



CATALOGUE FALL 2007

# FINE PRINTS



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## FINE PRINTS

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1.

## I. OLD MASTER PRINTS

### **Giovanni Maggi (1566 – 1618)**

1. FANCIFUL LANDSCAPE WITH A WATERFALL, RUINS, AND CITY WITH TALL SPIRES IN THE BACKGROUND. Unrecorded (?) Etching, 230 x 335mm (9 $\frac{1}{16}$  x 13 $\frac{1}{16}$ " ), trimmed along the platemark. Fine impression in good condition, except for faint glue residue on verso, and missing the tip of the upper right corner.

An early work by Maggi, before the architecture, maps, and Bichierografia, (a collection of some 1600 glassware patterns) for which he is best known. \$2,800.

### **Rembrandt van Rijn (1606 – 1669)**

2. STUDENT AT A TABLE BY CANDLELIGHT. 1642. Bartsch/Hollstein 148, only state; Nowell-Usticke 148i (of iii) – "R – A very uncommon print, usually much worn. Plate not in existence." Etching, 146 x 133 mm (5 $\frac{3}{4}$  x 5 $\frac{1}{4}$ " ) on paper with a partial Arms of Amsterdam watermark (see Ash & Fletcher Arms of Amsterdam D.a). A fine, dark impression of this rarity. The tips of three corners repaired, otherwise very good condition. Provenance: R. G. Michel, Paris. \$28,000.





### Albrecht Dürer (1471 – 1528)

3. THE DEPOSITION. Meder 123, before text. Woodcut, 380 x 277 mm (14<sup>15</sup>/<sub>16</sub> x 10<sup>7</sup>/<sub>8</sub>" ), trimmed just outside the borderline all around, on paper with a Large Imperial Orb watermark, M. wz. 53. From the *Large Passion*. An extremely fine, early impression in very good condition except for a few very small stains.

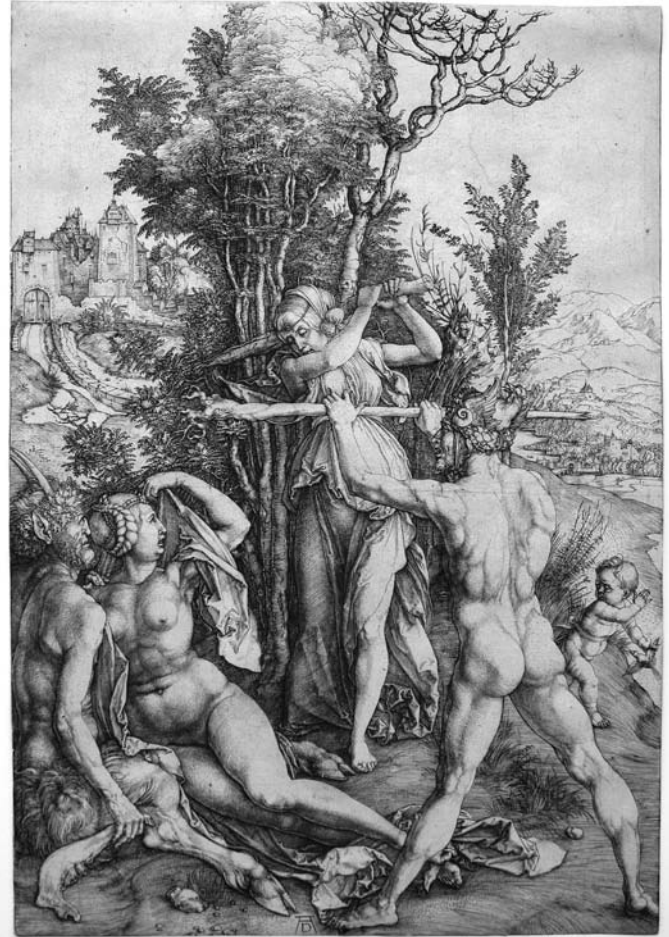
Provenance: O. P. Reed, Los Angeles.

\$25,000.

4. HERCULES AT THE CROSSROADS (JEALOUSY). 1498. Meder 63ii a (of iii f), with the horizontal scratch across the left foot of Hercules. Engraving, 321 x 222 mm (12<sup>5</sup>/<sub>8</sub> x 8<sup>3</sup>/<sub>4</sub>" ) trimmed along the platemark. A fine, early impression on paper with a High Crown watermark: M. wz. 20 ("used as early as 1495 on first quality impressions of engravings..." - W. L. Strauss). Horizontal centerfold with tiny holes that suggest the print may have at one time been bound into an album; short repaired tear at upper right edge, otherwise very good condition.

