

FINE PRINTS





SARAH SAUVIN

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1. Albrecht DÜRER

(1471-1528)

The Virgin and Child crowned by two Angels - 1518

Engraving, 147 x 100 mm. Meder 38 b/e.

Meder b impression, the horizontal scratch visible in the upper left corner, but before the vertical scratch between the second and third stakes of the fence at right and before the diagonal scratch in the upper right corner.

Very fine impression printed on laid paper. Impression trimmed on the platemark. Three very tiny areas of paper thinning (on one angel's wing and on and below the stone with Dürer's monogram).

Written in pencil *verso*: *Coll. Brambilla 1884*.





2. Albrecht DÜRER

(1471-1528)

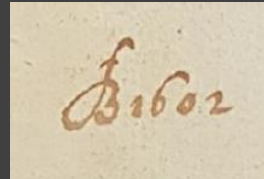
Saint Christopher facing right - 1521

Engraving, 117 x 77 mm. Meder 52 b/d, Bartsch 52, Hollstein 52.

Meder b impression printed in slightly brownish ink ('bräunlich' according to Meder), before the scratches on the Child's fingers and in the light.

Very fine impression printed on laid paper. Impression in very fine condition, trimmed outside or on the platemark on three sides and thread margin bottom. A very tiny loss of paper in the margin bottom right. Very small areas of paper thinning along the left border *verso*. Small pale staining in the upper left corner.

Collection mark *verso* and date 1602 written in brown ink (Lugt 365, unidentified mark). This mark is listed in the Lugt catalogue as a variant of L. 369, which is attributed to a Dutch collector. Lugt writes : « Nagler (*Monogrammisten I* n° 1628) thinks that this collector was Dutch, as the mark is mostly seen on prints and drawings by Dutch artists » ; and he adds: « We also frequently see this mark on fine impressions by Dürer ».





3. Hans Sebald BEHAM

(1500 – 1550)

Moses and Aaron - 1526

Engraving, 78 x 113 mm. Hollstein p. 7, Pauli 9, Bartsch 8, only state.

Fine impression printed on laid paper. Generally in very fine condition. A stray hair embedded in the ink during printing on Moses' right arm. A very tiny (1 mm) loss of paper on the upper left edge of the sheet. 1 mm margins on three sides.



MOSE.



AARON



4. Hans Sebald BEHAM

(1500 – 1550)

Job conversing with his Friends - 1547

Engraving, 106 x 71 mm. Hollstein p. 15, 1st state (of 2), Pauli 17, Bartsch 16.

Impression of the 1st state (of 2) before the grass on the broken part of the archway in the upper right.

Very fine impression printed on laid paper, trimmed on the platemark or 1 mm outside. Some traces of creases and some soiling *verso*.

An indistinct collection mark stamped *verso*.



1515B 47

NON ESTIS LOQVVTI CORAM ME RECTVM. SICVT SERVVS MEVS HIJOB. HIJOB. 42.

5. Étienne DELAUNE

(c. 1518 - c. 1583)

Design of a Mirror with Medea rejuvenating Aeson - 1561

Engraving, 220 x 108 mm. Robert-Dumesnil 314. The title MEDEA is engraved under the cauldron and the date 1561 on the mirror's frame.

Fine impression, a little dry in the middle and on the left, printed on laid watermarked paper (indistinct letters). Trimmed on the platermark. In very good condition. Four tiny pinholes in the corners.

For this design, Étienne Delaune has chosen the myth of Medea rejuvenating Aeson at the request of his son Jason, according to the version of the myth in Book VII of Ovid's *Metamorphoses*. The main subject is surrounded with numerous allegorical figures, putti, animals and ornamentation.

A similar mirror, also dated 1561, with the title *IULIA*, represents "the death of Julia, daughter of Titus, dying in the arms of two of her servants, because of a poisoned drink." (Robert-Dumesnil 315)

Étienne Delaune, a goldsmith, produced numerous projects for ornaments, of which the most famous is the design for Henri II's suit of armour, inspired by the rivalry between Caesar and Pompey (1559). He also created for Catherine of Medici a mirror which was turned into a reliquary at a later date (see opposite). His designs were often inspired by Ovid's *Metamorphoses*. He also used such scenes from Ovid to decorate ewers on sketches that are in the collection of the Bibliothèque nationale de France.



The two designs for mirrors Delaune engraved in 1561 are an exception: they are not drawings, but engravings. Michèle Bimbenet-Privat remarks that "these designs for two mirrors are exceptional among prints engraved by Delaune, which typically feature series of stories or ornamental panels, all of a small size. In an attempt to prevent against fakes, it was rare for a goldsmith to publish the complete image of an object he had created, unless the object was famous or represented a form of consecration for its creator. Was the mirror a commission by Catherine de Medici which she grew particularly fond? Did Delaune want to use it for advertisement purposes?" (*L'Orfèvre et graveur Étienne Delaune (1518/19-1583): questions et hypothèses*, in *Comptes rendus des séances de l'Académie des Inscriptions et Belles-Lettres*, Année 2009, 153-2, p. 644).



