margins on the three other sides. Generally in very good condition.

This print is part of the series of thirteen plates *The Miracles of Our Lord Jesus Christ*. These etchings are rare.





Christus e corpore duorum hominum eijcit Dæmonia  
quæ mittit in gregem Porarum. *Mathei Cap. 8.*



## 7. Jacques CALLOT

(1592 - 1635)

*Les Supplices* - 1634

[The Punishments]

Etching, 112 x 214 mm. Lieure 1402, 2nd state (of 8), Meaume 665, 2nd state (of 7). Only a few very scarce proofs of the 1st state are known, before the *s* as a substitution for the *t* in *Meschant*.

Impression of the 2nd state (of 8 according to Lieure) on laid watermarked paper. The watermark is close to the Angel (Lieure no. 26) and similar to the Figure (Laurentius 401a).

Superb impression of the 2nd state: the tower with the two windows, the Virgin with child and the background, including the smallest figures, are clearly printed; part of the lines used for engraving the verses are yet visible.

Impression trimmed on the right and left borderlines (the first loop of the capital letter V is missing), on or 1 mm inside the upper borderline; 3 mm of the blank part under the verses are trimmed.

Lieure notes the "Angel" watermark (no.26) on an impression of the first state of the *Combat à la barrière* [Combat at the Barrier] 1627 (Lieure, p. 109). Laurentius notes the watermark, which he describes as a "Figure", and which is similar to the one in our impression, on paper manufactured by the papermaker Duchesne in Pierrefonds (Vosges) and used in Lillo (near Anvers) in 1635 (Laurentius, p. 26).

Meaume considers the 1634 series etching *Les Supplices* to be Callot's masterpiece.

Considered to be extremely rare (RRR) by both Meaume and Lieure, impressions of the second state of *Les Supplices* are even more rarely printed as neatly as this particular copy. The tower, the Virgin with child and the houses in the background at the end of the two streets on the right and on the left, are clearly delineated. This superb impression of *Les Supplices* delicately renders the delicate gradation of the light from the back of the square where the tower and the buildings in the distance are bathed in pale sunlight, to the foreground where the sun on the contrary accentuates the lines and delineates the silhouettes more sharply. This effect which plays a major part in this print is lost in later impressions of the second state.

References: E. Meaume, *Catalogue de l'œuvre gravé de Jacques Callot*, 1852, online edition; Jules Lieure, *Jacques Callot : Catalogue raisonné de l'œuvre gravé*, Alan Wofsy Fine Arts, 1989; Theo and Franz Laurentius, *Watermarks 1600-1650 found in the Zeland Archives*, Hes & De Graaf, 2007.



*Supplicium Sceleri Frænum.*



*Voy, lecteur, comme la Justice  
Par tant de Supplices diuers.*

*Pour le repos de L'univers,  
Punit des Meschant la malice.*

*Par l'aspect de ceste figure  
Tu dois tous crimes euitter,*

*Pour heureusement s'exempter  
Des effectz de la forfaiture.*













## 8. REMBRANDT HARMENSZOOM VAN RIJN

(1606 - 1669)

*Beggar with a Wooden Leg* - c. 1630

Etching, 112 x 66 mm. Bartsch 179; New Hollstein 49 II/IV.

Impression of the 2nd state (of 4), the plate reduced below by 2 mm, so that the stick of the beggar touches the platemark. Before the small plus (+) added in the lower right corner and the two dots in the upper right corner. Only the first and second states are entirely by Rembrandt.

Very fine impression printed on laid paper. The quality of this impression is similar to these of the 1st state.

Very good condition; a light tiny mark and a very light little stain on the platemark, in the lower right corner; 3 to 4 mm margin all around the platemark. Collector's mark verso (Lugt 1020); half of an old ink number at upper edge verso.



Provenance: collection Friedrich Koch, engraver and dealer (1771-1832) in Mannheim. Boerner bought the main part of his collection in 1875 (Lugt 1020).

As noted by Erik Hinterding in *Rembrandt etchings from the Frits Lugt Collection*, the motif of beggars wasn't a new one, when young Rembrandt begins to portray it in 1628. The series of twenty-four plates *Les Gueux*, etched by Jacques Callot and published a few years earlier, in Nancy, is a source of inspiration for Rembrandt. The subject and composition of *Beggar with a Wooden Leg* bring to mind the 14th plate of Callot's series, *Mendiant à la jambe de bois* [Beggar with a Wooden Leg] (Lieuré 493), but the spirit and style are clearly different and reveal a change in the way Rembrandt depicts the beggars, freeing himself from the influence of Callot, as observed by E. Hinterding.

References: E. Hinterding : *Rembrandt etchings from the Frits Lugt Collection*, pp. 303-305 and 331-332; J. Lieuré, *Jacques Callot : catalogue raisonné de l'œuvre gravé*, 1924-1929, no. 493.





## 9. REMBRANDT HARMENSZOOM VAN RIJN

(1606 - 1669)

*Bald headed man in profile right: the artist's father ( ?) - 1630*

Etching and drypoint, 70 x 58 mm. Bartsch 292, Biörklund and Barnard 30-G, New Hollstein 62 V/V.

Impression of the 5th state (of 5), after the plate was cut down by Rembrandt.

Fine impression printed on laid watermarked paper. Watermark: part of a Foolscap with five-pointed collar, identical to part of the watermark variant K-a-b\_CFL-2045 noticed by E. Hinterding on the impression of *Cottages and Farm Buildings with a Man sketching* (B. 219) in the Frits Lugt collection (Fondation Custodia). The Foolscap with five-pointed collar watermarks, variant K-a (including variant K-a-b), are found in impressions which can be dated from c. 1650, according to E. Hinterding (*Rembrandt as an etcher*, vol. 2, p. 389). This date is very likely here, given the very slight wear of the copperplate, visible on our impression in the upper right corner. Erik Hinterding explains that impressions on paper with Foolscap with five-pointed collar, variant K-a, were probably printed by Rembrandt himself: these impressions include his latest prints as well as earlier prints that Rembrandt chose to reprint (*Rembrandt as an etcher*, vol. 1, pp. 41-42).

In very good condition. The margins are exceptionally wide.

This in-octavo sheet (150 x 106 mm) doesn't seem to have been recut. Three old tiny binding holes in the top margin match those that are visible on our impression of *Bust of an old Man with a Fur Cap* (NH 82) with the same provenance. It is probable that the two sheets were bound together at some point, soon after they were printed.



There is mention of a copperplate representing Rembrandt's father in Clément de Jonghe's 1679 inventory, but so far it hasn't been possible to identify it. As a result, the face of Harmen Gerritsz. van Rijn, Rembrandt's father, remains unknown. The bald headed old man portrayed here by Rembrandt appears in other etchings, drawings and paintings that Rembrandt made around 1630, the year Harmen Gerritsz. van Rijn died. This is the case for the following prints: NH 57 (1630), NH 59 (1630), NH 60 (1630), NH 61 (1630) and NH 85 (1631).





## 10. REMBRANDT HARMENSZOOM VAN RIJN

(1606 - 1669)

*Bust of an old Man with a Fur Cap and flowing Beard, nearly full Face*  
- 1631

Etching and engraving ( ?), 62 x 53 mm. Bartsch 312, Biörklund et Barnard 31-7, New Hollstein 82, II/II.

Impression of the 2nd state (of 2) with the reworks by Rembrandt. Only two impressions of the 1st state are listed by E. Hinterding and J. Rutgers (New Hollstein, p. 126).

Beautiful impression on laid paper. The paper for this print is the same as the paper for our impression of *Bald headed man in profile right* (NH 62) with the same provenance. The two binding holes that are visible in the top margin of both impressions seem to show that they were bound together at some point, perhaps shortly after they were printed. Part of a watermark is visible on our impression of *Bald headed man in profile right*, allowing us to date the two impressions to 1650 approximately; this matches the quality of this impression of *Bust of an old Man with a Fur Cap*: the copperplate was very lightly etched by Rembrandt, and has started to show signs of wear, but the details are still delicately printed at this point, whereas later impressions show stark contrasts between very worn areas and other areas that withstood wear better.

The print is in excellent overall condition. Slight undulation of the paper inside the platemark. Slight dirt marks in the margins. The margins are exceptionally wide (sheet: 150 x 102 mm).

E. Hinterding and J. Rutgers link this portrait to five drawings in charcoal and sanguine that Rembrandt made during the same period, representing an old man with similar features (Benesch 37 to 41).

The impressions of this print are very rare. The copperplate has been lost.







## 11. REMBRANDT HARMENSZOOM VAN RIJN

(1606 - 1669)

*The strolling Musicians* - c. 1635

Etching, 138 x 115 mm. Bartsch 119, Biorklund-Barnard 38-8, New Hollstein 141 I/III.

Fine impression of the 1st state (of 3), before the posthumous works on the baby's clothes, the headgear of the musicians and the darkest shadows. Only the first state is entirely by Rembrandt.

Very fine impression printed on laid paper, with the fine close horizontal scratches at the base of the woman's collar visible on earliest impressions of the 1st state (Nowell-Usticke).

In good condition. A very small tear on the upper edge and a tiny skinning of the paper (1mm) behind the left ankle of the man. 2 to 3 mm margins.

Rembrandt regularly etched strolling musicians playing for alms at the door of a house, a traditional subject that was also portrayed a bit later by Adriaen van Ostade. *The strolling Musicians* isn't dated but its style closely resembles other prints etched by Rembrandt in 1635. *A standing Hurdy-gurdy player* (NH 75) dates back to c. 1631. In 1641, he etched *A Hurdy-gurdy Player followed by Children at the Door of a House* (NH 191) and *A blind Hurdy-gurdy Player and Family receiving Alms* (NH 243) in 1648.







## 12. REMBRANDT HARMENSZOOM VAN RIJN

(1606 - 1669)

*The Jews in the Synagogue* - 1648

Etching and drypoint, 71 x 129 mm. Bartsch 126, Biörklund and Barnard 48-D, New Hollstein 242, 2nd state/9.

Impression of the 2nd state (of 9) before the two dots in the upper left corner and before the posthumous reworks.

Very fine impression printed on laid watermark paper (watermark: part of a Foolscap. A Foolscap watermark is mentioned by Hinterding for impressions of the 2nd state, dated c. 1650). Generally in good condition. A small repaired tear bottom right.







### 13. REMBRANDT HARMENSZOOM VAN RIJN

(1606 - 1669)

#### *Self-portrait etching at a window* - 1648

Etching and drypoint, 160 x 130 mm. Bartsch 22, Hind 229, Biörklund and Barnard 48-A, New Hollstein 240, V/IX.

Impression of the 5th state (of 9), with the two dots added in the upper left corner, but before any posthumous rework of the 6th state, in particular before the new lines redefining the contour of the right cheek of Rembrandt, the burnishing of his face and the vertical lines added on the folded cloth under his left hand.

Very fine impression, without the burr visible on some early impressions of the 4th state, but evenly and well printed; the plate is just beginning to wear out on the face and in the shadows ; two tiny stray hairs embedded in the ink during printing. In excellent condition. 1 to 2 mm margins all around the platemark.

Impression on laid paper with a Seven Provinces watermark (Hinterding: Seven Provinces A'-a-b). This watermark was noted by E. Hinterding and J. Rutgers on the only impression of the 5th state they mention in the New Hollstein volume (Rijksmuseum Amsterdam inv. RP-P-OB-287). E. Hinterding proved that the watermark Seven Provinces, A-a variant, was typical of the impressions from the plates which had not yet been reworked but on which two dots had been applied with the burin on the copperplate, usually in a corner.



These two dots, discovered for the first time by Krzysztof Kruzel, were applied on twenty-nine copperplates shortly after Rembrandt's death by an unknown owner. The impressions printed from the plates with the two dots, called 'dotted impressions' by E. Hinterding, date from around 1680-1700.

