



RARE PRINTS

No.1 – April 2015





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PIERRE DE LA VIERGE



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*RARE PRINTS*

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No.1- April 2015





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## Jusepe de RIBERA

(1591 - 1652)

### *Drunken Silenus* - 1628

Etching and engraving, 270 x 349 mm to the borderline. Bartsch 3, Brown 14, 1st state (of 3) before the dedication by Giovanni Orlandi and before the address of publisher Giovanni Giacomo de' Rossi were added.

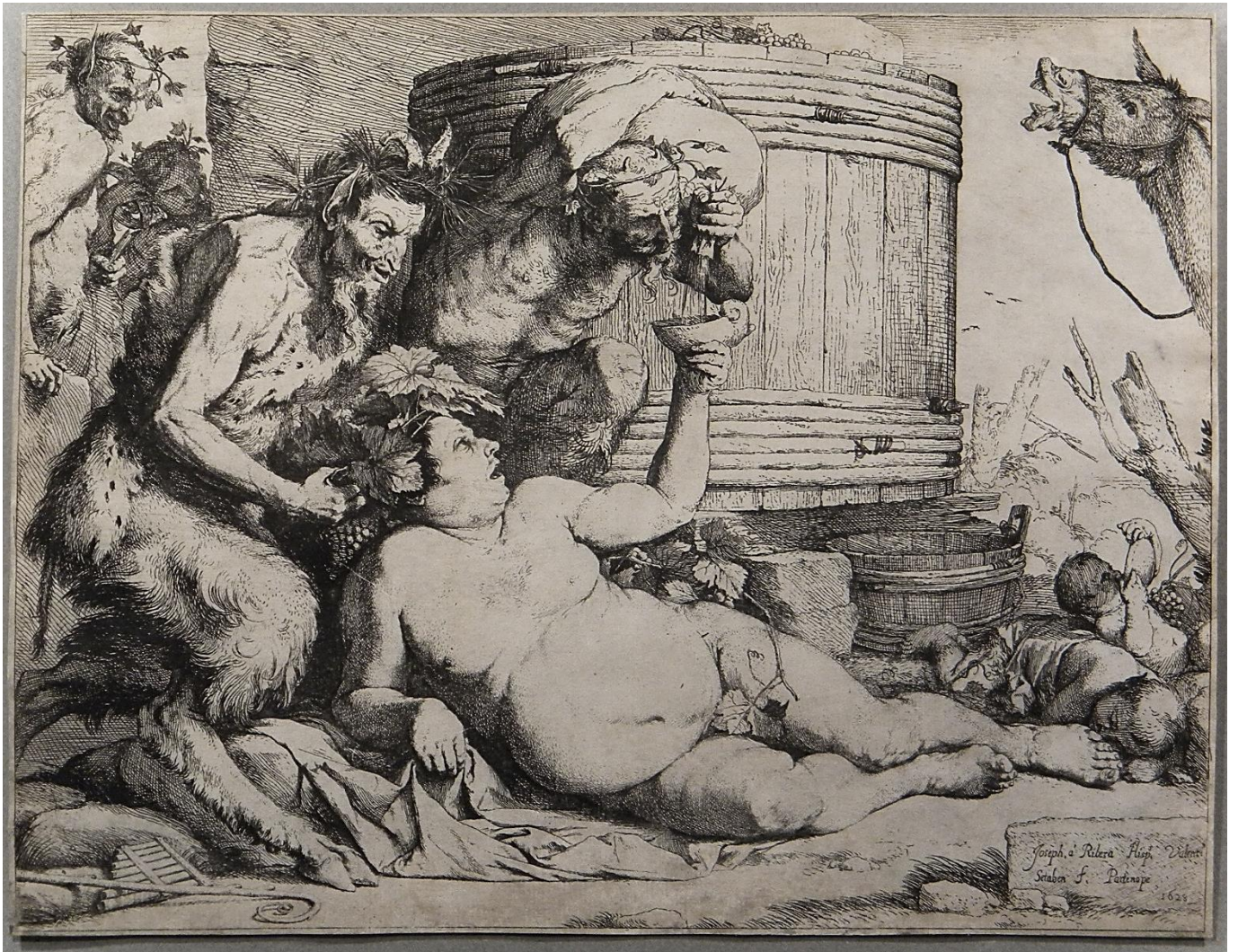
A good impression on laid paper. With thread margins (1 or 2 mm around the borderline). Sheet: 273 x 353 mm.

Generally in very good condition. A very small rip (5 x 5 mm) carefully repaired; several small stains.

*Drunken Silenus* (*Sileno borracho*) is usually regarded as Ribera's greatest etching. It is one of the sixteen etchings he made between 1616 and 1630. He engraved it in 1628 after a painting he had made two years earlier (now at Museo di Capodimonte in Naples). However, it is not identical to the original: the three central figures, Silenus, Pan and the satyr pouring wine, are very similar, but in the etching Ribera replaced the young man sitting in front of the donkey in the foreground by two very young fauns lying on the ground. This opens up a vista beyond the vat, where he drew a small landscape.

Our print is one of the extremely scarce copies of the 1st state. The plate was then sold, maybe to Giovanni Orlandi, who added a dedication (2nd state). It was then acquired by the Roman publisher Giovanni Giacomo de' Rossi, who added his address and the date 1649 (3rd state). The plate is today in the Calcografia Nazionale in Rome.







## Nicolas Henri JACOB

(1782 - 1871)

### *Le Génie de la Lithographie*

[*The Genius of the Fine Arts encouraging Lithography*] - 1819

Lithograph, 235 x 178 mm. IFF 13.

Fine impression on wove paper. In very good condition. Five minor surface scratches in the subject, a very small scrape (2 mm) and a small repaired tear (10 mm) in the left margin. Exceptionally wide margins. Sheet: 410 x 270 mm.

Lithography was invented in 1796 by Aloys Senefelder in Munich. His manual *Vollständiges Lehrbuch der Steindruckerei* [A Complete Course in Lithography] was published in 1818 in Munich and Vienna. It was translated into French and published in Paris in 1819. The French edition (*L'Art de la lithographie*) was followed by a collection of 20 lithographs published the very same year: *Collection de plusieurs essais en dessins et gravures pour servir de Supplément à l'Instruction pratique de la Lithographie par Aloys Senefelder* [Collection of several examples from both drawings and engravings as a Supplement to The practical Course in Lithography by Aloys Senefelder]. These 20 plates (some drawn by Senefelder himself) are examples of lithographs which reproduce drawings in pencil or ink, etchings, woodblocks and even sheet music.