Stephanus F.

Cum pri. Regis

6. Jacob MATHAM

(1571 - 1631)

Cupid conquering Pan, crowned by Venus and Juno - c. 1596

Engraving, 408 x 275 mm. NH 179, 2nd state (of 5).

Impression of the 2nd state (of 5) before F. de Wit's address in clouds underneath Pan. On impressions of the 4th state, the address is erased and the clouds are redrawn and thus are slightly different from before.

Very good impression printed on watermarked laid paper (Coat of Arms with Lys). In very good condition. Impression trimmed to the platemark. A tiny foxmark on the arm of the left woman. Vertical printer's crease.

This subject is engraved by Matham after Giuseppe Cesari's fresco painted in 1594-1595 in the vault of the Loggia di Corradino Orsini, Palazzo del Pio Sodalizio dei Piceni in Rome.





Naturam huius Vincit Amor: nam cernit obli-
vit. Pan aliquo cessent. Inse Deo. C. S. Simonius.

Josephus Antonius fecit.

7. Johannes WIERIX

(1549 - c. 1620)

Ars Moriendi - 1602

Engraving, 115 x 164 mm. New Hollstein 1848, 1st state (of 4), Mauquoy-Hendrickx 1493, Alvin 1190.

Impression of the 1st state (of 4) before the last letter of privilege was completed into *BVSCHER*.

Superb impression printed on watermarked laid paper (watermark: interlaced Cs with Cross of Lorraine). Thread margins. Excellent condition. A very tiny (1 mm) scratch above one of the musicians. Rare.

The man sitting at the table in the foreground with a glass in his hand is Johannes Wierix, who was 53 years old at the time. The portrait he holds in his hand is that of his wife, who is also represented in the background, falling as she is killed with a spear by a skeleton figuring Death.

Wierix had married Elisabeth Bloemsteen, the daughter of the stained-glass artist Nicolas Bloemsteen, in Antwerp in 1576. Louis Alvin, who named this engraving *La Mort Subite* [Sudden Death], writes: "It is reasonable to think that the main characters in this scene are members of the Wierix family, especially those who are sitting at the table. Their pose has little to do with the subject of the print; it is obvious that the character holding a glass and a print is posing simply as a portrait; the same goes for the woman sat opposite him. It is a portrait of the artist and his wife." It is indeed possible to recognise Johannes Wierix, who also included his self-portrait in *The Holy Vernicle with Supplicants* (NH 556), which Mauquoy-Hendrickx titled *The Holy Veil venerated by the Wierix Family* (*Le Saint Suaire vénéré par la famille Wierix*).

As for the title *Ars Moriendi* (The Art of Dying Well), it was given to this engraving by Van Ruyven-Zeman and Leesberg (New Hollstein, *The Wierix Family*, part VIII, p. 208). It corresponds to the caption engraved in Latin under the main subject: *MEDIO LVSV RISVG RAPIMVR AETERNUM CRVCIANDI*, "We are torn suddenly from life, in the middle of play and laughter, to suffer eternal torments."

The theme of banquet festivities interrupted by Death, and the loss of the Beloved, are rather common subjects at the time. Eddy de Jongh and Ger Luijten analysed them in *Mirror of Everyday Life, Genreprints in the Netherlands 1550-1700*: "Company in the open air", "Couple surprised by Death", "Merry Company". On the other hand, *Death Striking a Rich Lady at a Banquet*, engraved by Raphael Sadeler I around 1595, puts the emphasis more on the vanity of riches when confronted with Death.



MEDIO · LVSV · RISVG · RAPIMVR · AETERNVM · CRVCIANDI ·

· 1602 · IOHAN · WIRICX · INV · SEVLEGIT · ET · EXECVD · CVM · G · PRIVIL · ARCH · D · SING · B ·





8. Adriaen COLLAERT

(c. 1560 - 1618)

Blazon of the Antwerp Guild of St Luke - 1614

Engraving, 280 x 214 mm. New Hollstein 1687.

Superb impression printed on laid paper. In very good condition. Very slight vertical and horizontal central creases, similar to those on the [RP-P-1981-114](#) impression of the Rijksmuseum. A tiny foxmark in the upper left corner. Good margins (sheet: 315 x 230 mm).