The copperplate of *Self-portrait etching at a window* was later sold to Pieter de Haan, Claude-Henri Watelet and Pierre-François Basan. From the 6th state, the plate was reworked and Rembrandt's face was irredeemably altered.

References: E. Hinterding, *Rembrandt as an etcher*, 3 vols, 2006; E. Hinterding and J. Rutgers, New Hollstein, *Rembrandt*, 7 vols, 2013.





## 14. Sébastien LECLERC

(1637 - 1714)

*Saint Claude priant dans la solitude* - 1694/1759

[Saint Claude praying in the wilderness]

Etching, 103 x 113 mm. IFF 18, 6<sup>th</sup> state/9.

Fine impression printed on laid paper. In good condition. Sheet: 246 x 168 mm.

Impression of the 6<sup>th</sup> state (of 9), with *Le Clere* corrected to *Le Clerc* in the quatrain beginning *Le Clerc de ce chef-d'œuvre*, before that quatrain was replaced by the one beginning *Saint Claude par Le Clere*.

The quatrain was printed with the help of an additional plate in the lower part of the print, on a sheet bearing a *NOTE HISTORIQUE SUR L'ESTAMPE DE S. PIERRE dans le temps de sa Pénitence* (Historical Notice on the print of Saint Peter during the time of his Penance).

The complicated history of this copperplate, as told in the 'historical notice', makes it a peculiar work and provides us in a pleasant way with information on the production and collection of prints between the end of the 17<sup>th</sup> and the beginning of the 18<sup>th</sup> century. Even though the print is known as *Saint Claude praying in the wilderness*, the impressions of the 6<sup>th</sup> state depict Saint Peter in penitence. While this etching, a 'masterpiece' according to the letter, is initially by Sébastien Leclerc, only the landscape is in his hand in the 6<sup>th</sup> state: the central figure is the work of Charles-Nicolas Cochin. The copperplate was first etched in 1694 by Sébastien Leclerc at the request of the young collector Claude Potier and originally depicted Saint Claude, the patron saint of the client, praying in a solitary landscape. Potier bought the copperplate and asked Charles Eisen to replace the figure of Saint Claude by Magdalene. As a result some impressions have the figure of Saint Claude, others don't have a figure, while yet others bear the figure of Magdalene. After Claude Potier's death in 1756, the copperplate was bought by Helle, an art dealer, who in 1759 asked Charles-Nicolas Cochin to replace the figure of Magdalene with Saint Peter in penitence. He also ordered a quatrain to be etched, which lists the transformations of the plate over time; the quatrain is accompanied by a lengthy and witty notice in which he poked fun at print collectors, greedy for the rarest pieces, and especially first states, of which no new impressions can be made.

Very scarce.

Reference: Roger-Armand Weigert: *Les transformations d'une vignette - Trois « collaborateurs » imprévus : Sébastien Le Clerc, Eisen, Charles-Nicolas Cochin, L'Amateur d'estampes*, October 1932, pp. 145-153.





Le Clerc de ce chef-d'œuvre eut la gloire et la peine,  
 Saint Claude y fut placé par son sçavant Burin ;  
 Eysen l'en délogea pour une Madeleine,  
 Et Saint Pierre à son tour y fut mis par Cochin.

NOTE HISTORIQUE SUR L'ESTAMPE DE S. PIERRE  
 dans le temps de sa Pénitence.

*CE joli morceau a été gravé par le célèbre Sébastien LE CLERC, Chevalier Romain, Dessinateur et Graveur du Cabinet du Roy. Il l'avoit fait pour M. Potier, Avocat au Parlement, Amateur zélé, et pour le lui rendre personnel, il y avoit mis S. Claude, son Patron :*

*M. Potier étoit alors fort jeune, et studioit encore en Rhétorique. Dans ce temps, il y avoit beaucoup de Curieux d'Estampes, particulièrement de celles de Le Clerc : les principaux étoient le Marquis de Béringhen, le Marquis de Torci, M. de Clurembault, Généalogiste, Dom Godineau, Benedictin, M. Turct, fameux Horloger, M. Bellanger, M. d'Argenville et quelques autres. Ils étoient jaloux des premières épreuves de tout ce que gravoit Le Clerc ; en effet cet Artiste, par la fécondité de son génie, étoit sujet à faire des changemens à ses planches, et par-là donnoit à ses premières épreuves un degré de rareté qui les faisoit rechercher. Quelquefois il étoit arrivé que M. Potier prévenu de diligence par ses compétiteurs, n'avoit pu acquérir de ces premières Estampes, chagrin dont un Connaisseur seul peut connoître l'étendue. Soit pour se venger de ces petites mortifications, soit pour le plaisir singulier d'avoir ce que d'autres ne pourroient acquérir, M. Potier prit le parti de faire graver ce présent morceau par Le Clerc. Celui-ci, après avoir terminé sa planche, en fit tirer douze épreuves pour ses Curieux ; M. Potier les acheta. Ainsi maître absolu du travail de Le Clerc, il se vit assuré de donner la loi à ses rivaux. Il jouit effectivement de cette espèce de souveraineté. Peu satisfait de l'impression des douze épreuves de Le Clerc, il les condamna au feu, et en fit faire douze autres ; et pour en augmenter la rareté, il fit supprimer le S. Claude, et chargea M. Ch. Eysen d'y graver une Magdeleine.*

*Les Curieux informés de l'existence de la première Estampe, et devenus plus ardens par la difficulté d'en avoir une des douze uniques épreuves, se trouvoient obligés de recourir à M. Potier. Celui-ci eut le plaisir de contenter leur avidité, mais au prix d'une pistole la pièce*

*Le S. HELLE, chargé par les dernières volontés de M. Potier de la vente de son riche Cabinet, a acquis cette précieuse Planche. Il la remet pour la troisième fois entre les mains des Amateurs, mais sous un nouvel aspect, ayant fait substituer à la Magdeleine, S. Pierre, son Patron, dans le temps de sa Pénitence. C'est M. Ch. Nic. Cochin qui s'est chargé de faire ce changement.*

*Le S. HELLE n'a fait tirer qu'un très-petit nombre d'épreuves de cette Planche qu'il a fait dorer en suite, afin qu'elle ne donnât plus lieu à d'autres changemens.*

*Telle est l'histoire de ce morceau travaillé par trois célèbres Graveurs, Le Clerc et MM. Eysen et Cochin.*



## 15. Jean-Étienne LIOTARD

(1702 - 1789)

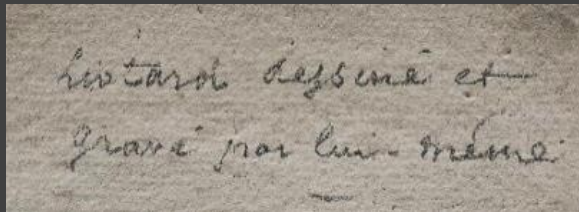
*Petit autoportrait gravé* - c. 1731

[Self-Portrait as a Young Man]

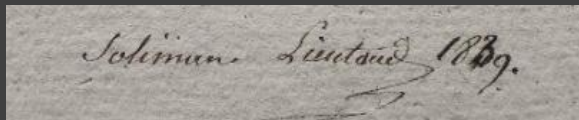
Etching, 117 x 100 mm. Tilanus 1; Roethlisberger and Loche 18.

Counterproof <sup>1</sup>, , printed on laid paper, of the 1st state (of 3) of which no impression is known ; before new strokes in the hair, on the face and in the background. Sheet: 123 x 107 mm. Mounted à *claire-voie* (openwork) on a laid paper sheet (240 x 165 mm).

Old annotation in pencil on the back: *Liotard dessiné et gravé par lui-même* [Liotard sketched and etched by himself]; below, written in ink collection mark: *Soliman Lieutaud 1839* (Lugt 1682).



Provenance: Soliman Lieutaud; Hippolyte Destailleur.



While Liotard painted or sketched twenty self-portraits, in oils, in pastel, in chalk or in enamel, he only ever etched two: the first one around 1731, the second one fifty years later, around 1780. He was around thirty when he etched this very unusual (Leeflang, 2011) self-portrait, in three-quarters view and in close-up; his unruly locks of hair remind us of Rembrandt's disheveled self-portraits when he was about the same age. The date of the work remains uncertain: 1730 (Leeflang, Rijksmuseum); 1731 (R.M. Hoisington); 1732 (this date written in ink on the impression in the Album Louis-Philippe - Château de Versailles et de Trianon); 1733 (British Museum, The Metropolitan Museum). The impression of the third state currently in the collection of the Bibliothèque nationale de France has an annotation that had previously been mistakenly attributed to Liotard (Tilanus, 1897) and which gives the date of 1733. On the etching, Liotard seems slightly older than in the 1727 self-portrait in oils, which Tilanus thought was a very good likeness (Tilanus, 1897, p. 140). According to Roethlisberger and Loche, there is no convincing clue which would allow us to date this etching with certainty.

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<sup>1</sup> A counterproof is obtained by pressing a fresh print on a piece of paper, in order to reproduce the design facing in the same direction as on the plate.





Etching a self-portrait offers one clear advantage to the artist: while etching requires drawing the subject in reverse on the plate in order to print it facing the right way on the paper, for a self-portrait he can simply etch his face as he sees it in the mirror. This is very probably what Liotard did, as he wrote at the bottom of the plate: *dapres nature* [from life], to highlight that he etched his portrait directly on the plate with ground, without the help of a preparatory drawing (Hoisington, 2013, p. 95).

No impression of the first state of this etching is known. Until now, only one counterproof was known, in the collection of the Fondation Custodia (Collection Frits Lugt), and described in the Roethlisberger and Loche catalogue under no. 18: "Counterproof, almost certainly printed by the artist from a first, unknown, edition, perhaps for comparison with a presumed preparatory drawing." (Roethlisberger and Loche, p. 244; *ill.* p. 243, fig. 24). While the existence of two counterproofs does attest that there was at least one impression of the first state, it is highly doubtful that Liotard copied a preparatory drawing: in that case he wouldn't have added the mention *dapres nature*. What is more probable is that, in the absence of a preparatory drawing, he printed the counterproofs in order to better see the detail of the drawing etched on the copperplate: this would have allowed him to more precisely place the new strokes that can be seen in the impressions of the second state, in the hair, on the face and in the background. Unless he wanted to print these counterproofs to represent his "self-portrait in the mirror"...

Impressions of this first etched self-portrait by Liotard are extremely rare. In his article about the acquisition of an impression of the second state by the Rijksmuseum (Bulletin 59 n°2, 2011), H. Leeflang lists only six, including the counterproof of the first state in the collection of the Fondation Custodia<sup>1</sup>. The British Museum, the Metropolitan Museum of Art<sup>2</sup> the Château de Versailles et de Trianon (Album Louis-Philippe) and the Rijksmuseum<sup>3</sup> each have an impression of the second state. The Bibliothèque nationale de France keeps an impression of the third state, printed in light brown and without the triangular mark on the edge.

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<sup>1</sup> sold by Christopher Mendez to the Lugt collection in 1982 » (British Museum, notice n°1852,0214.357). See also : Fondation Custodia, *Morceaux choisis....* 1994, no. 75, p.162

<sup>2</sup> « Christie's, Londres, April, 8, 2009 (lot 22); vendor : Helmut H. Rumbler » (Metropolitan Museum of Art, n°2009.229)

<sup>3</sup> Bought in 2009: « The Rijksmuseum is especially grateful to Christopher Mendez for his indispensable help in acquiring the self-portrait of Jean-Etienne Liotard » (Leeflang, 2011, p. 207).



