

RARE PRINTS



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SARAH SAUVIN

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Pieter BRUEGEL L'ANCIEN

(c. 1525 - c. 1569)

The Sleeping Pedlar Robbed by Monkeys - 1562

Engraving, by Pieter van der Heyden, edited by Hieronymus Cock. New Hollstein 34, 1st state (of 5); Lebeer 53; Sellink 117.

Impression of the 1st state (of 5) before addition of a second building left to the one in the upper left corner, and before the modification of the publisher's address and the addition of a caption in the lower margin.

Fine impression printed on watermarked laid paper (gothic P). Trimmed (11 mm) inside the blank part bottom. Thread margins (2-3 mm) outside the platemark on the three other sides (sheet: 218 x 298 mm). Light staining of the sheet paper and two tiny scratches. Generally in good condition.

The Sleeping Pedlar Robbed by Monkeys is a traditional folk motive, to which Bruegel gives a delightful vividness. This print is often compared to an anonymous German woodcut from the end of the 15th century, with a similar composition, but a rougher execution. The print by Pieter van der Heyden was itself widely circulated and copied many times.

Provenance : Ch. Favet (his stamp *verso*, Lugt 920): collection dating from mid 19th century, according to Lugt.



REMBRANDT HARMENSZOOM VAN RIJN

(1606 - 1669)

Self-Portrait, Frowning: Bust - 1630

Etching, 72 x 60 mm. Bartsch 10, Biörklund and Barnard 30-M, Hind 30, New Hollstein 68 III/III.

Impression of the final state, the plate cut down by Rembrandt; with traces of one of the two horizontal lines through the hair in the second state.

Fine impression on laid paper; the right cheek just beginning to wear out.

Very good condition, a few very pale tiny foxmarks. With thread margins (sheet: 75 x 62 mm).

The *Self-Portrait, Frowning* belongs to a series of four etchings made in 1630, in which Rembrandt expressed surprise, anger, mockery or aggressivity.



REMBRANDT HARMENSZOOM VAN RIJN

(1606 - 1669)

Saskia as Sainte Catherine - 1638

Etching and drypoint, 111 x 78 mm. Bartsch 342, Biörklund and Barnard 38-A, Hind 154, New Hollstein 169.

Impression of the only state, with the scratches above the wheel at right.

Very fine impression, printed on laid paper. All the details are distinct, especially the eyes of the model, the hair and the pearls; the shadows are well-contrasted, with touches of burr visible on the pearls, under the chin and under the hands.

In very good condition. A very slight waterstain in the upper left corner; a few very pale foxmarks. Thread margins around the platemark (sheet: 115 x 82 mm).

Saskia is usually recognized as the model for this portrait of Saint Catherine with the instrument of torture, the toothed wheel at her left. This print was also known in the 18th century as 'het klijne Jooden Bruitje' (*The Little Jewish Bride*), with reference to the print known as *The Great Jewish Bride*, 'het Jooden bruitje', etched by Rembrandt in 1635: some scholars assumed that the model was the daughter of a Portuguese Jewish physician, Ephraïm Bonus.

in Amsterdam
1651



Abraham BOSSE

(1602/4 - 1676)

Les Cinq sens [The Five Senses] - c. 1638

Series of 5 etchings, 255 to 263 mm x 324 to 334 mm. Préaud 163 to 167, Lothe 317 to 321: L. 317: 1st state (of 3), L. 318 to 320: 1st state (of 2), L. 321: only state.

Title of each plate is engraved in a frame bottom centre: *VISUS/LA VEVE* [sight]; *ODORATVS/L'ODORAT* [sense of smell], *GVSTVS/LE GOVST* [taste], *AVDITVS/L'OVYE* [hearing] and *TACTVS/LE TOVCHE* [sense of touch].

Rare complete series of these etchings in first state with Abraham Bosse and Melchior Tavernier names at the address *à la Sphère*, before addition of the name and address of François Langlois (also known as Ciartres) on several plates and the change of the title *L'Ouïe* for *Les Plaisirs de la musique* [Musical pleasures].