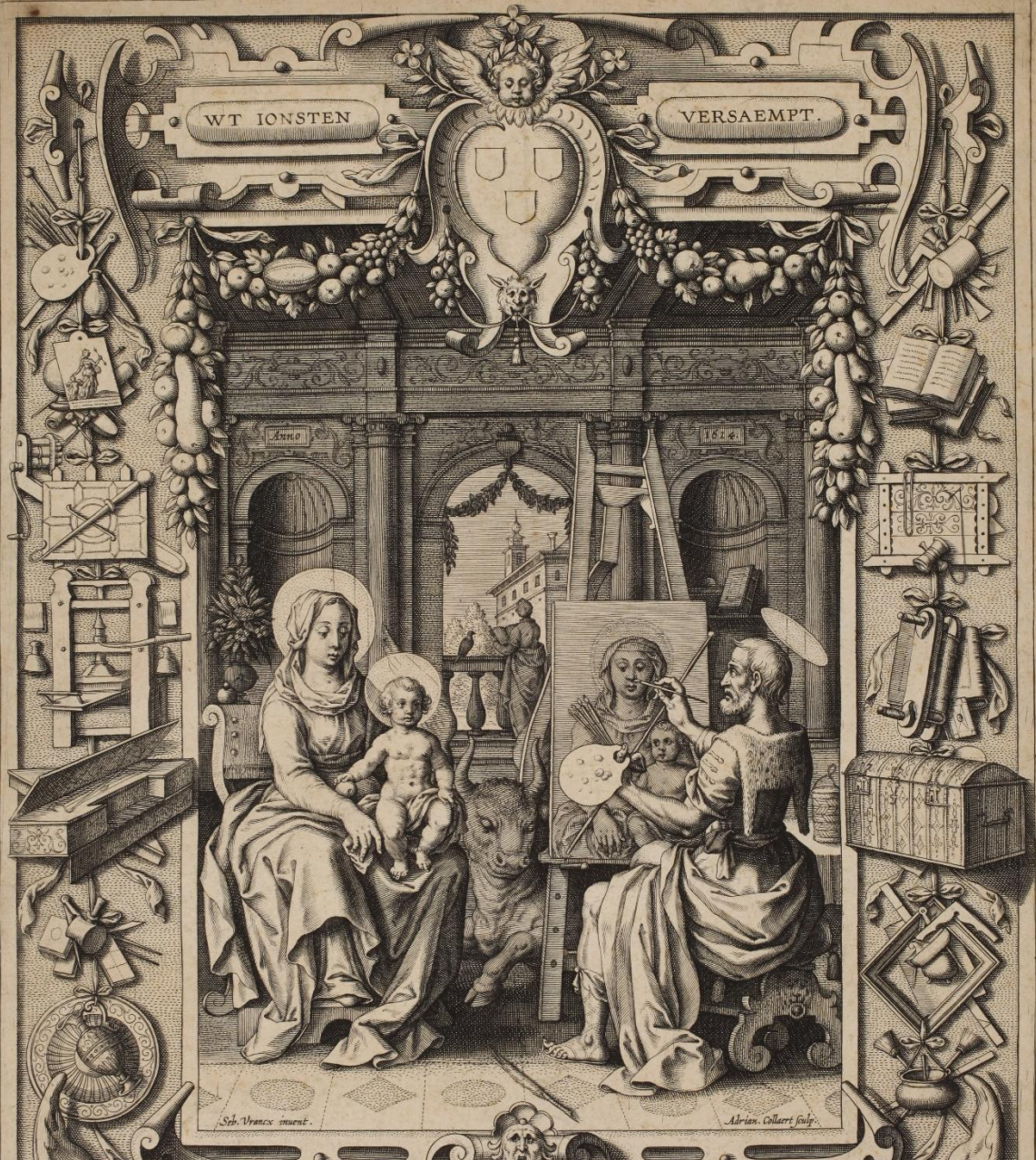
The engraving represents St Luke painting the Virgin and Child Christ. Patron saint of painters and sculptors, often represented as he is painting, Saint Luke gave his name to numerous Fine Arts academies and artists' guilds. In Antwerp, the Guild of St Luke welcomed many different trades related to the fine arts, as testified by the rich decorative border that frames Adriaen Collaert's engraving. One can see a painter's palette, a copperplate and several tools of the printmaker, an architect's instruments, a bookbinder's press, a frame-maker's tools, as well as musical instruments, coffers, ewers, books...

Adriaen Collaert had been accepted as a free-master of the Antwerp Guild of St Luke in 1580 and became its dean in 1597. The Antwerp Guild of St Luke was one of the oldest in Europe: it is first mentioned in 1382. Two centuries later, Antwerp had become a first-rate artistic hub and the Guild enjoyed a great reputation.

NB: the dimensions given in New Hollstein (270 x 205 mm) are different from those of our impression (280 x 214 mm). The latter dimensions are yet also the dimensions of the impression [RP-P-1981-114](#) in the collection of the Rijksmuseum, which is the illustration chosen for this print in New Hollstein. What's more, the authors of the New Hollstein volume quote an 'exact copy, engraved much coarser', whose dimensions are 284 x 213 mm and according to them the impression [RP-P-1989-247](#) in the Rijksmuseum is one impression of this copy. But this impression seems to be perfectly identical to the other and the same scratches are visible on both. The text engraved bottom is different and includes Willem van Nieuwlandt's motto and therefore dates back to 1620-1621 at the earliest. We suggest that there are two states, the first with a text starting with 'Dry...', the second with the text starting with 'SINT' LVCAS'.