To these impressions we can now add this second counterproof of the first state, with, on the back, the collection mark of Soliman Lieutaud (1795-1879), a painter and print dealer in Paris, known as “the man in France who has the best knowledge of engraved portraits” (Faucheux, *Annuaire des artistes*, 1860, p. 182, quoted by Lugt). Soliman Lieutaud published several reference books, among which lists of French engraved portraits. His portrait collection was sold at Drouot in February and May 1881; each sale lasted six days. The *Catalogue des portraits français et étrangers de la collection de feu M. Soliman-Lieutaud iconophile* (7 February 1881) listed 1375 lots. Number 805 mentions: “Liotard dess. et gr. par lui-même. Anonyme. 2 eaux-fortes. Rares.” [Liotard sketched and etched by himself. Without signature. 2 etchings. Rare.] This description corresponds to the annotation on the back of our impression, which could well be one of the two.

This self-portrait by Liotard was amongst the pieces collected in a quarto volume bound in the XVIIIth century, which contained around a hundred engraved portraits of painters, sculptors, musicians, physicians and scientists from the XVIth to the beginning of the XIXth century. The inside front cover of the volume had the ex-libris of Hippolyte Destailleur (1822-1893), an architect whose collection of French prints from the XVIIIth century was sold in 1890 (Lugt 740). In 2006, the exhibition *Portraits d'artistes de la collection d'Hippolyte Destailleur* at the Musée Carnavalet presented a series of drawings from his portrait albums. The Bibliothèque nationale de France keeps a collection of albums of drawings and engravings that was acquired during his lifetime (Fonds Destailleur).

References: Drouot, 7-12 February 1881: *Catalogue des portraits français et étrangers de la collection de feu M. Soliman-Lieutaud iconophile*; Fonds du Château de Versailles et de Trianon, INV.GRAV.LP 67.94.1, *Jean-Étienne Liotard*; British Museum, 1852,0214.357: *Self-portrait of Jean Étienne Liotard*; Ed. Humbert, Alphonse Revilliod, Jan Willem Reinier Tilanus, *La vie et les œuvres de Jean Étienne Liotard (1702-1789): étude biographique et iconographique*, Amsterdam, 1897; *Morceaux choisis parmi les acquisitions de la collection Frits Lugt réalisées sous le directorat de Carlos van Hasselt 1970-1994*, Fondation Custodia, Paris, 1994; Hans Boeckh, Bodo Hofstetter, Renée Loche, Marcel Roethlisberger, *Liotard: catalogue, sources et correspondance*, Doornspijk, 2008; Christie's, *Old Master, Modern & Contemporary Prints*, April, 8, 2009, lot 22: Liotard, *Self-Portrait as a young Man*; The Metropolitan Museum of Art, 2009.229: Liotard, *Self Portrait as a Young Man*; Rijksmuseum, RP-P-2009-294: *Zelfportret van Jean Étienne Liotard*; Frits Lugt, *Les Marques de Collections de Dessins & d'Estampes*; H. Leeflang, 'Acquisitions: The Print Room: A Self-Portrait by Jean-Étienne Liotard from the Artist's Family Holdings', *The Rijksmuseum Bulletin* 59 no. 2 (2011), pp. 204-207; Rena M. Hoisington, in Perrin Stein, Charlotte Guichard, Rena M. Hoisington, Elizabeth M. Rudy, *Artists and Amateurs: Etching in 18th-century France*, Metropolitan Museum of Art, New York, 2013, pp. 95ff.

## 16. François-André VINCENT

(1746 - 1816)

*Buste de vieillard*, dit *Le Prêtre grec* - 1782

[Old Man's Head, also known as The Greek Priest]

Etching, 237 x 195 mm. Baudicour 1, Cuzin 406 GR.

Very fine impression printed on heavy laid paper. Very good condition. Uncut margins (sheet: 290 x 215 mm).

Baudicour insists on the rarity of this etching.

Another impression of this *Buste de vieillard*, which belongs to the Canadian Museum of Fine Arts, has the number 16 in the margin, in the same handwriting as the number 9 on our impression. We surmise that these two sheets were part of the same print run and were numbered at the same time.

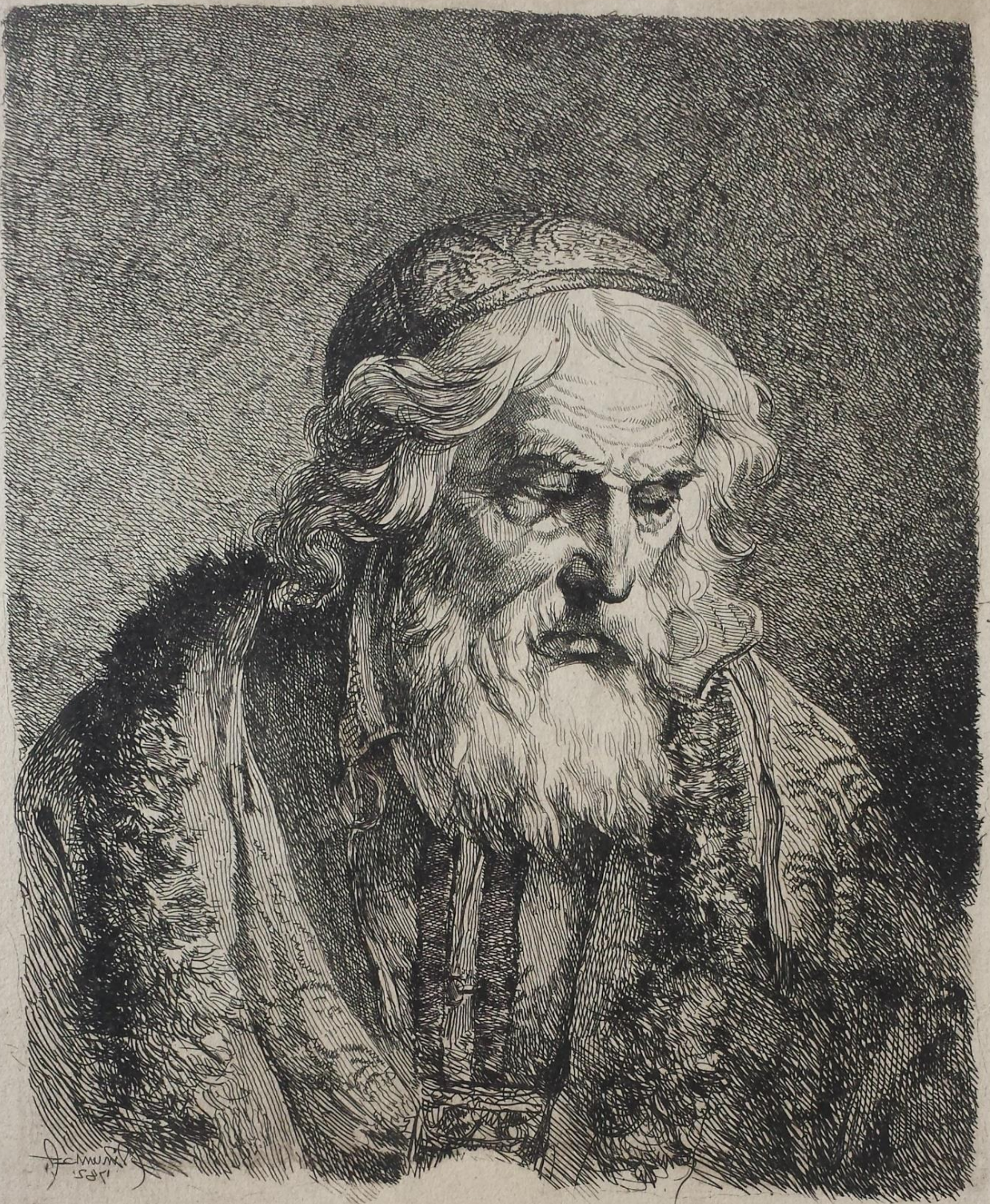
This *Buste de vieillard* is Vincent's etched interpretation in reverse of his painting in the collection of the Staatsgalerie at Johannisburg Castle in Aschaffenburg (Germany). This painting had previously been attributed to Christian Wilhelm Ernst Dietrich, known as Dietricy, even though there is an inscription with the name *Vincent* on the back. Pierre Rosenberg has attributed the painting to Vincent, and so did Jean-Pierre Cuzin in his catalogue raisonné of Vincent's œuvre, published in 2013.

J.-P. Cuzin deems however the title given by Prosper de Baudicour, *Le Prêtre grec*, to be far-fetched, and reminds us that an impression belonging to the collection of Count Rigal was sold in Paris on December 10th, 1817, with the title *Vieillard à barbe, vu à mi-corps* [Old Man With a Beard: Head and Torso]. J.-P. Cuzin thinks the print is a likeness of Salomon ben Israël, a man who regularly sat as a model for artists; he appears for instance in the *Portrait d'un rabbin* [Portrait of a Rabbi], an enamel miniature by Pierre Adolphe Hall in the collection of the department of Graphic Arts in the Louvre (RF 30892). According to J.-P. Cuzin, it is possible to trace an influence back to « both the old men's head of Bolognese painters and those of Rembrandt's followers ». He emphasizes also the care taken by Vincent in rendering this portrait as a print, a “beautiful and powerful etching”.

The *Buste de vieillard* and *Le Christ et le paralytique* [Christ Healing The Paralytic] are the only two known prints by Vincent; they are of the same size and both date from 1782. The second one however remained a study, as can be deduced from the two small burlesque portraits etched in the corners, and the fact that Vincent didn't sign the plate.

References: Jean-Pierre Cuzin, *François-André Vincent : Catalogue raisonné de l'œuvre*, Paris, Arthena, 2013. Pierre Rosenberg (dir.) *Poussin, Watteau, Chardin, David... : peintures françaises dans les collections allemandes, XVIIe-XVIIIe siècles*, Paris, 2005.







## 17. Nicolas-Toussaint CHARLET

(1792 - 1845)

*Le Marchand de dessins lithographiques* - 1818-1819

[The Seller of Lithographic drawings]

Lithograph, 308 x 235 mm. La Combe 85, IFF 66.

Very fine impression printed on white wove paper. Generally in very good condition. Sheet: 285 x 420 mm.

Nicolas-Toussaint Charlet sketched his favourite subjects, a sapper and a conscript, with a lot of humour, as they pore over lithographs that represent them in their daily life: marching into combat, taking care of horses, etc. As for the print dealer, he seems to be sleeping in his open-air market.

This famous lithograph was printed at François-Séraphin Delpech's printing workshop (1778-1825). It can be dated to 1818-1819, which makes it a lithographic incunabulum. François-Séraphin Delpech had his own shop and printing workshop at 3, Quai Voltaire in Paris, which Carle Vernet depicted in an 1818 lithograph: *Imprimerie lithographique de F. Delpech*.

Rare (marked 'R' in La Combe's catalogue raisonné).





*Le Marchand de Dessins Lithographiques.*

*Imp. Lithog. de F. Delpech.*





B. Mason - del. sculpt. - directeur -





*Vue de la nef de S<sup>t</sup> Etienne-du-Mont 26*

## 18. Charles MERYON

(1821 - 1868)

*L'Abside de Notre-Dame de Paris* – 1854 [The Apse of Notre-Dame de Paris]

Etching and drypoint, 150 x 289 mm (subject) 165 x 298 mm (plate). Delteil 38 IV/VIII; Schneiderman 45, IV/IX. Impression of the 4th state (of 9) before the date was erased and the houses burnished at right.

A superb and rare impression printed in dark brown ink on thick ivory laid paper with watermark (shield and date 1852). Sheet: 320 x 465 mm.

In the inventory of Meryon's prints gathered by the Duke of Aumale and bequeathed by him to the Institut de France with all his collections to be turned into the Musée Condé in Chantilly, Antoine Cahen lists three impressions on paper with 1852 watermark: *Tourelle, rue de la Tixeranderie* (S. 24 iii/v), impression printed in brown ink on laid paper (400 x 270 mm, watermark: 1852 (inv. Est. 327); *La Pompe Notre-Dame* (S. 26 vii/x), impression printed in brown ink on laid paper (320 x 375 mm, watermark: 1852) (inv. Est. 328); *Le Pont-au-Change* (S. 40 vi/xii), impression printed in brown ink on laid paper (320 x 488 mm, watermark: 1852), annotated verso "1er état / et 1er état du ballon / N°48" [1st state/and 1st state with the hot-air balloon], stamp «A.P.» (inv. Est. 324). (A. Cahen, *Meryon at Chantilly*, Print Quarterly, vol. 21, no. 4, December 2004, pp. 421-430).