Plate IX, usually titled *Le Génie de la Lithographie* [The Genius of Lithography], was drawn by Nicolas Henri Jacob, a draughtsman and lithographer, student of David. Its subject and its high quality distinguish it from the other plates. This is indeed a kind of manifesto for the nascent technique of lithography, which combines inscriptions with realistic and allegorical representations. A Genius with a pencil-holder in his right hand is standing in front of a lithographic press, next to a young lady who is lifting an impression from the lithographic stone. The majestic winged Genius, with the body of an epebe, is smiling with kindness and maybe love at the young woman whose right shoulder has come uncovered in her effort. Plate XV in the *Collection* shows a reproduction of a text written in ink which could be a key for this etching: "Lithography just out of its cradle already gives noteworthy results. More and more often assisted by the Genius of Fine Arts, it will certainly provide surprising works, and will deserve a high rank among ingenious modern inventions" (our translation).





N. H. Jacob Dess. de S. A. R. le Prince d'Eichstaedt



The inscription (top, middle) pays tribute to *Aloys Senefelder, inventeur de l'art lithographique à Munich en 1796* and lists the main steps in the development of lithography in France: *Importation en France par André d'Offenbach en 1800 - Premiers grands établissements à Paris: Engelmann en 1815, De Lasteyrie en 1816* [Imported to France by André d'Offenbach in 1800 - First establishments in Paris: Engelmann in 1815, De Lasteyrie in 1816]. Words inscribed on the edge of the lithographic stone: *Pierre de Bavière*, and on the wheel of the lithographic press: *Munich*, remind us of the German roots of this invention.

The interest of artists in lithography is highlighted by the names printed on the proof: *Quaglio, Carle Vernet, Horace Vernet, Isabey, Wagenbauer, Piloty, Granger, Hippolyte Lecomte, Marlet, Chrétien, Bourgeois, Bosio, Dubois, Moitte, Vauzelle, Chapis, Grenier, Redouté, Mlle Jacob* etc. An inking roller lies on a table in the foreground and on the left there is a pile of blank sheets next to some books: *Principes de dessin* [A Course in Drawing] by Granger, two *albums* of lithographs printed in 1818 and 1819 and lithographic *Essais* by Jean-Baptiste Isabey.

The Genius is wearing a necklace with a pendant on which is written: *INVENTE/TU VIVRAS*. These are the last words of *La Peinture*, a poem comprising three cantos written by Antoine-Marin Lemierre (1733-1793) in 1769: « Artiste, suis mon vol au-dessus de la nue ;/Un feu pur dans l'éther jaillissant par éclats/ Trace en sillons de flamme, *INVENTE, TU VIVRAS*. » [Fly with me, artist, to the heavens;/where pure firesparks spring /and draw the blazing words: *CREATE AND YOU'LL LIVE ON*] (our translation). At the beginning of the third canto, an illustration engraved by Augustin de Saint-Aubin after Charles Nicolas Cochin shows a winged Genius, with a flame on his head, carrying away the Artist into the sky emblazoned with the motto *INVENTE, TU VIVRAS*. Nicolas Henri Jacob reused these words in his print in relation to the recent discovery of lithography.

Références : *De Géricault à Delacroix : Knecht et l'invention de la lithographie, 1800-1830*, Frédéric Chappey, 2005 ; *French lithography, The Restoration Salons 1817-1824*, McAllister Johnson, 1977, p. 59 ; E. Bocher, *Les gravures françaises du XVIIIe siècle*, 1879, fasc. V, Augustin de St Aubin, n° 580.





©

Richard D. B. 1861



## Rodolphe BRES DIN

(1822-1885)

### *Intérieur Moldave* - [Moldavian Interior] - Copperplate - 1859/65

Original copperplate worked in etching, signed and dated in reverse in the subject *Rodolphe Bresdin 1865*. Plate: 200 x 129 mm; weight: 280 g. Subject: 167 x 111 mm.

The plate is beveled (with the corners rounded), steel-faced and varnished. A few very slight scratches or rust spots, which don't spoil at all the etched subject, whose details are clearly visible. Excellent condition.

The copperplate for *Intérieur moldave* hadn't been located in any known collection or mentioned in any reference work to date. Very few plates by Rodolphe Bresdin have survived. Three are in the collection of the Bibliothèque nationale de France: *Intérieur flamand* (VG 86) (beveled and steel-faced plate), *Cour de ferme* (together with *Le Moulin à eau* etched verso) (VG 108 and 119) and *Le Retour du chevalier* (VG 132) (beveled plate with the corners rounded). Four are in American public collections: New York Public Library: *Le Chevalier et la Mort* (VG 120) (together with *Le Ruisseau sous bois* etched verso (VG 145)); Brooklyn Museum: *La Maison enchantée* (VG 135); The Baltimore Museum of Art: *Le Repos en Égypte à l'âne bâté* (VG 138); The Art Institute of Chicago: *La Grande bataille* (VG 94). Van Gelder only listed ten other remaining plates in private French or American collections: one cancelled and five in bad condition.

Bresdin himself damaged some of his plates, etching them also on the back or sometimes etching another image over the previously etched one. E.g. he etched *Le Ruisseau sous bois* over *Les Baigneuses dans la montagne* (VG 115) and he used the back of the same plate for the etching *Le Chevalier et la mort*. He also etched *La Cité lointaine* (VG 131) on the back of the *Entrée de village* plate (VG 103) and later etched *Le Cours d'eau* (VG 144) over *La Cité lointaine*. This plate, which had been varnished, was sold in 1997 by Audap-Picard-Solanet & Associés at Drouot, Paris.

Dirk van Gelder describes two states of the etching *Intérieur moldave* (VG 93). He mentions only one proof of the first state and a few proofs of the lithography transferred from etching ("report sur pierre") by P. Rivière in Toulouse (Van Gelder pp. 60-61). In the first state, *Rodolphe Bresdin 1859* is inscribed to the left of the picture of the Virgin and *siempre el mismo* ("always the same") to the right.