Very fine impression. Lines for text addition in the margins are yet visible in some places, especially in plates depicting Taste and Sight. Impressions are trimmed 1 or 2 mm outside the borderline, sometimes on this borderline. Some rare small or tiny tears or scratches along the borders, some rare glue stains or foxmarks. Two small rubbed areas in one plate. Generally in very good condition.

“This series can probably be dated to 1638: four prints out of a total of five indicate the address ‘à la Sphère’, which was Tavernier's workshop from 1638; the prints are mentioned in the inventory drawn up on March 16, 1638, after the death of Sarah Pitten, Tavernier's wife.” (National Archives, M.C., VI-223, March 16, 1638: “Five copper plates with engravings of the Five Senses by Bosse”) (Sophie Join-Lambert, *Abraham Bosse, savant graveur*, p. 191). According to Maxime Préaud, these prints, as well as other plates and prints mentioned in this inventory, were sold to François Langlois, on May 7, 1639 (id. p. 13).

It can be surmised that François Langlois would have wanted his address engraved on the plates soon enough after buying them; this would mean that those prints that have only Melchior Tavernier's address on them date from 1638-1639. The series *Les Cinq sens* was a great success on its creation and was copied by painters as soon as the 17th century, thus becoming one of Abraham Bosse's best known series. It perfectly illustrates the mastery he had gained over his art, his attention to realism and his taste for refined attitudes, as well as the titles with vivid anthropomorphic frames.







Giovanni Battista PIRANESI

(1720 - 1778)

The Drawbridge - 1749

Etching and engraving, 550 x 410 mm. Hind 7; Robison 33, 1st state (of 6), first edition.

Plate VII of *Carceri d'Invenzione* ('Imaginary prisons') or *Invenzioni capric. di carceri* ('Fanciful Images of Prisons') according to the title page of the first issue of the first edition by Bouchard. Impression of the 1st state before addition of a large bridge and many other details.

Superb impression printed on laid paper with some touches of burr from drypoint. Impression in perfect condition. Two very small repaired tears on the edge of the sheet. Full margins (sheet: 735 x 500 mm).

The *Imaginary Prisons* series is Giovanni Battista Piranesi's masterpiece. In 1745, at only 25, he undertakes to engrave the 14 plates of the first edition, published around 1749-1750. The second edition, in 1761, has two additional plates. In this second edition, Piranesi has considerably reworked the 14 initial plates. In the second state of *The Drawbridge*, he makes the composition more complex by adding a tall bridge under the drawbridge, and accumulates secondary architectural elements made of wood. What was a translucent space in the first state becomes darker and more oppressive.



Rodolphe BRES DIN

(1822 - 1885)

La Fuite en Égypte [The Flight into Egypt] - 1855

Lithography, 227 x 175 mm. Van Gelder 85 II-1 (of 3), Préaud 46.

Impression of the first state from the lithography transferred onto another stone, printed on white *chine* (sheet: 232 x 178 mm) pasted on heavy wove paper (sheet: 360 x 274 mm).

Superb impression. Generally in very good condition. A tiny scratch of 1 mm in the black area bottom center.

Little is known about the chronology of the successive editions of *La Fuite en Égypte*. We have to refer back to informations given by Dirk van Gelder, Maxime Préaud and Arsène Bonafous-Murat.

Rodolphe Bresdin first drew *La Fuite en Égypte* on a first stone, from which only 4 impressions are thus far known. These impressions are more or less trimmed and are referred to as 85 I in the catalogue raisonné by Dirk van Gelder. The lithograph was then transferred onto another plate and slightly retouched by Bresdin, who reduced the width and lightened the torrent and the background (referred to as 85 II-1 by Van Gelder.)

The borderline was then strengthened (especially bottom left) and text was added in the bottom margin: *litho Bertrand & Barthère Toulouse* and *Rodolphe Bresdin f* (referred to as 85 II-2). The title *Ste FAMILLE* ('The Holy Family') is lithographed in the margin of one impression. In other impressions, Barthère's name is missing (impressions referred to as 85 II-3). Title is also sometimes missing.