'A sheet of small pencil sketches for portions of the etching' belonging to F. Seymour Haden and a pencil drawing of *L'Abside de Notre-Dame de Paris* from the collection of M. Niel, lent by the Rev. J. J. Heywood are mentioned in the catalogue of the *Exhibition of a selection from the work of Charles Méryon*, Burlington Fine Arts Club, 1879, No.69, 70, p. 34.

*L'Abside de Notre-Dame de Paris* is the plate no.12 from *Eaux-fortes sur Paris* published by Meryon in three issues between 1852 and 1854.

Campbell Dodgson, who was the keeper of the prints and drawings at the British Museum in 1921, judged *L'Abside de Notre-Dame de Paris* to be a "justly famous masterpiece" and described it with enthusiasm: "The design of the whole plate, the lighting of the sky and of the side of the majestic cathedral, the proportion of the towers and highpitched roofs of Notre-Dame to the massive but comparatively insignificant buildings along the line of the Seine combine to produce a total effect of unrivalled dignity and charm. How eloquent, too, is the contrast of all that splendid architecture across the river with the squalid foreground, where heaps of sand are being shovelled into carts, and barges of the humblest kind are moored along the shore." (Campbell Dodgson, *The Etchings of Charles Meryon*, Geoffrey Holme, London, 1921, p. 18). He forgot the washerwomen at the river's edge and the couple talking on the dock, with the woman holding a child in her arms.





Loys Delteil also said that *L'Abside de Notre-Dame de Paris* was regarded as Meryon's masterpiece: "Among Meryon's etchings, *l'Abside de Notre-Dame de Paris*, or simply *l'Abside* for those familiar with the work of Meryon, is the most famous in the world of the amateurs of prints, in America as well as in England or France. This piece is prized in relation to its amiable appearance and for the harmony of all its parts, although the sky is, as in the other etchings by Meryon, engraved with a solidity which, by the way, does not jar with the whole, because of the will that it encloses, and leaves the work perfectly homogeneous." (L. Delteil, 1927, p. 21).

Meryon had however probably a less calm and harmonious view of his work, as suggested by the lines he etched on another plate to go with *L'Abside de Notre-Dame de Paris*: "O thou who lovest every bit of Gothic, behold here the noble basilica of Paris. Our great and pious kings built it as a testimony to their Master of their profound repentance. Although very massive, alas, it is said to be still too small to hold even the elite of our least sinners." (Translated by Schneiderman, p. 95). [*O toi dégustateur de tout morceau gothique/ Vois ici de Paris la noble basilique./ Nos Rois, grands dévots, ont voulu la bâtir / Pour témoigner au Maître un profond repentir./ Quoique bien grande, hélas ! on la dit trop petite,/ De nos moindres pécheurs pour contenir l'élite.*] (Delteil 39; Schneiderman 46)

References: Campbell Dodgson, *The Etchings of Charles Meryon*, Geoffrey Holme, London, 1921; *Exhibition of a selection from the work of Charles Méryon*, Burlington Fine Arts Club, 1879; L. Delteil, *Le Peintre-Graveur illustré*, tome second, Meryon, Paris, 1907; L. Delteil, *Meryon*, Rieder, 1927; R.S. Schneiderman, *Charles Meryon, The Catalogue Raisonné of the Prints*, Garton & Co., London, 1990 ; A. Cahen, *Meryon at Chantilly*, *Print Quarterly*, vol. 21, no. 4, December 2004, pp. 421-430.

## 19. Charles MERYON

(1821 - 1868)

*Bain-froid Chevrier dit de l'Ecole* - 1864

[Chevrier's cold bath establishment, or The School's Baths, Paris]

Etching, 130 x 145mm. Delteil 44, VI/VI, Schneiderman 93 V/VI.

One of the 25 impressions of the final state printed on hudelisk watermarked laid paper, besides the edition of 50 impressions printed with a short poem. In good condition. Sheet: 250 x 190 mm.

Under the print, Meryon wrote a long dedication in ink: '*To M. Gaudu Managing Director of the Bain-Froid Chevrier; as a feeble token of my gratitude, for the warm welcome I received in this Establishment, where I was able to follow such a regimen which gave me most of my health back; and the help he afforded me to sketch the aforementioned establishment, whose title I gave the present subject. Paris, 18 October 1864, your most devoted and very humble servant Méryon (Charles).*'

In this dedication, Meryon signed his name with an accent on the *e*. Delteil was adamant that Meryon always wrote his name without an accent, because it was an English name (Delteil, 1907, *Avis au lecteur*). But Meryon sometimes did sign his name with an accent. On 22 August 1867, for example, he signs his name with an accent twice at the end of his letter to M. Martin, the secretary of the Charenton asylum (*Lettre de Charles Meryon à M. Martin...*). Burty, who regularly exchanged letters with him, wrote his name with an accent in the *Gazette des Beaux-Arts*, in an article published in 1863 while Meryon was still alive. The Art Institute of Chicago has a receipt signed to Burty by Meryon who has written his name twice with and without an accent. In 1865, Meryon mentioned himself in a letter the ambiguous relationship he had with his name :

"I was known under the name Gentil, and I only took the name Meryon when I became a sailor; that is the name of an English family, and one of its most illustrious members, M. C. L. Meryon, whom for a long time I believed to be my father, but who had only been, I think, my guardian... (...) Moreover, I should think I have rightfully earned this name through my works of art, which all bear the mark of my personality, and I will go as far as to say that the sort of life I lead, and have led, does reasonably justify, it seems to me, its etymology." (Meryon, *Lettre du 29 mai 1865...*, pp. 19-20)

While we won't try to guess which exact 'etymology' Meryon had in mind, this letter at any rate does show that he was particular about the spelling of his name.





PARIS. MDCCCLIV

BAIN-FROID CHEVRIER  
DIT DE L'ÉCOLE

Perron Imp Paris

Monsieur Gaudu,  
 Directeur-gérant du Bain-froid Chevrier,  
 Faite témoignage de reconnaissance, pour le bon accueil  
 que j'ai trouvé dans cet établissement, où j'ai pu suivre  
 un régime qui m'a en grande partie rendu la santé; et la fa-  
 cilité qu'il m'a laissée de dispenser à cet établissement,  
 dont j'ai pris le titre pour celui de ce présent sujet.  
 Paris, le 18 Octobre 1864  
 Son bien sincère et très humble serviteur  
 Méryon (Charles)

On 10 October, 1864, Meryon wrote to Henri Le Secq that the etching of the *Bain-Froid Chevrier* that Le Secq had ordered was ready. Meryon informed him that he had signed the “bon à tirer” for 12 impressions without the letter, and that he would etch the letter the next day to have it printed immediately. He confirmed that he would deliver the plate for the *Bain-Froid Chevrier*, as he had accepted to do, even though he had reservations, but he asked Le Secq to destroy the plate ‘after a reasonable number of impressions’. On 14 October, Meryon wrote to Le Secq informing him that a print run of 50 impressions with the poem was underway. On 16 October, Meryon signed a “bon à tirer” for an additional 25 impressions without the poem (Schneiderman p. 185). On 18 October, Meryon wrote to Le Secq, describing the 50-print run with the poem printed underneath the image in mine-orange, gold, blue or black, and reminded him that he wanted the plate destroyed. On the same day, he signed several prints for his friends, including one to *Monsieur Charles Philippon, Professeur de Mathématiques au Lycée Napoléon*. Philippon was also a painter and had studied with David; Meryon took lessons from him (Meryon, *Notes particulières...*) and made the large etching of the Lycée Napoléon or Collège Henri IV, seen from the sky, for him as well (Schneiderman 91).

The impression of the *Bain-Froid Chevrier* presented here is the one that Meryon addresses on the same day, 18 October 1864, to 'Monsieur Gaudu, Managing Director of the Bain-Froid Chevrier'. This impression bears a long dedicatory letter in which the artist expresses his gratitude for two reasons. First of all, for the warm welcome he received in the establishment, where the regimen he followed gave him “most of [his] health back”. In his well-documented biography of Meryon, R. Collins notes this improvement: ‘His physical and mental well-being was served by visits to the Chevrier Cold-Water Baths operated by M. Gaudu beside the Pont-Neuf.’ (R. Collins, 1999, ch. IX, p. 196). Let us add that Meryon doesn't say that the cold baths gave him his health back, but only “most of” it. He was committed again to the Charenton asylum two years later, in October 1866.

The second reason for Meryon's gratitude is the 'help' that the director afforded him 'to sketch the aforementioned establishment'. We don't know whether this 'help' simply means that the director granted his authorisation, or whether he provided Meryon with specific facilities or amenities. According to Seymour Haden, Meryon was sometimes prevented from sketching in public by policemen 'who made him move on' (quoted in J. van Breda, p. 185). Maybe the 'help' in question consisted in the director putting in a word for Meryon.



Monsieur Gaudin,  
Directeur-gérant du Bain-Froid Chevrier.  
Faite témoignage de reconnaissance, pour le bon accueil  
que j'ai trouvé dans cet Etablissement, où j'ai pu suivre  
un régime qui m'a en grande partie rendu la santé; et la fa-  
cilité qu'il m'a laissée de dessiner ce dit Etablissement,  
dont j'ai pris le titre pour celui de ce présent sujet.  
Paris, le 18 Octobre  
1864  
Son bien dévoué et très humble serviteur  
Méryon (Charles.)

Meryon made several preparatory sketches for the *Bain-Froid Chevrier*. Delteil mentions two of them (L. Delteil, 1907, no. 44). J. van Breda surmises that Burty bought them from Meryon (van Breda, p. 184), and that they were later bought by Seymour Haden, who exhibited them in London in 1879 (Burlington Fine Arts Club, no. 122, p. 44) before taking them to the United States; they were exhibited in New York in 1898 (Catalogue of the Grolier Club, 1898, no. 123, p. 54). In his article on the genesis of the *Bain-Froid Chevrier* etching, Jacobus van Breda mentions a 'recently rediscovered detail study' (van Breda, pp. 184-185).