In the second (final) state, Bresdin etched over the former signature and date and added (bottom, middle) *Rodolphe Bresdin 1865 amen* (letters etched in relief, right way round on the plate but in reverse on the proof). He also added or redrew a few utensils and figures. In particular, a shelf with a box, a demi-john, woven baskets and even a well-hidden cat replaced the row of food supplies hanging from the roof in the first state. Two drawings of *Intérieur moldave* are also known: a study (Van Gelder, p. 60, ill.) and a drawing in pen and black ink on tracing paper (Auction sale, Artcurial-Briest-Poulain-Tajan, November 13, 2013, no. 25).



The copperplate comes with a proof of the second state printed on heavy cream wove paper, the margins of which have been folded in order to provide a protective sleeve to the plate. Subject: 165 x 111 mm; sheet: 315 x 222 mm. One or two slight scratches on the subject, surface dirt, rubbing and short tears on the folds of the paper, rust stains *verso* on the folds. According to Dirk Van Gelder, second state proofs are probably all posthumous.

References : Dirk Van Gelder, *Rodolphe Bresdin, Catalogue raisonné de l'œuvre gravé*, Martinus Nijhoff, La Haye, Pays-Bas, 1976 ; Maxime Préaud, *Rodolphe Bresdin, 1822-1885, Robinson graveur*, Bibliothèque nationale de France, 2000.

## Rodolphe BRES DIN

(1822 - 1885)

*Le Bon Samaritain [The Good Samaritan]* - 1861

Lithography, 565 x 445 mm. Van Gelder 100, 1st edition, 1861; Becker 1st state (of 2); Préaud 29, 1st state before 1A and 1B.

Very rare impression of the first state before any deterioration of the lithographic stone: before the black smudge on the left leg of the monkey, before the “white bird” and before the white thistles.

Splendid impression printed on white *chine appliqué* on cream wove paper. The *chine appliqué* paper is slightly smaller than the image, whose edges, especially the bottom one, are printed on the sheet of wove paper.

The print is in very good condition. Some minor defects: a few foxmarks, two very small hollows without tear, two minor surface scratches. Some foxing in the margins and small tears at the edges of the sheet. Exceptionally wide margins: 870 x 620 mm. The left and right edges of the sheet are attached to a mount board; the upper and lower margins are folded and attached verso over an area of 20 to 30 mm. A label is pasted on the back of the board: *RUE ST ANTOINE DU T N° 21 / VITAU X / ENCADREUR*.

In March 1861, Bresdin, who had been living in Toulouse for almost ten years, went to Paris with a large lithographic stone whose subject was the good Samaritan. In Paris, he had the lithograph printed for the first time between mid-March and mid-April by Lemer cier. On April 9, Bresdin wrote to his friend Justin Capin, who was living near Toulouse, to tell him that the printing of his stone had been successful and that his lithograph was well-received. He asked Capin to help him sell a dozen or so impressions to his acquaintances and said he was about to send some impressions to Toulouse and “everywhere”. On May 1, his lithograph was exhibited in the Paris Salon, with the title: *Abd el-Kader secourant un chrétien*. On May 6, the lithograph was also exhibited in the Exposition des Beaux-Arts organized in Toulouse by the Union Artistique, of which Bresdin's close friend, the painter Jules Garipuy, who was a teacher at the École des Beaux-Arts and a curator at the Musée des Augustins, was one of the founders. Bresdin's lithograph was listed in the exhibition catalog in the part dedicated to the *Prints, lithographs and photographs*: “BRES DIN (Rodolphe) à Paris. 6 : Le Samaritain (lithographie).” (p. 75).







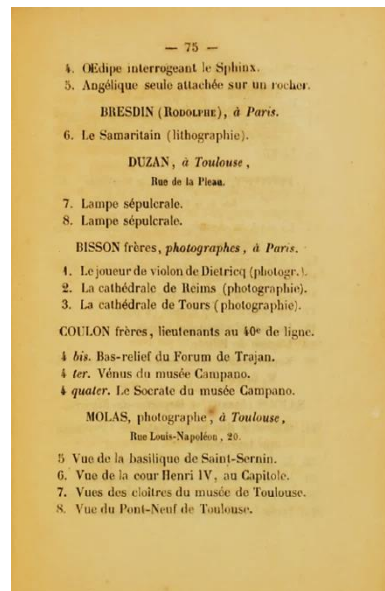
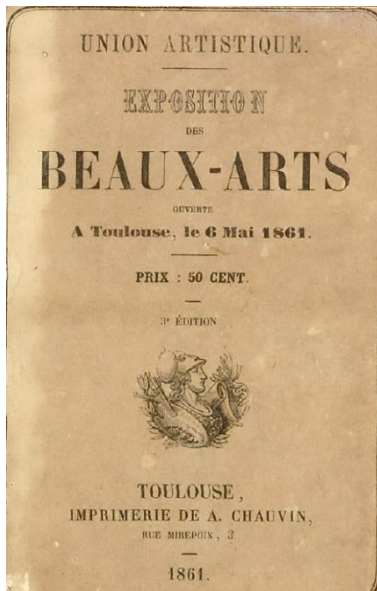
We don't know how many impressions of *Le Bon Samaritain* were printed by Lemercier in 1861. According to Van Gelder, this first edition seems to have been "relatively limited". Later issues were made in 1867, 1871, 1873, 1880, 1882 and some impressions might have been printed again in 1899, after Bresdin's death, for his daughter Rodolphine. The lithograph was also transferred onto another stone in 1868.

The dating of the impressions of *Le Bon Samaritain* is based upon the quality of printing and upon the chronology of the defects due to the alterations of the stone, whose earliest, as D. P. Becker pointed out, is the black smudge on the left leg of the monkey; then come the "white bird" stain in the lower left corner and the white thistles to the left of the camel (Becker, 1983, pp. 10-11). The impressions from the "pierre de report", which are titled *Le Bon Samaritain* in the bottom margin, show these same defects.