Dirk van Gelder assumes that all these editions date from years 1855-1857. He notes that Bresdin came to Paris in 1861, leaving his stone in Toulouse, probably at Bertrand's workshop. He draws also our attention to the fact that "among the scarce impressions of this lithograph [...] some are incomplete, cut by Rodolphine [Bresdin] [...] with the bottom corners cut down, the upper corners cut in a semi-circle, even the whole upper part cut in a semi-circle".

Our impression is one of the very scarce copies of the first edition (or state) from the second stone.



Bresdin made several etchings and lithographs of the Holy Family, especially the scene of the Rest on the Flight into Egypt. He surrounds characters sometimes with rocky landscapes, sometimes with thick forests. *La Fuite en Égypte* from 1855 is one of his most accomplished works. The general composition as well as numerous details prefigure *Le Bon Samaritain* [The Good Samaritan], lithographed in 1861.

Joseph, Mary and the Child Jesus are sitting next to a river, surrounded by tall trees with complex branches delineated against a cloudy sky. In the background, a group of three characters (maybe the Holy Family itself, as suggested by Van Gelder), is walking towards a fortified city, visible in the distance. In this engraving, there is no trace yet of the multitude of strange animals that will later people the giant trees in *Le Bon Samaritain*. Still, the branches seem to have a life of their own, mirroring the tumultuous torrent and, in the lower right-hand corner, the two monkeys are observing us.

In the chapter “Le Maître au Lapin” (The Master with the Rabbit) from his book *Ceci n'est pas un livre* (“This is not a book”, 1860), Alcide Dusolier describes this print at length. He admires the way Bresdin artfully creates an enchanted atmosphere of mystery through minute work and realist details. According to Dusolier, the real subject of the lithograph is in fact the majestic tree:

“I think *The Holy Family* is only a placeholder subject: through it, *the public is made aware* that the artist wants to give them a strong mystical impression. If not through the characters in the print, how and through what means will this impression be produced? This is achieved thanks to the tree I have described, this oak tree in which the draughtsman has thrown a whole world of religious poetry.”



Charles MERYON (1821 - 1868)

Tourelle, dite de Marat [Turret Known as Marat Turret] - 1861

Etching and drypoint, 212 x 131 mm. Schneiderman 72, 10th state (of 14); Delteil 41. Rare impression of the 10th state (of 14) before the allegorical figures in the sky and the inscriptions in the lower margin are removed, the inscriptions replaced by a title: *Tourelle, rue de l'École de Médecine, 22*. One impression mentioned by Schneiderman is inscribed 'Bon à tirer pour trente ép. C. Meryon 20 juin 61' [Good to print for 30 impressions. C. Meryon 20 June 61].

Superb impression printed on laid paper watermarked *HALLINES*. In very fine condition. Full margins (sheet: 495 x 335 mm). Provenance: Henri. M. Petiet (his stamp on the back, Lugt: not described).

"This piece, though it may be small in size, is, in my opinion (and I have good reason to think this), my masterpiece: what I am talking about is the state with the composition in the sky: that is to say, on the one hand, Justice, who, on seeing Truth resplendent with light, faints, her weighing scales, her sword, all slipping from her hands; on the other hand, at the top, under the figure of a young girl with her back turned to us, her hair falling over her shoulders, holding her forehead in both her hands as if struck by some acute pain, stopped suddenly just as she is taking flight, her two small wings separated, detached, this particular allusion, precise and positive, that sums up almost all by itself the whole focus of the subject, that which I would call in the end *Innocence wronged, violated...*". "Those who would examine it with the interest and attention it requires have to understand, have to find out its true and full meaning, a meaning to which, I repeat, I give the utmost importance." Charles Meryon, "Mes observations sur l'article de la Gazette des Beaux-Arts", commentary on the catalogue of his engraved œuvre published in 1863 by Philippe Burty (*Gazette des Beaux-Arts*, vol. 102, December 1983, pp. 221-236).