WT IONSTEN

VERSAEMPT.



Stb. Vranckx invent.

Adriaen. Gillart sculp.

Sry Rhudekens eenpaer // met siluer, bedekt // Wel
 In den hemelsh blau gvoent // door Gods geesto versterken
 Tgheboof, Hope, Liefde klaer // worden verwerkt // niet
 In broeders die terstont // mit tbeuel der kercken
 Naer Sint Luxas verbont // door dwoort Christi vercken.

9. REMBRANDT HARMENSZOOM VAN RIJN

(1606 - 1669)

Beggar leaning on a stick, facing left - c. 1630

Etching, 85 x 46 mm. New Hollstein 46, Bartsch 163, Biörklund and Barnard 30-2.

Fine impression of the only state printed on laid paper. The plate edges are well visible and slightly inked. According to New Hollstein, early impressions have slightly rough plate edges. In very good condition. A very slight vertical crease in the upper part. 2 to 3 mm margins all around the platemark (sheet: 91 x 51 mm).

Provenance: Collection Paul Mathey: his collection mark *verso* (Lugt 2100b). This impression is very likely the one sold at Paul Mathey's auction sale in 1924, lot number 83, described as follows: « 83. Gueux debout (163). Très belle épreuve [*Very fine impression*] ».



Very rare: RRR according to Usticke.

Reference: *Collection Paul Mathey, Œuvre gravé de Rembrandt Van Rijn. Catalogue des eaux-fortes de Rembrandt Van Rijn, dont la vente aura lieu à Paris, Hôtel Drouot (...) le mercredi 9 avril 1924*, Delteil, Loys (expert) André Desvougues auctioneer, Paris, 1924, p. 19.



10. REMBRANDT HARMENSZOOM VAN RIJN

(1606 - 1669)

St Jerome kneeling in prayer, looking down - 1635

Etching, 114 x 81 mm. Bartsch 102, Biörklund and Barnard 35-H, New Hollstein 142, 1st state (of 2).

Impression of the 1st state (of 2) before the plate was re-bitten and before the additional work, for example the horizontal strokes added to St Jerome's right elbow.

Very fine impression printed on laid paper. Thread margins all around the platemark. The bottom left corner (1 cm x 2 cm) reattached. Two light stains in the right part.





11. REMBRANDT HARMENSZOOM VAN RIJN

(1606 - 1669)

Self-portrait in a velvet cap with plume - 1638

Etching, 134 x 103 mm. Bartsch 20, Biörklund and Barnard 38-B, New Hollstein 170, 2nd state (of 4).

Impression of the 2nd state (of 4), with the jaw under the left ear clearly delineated but before the posthumous rework.

Rembrandt's signature is barely visible but the impression is fine and homogeneous. On later impressions of the 2nd state, Rembrandt's face is often badly printed, but here the lines of the face are well printed and Rembrandt's gaze is strong.

Impression printed on watermarked laid paper (watermark: Arms of Bristol A.a listed in New Hollstein for impressions of the 2nd state).

In very good condition. Impression trimmed on or just outside the platemark. Moderate light stain. A very tiny area of paper thinning *verso* in the upper part. A tiny pale stain in the upper left corner. A tiny scrape bottom center.









12. Folk Image from Paris

De l'Avarice [Miserliness] – c. 1720

Etching, 435 x 270 mm to the platemark.

Very fine impression printed on watermarked laid paper (watermark : four indistinct letters). A 5 mm tear backed on the reverse in the bottom left corner ; a tiny foxmark with a tiny hole in the text. Good margins (sheet : 455 x 290 mm).

Rare impression from a series of 11 plates depicting the Seven Deadly Sins and Death, Purgatory, Hell and Paradise, published by Le Roi, rue Saint Jacques, in Paris.