Our impression is one of the very few copies which show none of the defects due to the alteration of the lithographic stone. Considering its very high quality, we may regard it as one of the earliest impressions, among which some were printed on white *chine* (Becker, 1983, p. 11, 14). The label of the frame-maker Vitaux pasted on the back of the mount board may be also a clue that it is one of those sent by Bresdin to Toulouse in April 1861 before the opening of the Beaux-Arts Exhibition. Louis Joseph Vitaux, a frame-maker and print dealer, was also a member of the Union Artistique (his name, spelled Viteaux, is listed as a founding member in the exhibition catalog (page 23) and in the April 12, 1861 issue of the *Journal de Toulouse* with the mention "frame-maker"). In his letter to Justin Capin dated 9 April, Bresdin himself suggested having the lithographs framed to sell them more easily: "As the proofs are quite large, I would rather have them framed and send them to you 'ready to sell': the buyers would save some money and be more satisfied" (Van Gelder, 1976, our translation). We may suppose that Bresdin gave up the idea of having the lithographs framed in Paris (the shipping costs would have been too high), and suggested having them framed in Toulouse instead, before or after the Beaux-Arts Exhibition.

References : Dirk van Gelder, *Rodolphe Bresdin*, La Haye, 1976 : vol I. Appendice IX, Lettre à Justin Capin du 9 avril 1861, p. 196 ; vol. II : *Catalogue raisonné de l'œuvre gravé*, n° 100, p. 66-73 ; Maxime Préaud (et alii), *Rodolphe Bresdin, 1822-1855, Robinson graveur*, Paris, Bibliothèque nationale de France, 2000, p. 65-81 ; David P. Becker, « Rodolphe Bresdin's *Le Bon Samaritain* », in *Nouvelles de l'estampe*, n° 70-71, juillet-octobre 1983, p. 7-14 ; Catalogue de l'*Exposition des Beaux-Arts ouverte à Toulouse le 6 mai 1861*, Union Artistique, Toulouse, 1861, p. 75 ; *Journal de Toulouse*, n° 101 du 12 Avril 1861.





Catalog of the *Exposition des Beaux-Arts* of the Union Artistique in Toulouse, May 6, 1861

Ploquet; de Lucie (Gustave); Bégué (Alexandre); le baron d'Yversin; de Tautabel (Gaston); Laurent (Achille); le comte de Nouaillhan (Amédée); Rozy (II), avocat; **Viteaux, encadreur**; Moraud (Charles); Lamont, notaire; Cunq, inspecteur des écoles primaires; de Caumels; Janot, docteur-médecin; de Rosan, colonel de gendarmerie; le vicomte d'Adhemar; Ardenne (Léon); Ardenne (Auguste); de Mont-Rond, commandant d'artillerie; Carrière (Paul); l'abbé Lézat; Crispin (Amédée); Garipuy, conservateur du musée; Lefèvre (Auguste); Resseguet; de Puybusque; Fouque (Henri); M<sup>me</sup> veuve Boussard; Guiraud, peintre; Bshagnel, général; Roquemartine; Biscay, limonadier; de Rivals-Mazères; le comte de Montcabrier (Paul); de Saint-Maur; le comte d'Armagnac; de Cahusac (Ernest).

*Journal de Toulouse*, no. 101, April 12, 1861: extract from the list of the members of the Union Artistique



Louis Joseph Vitaux, frame-maker in Toulouse, label pasted on the back of the board

## Johan Barthold JONGKIND

(1819 - 1891)

« *Cahier de Six Eaux forte* » - *Vues de Hollande*

[*Set of Six Etchings - Views of Holland*] - 1862

Etching. Cover title: 117 x 180 mm; title page: 137 x 218 mm; 6 plates: 174 to 177 x 215 to 218 mm. Delteil 1 to 7: Delteil 2, 3, 4 and 7: 1st state (of 2), Delteil 5 and 6: 2nd state (of 3), Delteil 1: 2nd state (of 2).

The complete suite of 6 etchings and the etched title page inside a grey-green wove paper cover with the etched title: *CHEZ L'AUTUER RUE CHEVREUSE 9 / CAHIER / D'EAUX FORTES / PAR / JONGKIND / IMPR. DELÂTRE PARIS 1862 / RUE ST JACQUES 265.*

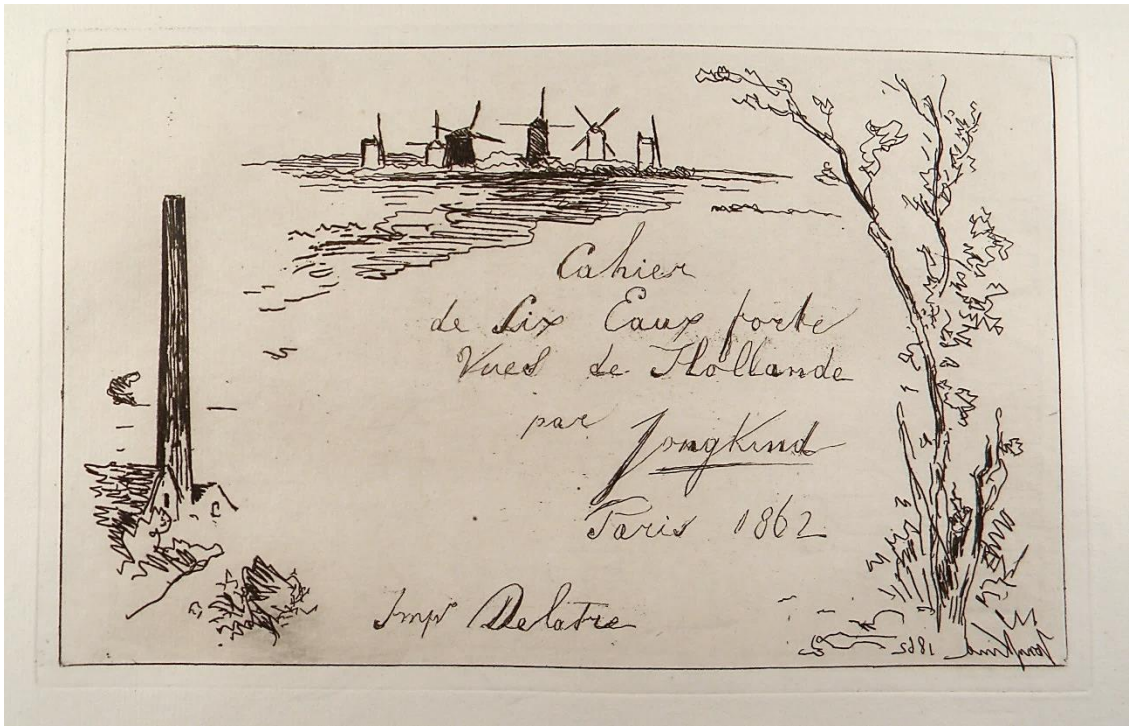
All the plates including the title page are printed with surface tone on light ivory laid paper with watermark *HUDELIST* or *HALLINES*. The six etchings are proofs before the addition of Auguste Delâtre's address. The title plate (Delteil 1) is of the 2nd state (of 2).