In a letter to Philippe Burty, dated July 12, 1861, Meryon explicitly links his etching to the assassination of Marat in his bathtub by Charlotte Corday, on the July 13, 1793, in the rue de l'École de Médecine: he mentions the figure of "this protagonist, so severe and resolute, in the great revolutionary drama", "the fatal keystone, engulfed in the apocalyptic tragedy with all those who have rebelled, or who have broken everything that is saint and sacred." (op. cit., note 46). Meryon gives a very faithful depiction of the tower at the crossroads of the rue de l'École de Médecine and the rue Larrey, as can be seen if we compare it to a photograph taken by Charles Marville in 1866. The tower was torn down in February 1876.



TOURELLE DITE DE MARAT

SAINTE, INVOLABLE VÉRITÉ, DIVIN FLAMBEAU DE L'ÂME, QUAND LE CHAOS EST SUR LA
 TERRE, TU DESCENDS DES CIEUX POUR ÉCLAIRER LES HOMMES ET RÉGLER LES
 DECRETS DE LA STRICTE JUSTICE,

Imp. Perron & Monfalcone, 1, Paris

Édouard MANET

(1832 - 1883)

Berthe Morisot en noir - 1^{re} planche [Berthe Morisot in black - 1st plate] - 1872 / 1874

Lithograph, 204 x 142 mm (image). Guérin 77; Harris 73, 1st state (of 2); Fisher 59-60. Very fine impression printed on *chine appliqué* on white wove paper without Lemer cier's address. In very good condition. Moderate light stain, a few foxmarks in the margins. Wide margins (*chine*: 251 x 175 mm; wove paper: 586 x 434 mm). Éric Franck's collector's mark *verso*, Lugt 4205).

Provenance: ex. coll. Éric Franck. This impression of *Berthe Morisot en noir* was described and illustrated in the catalogue of Éric Franck's collection sold at Sotheby's, London, 14th December 1978: *Edouard Manet. A Collection of Etchings and Lithographs*: no. 41:

“Lithograph, first state of two, a fine impression on *chine appliqué*, one of a number of impressions printed at the time of the 1884 edition, but with the letters masked, with full margins, very faint discolouration in support sheet, otherwise in good condition. 203 x 141, support sheet 585 x 433.”

Berthe Morisot en noir was lithographed by Manet after his painting *Berthe Morisot with a Bouquet of Violets*, 1872. This is one of 5 lithographs which weren't issued during Manet's lifetime and were printed by Lemer cier in 1884 - one year after Manet's death - at the request of Manet's widow, Suzanne. The Dépôt Légal registers record, on 26th March 1884, 50 impressions from each of the two portraits of Berthe Morisot (titled *Portrait de femme*) and from two of the three others unpublished lithographs. The minutes of September 1892 concerning the Manet-Leenhoff estate contain the following statement: “The lithographic stones no longer exist; the subjects drawn on these stones by M. Edouard Manet were printed in an edition of 250 impressions and paid for by Mme Manet. The designs thus printed were sold between 1886 and 1889 by Mme Manet to cover her expenses ...” (quoted by Juliet Wilson Bareau in *Manet*, 1983, p. 280). The figure of 250 impressions is equal to the total of 50 impressions from each of the five stones printed in 1884. The 1892 document records no other edition and certifies that the stones were destroyed.

Some rare impressions of *Berthe Morisot en noir* printed without Lemer cier's address are known (Victoria and Albert Museum, Baltimore Museum of Art, INHA, Cleveland Museum of Art). Whether these impressions are lifetime proofs or trial proofs printed at the time of the 1884 edition is open to debate. [References on sarah-sauvin.com]



Félix BUHOT

(1847 - 1898)

Une jetée en Angleterre [A Pier in England] - 1879

Drypoint and roulette, 298 x 199 mm. Bourcard/Goodfriend 132 i/viii.

Rare impression of the 1st state. The exact number of impressions of this state isn't known. 12 copies are mentioned by annotations on some impressions, 18 on others (according to Goodfriend).

One impression in the collection of the New York Public Library bears the annotation: *1^{er} état tiré à 12 Epr* (12 impressions of the 1st state); another impression, in the Museum of Fine Arts, Boston, is inscribed by Buhot: *Pointe sèche d'après nature. Imprimée à 20 épr.* (Drypoint taken from life. 20 impressions were printed.)