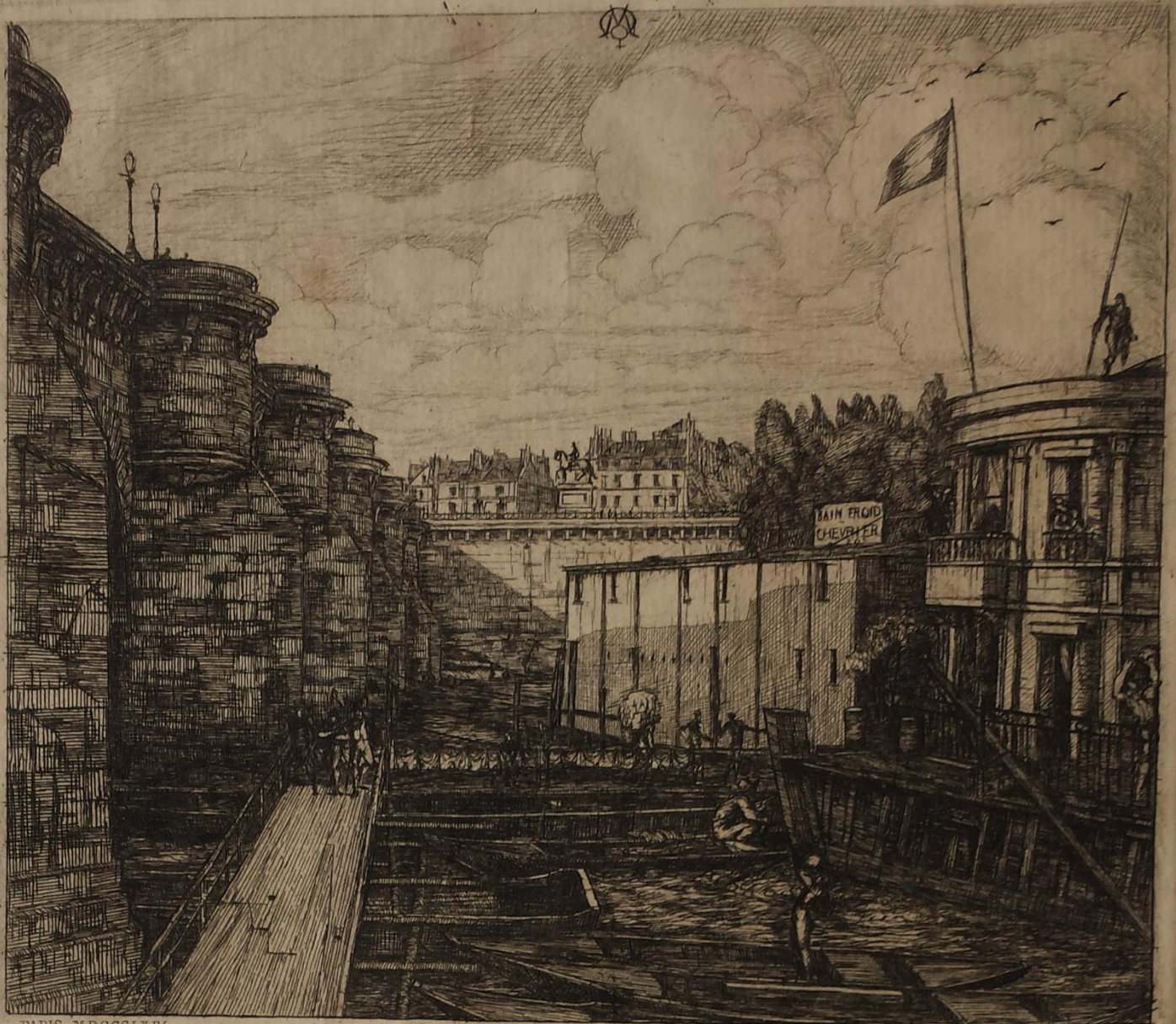
Two letters by Meryon, mentioned by Delteil in his *catalogue raisonné*, give us an interesting insight into the way Meryon worked: he preferred to give precedence to his own vision of the landscape, rather than actual reality. On 13 July 1864, Meryon informed Le Secq that he had "completed a good part" of the drawing; but then two weeks later he wrote again to explain that he had to redo it: '...I have made another drawing, for a better position, of a portion of the subject which did not altogether please me in my first sketch of it as I had made it too literal.' (Schneiderman, p. 184). On 10 October, in the same letter informing Le Secq that he had finished the etching of the copperplate, Meryon added up the time he had spent working on the picture so far, and reminded him he had had to start over:

'I first made a drawing of the scene as it is in reality, but finding that the Pont-Neuf was in too much profile, I made a second sketch in order to have something more accomplished. He also confided that he had used 'special methods' (« un procédé tout particulier ») in order to compose his image: 'Other details I will reserve until I can communicate them to you personally as they bear upon the special methods I have employed in making the etching.' (Schneiderman, p. 185). J. van Breda wonders about these 'special methods' and quotes Seymour Haden, who explains that Meryon 'seldom made a complete drawing on the spot' but that he would draw 'studies of the various portions' from which he would compose his subject (J. van Breda, p. 185). In his article on *L'œuvre de Charles Méryon* published in the *Gazette des Beaux-Arts*, Burty explained that Meryon had deliberately enlarged the towers of Notre-Dame and the buildings on the quays in *Le Petit Pont* (Schneiderman 20) by 'sewing' together (his words) sketches made in two different spots, at different levels: one on the riverside, by the water, and the other higher up, standing on the quay (Ph. Burty, 1863).

The copperplate for the *Bain-Froid Chevrier* wasn't destroyed. It is kept in the Bibliothèque nationale de France.

References: C. Meryon, *Notes particulières concernant les circonstances et événements divers de ma vie* and *Suite des notes relatives aux particularités et événements de ma vie*, manuscrits, Bibliothèque Nationale de France, RES Yb31673 (1,2); *Lettre du 29 mai 1865*, published by M. Anatole de Montaiglon in *Archives de l'art français*, 1877; *Lettre de Charles Meryon à M. Martin, secrétaire de l'asile d'aliénés de Charenton, 22 août 1867*, Bibliothèque Nationale de France; Ph. Burty, « L'œuvre de Charles Méryon » in *La Gazette des Beaux-Arts*, 1863, t. 14, pp. 519-533 & t. 15, pp. 75-88; *Exhibition of a selection from the work of Charles Méryon, Burlington Fine Arts Club*, 1879; A. Bouvenne, *Notes et Souvenirs sur Charles Meryon*, Paris, 1883; *A Catalogue of Etchings and Drawings by Charles Meryon exhibited at the Grolier Club, New York, from January 28 to February 19 1898*; H. Mansfield, *A catalogue of Etchings and drawings by Charles Meryon and Portraits of Meryon in the Mansfield Collection*, The Art Institute of Chicago, 1911; L. Delteil, *Le Peintre-Graveur illustré, tome second, Meryon*, Paris, 1907; L. Delteil, *Meryon*, Rieder, 1927; R.S. Schneiderman, *Charles Meryon, The Catalogue Raisonné of the Prints*, Garton & Co., London 1990; R. Collins, *Charles Meryon, A Life*, Garton & Co, 1999; Art Institute of Chicago, 1909.206; J. van Breda, *Charles Meryon and the Genesis of the Bain-Froid Chevrier*, *Print Quarterly*, vol. XXIX, number 2, June 2012 pp. 181-188.





PARIS, MDCCCLXIV

BAIN-FROID CHEVRIER  
DIT DE L'ÉCOLE

*Pierron Imp Paris*

## 20. Félix BRACQUEMOND

(1833 - 1914)

*Portrait d'Edmond de Goncourt* - 1881

Etching and tools, 512 x 340 mm. Beraldi 54, 8th state (of 9).

Superb impression of the 8th state, before the title, printed on japan paper.

In very good condition. Full margins.

Bracquemond engraved the *Portrait of Edmond de Goncourt* in 1881. This portrait wasn't commissioned but was "a willing gesture by the engraver and as much a manifesto on his part as it is a homage to the model." (Bouillon, p. 24)

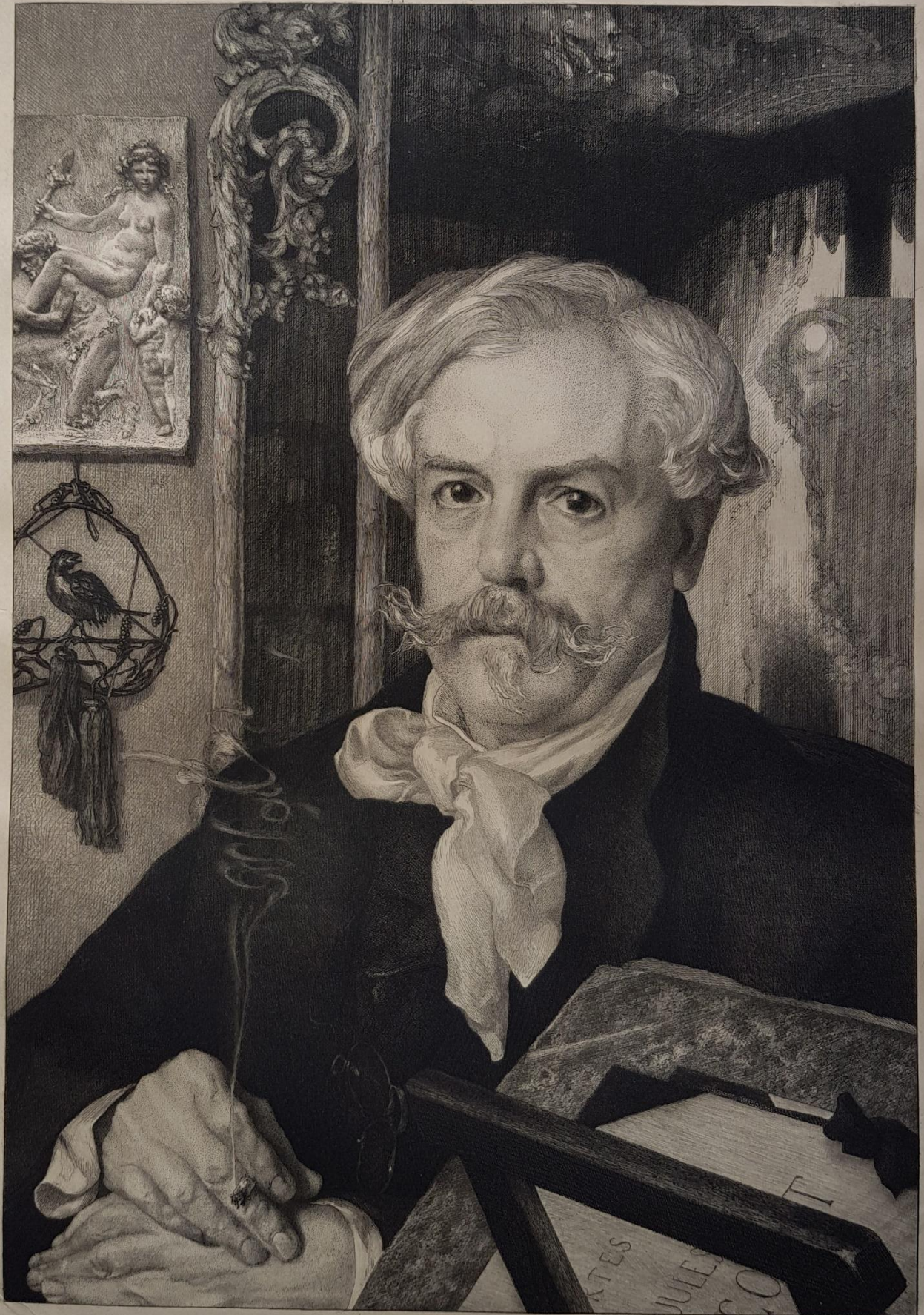
Bracquemond had been a friend of the writer since 1856 and offered in 1879 to draw his portrait: "I would like to make a big engraved portrait of you. It has to be worthy of you: you are a patron; as for me, I would like to show that I am capable of more than just decorating the lip of china plates."

The preparatory drawing, in charcoal and stump (currently in the Musée du Louvre), required the writer to sit for extended periods of time in his house in Auteuil. It was exhibited in April 1880 at the Fifth Impressionist Exhibition. Bracquemond then set to work on the engraving, which took several months, during which he printed eight consecutive states. The print run for the final state was done by Salmon in 1881.

Beraldi mentions 25 proofs on parchment and 150 proofs on Japan paper printed from the 8th state and signed by hand by Bracquemond. Jean-Paul Bouillon notes that the engraving was reprinted in the early 20th century, and that Bracquemond asked the printer Alfred Porcabeuf to engrave the title EDMOND DE GONCOURT onto the copper plate, as well as a mention of the artist and the printer, in 1910 (this represents a ninth state). The copper plate is currently in a private collection.

Reference: *Bracquemond/Goncourt*, Jean-Paul Bouillon, catalogue of the exhibition organised at the Musée du Dessin et de l'Estampe originale in Gravelines in 2004, on the occasion of the acquisition of 7 progressive states of the engraved portrait in 1999.





## 21. Odilon REDON

(1840 - 1916)

*Princesse Maleine (La Petite madone)* - 1892

[Princess Maleine (The Little Madonna)]

Etching and drypoint, 121 x 66 mm. Mellerio 22, 1st edition.