The six etchings are titled as follows:

- The Canal*
- *Houses along the canal*
- The Nurse*
- The Towpath*
- The Moored Boat*
- The Two Sailboats.*

The seven sheets are in excellent condition, apart from a few very small foxmarks in the margins, a very little tear (5 mm) on the upper edge of the 5th plate, a very little ink spot printed in the sky of the 2nd plate. Little tears on the edge of the fragile cover. Full margins (sheets: 355 to 360 x 518 to 523 mm).





## Édouard MANET

(1832 - 1883)

### *Les Petits cavaliers* [*The Little Cavaliers*] - 1861-1862

Etching, drypoint and aquatint, 249 x 391 mm. Guérin 8, 3rd state (of 4), Fisher 6; Harris 5, 3rd state (of 5).

Impression printed on greyish *chine appliqué* on wove paper. Impressions of the third state were made before the accident that damaged the plate ca. 1867 and the rework of the right leg of the Cavalier with his back turned in the center.

The print is in very good condition. Mat stain in the margins of the wove paper sheet, small old repaired tear (28 mm) in the right margin, old paper tape on the edges *verso*. Sheet: 310 x 443 mm.

*Les Petits cavaliers* is one of the earliest engravings by Manet, who etched it from a painted copy he made at the Musée du Louvre after a picture formerly attributed to Velasquez: *Réunion de treize personnages* [Gathering of Thirteen Persons of Rank]. Manet's painted copy is currently in the Chrysler Museum of Art. His etching was published in 1862 by Cadart and Chevalier in the set *Huit gravures à l'eau-forte par Manet* [Eight etchings by Manet]. The following year, Manet had a few proofs printed on *chine appliqué* on wove paper for some friends of his. He appears to have intended to gather fourteen etchings in a new set. Only one such set is known (according to Mr H. Prouté), and also a trial proof of a frontispiece etched for this set with the fourteen titles, bearing a dedication in ink to Charles Baudelaire and the inscription: *28 pieces E.M.* However, much fewer than 28 copies of *Les Petits cavaliers* on *chine appliqué* are known.

Manet was especially fond of this etching. He exhibited *Les Petits cavaliers* on several occasions: in May 1863 at the Salon des Refusés (no. 674) and then in his personal exhibition in 1867 together with his painted copy after Velasquez; and again at the Salon in 1869 (no. 4066).





## Félix BUHOT

(1847 - 1898)

### *La Fête nationale au Boulevard Clichy*

[*National Holiday on the Boulevard Clichy*] - 1878

Etching, drypoint and aquatint, 320 x 238 mm (subject). Bourcard/Goodfriend 127 vii/viii, before cancellation.

Exceptional proof printed *à l'essence* in colors with symphonic margins in gold, on wove paper. Inscribed bottom in pencil by Buhot *La Seule obtenue sur cinq essais* [The only one achieved in five attempts] and *épreuve à l'essence à 4 tons* [printed in 4 colors on a paper soaked with turpentine] signed *F.B* and inscribed in the lower right corner *Fete. ep. directe*. Bears the red owl stamp within the subject. Ex collection Roger Marx (Lugt 2229) and Emile Laffon (Lugt 877a). A few small handling creases. The sheet slightly crinkles. Otherwise in very good condition. Good margins (sheet: 423 x 301 mm).

G. Bourcard notes that: "some impressions were printed with greyish-brown margins, and again by Ardail some rare copies in 4 colors with margins in gold" (*Félix Buhot, Catalogue Descriptif de son Œuvre Gravé*, with additions and revisions by James Goodfriend, New York, 1979, p. 77). The catalog of the *Atelier Felix Buhot* sale (Drouot, Dec. 2, 1977, lot 31) describes an impression "imprimée en couleurs, avec les marges tirées en or" [printed in colors with margins in gold] and annotated: *une des six épreuves en couleurs* [one of six impressions in colors]. One of these 6 impressions in colors is held by the Bibliothèque nationale de France (donation Félix Buhot, 1979). It is reproduced in *L'Estampe impressionniste*, M. Melot, Flammarion, 1994, p. 135. A third impression is presented by C. & J. Goodfriend in their online catalog *Félix, Auguste and friends*, no. 13. A fourth is listed in the posthumous sales catalog of the Roger Marx prints collection (no. 182): "très rare épreuve tirée à l'essence à 4 tons avec dédicace" [very rare impression *à l'essence* in 4 colors with a dedication] (*Vente Collection Roger Marx*, April 27 – May 2, 1914). The sale catalog of the Emile Laffon collection lists an impression "tirée en 4 tons, avec les marges symphoniques dorées, timbrée, signée, dédicacée (collection R. Marx)" [printed in 4 colors, with symphonic margins in gold, stamped, signed, dedicated] (*Vente Emile Laffon*, Zurich, April 7 and 8, 1938, no. 220). It is probably the same proof described in the Roger Marx collection, where the margins printed in gold were not mentioned, whereas here the printing *à l'essence* wasn't pointed out.





La Fée Normande de 30 jets  
au Boulevard Clugny

J. Bahot

dessiné à l'aquarelle à Paris

La Seine de la Seine aux cinq ans

Michel Melot has pointed out Buhot's interest in printing *à l'essence*:

"The height of refinement was reached as the proof was printed on a paper slightly soaked with turpentine, and the margins were painted in gold, as if the print were intended for a Des Esseintes..." (op. cit., p. 138, translated by us).

Félix Buhot himself described the process:

"Here is the method used: the sheet of paper must be soaked in turpentine, enough that it doesn't need to be wet by other means; and just before printing, it must be dried between sheets of paper which become filled with turpentine and therefore can also be used for printing: otherwise the proofs would be too dark and muddy. Thus, the paper will clean the plate. But we get yet another result. When papers are of good quality and well-selected, the turpentine gives them a beautiful parchment tone from which results some harmony. The paper also gets the texture of parchment." (O. Uzanne, "Un illustrateur aquafortiste : Félix Buhot", in *Le Livre, Revue du monde littéraire*, no. 99, March 1888, pp. 65-84, translated by us).