A superb impression printed on watermarked *D & C BLAUW* laid paper. In very good condition; a mat stain in the margins. Wide margins (sheet: 390 x 250 mm).

The eight states of *Une jetée en Angleterre*, described by J. Goodfriend, are a perfect example of Félix Buhot's work: he uses several techniques (drypoint, roulette, aquatint, soft ground etching...), and adds or subtracts certain details from the main composition or from the symphonic margins ; he even entirely erases those margins at one point, before reintroducing them in the end. In the first state, the characters in the margins are only lightly sketched in drypoint: the man wearing a hat hasn't yet replaced, at the bottom of the left hand margin, the two young misses with their backs turned; the lower margin is still blank; in the main subject, the roof of the train station and the iron ring on the dock are not visible yet, nor are Buhot's initials in the lower right hand corner. The clouds will be given shape in aquatint in the second state, but in this first state they are only sketched in drypoint, with a few diagonal lines to figure rain. The different shades and nuances of the stormy sky, which will become more and more threatening in subsequent states, are here obtained by inking, leaving a surface tone in the sky and in the foreground, while the center of the picture has been wiped thoroughly, and filters an uncertain light.



1871
J. P. F. 1871

Félix BRACQUEMOND

(1833 - 1914)

Portrait of Edmond de Goncourt - 1881

Etchings 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, signed in ink by Bracquemond bottom right and dedicated to Maurice Guillemot. Print in excellent condition, sheet in very good condition. All margins (sheet: 651 x 476 mm).

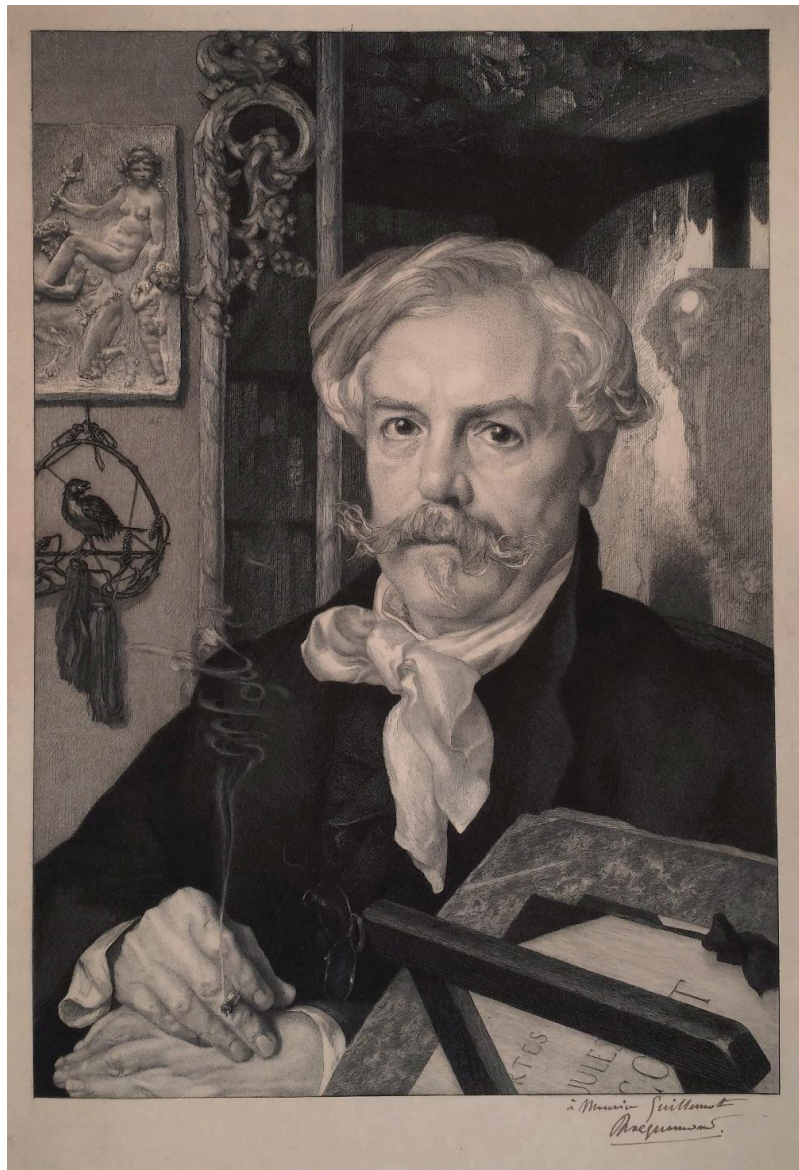
Bracquemond engraved the *Portrait of Edmond de Goncourt* in 1881. This portrait wasn't commissioned but was “a willing gesture by the engraver and as much a manifesto on his part as it is a homage to the model.” (Bouillon, p. 24). Bracquemond had been a friend of the writer since 1856 and offered in 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 impressions on parchment and 125 impressions 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.