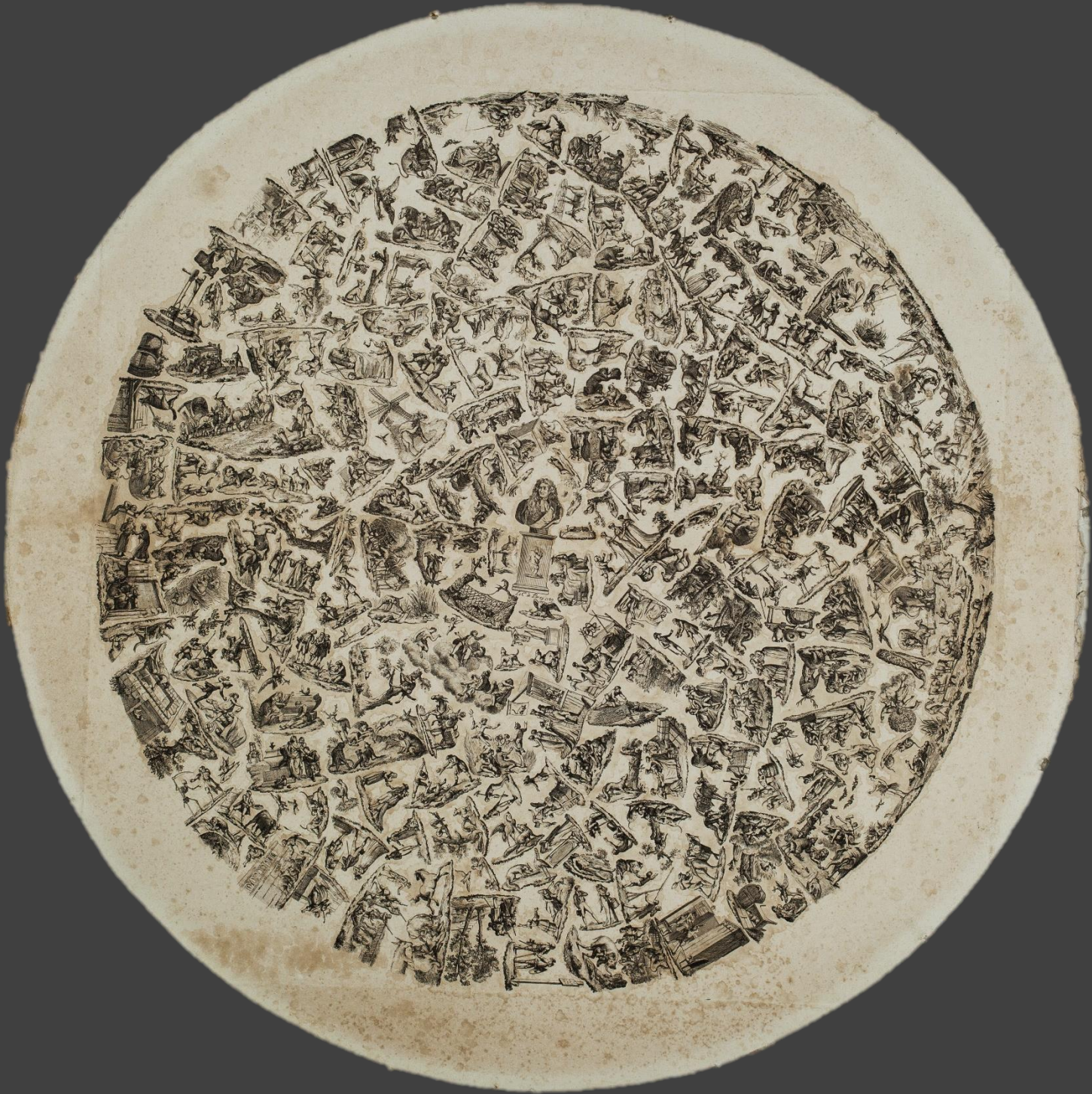
Miserliness is represented as a rich man counting his money and surprised by the arrival of Death, who carries on its back a bag containing souls. The image is accompanied by a long moralistic text.



De L'avarice

Insenfé peut-être des cette nuit, on te redemandra ton âme: et pour qui seront ces biens que tu as amassez. ceux qui desirerent les richesses, seront tourmentez par de continuelles inquietudes. Malgré ces salutaires avis que la sagesse incarnée t'avoit donné de sa propre bouche, vous ne pouvez servir à deux maîtres à Dieu et aux richesses, que sert à l'homme de gagner tout le monde s'il perd son âme. le fils de l'homme viendra à l'heure que vous y penserez le moins, te voilà surpris par la mort, avare malheureusement enyuré de la vanité de tes projets, et enchanté de la possession d'un bien dont tu n'étoit que le depositaire, sans avoir pensé à te faire de ces instrumens d'iniquité, des amis, qui puissent un jour te recevoir dans les tabernacles éternels, que diras tu en ce iour de vengeance: Mais pour des biens celestes et éternels, j'ensefé, tu leurs à préféré un peu de terre et de poussiere, dont le faux brillant t'a esbloui les yeux, et dont le fragile éclat à passé cõe celui d'une eclaire, sans qu'il t'en puisse rien rester pour l'éternité, ton corps va être la pature des vers, et bientôt tu sera réduit en poussiere, ton âme la proie des Diables qui ne cesseront jamais de la tourmenter, et tes biens pour des heritiers qui oublieront incessamment tes travaux que tu as supportez pour les amasser et les soins que tu les donne pour les conserver, et les regrets que tu ressens de les perdre, feront ton plus cruel tourment: Sache avec qui tu as derobé la Subsistance d'autant de pauvres que tu en aurois pu se courir de ton superflu, et t'en las pas fait: l'étoit il permis de garder pour toy seul ce que tu a vois receu de la liberalité de Dieu, que pour en faire part à plusieurs: puis donc, selon s'Basile que le pain que tu réservoirs étoit aux pauvres et des vêtements que tu serois appartiennent aux nuds et aux miserables, et l'argent que tu cachois étoit aux mendians: puis q'on sauveur dans la personne des pauvres a eu faim et que tu ne luy as point donné à manger, qu'il a été nud et tu ne l'as point vêtu, q'il a été malade en prison et que tu ne l'as point visité, sans âme basse et terrestre de cette vie de cupidité, pour entrer dans l'abime des malheurs qui accompagnent une mort éternelle, ah! c'est troyard que ie me reveille de mon funeste assoupissement, il n'y a plus de tems pour moy, j'ouvre les yeux dans cet instant pour appercevoir mon extrême folie, et pour les réformer ensuite à la lumière, hommes stupides et j'ensefé, qui semblables à ces animaux les plus vils, les que les se repaissent de terre, êtes insatiables cõe il l'ay été de ces richesses d'iniquité, si préjudiciables au salut de ceux qui les possédant y attachent leur cœur, ou qui ne les possédant pas les desirerent. demeurez vous toujours assés, au cõgles pour ne pas appercevoir le danger qui vous menace, et tellement enlurcis que vous ne pensiez nullement à profiter de mon exemple, et à éviter mes malheurs, vous ne manquez pas de pretextes pour excuser votre cupidité et votre dureté envers le prochain, vous ne vous croiez pas coupables, et vous suivez sans scrupule (comme iay fait jus qu'au tombeau) le mouvement d'une passion, autant opposée aux maximes de l'Evangile qu'on dygne d'un Chrétien, seduit par les mêmes raisons qui vous paroissoient bonnes, iay autre fois été semblable à vous et vous serez bientôt semblables à moy.