As James Goodfriend observed, most impressions *à l'essence* are "so different from our general idea of what an etching should look like that we have to get used to them before we can appreciate their beauty." (op. cit., introduction). Buhot's inscription on this impression: *La Seule obtenue sur cinq essais* [The only one achieved in five attempts], as well as his owl stamp and signature, attest that the ethereal colors and the light impression due to the paper *à l'essence* recreate the atmosphere he was looking for at that time.

References: Félix Buhot, *Catalogue Descriptif de son Œuvre Gravé*, réédition augmentée par J. Goodfriend, New York, 1979, p. 77) ; catalogue de vente *Atelier Félix Buhot* (Drouot, 2 décembre 1977) ; catalogue de vente *Collection Roger Marx*, Drouot, 27 avril – 2 mai 1914 ; catalogue de vente *Emile Laffon*, Zurich, 7 et 8 avril 1938) ; *L'Estampe impressionniste*, catalogue de l'exposition à la Bibliothèque nationale de France (M. Melot dir.), Paris, 1974 ; O. Uzanne, « Un illustrateur aquafortiste : Félix Buhot », dans *Le Livre, Revue du monde littéraire*, n° 99, mars 1888.







## Camille PISSARRO

(1830 - 1903)

*Baigneuse près d'un bois [Woman bathing near a wood]* - c. 1896

Lithographie sur zinc, 205 x 124 mm. Delteil/Cailac 158, 3<sup>e</sup> état/4.

Épreuve sur Ingres jaune appliqué sur vergé filigrané Van Gelder Zonen, signée à la mine de plomb à droite sous le sujet *C. Pissarro*, annotée à gauche *3e ep d'état n° 1* et titrée en bas au milieu *Baigneuse près un bois*.

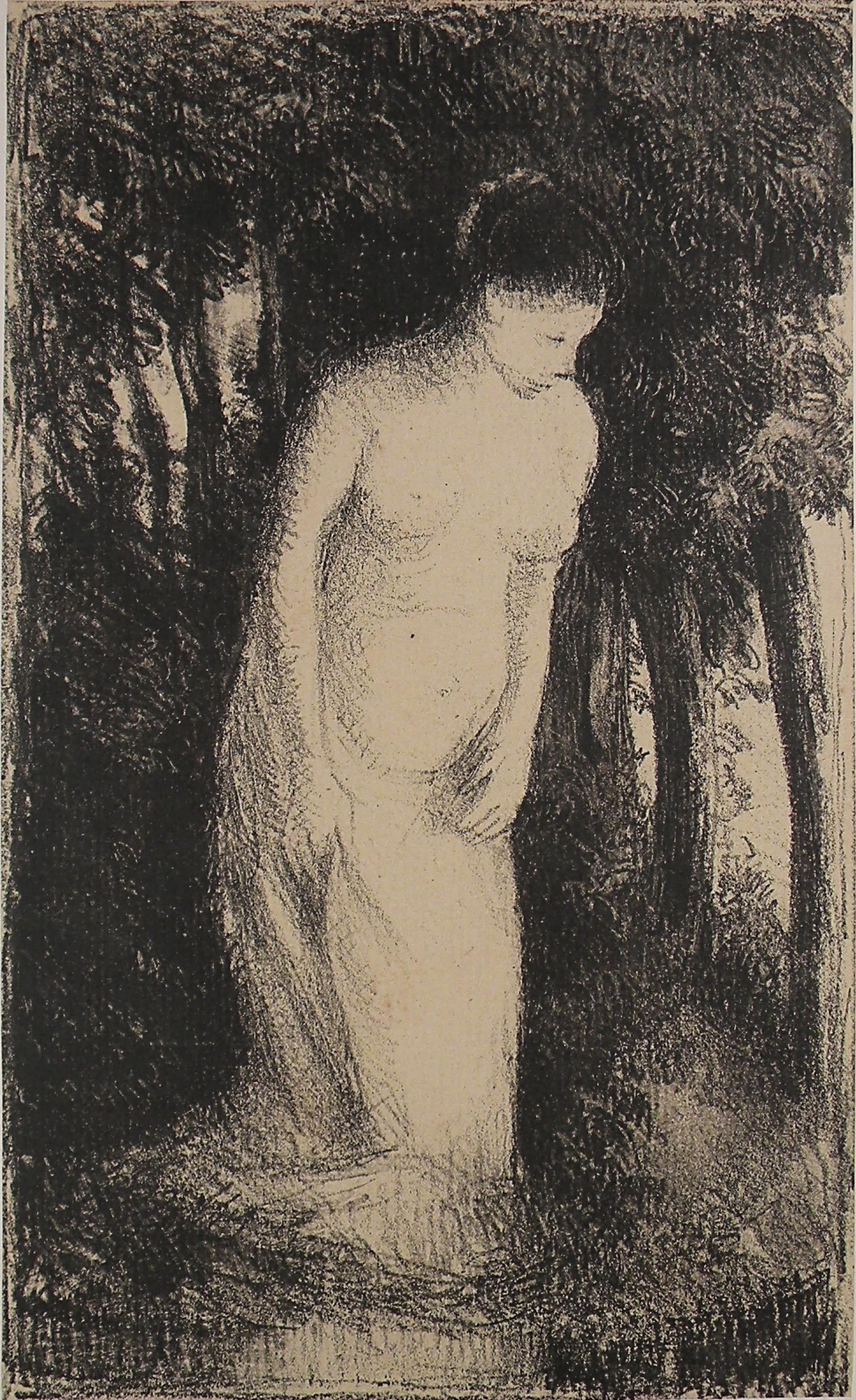
Très belle impression, gravure en excellent état. Une légère oxydation avec délimitation claire à l'ouverture d'un ancien passe-partout ; marque d'une ancienne attache d'encadrement au verso, très peu visible au recto dans la marge supérieure. Belles marges (feuille : 309 x 225 mm).

Pissarro a imprimé 12 épreuves de la *Baigneuse près d'un bois* : 2 épreuves du 1<sup>er</sup> état (une numérotée et signée) ; 2 épreuves du 2<sup>e</sup> état (les deux numérotées et signées) ; 4 épreuves du 3<sup>e</sup> état (trois numérotées et signées) ; et 4 épreuves du 4<sup>e</sup> et dernier état (trois numérotées et signées). L'édition posthume de 1923 compte 18 épreuves numérotées et timbrées C.P.