Superb impression from the first edition of 1892, printed on cream laid paper watermarked *MBM* and signed with initials *Od. R.* in pencil in the lower margin. Titled *princesse Maleine* in pencil in the bottom left corner of the sheet.

Generally in very good condition. A few very slight foxmarks and tiny stains in the margins. Full uncut margins (sheet: 360 x 275 mm).

Odilon Redon only printed 8 impressions of *Princesse Maleine*, inking only the top three-quarters of the plate on which he had previously etched *David* (Mellerio 14); in the lower part of the plate, the scratches and incisions made for *David* haven't been erased completely. The height to which the plate was inked differs from one impression to the next: on this one, the printed surface measures 88 x 66 mm.

Odilon Redon's widow had two posthumous editions of *Princesse Maleine* printed in 1922 by Louis Fort: 30 impressions on Japan paper and 125 impressions after steel-facing of the plate, also printed on Japan paper, to illustrate Odilon Redon's diary *À soi-même* [To Himself]. These impressions were made with the plate entirely inked, and so strokes remaining from the *David* are visible in the lower part. A few more impressions were made more recently on wove or Japan paper, before the copperplate was lost. None of those posthumous impressions match the quality of the first edition.

The *catalogue raisonné* of Odilon Redon's etchings by André Mellerio lists five impressions of the first edition: three are kept in the Art Institute of Chicago, the Gemeentemuseum Den Haag and the Bibliothèque nationale de France. A fourth one is in a private collection in Paris; the fifth one is mentioned in the catalogue *Meisterwerke der Graphik* by Kornfeld and Klipstein (1976). Only one is signed *Odilon Redon*, three others are signed with his initials, *Od.R.* A sixth impression also kept in the Art Institute of Chicago is to be added to this list; it is signed with the artist's full name.





W.R.

The title *Princesse Maleine* refers to the eponymous play by Maurice Maeterlinck, written in 1889. The play tells the tragic story of the young princess, in love with a prince who is an enemy of her parents. She is put in prison, then poisoned and strangled. "Something dark is coming," says a worried Maleine while the poison is being prepared (Act III, Scene 3). The black shadows on the etching embody the obscure threat that fills the young princess with foreboding. Redon's drypoint gives a lovely grace to her delicate face ("I saw her only once... But she had a certain way of looking down", Act I, Scene 3), but it drowns the young woman's body in black ink from the burr from the drypoint. Redon partially erased the copperplate for *David* to etch *Princesse Maleine*, but he made sure to keep the horizontal strokes that were used to cancel the previous design: in the new picture, these scratches herald the young woman's tragic destiny. Only the impressions from the first edition, with deep and delicate black tones, manage to render perfectly the symbolist and tragic atmosphere of this image.

Literature has pride of place in Odilon Redon's graphic works, for example in the album *À Edgar Poe* (1882) or the three series of plates for *La Tentation de Saint Antoine*, inspired by Gustave Flaubert's text and published between 1888 and 1896. But Redon's works also inspired writers, especially young Maeterlinck: the writer Iwan Gilkin mentions that in 1887, Redon's lithographs hung on the walls of Maeterlinck's study in Oostacker.





## 22. Théophile Alexandre STEINLEN

(1859 - 1923)

*Femme nue assise, s'essuyant les pieds* - 1902

[Seated woman drying her feet]

Etching, soft ground and aquatint, 298 x 297 mm. De Crauzat 66, 2nd state (of 2).

Very fine impression of the final state, printed in colours from two plates using registration holes, on laid ARCHES watermarked paper, signed in pencil lower right.

Slight discoloration in the margins of the sheet; faint diagonal fold in the lower right corner of the sheet; very slight x-shaped mark above the woman; the sheet along the upper platemark partially broken in the middle and reinforced on the back with paper tape. Small margins (368 x 325 mm).

Very scarce etching. According to de Crauzat, the 1st state, before some additional work as the tub in the lower left corner, was printed from only one plate and only 4 impressions are known; in the 2nd state, the 2 plates are completed. 6 impressions, numbered A to F and signed in pencil in the margin, were printed in colours, and 2 proofs were printed one in black the other one in grey.

This unnumbered impression comes in addition to the 6 impressions printed in colours mentioned by de Crauzat.

In 1898, when Steinlen made his first etchings, the Montmartre artist was already well-known for his lithographs. In March 1902, he etched *Femme nue assise, s'essuyant les pieds* and prints it in colours; the model appears in almost identical poses in three other works from the same year: two works in soft-ground etching and aquatint with the same title, made in May and June (Crauzat 79 and 91), and a pastel, *Le Bain* [The Bath], in which the naked young woman, seated on a low chair, is sketched in reverse. In the pastel sketch, Steinlen represents the bedroom and its furniture in a more realistic way: a wrought iron bedstead with a woollen blanket, the striped wallpaper with a floral motif, a carpet with a geometric pattern, an earthenware basin and its jug, with a decoration of flowers. The young woman is represented in the same pose as in the etching: bent over, her face leaning towards the floor. However, if the representation of her body is almost identical in the two works, the technique and style used by Steinlen in the etching give it a very different dynamic. In the pastel, her attitude is static: the young woman is washing her feet; her immobility matches the minute care taken to represent her surroundings. In the etching, her body is tense and angular, as if





Etienne

broken in two, contorted by the young woman's effort in drying her feet; that sense of an effortful movement is in keeping with the rustic (ou simple) interior design and the roughness of the floorboards. The topic of the etching is not the same as that of the pastel: beyond the theme of a woman washing herself, with a high-angle view, the etching is concerned with the body tensed in effort, which Steinlen emphasises by tightening the composition and lowering the perspective to the height of the subject.

Steinlen knew how to use different engraving techniques (aquatint, etching, soft-ground etching) and printing with several plates, in order to create a final effect that was close to both pastel and etching in colours: the woman's soft halo of hair, which evokes pastel, stands in contrast with the flat, smooth background, obtained with uniform inking; the shading of the body is done in aquatint, and the roughness of the floorboards is rendered in soft-ground etching.

We know that Steinlen made his first etchings following the advice given by the printer Eugène Delâtre, who specialised in etchings printed in colours. *Femme nue assise, s'essuyant les pieds* was very probably printed in his workshop.







## 23. Suzanne VALADON

(1865 - 1938)

*Ketty s'étirant* - 1904

[Ketty stretching]

Soft ground etching, 160 x 200 mm. Petrides E28.

Impression of the first edition, before the plate was cut down, exceptionally printed with monotype colouring in brown and ginger. This impression is reproduced in the catalogue raisonné by Petrides, p. 360, fig. E28.

A superb impression with monotype on thick wove paper, signed in pencil in the lower margin. On the back, a trace of pigments and two large numbers with, underneath, the initials S.V. Sheet: 248 x 295 mm.

A very tiny scratch, maybe due to a loss of pigment; light stain in the margins. Generally in excellent condition.

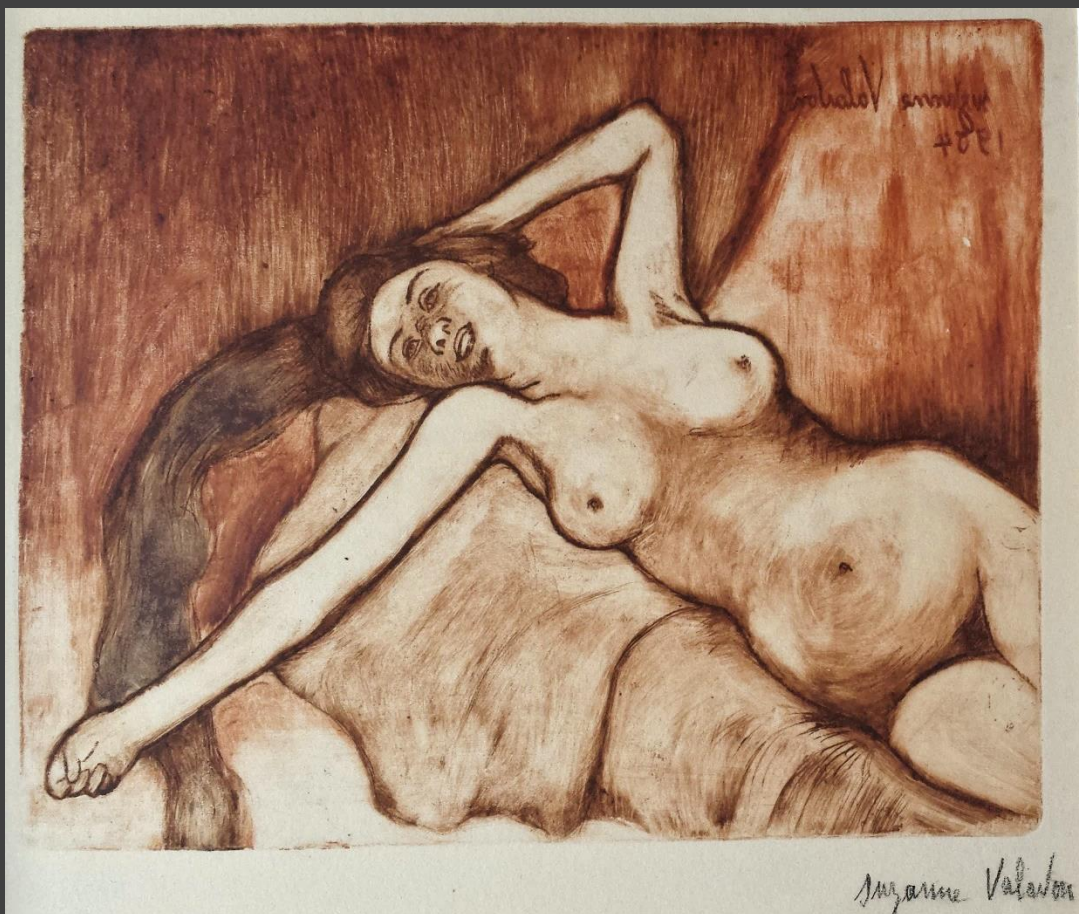
The impressions from the first edition are not numbered. In 1929, 95 impressions were printed on the copperplate cut down in its height (145 x 200 mm) for the deluxe edition of the second issue of the journal *Vers et Proses* (1929).

An impression is said to be 'monotype' when it is printed from an unetched copperplate on which the artist painted directly, so that it is impossible to print a second identical impression. Our impression is 'printed with monotype' because Valadon painted the colours directly onto the etched copperplate for *Ketty s'étirant*: as a result, this impression is unique.

Suzanne Valadon learned soft ground etching with Degas around 1895. She etched several plates, including *Louise nue sur le canapé* [Louise Naked on the Sofa] (1895), *Catherine nue se coiffant* [Catherine, Naked, Combing Her Hair] (1895), *Nue sur un divan* [Nude on a Sofa] (1896). *Ketty s'étirant* was one of the first soft ground etchings she made when she started using etching and drypoint again in 1904.

Valadon's drawings and etchings very often depict naked young women washing or combing their hair or lying in an armchair or on a bed. In most cases, the model is pictured full length, sometimes with a second character in the picture, a grandmother taking care of toiletries. *Ketty stretching* is one of her rare etchings showing the model's body from much closer. Whereas most of the time a nude drawing is meant to enhance and emphasise the body's beauty, here the composition celebrates the satisfaction and the sheer joy in the face and the body of the young woman, her dreamy gaze, her half-open mouth, her stretched white arms, her flowing hair and the generous curves of her belly and breasts.