14. Jean-Jacques de BOISSIEU

(1736 - 1810)

Jean-Jacques de Boissieu. Portrait of the artist - 1796

Etching, 290/291 x 230/233 mm (to the borderline). Boissieu-Perez 102, 1st state (of 8).

Superb and very scarce impression of the 1st state (of 8) à *l'eau-forte pure* (only etching) before the drypoint on the shoulder and on the portrait held by Boissieu and before the roulette.

Impression printed on laid paper, trimmed inside the platemark; small margins of the copperplate (c. 16 mm all around the subject). Sheet: 322 x 266 mm. A few light foxmarks and a light mat stain in the margins of the copperplate. In very good condition.

Three collection marks *verso*: É.-L. Galichon ([Lugt 1058](#)), F. Kalle ([Lugt 1021](#)) and D.B. ([Lugt 4278](#)).

Provenance :

- Collection Émile-Louis Galichon (1829 - 1875) ([Lugt 1058](#)). Two impressions of Boissieu's self-portrait were sold at his collection sale (Drouot, 23-26 February 1864): one à *l'eau-forte pure*, one before the portrait of Boissieu's wife was changed to a landscape. The impression à *l'eau-forte pure* (no. 57 of the sale) was described as follows: 'Portrait de J.-J. de Boissieu, tenant un dessin où est le portrait de sa femme (R.1). Superbe épreuve d'eau-forte pure. Extrêmement rare.' [Portrait of J.-J. de Boissieu, holding a drawing with his wife's portrait (R. 1). Superb impression à *l'eau-forte pure*. Extremely rare.]



The buyer's name, Amsler, is written in pencil in the margins of the copy of the sale catalogue in the collection of the Bibliothèque nationale de France. Amsler & Ruthard was a gallery selling and publishing prints in Berlin from 1860.

- Collection F. Kalle (1804 - 1875). His collection was sold in Frankfurt in November 1875 ([Lugt 1021](#)). No. 172 of the sale catalogue is *L'œuvre de Jean-Jacques de Boissieu* and the first item of this lot is a 'Portrait du maître (Rigal 1). Epreuve extrêmement rare à *l'eau-forte pure*' [Portrait of the Master (Rigal 1). Extremely rare impression à *l'eau-forte pure*.]

- Initials *D.B.* printed in light violet ([Lugt 4278](#)) wasn't identified by Lugt. They are also printed on the reverse of an impression of *Passage du Garigliano* by Jean-Jacques de Boissieu (Paul Prouté Gallery, Catalogue No. 100, Paris 1992, no. 291).



Impressions from the fourth state of this *Portrait of the Artist* are rare, but impressions from the first state are quite impossible to find. We only know of two other impressions, those mentioned by Marie-Félicie Perez: the first one is in the Edmond de Rothschild collection, in the Louvre, and the second one belongs to a branch of the Boissieu family (see catalogue p. 227). Alphonse de Boissieu, the grandson of Jean-Jacques and the anonymous author of the 1878 *catalogue raisonné* of the artist's prints, insists, in his foreword to the catalogue, on the rarity and particular quality of impressions 'à l'eau forte pure': "Often, after the copperplate was etched, and so as to better judge of the effect, M. de Boissieu would print a few impressions, known as eaux-fortes pures. They are few, and highly sought-after, because of their scarcity and especially because the master's skill, the precision and purity of his draughtsmanship, the assurance of his point are displayed without affectation, and finally because the copperplate, in all the vividness of the acid's bite, gives depth to the black tones of the imprints, brilliance to the light areas, and warmth to its colouring." (Alphonse de Boissieu, foreword to the *Catalogue raisonné* of J.-J. de Boissieu's prints, 1878, quoted in M.-F. Perez, *L'œuvre gravé de Jean-Jacques de Boissieu*, Geneva, 1994, p. 18).