Goncourt and Bracquemond were particularly fond of this engraved portrait and gave impressions as presents to their friends and acquaintances. The proof we are offering is dedicated to Maurice Guillemot, a writer and art historian who



was the friend of many artists (among whom Rodin), and who founded the International Society of Watercolour Artists. Guillemot described the portrait of Goncourt thus: “a noble portrait in which Bracquemond captured, in an unaffected and manly attitude, with his sagacious and deep gaze turned inwards to examine his own thoughts, the man who for us is one of the last, one of the purest marshalls of literature in France.” (*Villégiature d'artistes*, 1897). In 1906, he published an article on ‘Félix Bracquemond, designer and ornamental artist’ in the magazine *L'Art et les artistes*.

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.

Félix BRACQUEMOND

(1833 - 1914)

Portrait of Léon Cladel (drawing) - 1883

Charcoal drawing, 320 x 270 mm at the borderline, on laid paper (sheet: 420 x 310 mm), signed in ink bottom right and dedicated to 'Maurice Guillemot'.

Preparatory drawing for the *Portrait of Léon Cladel* etched by Bracquemond in 1883 (Beraldi 21).

Staining of the paper, otherwise in good condition.

Like Bracquemond, Léon Cladel (1835-1892) came from a modest background. A naturalist novelist from the Quercy region, he belonged, like Flaubert and Zola, to the small circle of realist artists and writers whose company Edmond de Goncourt frequently sought out.

This portrait of Cladel, drawn from life, is particularly expressive. His attitude, with his arm resting on the back of the chair, recalls that of Meryon in the portrait etched by Bracquemond. Cladel is looking directly at us: his gaze and the position of his hands are replicated with exactitude in the etching. Later on, Bracquemond only alters the background slightly, adding a book and a map on the table to the right of the model.

In the drawing, the far wall is left blank, and that is the way it appears in the first state of the etching, before it is progressively shadowed in, in the following two states. The dimensions of the sketch and the print are similar.

Maurice Guillemot (1859-1931) was a man of letters and an art historian; he was an intimate friend of Léon Cladel and they met frequently until his death.



Armand SEGUIN

(1869 - 1903)

Le Petit paysage [The Small Landscape] - 1893

Etching, 77 x 107 mm. Field 28. Lifetime impression.

Very fine impression printed in black/bistre with plate tone on Arches laid paper. A slight waterstain in the right margin and some slight soiling in the margins. Full untrimmed margins (sheet: 225 x 324 mm).

Provenance: Clovis Sagot (1854-1913).

Engravings by Armand Seguin were printed in a very small run: between 2 and 25 impressions (*Catalogue Armand Seguin - Exposition d'œuvres nouvelles*, February-March 1895). Some of the plates were reprinted in a run of 35 numbered proofs on Arches wove paper by Stéphane Malingue around 1960. The proof we are offering is part of the small number of impressions made in the artist's lifetime; these are very rare on the market.

Clovis Sagot, like his brother Edmond Sagot, was an art dealer.

In *Gauguin & l'École de Pont-Aven*, Marianne Grivel draws attention to the trees in the *Petit Paysage* : the trees “become more stylised, mere shapes”, in an attempt, according to her, to “offer a synthesis of nature”.