The only known first state impressions are trial proofs of the unfinished plate at Berlin and Vienna. (This is not the impression on the cover of our Summer 2007 catalogue.)

Provenance: George Perkins Marsh (1801-1882), Library of Congress Duplicate. P.O.R.



## Philip Galle (1537 - 1612)

5. THE FOUR ELEMENTS: AIR, WATER, EARTH AND FIRE. 1564. Unrecorded (?) Complete set of four engravings, each approximately 191 x 242 mm (7½ x 9 ½"), plus narrow margins. Fine impressions in very good condition. (Only three of the set of four are illustrated). \$2,400.



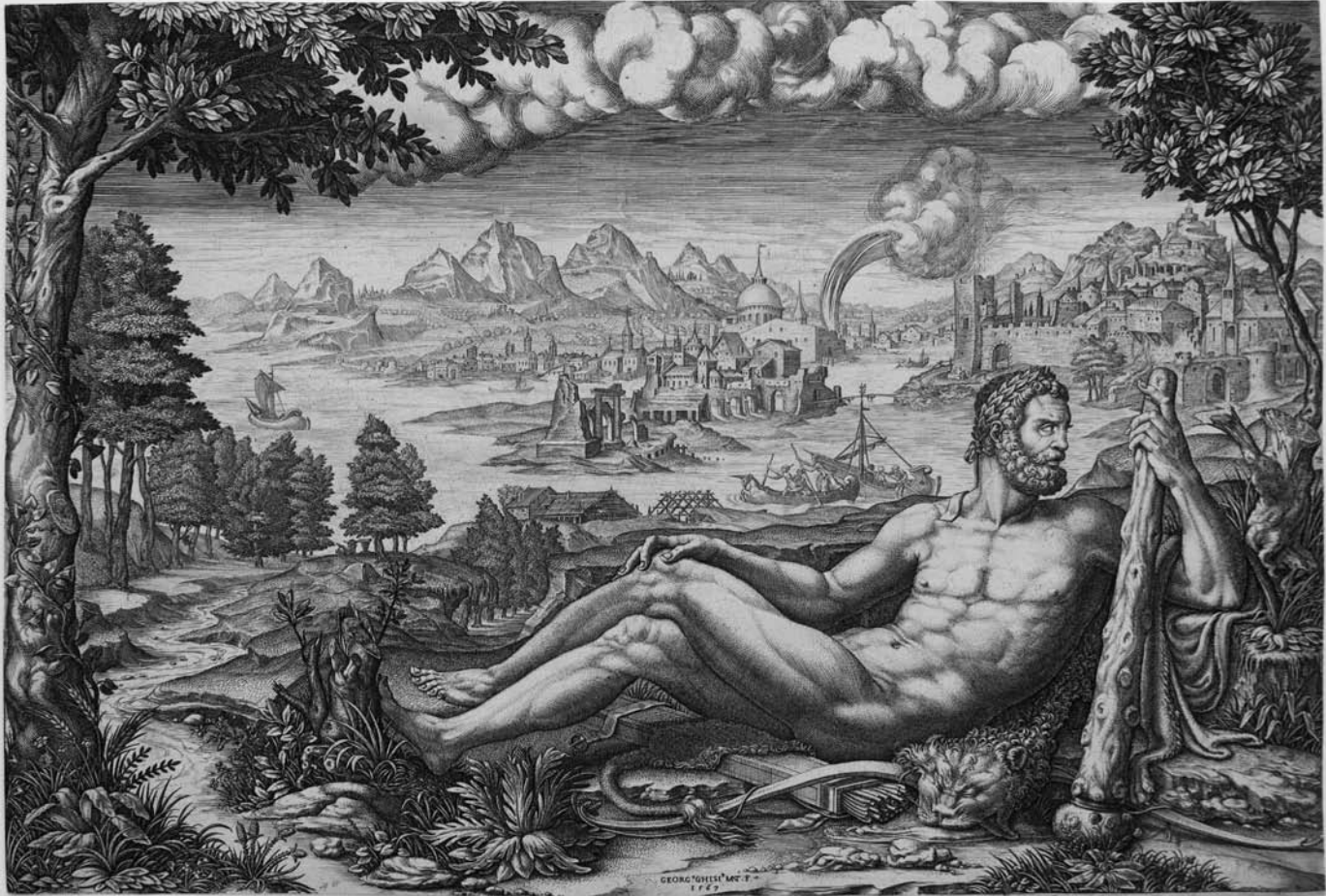
5a.