The impression we present does not yet have the works in drypoint or roulette that can be noticed in later states in the background, on the shoulder of the model and on the portrait he holds in his hand (see opposite). The catalogue mentions that in this first state "the bite marks of the vices are apparent in the margins on the copperplate, in the top left corner and the bottom right corner" (Boissieu-Perez, 1994, n°102, p. 227). The margins on our impression are narrow, and so these bite marks are not visible.

Until the fourth state, J.-J. de Boissieu holds a portrait of his wife. In the fifth state, the portrait is replaced with a landscape with cows. Some have assumed this was because his wife had died, but she died in 1834, twenty-four years after him (Boissieu-Perez, 1994, p.227).

Reference: Marie-Félicie Perez: *L'œuvre gravé de Jean-Jacques de Boissieu, 1736-1810*, Geneva, Cabinet des Estampes, 1994 (which reproduces and supplements the *Catalogue raisonné* published in 1878 by Alphonse de Boissieu).



15. Félix BUHOT

(1847 – 1898)

Les Corbeaux [The Ravens]

Etching, 110 x 128 mm. Bourcard/Goodfriend, 175.

Fine impression printed with plate tone on an old laid paper sheet. Sheet: 155 x 190 mm, full margins. Beurdeley's collection mark ([Lugt 421](#)) in the left margin; André Barrier's collection mark ([Lugt 70c](#)) in the bottom right corner of the sheet.



Provenance: Emmanuel Alfred Beurdeley (1847-1919) ; André Barrier (1870-1957).

Extremely rare. Felix Buhot wrote in pencil on one impression today in the collection of the New York Public Library: '*Petite pièce tirée à 4 épreuves*' [Small work, only 4 impressions]. Bourcard notes that the unfinished plate was destroyed (Bourcard, 1899, p. 115).

Very good condition. Several worm holes in the subject and in the margins: they are present in all three impressions (out of four) that we have knowledge of. On the impression in the Samuel Putnam Avery collection, kept in the New York Public Library, the same worm holes appear symmetrically, in diagonally opposed angles. In his catalogue *Félix Buhot*, Arsène Bonafous-Murat states that these holes were there before the paper was printed. The impression he presents (no.318), with an inscription to Henri Guérard, has the same holes in the subject, albeit not in exactly the same place, and slightly shifted, compared to our impression.

Prints by Buhot that were in the Emmanuel Alfred Beurdeley collection were sold at Drouot on 15–16 December, 1920.

An impression of *Ravens* was under number 14 in the sale of the Bourcard Collection at Drouot on 10 December, 1913. The catalogue makes no mention of an inscription: this means it is not the Guérard impression. As for Samuel Putnam Avery, he donated his collection to the New York Public Library in 1900. The impression in the Bourcard collection could either be the impression we are presenting, or the fourth impression we have not been able to locate.

References: Gustave Bourcard, *Félix Buhot: Catalogue de son œuvre gravé*, 1899; *Collection Gustave Bourcard, de Nantes*, Sale of Wednesday 10 December, 1913, Modern prints; *Collection A. Beurdeley*, Sale at Drouot, 15-16 December 1920, *Modern prints*, 4th part; *The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Print Collection*, The New York Public Library (1874 - 1888); Gustave Bourcard & James Goodfriend, *Felix Buhot catalogue descriptif de son œuvre gravé*, 1979; Arsène Bonafous-Murat, *Estampes, dessins, autographes*, January 2004.

鳥



N^o 23



16. Maurice DENIS

(1870 – 1943)

Young Girls playing a piece for violin and piano - c. 1895

Woodcut, 79 x 67 mm to the borderline. Cailler undescribed.

Very fine impression printed on japan paper, signed in pencil MAUD and annotated by Denis: *tirée à la main à 20. n°3* [printed by hand - 20 impressions - no. 3].

In very good condition. Wide margins (sheet: 154 x 130 mm). White stains on the reverse certainly due to the printing of the woodblock by hand by Maurice Denis.

This woodcut isn't listed in the *Catalogue raisonné de l'œuvre gravé et lithographié de Maurice Denis* by Pierre Cailler.

The theme of the young duettists is found in two works by Maurice Denis, both created around 1899 to illustrate the cover of *Concerts du petit frère et de la petite sœur* (*Brother and Sister Concerts*), a series of music albums by André Rossignol: a lithograph frontispiece (Cailler n°124) (fig. 1) and a watercolour (Grivel, 2011, nos. 265-266). In the frontispiece, the musicians are young children and the composition is rather static: Maurice Denis very probably wanted



to render the studious and careful interpretation of a piece of music by very young children. In this woodcut however, the closely cropped, dynamic composition emphasises the movement that animates the two young musicians.