Paul GAUGUIN

(1848 - 1903)

Titre pour *Le Sourire* [Title Page for '*Le Sourire*'] - 1899

Woodcut, 138 x 219 mm. Guérin 74, Kornfeld 61, C.

Very fine impression printed in black on thin japan paper (sheet: 150 x 227 mm), monogrammed *PG* bottom left in the plate (barely visible in this impression, as in some others) and numbered *n°18* in ink by Gauguin lower left.

In perfect condition.

Gauguin made this woodcut as a head piece for the title page of the 5th edition of his periodical *Le Sourire* (December 1899) (edition of 25 to 30 copies, four mentioned by Kornfeld). He also printed about thirty impressions of the woodcut alone in black or grey on thin japan paper. Guérin listed eight impressions (among which the impressions numbered *n°14* and *n°24*) and two impressions printed in copies of *Le Sourire*. Kornfeld lists eighteen impressions, among which ten are numbered *2, 3, 7, 10, 13, 14, 19, 20, 21, 27* and eight are without number or without number known (impressions numbered *n°11* and *n°25* later sold in auction sales may be part of these eight impressions). Kornfeld also mentions four impressions printed in copies of *Le Sourire*.

Gauguin made a total of eighteen woodcuts for *Le Sourire*, from the fourth issue onwards (November 1899); previous issues had been illustrated with mimeographed sketches. The woodcuts were printed on the page after it had been mimeographed and the quality of the printing varies from copy to copy. Unlike some other titles for *Le Sourire*, the woodblock for this title was never found. There is therefore no posthumous edition. Only a poor reproduction from the impression numbered *n°25* was edited by The Grabhorn Press at 250 copies on japan paper in 1943.

Le Sourire, journal méchant [The Smile, a mean magazine] was a satirical publication that was entirely mimeographed and printed by Gauguin. Nine issues were published between August 1899 and April 1900. In December 1899, Gauguin wrote to Daniel de Monfreid: "I created a newspaper, *Le Sourire*, using the Edison mimeograph, and it's all the rage. Unfortunately people borrow it from each other and I have sold very few copies." (in L.-J. Bouge ed., *Le Sourire*, Papeete, 1899-1900, Paris 1952, p. 10).



Prosper-Alphonse ISAAC

(1858 - 1924)

Barque dans les marais de Saint-Omer [Small Boat in the Marches around Saint-Omer] - 1912

Woodcut printed in colors in the Japanese way, 215 x 309 mm. IFF 3 [2].

Superb impression printed full margins as usual, on Japan paper, with Isaac's Swastika at left, the red stamp bearing the monogram of Isaac bottom right and the red stamp of Yoshijirô Urushibara below.

In perfect condition.

In 1908, Prosper-Alphonse Isaac, who had had a strong interest in the Japanese print technique for years, met Yoshijirô Urushibara (1889-1953) in London. Urushibara was then a young engraver working for Shimbi Shoin, the famous art printers in Tokyo. Isaac asked Urushibara to teach him the Japanese technique. Together, they created several wood-engravings, the impressions of which bear both their stamps, like this *Barque dans les marais de Saint-Omer*. This print is a fine example of Japanese wood-engraving combined with Western landscape painting.

Barque dans les marais de Saint-Omer was featured in the First Exhibition of *La Gravure sur bois originale* in 1912 at the Pavillon de Marsan. Isaac's prints weren't widely distributed and are very rare nowadays.

Reference: Émilie Vabre, « Prosper-Alphonse Isaac (1858-1924), graveur sur bois à la manière japonaise », in *Nouvelles de l'estampe*, n°237, p. 11. *Japon-Paris-Bretagne, la gravure sur bois en couleurs*, exhibition catalog, Musée départemental breton, Quimper, 2012, p. 11.





SARAH SAUVIN Gallery was founded in 2009. Since 2015, we offer on our website sarah-sauvin.com a selection of old master and modern fine prints. Each proof is presented with images and all relevant information that will allow to appreciate its quality.

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contact@sarah-sauvin.com

+33 (0)6 24 48 33 64

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