Suzanne Valadon printed an impression with monotype colouring of several soft ground etchings: *Louise nue sur le canapé* [Louise Naked on the Sofa] (1895), *Catherine nue se coiffant* [Catherine, Naked, Combing Her Hair] (1895), *Nue sur un divan* [Nude on a Sofa] (1896), *Adèle préparant le tub et Ketty aux bras levés* [Adèle Getting The Bathtub Ready and Ketty With Her Arms Raised] (1905), *Catherine s'épongeant* [Catherine Drying Herself] (1908). Notwithstanding its small size, due to its composition and its pictorial matter, this impression printed with monotype colouring of *Ketty Stretching* makes one think of a monochrome painting: the three-quarter shot and the view from above, diagonally, on the naked body of the woman lying on her back with one arm to the side and the other arm bent, reaching up above her head, make us think to the tall reclining nudes that Modigliani will paint a dozen years later, like *Nu couché les bras ouverts* (Nude, Lying Down With Open Arms, 1917). Modigliani was indeed a friend of Valadon and Utrillo, whom he encouraged.

## 24. Jean-Émile LABOUREUR

(1877 - 1943)

*Le Bar en Pennsylvanie* - 1904 [The Bar in Pennsylvania]

Woodcut, 195 x 195 mm. Only state. S. L. 618 bis. Monogram *jel* inside the plate, used here by Laboureur for the first time.

Trial proof printed on buff paper. Four tiny pinholes as registration marks, two of them at the bottom corners of the subject and the other two 10 mm above the borderline at left and right. Sheet: 320 x 245 mm. A few slight handling creases in the margins. Very good condition.

Unique known proof printed in colours by the artist.

This work remained unknown until the lineblock was found with three trial proofs in 1987 in the family's archives. Sylvain Laboureur then wrote an article, published in *Nouvelles de l'Estampe*, in which he presented this unknown print: "This woodcut hadn't been inventoried until now, and it was accompanied by three trial proofs, partially hand-coloured (...): one of them was exhibited for the first time at the Pavillon des Arts in Paris (July-September 1987). (S. Laboureur, 1987, p. 22). He also mentioned a notebook in which J.-É. Laboureur had noted, he said, "the works he had engraved at the beginning of his stay in America, where he arrived at the end of 1903". And he added: "The first page contains this description: « *Le Bar, bois au canif, en couleurs, 1904 : août. Quelques épreuves d'essai.* » ["The Bar, woodcut carved with a knife, in colours, 1904: August. A few trial proofs"]."

In the note 618 bis of the *Catalogue complet de l'œuvre de Jean-Émile Laboureur*, Sylvain Laboureur specifies that the three trial proofs printed in 1904 are "the only known proofs printed by the artist", and he clarifies that they have been "enhanced with watercolour" by Jean-Émile Laboureur (S. Laboureur, 1991, p. 559). At the end of the note, he explains that Laboureur had envisioned printing the woodblock in colour: "The three trial proofs printed by the artist in 1904 are hand-coloured by him: he had indeed planned to do another colour version. A year after the discovery of the first woodblock, we found a woodblock of the same dimensions, the carving of which had not yet been done, but on which the drawing of the first woodblock was accurately reproduced, with five colours indicated, most likely matching up with the work he planned to do on five woodblocks, or with the various printings to be made from only one." (Ibid.: p. 560). Our proof confirms this hypothesis: unlike the proof photographed in the 1987 article, its colours were not applied by brushstroke; they were, therefore, most likely printed from the second woodblock found a year later. Furthermore, we can see the four registration holes, which made it possible to reposition the paper: two on the lower angles of the subject and two at one centimeter above the upper borderline,





on the left and on the right. Sylvain Laboureur mentions five colours. We count six in this proof: a brown ocher for the counter, a light ocher for the walls, brown and gray for the customers' clothes, pink for the faces, and a pale blue for the blouses of the servers and the reflections of daylight in the mirror and on the floor. A slight shift of the colours is noticeable on the jacket and pants of the man with his back to us, the profile of the man's face looking to the left, the back wall, the counter and the waiters' clothes. The identical shift of several colours suggests that they were all printed at once. In the article of *Nouvelles de l'Estampe*, Sylvain Laboureur explains that his father did not have the effective equipment in Pittsburgh and had to "make the trip to New York in order to print his etchings". (S. Laboureur, 1987: p. 23). It is obvious that this proof in colours was printed with basic means.

Laboureur gave up the idea of printing *Le Bar en Pennsylvanie*. It wasn't because the work did not seem successful in his opinion, but probably for the same financial reasons he invokes in 1905 to explain why he quit painting: etchings, he says, "are easier to sell" (S. Laboureur, 1987: p. 23). Although he gave up the idea of printing the woodcut, the picture of *Le Bar en Pennsylvanie* never left his mind. The woodcut is indeed the original form of an image that would "punctuate the work of the artist for over twenty years" (ibid.). It is found in several works, using various techniques and styles. The Musée des Beaux-Arts in Nantes houses an oil painting on a 40 cm square panel which copies the woodcut and bears the same title. Sylvain Laboureur emphasizes in the 1987 article that this painting, which, according to him, dates back to 1904, "had always been stored in a good place at the successive Laboureur family estates." (ibid.). Ten years later, Laboureur made an etching: *Bar en Pennsylvanie* (S. L. 134) reproducing the same composition, but in the manner of cubism he had just appropriated. He would replicate this composition yet another time, in a more classical and watered-down form, in order to illustrate the work of N. Toye and A.-H. Adair: *Petits et Grands verres*, published in 1927 by *Au Sans pareil*.

In 1988, 55 numbered impressions and 3 hors-tirages were printed to be included in a portfolio issued on the occasion of the publication of the catalogue raisonné of Jean-Émile Laboureur's works by Sylvain Laboureur. These modern impressions bear the stamp with a crab.

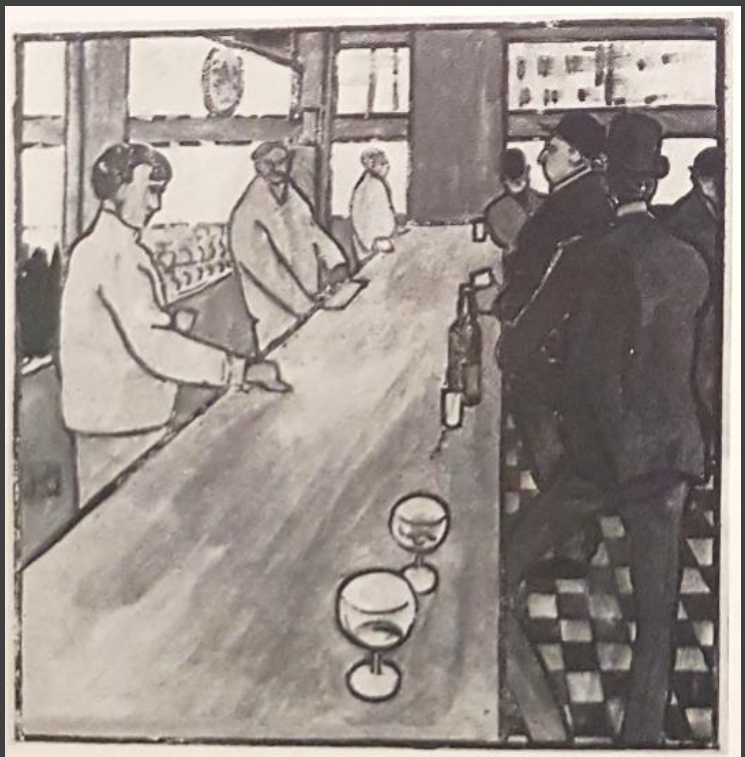
References: Sylvain Laboureur, "Un bois inconnu de J.-É. Laboureur", *Les Nouvelles de l'Estampe*, n°96, december 1987, pp.22-25; Sylvain Laboureur, *Catalogue complet de l'œuvre de Jean-Émile Laboureur*, Neuchâtel, Ides et calendes, 1989-1991, Vol. I, Gravures et lithographies individuelles, pp.559-560; *Idem*, Peintures, aquarelles et gouaches, cat. no. 45, p.50, reproduction in colours; Musée des Beaux-Arts de Nantes, Inv. : 994.2.1.P, purchased in 1994.



The block which was founded in 1987 (*Les Nouvelles de l'Estampe*, n°96, p. 22).



Trial proof hand-coloured [photograph in black and white] (S. Laboureur, 1991, p. 559)



## 25. Ben NICHOLSON

(1894 - 1982)

### *5 Circles* - 1934

Woodcut, 158 x 200 mm (A-Cristea 20, Lewison 7) also known as *Composition* or *Abstract*.

From the edition of 50 printed for Anatole Jakovski in a portfolio of 23 prints by European artists, published in Paris in 1935 by Editions G. Orobitz.

Very fine impression on wove paper, signed *Ben Nicholson* and dated *1934* in pencil (signature a little pale as usual). A few pale foxing in the margin ; a skinning of paper verso in the margin lower left; otherwise in very good condition. Sheet : 215 x 270 mm.

An edition of 300 was printed in 1962 on a different paper by the Kestner Gesellschaft with their stamp on the reverse (AC-33). Lewinson says the prints are signed 'Nicholson 1934' but we have seen only copies signed 'BN 34'.

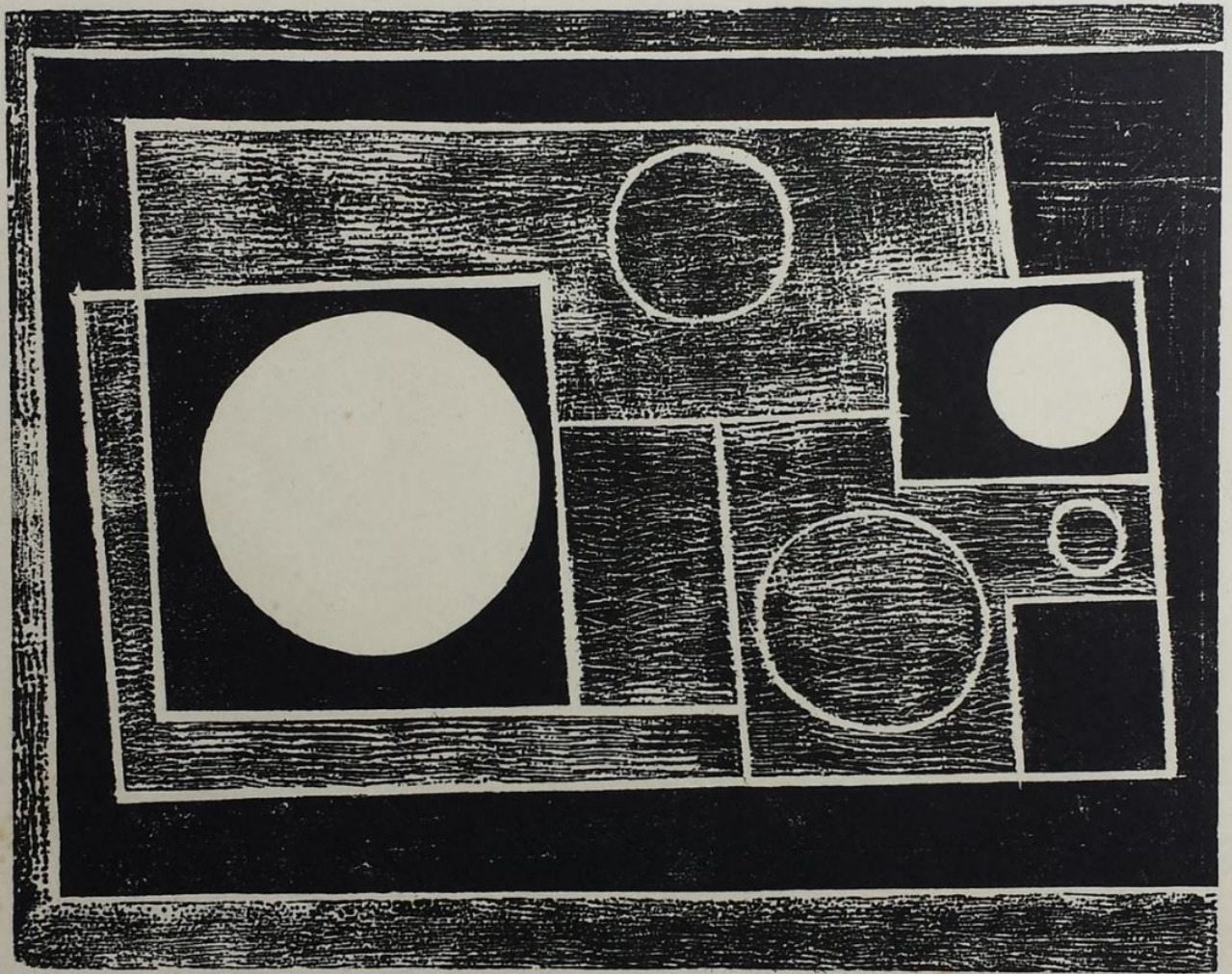
« The portfolio was intended to act as an 'édition de luxe' for a subsequent collection of essays by Jakovski on Marcel Duchamp and the artists from whom the prints were commissioned, but its lack of financial success prevented the publication of the essays. The published album, which can be seen in the Victoria and Albert Museum Library, was printed in an edition of 50, of which the first 20 were available for sale and the remaining 30 were given to the artists and collaborators. An unspecified number of artist's proofs were also made. » (Frances Carey & Antony Griffiths, 'Avant-Garde British Printmaking 1914-1960', BMP, no.75. quoted by the British Museum).