Nous présentons ici l'épreuve n° 1 du 3<sup>e</sup> état imprimée sur papier Ingres jaune, qui provient de la collection Camille Pissarro vendue à Drouot en 1928 et 1929. Cette épreuve est décrite dans le *Catalogue de l'œuvre gravé et lithographié de Camille Pissarro* (vente du 8 décembre 1928) lot 202 : « *Baigneuse près d'un bois* (L.D., 158). Très belle épreuve du 3<sup>e</sup> état (sur 4), sur Ingres jaune fixé, signée, légendée et annotée par l'artiste : *3e épr. d'état n° 1*. FORT RARE (tirée à 4). » Elle est également reproduite hors-texte. Les épreuves n° 1 du 1<sup>er</sup> état, n° 1 du 2<sup>e</sup> état et n° 2 du 4<sup>e</sup> état sont décrites dans ce même catalogue : lots 200, 201 et 203. L'épreuve n° 2 du 2<sup>e</sup> état et l'épreuve n° 2 du 3<sup>e</sup> état imprimée « sur Ingres bleuté fixé » sont décrites dans le catalogue de la vente du 12 et 13 avril 1929, lots 221 et 222.

References: *Catalogue de l'œuvre gravé et lithographié de Camille Pissarro - Eaux-fortes, aquatintes, lithographies, monotypes [...] composant la collection CAMILLE PISSARRO, Deuxième vente, 7 et 8 décembre 1928; Catalogue de l'œuvre gravé et lithographié de Camille Pissarro - Eaux-fortes, aquatintes, lithographies, monotypes [...] composant la collection CAMILLE PISSARRO, Troisième vente, 12 et 13 avril 1929.*





3<sup>e</sup> ep. Delut n°1

C. Pissarro

## Ker-Xavier ROUSSEL

(1867 - 1944)

*L'Éducation du chien ou Dans la neige*

[*Training the dog or In the snow*] - 1893

Color lithograph, 328 x 192 mm. Salomon 10, Stein and Karshan 76.

Seventh plate of the first Album published by *L'Estampe Originale*, with the blindstamp (Lugt 819).

A very fine impression printed in 4 colors: white, black, pale green and pinky beige, with plate tone in the margins, on cream wove paper. Signed, numbered 58 in pencil in the lower left corner. From an edition of 100, printed by Ancourt.

Generally in very fine condition; a flattened horizontal crease in the middle of the top edge; two slight creases in the upper right corner; two very tiny (5 mm) tears at the left sheet edge. With full margins (584 x 408 mm).

Rare impression of this superb lithograph, an emblematic print of the Nabis.





K X Roussel

## Paul GAUGUIN

(1848 - 1903)

### *Le Porteur de feï* - [Tahitian carrying bananas] - 1898-1899

Woodcut, 162 x 288 mm. Guérin 64, Kornfeld 46, 2nd state (of 2). Very fine impression printed in black on thin Japan paper, monogrammed *PG* in the plate and numbered 28 by Gauguin. This proof mentioned by Kornfeld.

The thin Japan paper keeps wide margins (213 x 307 mm). It has been long ago very carefully laid down on Bristol paper (220 x 349 mm). A very tiny tear (3 mm) in the margin (upper right corner). Very good condition.

The *catalogue raisonné* of Gauguin's prints (Kornfeld, 1988) mentions only one impression of the 1st state (Art Institute of Chicago) and 21 impressions of the 2nd state (the last one numbered 31) from an edition of no more than 40 impressions. We can add the impression numbered 22 (sold at auction, Audap-Picard-Solanet & Associés, 25/09/1997, lot number 67). To our knowledge, 14 impressions are currently in European or American collections.

The impressions of *Le Porteur de feï* show variations resulting from the uneven inking of an irregular woodblock as well as from the rudimentary hand printing. In some impressions, the white background is variously blemished by ink spots (e.g. in the impression annotated *PG3* or numbered 6, 12, 22, 23); parts inked in black are sometimes lighter or incomplete (e.g. in the impression numbered 12 or 16); small details sometimes alter the outlines. In some impressions, black marks appear above the cow (especially in the impressions numbered 21, 22, 23 and 25). In the impressions numbered 27, 28 (ours) and 29, the inner part of the trunk is almost white, as the carved surface wasn't inked this time (impression numbered 27 is reproduced in the catalog of the gallery R.-G. Michel, May 1970, lot no. 96; impression numbered 29 is reproduced in *L'œuvre gravé de Paul Gauguin* by Marcel Guérin). Thus, each proof is slightly different from the others.

*Le Porteur de feï* belongs to a series of 14 woodcuts, known as the *Vollard Suite*, created by Gauguin in 1898-1899 during his second and final stay in Tahiti. In December 1899, he wrote to his friend Daniel de Monfreid that he had completed fifteen plates (*Lettres de Gauguin à Daniel de Monfreid*, 1950, no. LIX, 151). In January 1900, he wrote to his art-dealer Ambroise Vollard that he was about to send him: "next month, thanks to someone leaving for France





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PG

about 475 impressions from woodblocks.” He added: “25 or 30 numbered impressions have been made from each block and the blocks then destroyed.” (*Lettres de Gauguin à sa femme et ses amis*, 1946, Letter no. CLXXIII, p. 301, our translation). Monfreid received the parcel and gave it to Vollard, who deemed the prints worthless. Carved with a knife into an irregular woodblock, unevenly inked and rudimentarily hand printed, the woodcuts had a rough and clumsy appearance. But it was what Gauguin was looking for. In December 1899, he wrote to Monfreid: “Carved onto ordinary boards, with an increasingly poor eyesight, these prints surely stand out from the common dirty craft and are really imperfect, but I think they are interesting Art.” (*Lettres de Gauguin à Daniel de Monfreid*, 1950, no. LIX, 151, our translation). In another letter, dated August 1901, he found similarities between his prints and medieval woodcuts: “It is precisely because that woodcut goes back to the primitive time of wood engraving that it is interesting.” And he added: “I am sure that sooner or later my wood engravings, so different from all the prints being done, will be valuable.” (op.cit, LXXV, our translation). In the same letter, Gauguin asked Monfreid to take the prints back from Vollard and suggested that Monfreid have some framed “one by one or two by two” and then exhibited in his home: should someone like one, Monfreid could sell it to them. In June 1902, Monfreid wrote to Gauguin that he had got the prints back from Vollard and had exhibited them in May in the Béziers Salon, where only four had been sold (Georges Daniel de Monfreid, *Sur Paul Gauguin* followed by *Lettres à Paul Gauguin*, 2003). Monfreid then sold some more prints and after Gauguin's death he gave some to various people.