Two small woodcuts from 1891 (Cailler 7 and 8) have a similar composition, but the trait is more stylised (fig. 2).

Reference: Denise Grivel, *Maurice Denis et la musique*, Symétrie, 2011.





Tiré à la main - 20. n. 3

U. M.
B.

17. Jules CHADEL

(1870 - 1941)

Magpie and Wasp - 1911

Woodcut printed in colours in the Japanese way, 194 x 131 mm (sheet). IFF 8.

Impression without the plate inscribed *Les Amis de l'Art Japonais. Dîner le Mardi 9 Mai 1911* [Friends of the Japanese Art. Dinner on Tuesday the 9th of May 1911].

Superb impression printed on japanese paper. In perfect condition.

Jules Chadel, along with Prosper-Alphonse Isaac, is one of the printmakers who created the most invitations for the dinners of the Société des Amis de l'Art Japonais [Society of Friends of Japanese Art]. His first illustration for these invitations is from 1909 and represents chrysanthemums printed in colour on a white background. *Magpie and Wasp*, created for the dinner that took place on 9 May, 1911, shows how much Chadel developed in two years, under the guidance of Prosper-Alphonse Isaac and of the Japanese printmaker Yoshijirō Urushibara.

Isaac's svastika, printed in the bottom left corner of the subject, is not exactly in the same place as in one of the impressions kept in the Bibliothèque nationale de France. Another impression of *Magpie and Wasp* does not bear the mark. This means that it is not part of the woodblock, and should not be read as a signature, but as a printer's mark. Philippe Le Stum explains it thus, in the catalogue of the 2015 exhibition dedicated to Chadel: "From 1911 onwards, the division of tasks is more obvious: Isaac would now mark his own works, or those of his peers when he collaborated with them, with a left-facing svastika (or *sauvastika*), which marks his contribution as a printer in colours mixed with water, according to the Japanese method that he was only one of few artists to have mastered in France. Isaac's printer mark is thus visible on cards created by Chadel between 1911 and 1914."

The subject and the composition of *Magpie and Wasp* show the extent of the influence of Japanese prints on Chadel. The predator eyeing its prey is a traditional motif in Japanese art. The composition is also typical: the subject is closely cropped on the bird seen from a low angle, thus excluding any element that is exterior to the scene; this powerfully conjures up the tense magpie, which is slowly swivelling its body, ready to pounce: the eye is guided along the diagonal lines of the legs, body and head of the magpie, whose beak is poised over the wasp as if it had already speared it, like a sword in the skilled hand of a samurai.

References: *Nature & Mouvement - Jules Chadel (1870-1941) - Dessins et gravures*, collective catalogue, 2015; *Japon-Paris-Bretagne, la gravure sur bois en couleurs*, catalogue of the exhibition at the Musée départemental breton, Quimper, 2012, p. 21 (ill.)





1. Albrecht DÜRER, *The Virgin and Child crowned by two Angels* - 1518
2. Albrecht DÜRER, *Saint Christopher facing right* - 1521
3. Hans Sebald BEHAM, *Moses and Aaron* - 1526
4. Hans Sebald BEHAM, *Job conversing with his Friends* - 1547
5. Étienne DELAUNE, *Design of a Mirror with Medea rejuvenating Aeson* - 1561
6. Jacob MATHAM, *Cupid conquering Pan, crowned by Venus and Juno* - c. 1596
7. Johannes WIERIX, *Ars Moriendi* - 1602
8. Adriaen COLLAERT, *Blazon of the Antwerp Guild of St Luke* - 1614
9. REMBRANDT HARMENSZOOM VAN RIJN, *Beggar leaning on a stick, facing left* - c. 1630
10. REMBRANDT HARMENSZOOM VAN RIJN, *St Jerome kneeling in prayer, looking down* - 1635
11. REMBRANDT HARMENSZOOM VAN RIJN, *Self-portrait in a velvet cap with plume* - 1638
12. Folk Image from Paris, *De l'Avarice* [Miserliness] - c. 1720
13. Jean-Philippe-Guy LE GENTIL, *Two Designs for Pedestal Tables: mosaic of La Fontaine's Fables and mosaic of archetypes from Antiquity* - 1789
14. Jean Jacques de BOISSIEU *Jean-Jacques de Boissieu. Portrait of the Artist* - 1796
15. Félix BUHOT, *Les Corbeaux* [The Ravens]
16. Maurice DENIS, *Young girls playing a piece for violon and piano* - c. 1895
17. Jules CHADEL, *Pie et guêpe* [Magpie and Wasp] - 1911

Sarah Sauvin : 1, 2,3,4,5,6,7,8,9,10,11,12,13, 17

Maurice Sauvin : 14,15,16

Catalogue : Maurice Sauvin

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