5b.



5c.



## Giorgio Ghisi (1520 - 1582)

6. **HERCULES RESTING FROM HIS LABORS**, after Giulio Romano. 1567. Boorsch, Lewis & Lewis 41ii. Engraving, 267 x 393 mm (10½ x 15½"), trimmed one millimeter in each direction. A fine impression of this extremely rare engraving. In very good condition, except for a few very pale stains. Watermark: Shield with the number 4 and a W (similar to Briquet 9820). Although Briquet dates similar watermarks to the end of the 16<sup>th</sup> century, this impression shows no wear to the plate and in fact looks earlier than the impression in the Metropolitan Museum collection, illustrated in *The Engravings of Giorgio Ghisi*, pg. 144.

The image reproduces a figure depicted in bas-relief in the Sala degli Stucchi of the Palazzo del Te in Mantua, designed by Giulio Romano.

\$18,000.

## Pier Francesco Mazzuchelli (1573 – 1626) (known as Il Morazzone)

7. **THE MYSTIC MARRIAGE OF ST CATHERINE**, after Parmigianino (1503 – 1540). Engraving, 198 x 146 mm (7<sup>13</sup>/<sub>16</sub> x 5<sup>3</sup>/<sub>4</sub>"), trimmed mostly along the platemark. A very good impression of this slightly irregular shaped plate. The painting by Parmigianino is in the National Gallery in London.

\$900. 7.





## Jean-Baptiste Monnoyer (1634 - 1699)

8. A VASE OF FLOWERS. Robert-Dumesnil 7ii, Dunthorne p. 24. Etching, 285 x 214 mm (11¼ x 87/16") plus narrow margins. A very good impression. Repaired tear into lower margin edge, sanguine wash in lower margin, otherwise good condition. From *Arrangements in Glass Vases*, a series of eight etchings. \$2,800.

## II. 19TH CENTURY PRINTS

### Edouard Manet (1832 - 1883)

9. OLYMPIA (PETITE PLANCHE). 1867. Harris 53v. Etching and aquatint printed in black ink on wove paper, 87 x 177 mm (37/16 x 615/16") plus wide margins. A very good impression in good condition. As originally published in Emile Zola's pamphlet, *Edouard Manet, étude biographique et critique*, 1867. \$5,000.



9.



## Paul Cézanne

10. SELF PORTRAIT AT THE EASEL. 1896-97. Leymarie 7. One of only four lithographs produced by Cézanne. His dealer, Ambroise Vollard, had it printed in about 1900 but it was not issued until 1914. This impression is from the second printing, of approximately 200, in grey ink (the first printing of about 300 was printed in black).

\$4,800.

## Paul Gauguin (1848 - 1903) and Armand Seguin (1869 - 1903)

11. FEMME AUX FIGES (WOMAN WITH FIGS). 1894. Guérin 88, Mongan-Kornfeld-Joachim 25ii (of iii). Etching on zinc with open bite work applied with a reed pen, 267 x 420 mm (10½ x 16¾") plus full margins printed in black ink, after the plate was cut down on the right side just in front of the small boat. Inscribed in top left corner "Chez Seguin à St. Julien". A very good impression, in good condition, except for slight discoloration in margins. The original edition was printed in an edition of 100 impressions in olive green ink.

\$5,000.



## Honoré Daumier (1808 - 1879)

12. LA VUE (SIGHT). 1839. Delteil 595ii (of iii). Lithograph, 202 x 229 mm (7<sup>15</sup>/<sub>16</sub> x 9") plus outer borderline, letters and margins. A fine impression. Plate 2 from the series *Les Cinq Sens* (*The Five Senses*), as published in *La Caricature*. Remnants of glue in margin corners on verso.

Sold

## James Ensor (1860 - 1949)

13. LES JOUEURS (THE GAMBLERS). 1895. Delteil 92; Taevernier. 93, only state. Etching and drypoint, 118 x 160 mm (4<sup>5</sup>/<sub>8</sub> x 6<sup>3</sup>/<sub>16</sub>") plus wide margins, printed on a sheet of thick cream colored Japanese paper. Signed, titled and dated in the margin in pencil. A very good impression in good condition.

\$5,000.



12.



*Les joueurs*

*James Ensor 1895*

## Francisco Goya (1746 - 1828)



14.