In 1910, the Slovak astronomer Milan Štefánik discovered eleven woodblocks in Tahiti in the fence of a courtyard and took them to France. Three of them were original blocks for the *Suite Vollard: Soyez amoureuses, vous serez heureuses; Femmes, animaux et feuillage; Te arii vahine*. In 1911, Štefánik had them printed by the Czech etcher František Šimon and then tried to sell the blocks to dealers or museums, without success. Restrikes were made in Prague in 1930 and 1961. The eleven blocks are now in the National Gallery, Prague. Two other plates for the *Suite Vollard* were printed before 1918 by E. Druet: *Le Calvaire breton, L'Enlèvement d'Europe*. Pola Gauguin, Paul Gauguin's son, bought the two blocks and had them printed again. The woodblock for *Le Calvaire breton* is now in the Bibliothèque nationale de France, the one for *L'Enlèvement d'Europe* is in the Museum of Fine Arts, Boston. The plate for *Te Atua* was restriking (about 100 impressions) in 1995 by the Paul Gauguin Museum, Tahiti.

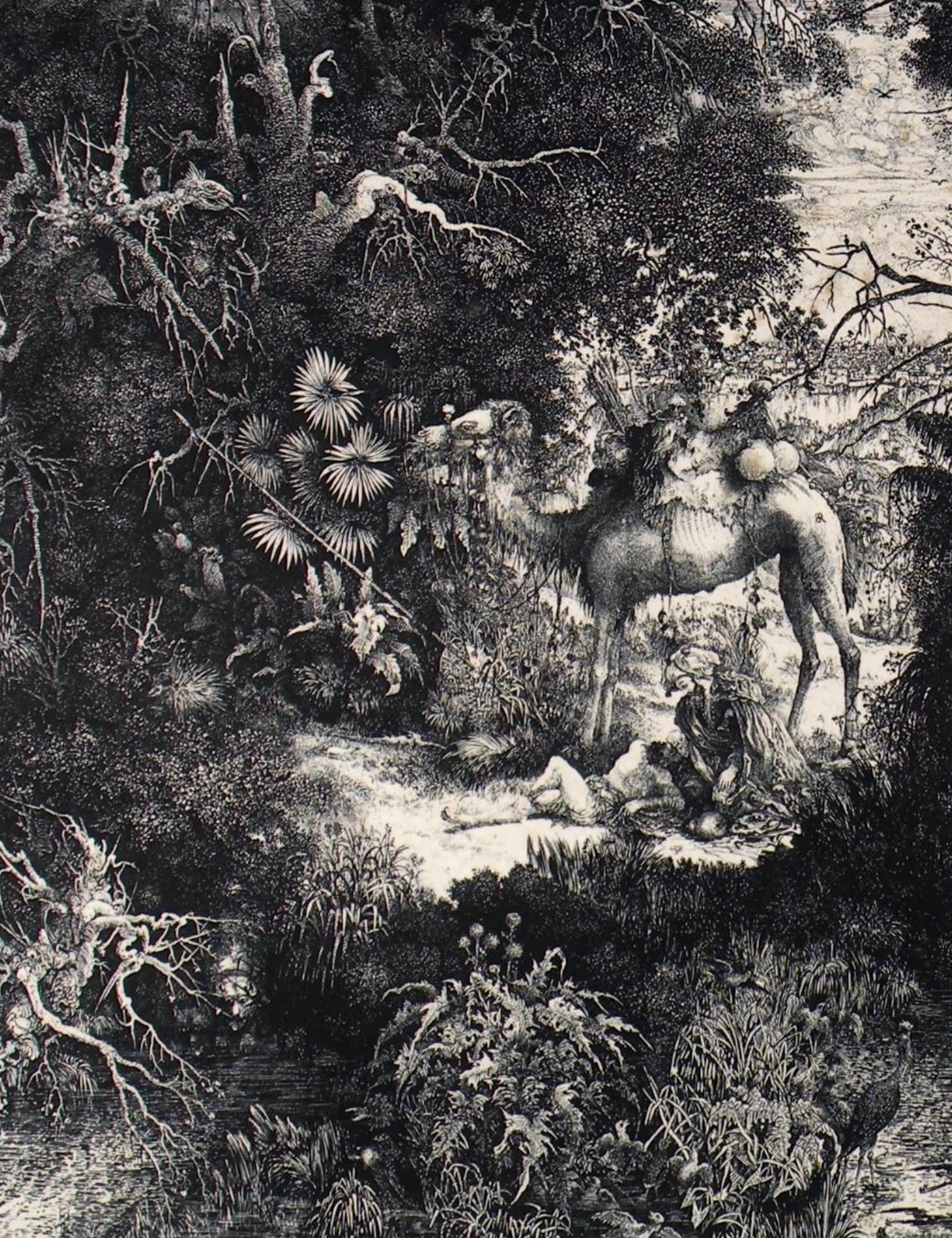




The woodblock for *Le Porteur de fe'i* was never found. There is therefore no posthumous edition. Only a poor reproduction from the impression annotated PG3 was edited in the USA in 1943.

References : GUÉRIN, Marcel : *L'œuvre gravé de Gauguin*, publié en 1927 et réédité en 1980 (cat. n° 64) ; T.F. ŠIMON, *Štefánik in search for Gauguin's traces on Tahiti*, Hollar XIII/1937 ; MONGAN, Elizabeth, KORNFELD, Eberhard et JOACHIM, Harold : *Paul Gauguin, Catalogue raisonné of his Prints*, 1988 (cat. n° 46) ; *Gauguin*, catalogue de l'exposition organisée en 1988/1989 par la Réunion des musées nationaux, la National Gallery de Washington et l'Art Institute de Chicago, 1989 pour l'édition française (cat. 238) ; *Gauguin, Metamorphoses*, The Museum of modern Art, New York, 2014, catalogue de l'exposition consacrée aux gravures de Gauguin (du 8 mars au 8 juin 2014).







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