Contrary to what Lewinson said *5 Circles* was not "an odd inclusion" in the portfolio published by Anatole Jakovski, which contained several other abstract works by Giacometti, Helion, Magnelli, Arp and Kandinsky. Jakovski was indeed fond of abstract painting, as demonstrated by his article for *Axis No .1*, january 1935, p. 14.

*5 Circles*, made in 1934, is Nicholson's only woodcut. 1934 is an important year in his life and work. In 1933, Nicholson "had co-founded Unit One with Henry Moore, Paul Nash and Barbara Hepworth whom he later married in 1938." (Allan Cristea Gallery). The composition of *5 Circles* is close to the painted reliefs he had begun to carve : *1934 (5 Circles)*, *1934 project for Massine for Beethoven 7th Symphony Ballet* (Tate Gallery), *1934 (relief)*, *Carved Relief*, 1934 (photographed in *Axis No .1*, january 1935, p. 6). Barbara Hepworth, who lived with Nicholson from 1934 to 1951, certainly remembered *5 Circles* when she drew the lithograph *Square and circles* in 1969.

Reference: *Ben Nicholson, Prints 1928-1968*, The Rentsch Collection, Essay by Jeremy Lewinson, Alan Cristea Gallery, 2007, pp. 17-18; Frances Carey & Antony Griffiths, 'Avant-Garde British Printmaking 1914-1960'; *Axis No .1*, january 1935.





Ben Nicholson 1934

## 26. Alberto GIACOMETTI

(1901 - 1966)

*[Composition I] Planche pour le portfolio d'Anatole Jakovski – 1934/1935*

Engraving, 297 x 243 mm. Lust 80, Kornfeld 16.

From the edition of 50 printed for Anatole Jakovski in a portfolio of 23 prints by European artists and published in Paris in 1935 by Editions G. Orobitz. According to Kornfeld *Composition I* was not printed by Tanneur but by « Stanley W. Hayter, probably working in collaboration with Alberto Giacometti. » (Kornfeld, 16)

Very fine impression on Annam paper watermarked *Annam* and *BFK*, signed and numbered 32/50 in pencil in the lower margin ; the number was corrected by Giacometti, as stated in the catalogue Kornfeld about the number 27 belonging to the Fondation Giacometti (number 2006-0783).

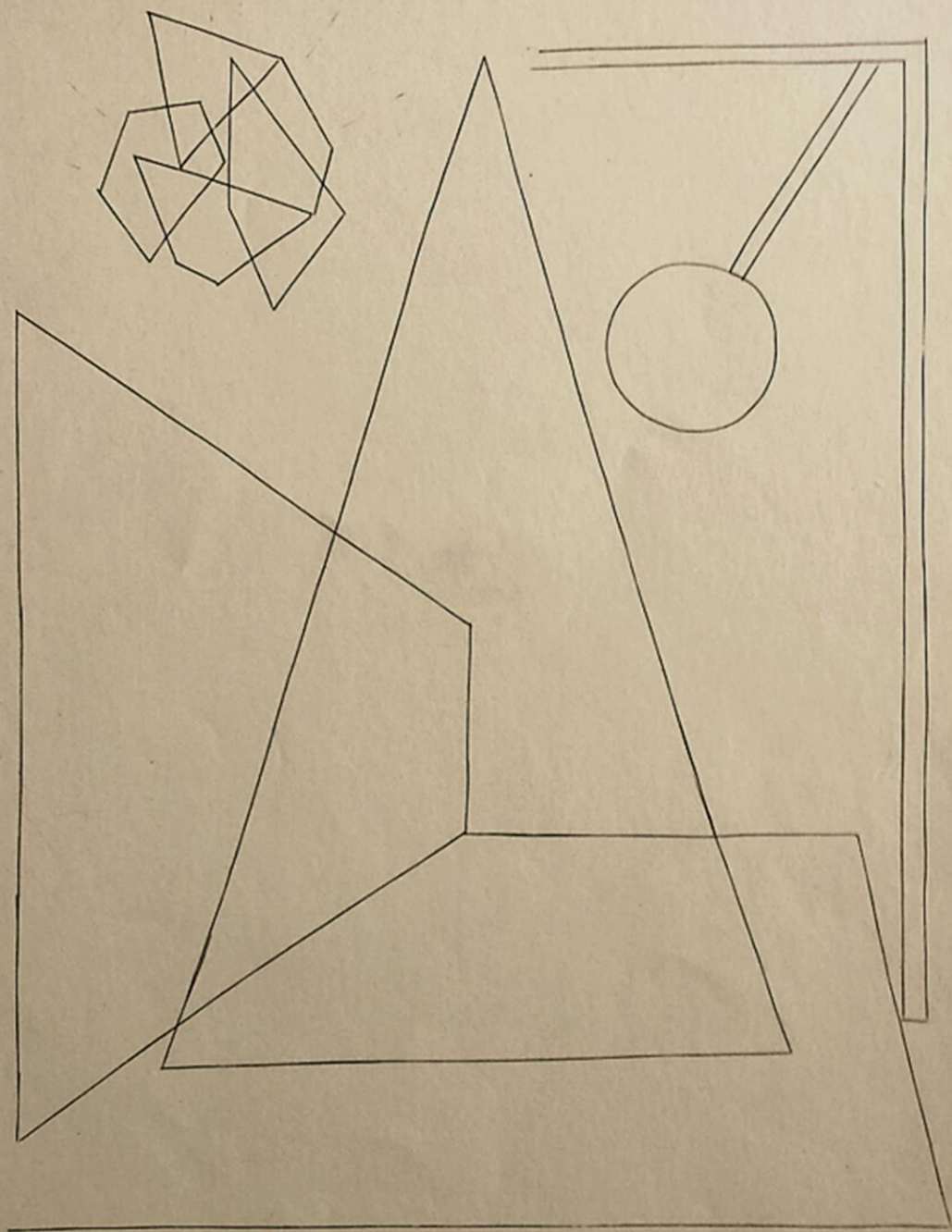
Very good condition. The sheet is the largest we have seen: 327 x 248/250 mm (right edge untrimmed). Kornfeld notes the average dimension: 32 x 24,7 cm.

« The portfolio was intended to act as an 'édition de luxe' for a subsequent collection of essays by Jakovski on Marcel Duchamp and the artists from whom the prints were commissioned, but its lack of financial success prevented the publication of the essays. The published album, which can be seen in the Victoria and Albert Museum Library, was printed in an edition of 50, of which the first 20 were available for sale and the remaining 30 were given to the artists and collaborators. An unspecified number of artist's proofs were also made. » (Frances Carey & Antony Griffiths, 'Avant-Garde British Printmaking 1914-1960', BMP, no.75. quoted by the British Museum)

This engraving made for Jakovski in 1934 is one of Giacometti's last non-representational works. Though it seems really abstract, Kornfeld maintains that it can be grouped together with Giacometti's surrealist works: "the cone and the box-like structure are simplified forms of the 'cages' and the *Boule suspendue* [Hanging Ball] (...) Published by Anatole Jakovski in May 1935, soon after Giacometti left the Surrealists, *Composition* could be seen as a momentary turn to geometric abstraction. But this piece only results from a marked encryption intended to make his work even more esoteric, without however becoming truly abstract." (Kornfeld, p. 58, our translation). This remark is relevant, but it should be noted that it could apply just as well to most works that are grouped in the category of abstraction, whereas their spirit is very different: in "abstract" paintings by Mondrian, Herbin or Barnett Newmann, the lines, colours or geometric shapes are just as esoteric and do not have the same meaning at all.

References: Frances Carey & Antony Griffiths, 'Avant-Garde British Printmaking 1914-1960'; Eberhard W. Kornfeld et Fondation Giacometti, *Alberto Giacometti. Catalogue raisonné des estampes*, Vol. I, No. 1-231, 1917-1957/1958, Editions Galerie Kornfeld, Berne, 2016.





32/50

Alberto Giacometti





1. Albrecht DURER The Adoration of the Magi - c. 1503
2. Pieter BRUEGEL l'Ancien (d'après) Gula [Gluttony] – 1558
3. Nicolas BEATRIZET Battle of the Amazons – 1559
4. Giulio BONASONE Cupid in the Elysian fields - 1563
5. Léon DAVENT Portrait of Michelangelo
6. Claude VIGNON Jésus-Christ guérit deux possédés et permet aux démons d'entrer dans des porceaux
7. Jacques CALLOT Les Supplices - 1634
8. REMBRANDT HARMENSZOOM VAN RIJN Beggar with a Wooden Leg - c. 1630
9. REMBRANDT HARMENSZOOM VAN RIJN Bald headed man in profile right: the artist's father (?) - 1630
10. REMBRANDT HARMENSZOOM VAN RIJN Bust of an old Man with a Fur Cap and flowing Beard... - 1631
11. REMBRANDT HARMENSZOOM VAN RIJN The strolling Musicians - c. 1635
12. REMBRANDT HARMENSZOOM VAN RIJN The Jews in the Synagogue - 1648
13. REMBRANDT HARMENSZOOM VAN RIJN Self-portrait etching at a window - 1648
14. Sébastien LECLERC Saint Claude priant dans la solitude - 1694/1759
15. Jean-Étienne LIOTARD Petit autoportrait gravé - c. 1731
16. François-André VINCENT Buste de vieillard, dit Le Prêtre grec – 1782
17. Nicolas-Toussaint CHARLET Le Marchand de dessins lithographiques - 1818-1819
18. Charles MERYON L'Abside de Notre-Dame de Paris - 1854
19. Charles MERYON Bain-froid Chevrier dit de l'Ecole - 1864
20. Félix BRACQUEMOND Portrait d'Edmond de Goncourt - 1881
21. Odilon REDON Princesse Maleine (La Petite madone) - 1892
22. Théophile-Alexandre STEINLEN Femme nue assise, s'essuyant les pieds - 1902
23. Suzanne VALADON Ketty s'étirant - 1904
24. Jean-Émile LABOUREUR Le Bar en Pennsylvanie - 1904
25. Ben NICHOLSON 5 Circles - 1934
26. Alberto GIACOMETTI [Composition I] Planche pour le portfolio d'Anatole Jakovski – 1934/1935

Sarah Sauvin : 1,2, 3,4 5,6,8,9,10,11,12,13,14,16,17, 20, 21.

Maurice Sauvin : 7, 15, 18, 19, 22, 23, 24, 25, 26.

Catalogue : Maurice Sauvin

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