14. DONDE HAY GANA HAY MANA (WHERE THERE'S A WILL THERE'S A WAY) or MODO DE VOLAR (A WAY OF FLYING). 1864. Harris 260.III.1(of 9). Etching, aquatint and drypoint on heavy wove paper with the watermark J.G.O., 245 x 353 mm (9 $\frac{5}{8}$  x 13  $\frac{7}{8}$ ") plus full margins. A fine, rich impression. Slight foxing in margins, otherwise very good condition. Plate 13 from *Los Proverbios*, first edition, 1864.

\$5,000.

15. SANAN CUCHILLADAS MAS NO MALAS PALABRAS (WOUNDS HEAL FASTER THAN HASTY WORDS) or QUANDO UNO NO QUIERE, DOS NO BARAJAN (IT TAKES TWO TO MAKE A QUARREL). Harris 263. III.1 (of 9). Etching, aquatint and drypoint on heavy wove paper, 245 x 253 mm (9 $\frac{5}{8}$  x 13  $\frac{7}{8}$ ") plus full margins. A fine, rich impression. Slight discoloration in margins, otherwise very good condition. Plate 16 from *Los Proverbios*, first edition, 1864.

\$3,800.



15.



### **Charles Meryon (1821 - 1868)**

16. TOURELLE DE LA RUE DE LA TIXÉRANDERIE, PARIS. 1852. Delteil-Wright 29iii(of v). Etching, 247 x 131 mm (9¾ x 5¾") printed in brownish-black ink on thin Japan paper. The impression is very beautiful: it has embossing on the reverse, and the polishing effect of the plate on the paper is very apparent in raking light.

Provenance: Gerstenberg (Lugt 2785).

\$8,500.

### **Jean-François Millet (1814 - 1875)**

17. LES BECHEURS (THE DIGGERS). 1855-56. Delteil 13iv. Etching printed in dark brown ink on very thin Japanese paper, 238 x 334 mm (9¾ x 13¼") plus margins. A fine impression. Slight discoloration in margins, pale stain in sky.

\$8,000.





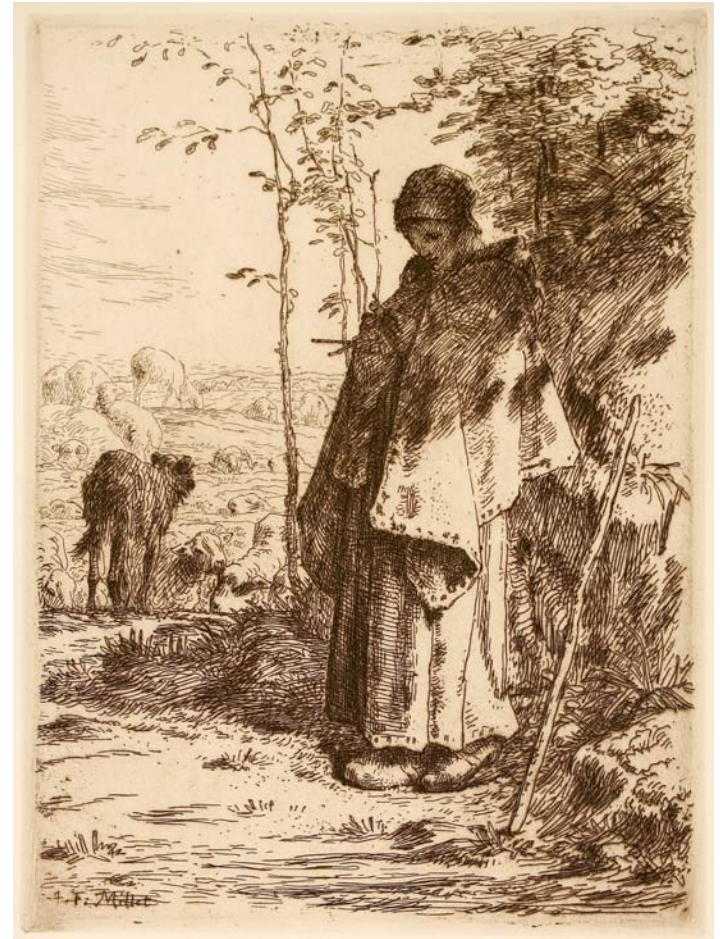
## Jean-François Millet (1814 - 1875) (continued)

18. LES GLANEUSES (THE GLEANERS). 1855-56. Delteil 12ii. Etching printed in warm brown ink on very delicate Japanese tissue, 191 x 255 mm (7½ x 10¼") plus wide margins. A very beautiful impression, both because of the color of the ink and the paper. Very slight discoloration in margins, hardly noticeable. (Not the impression from our Summer 2007 catalogue.)

\$16,000.

19. LA GRAND BERGÈRE (THE LARGE SHEPHERDESS). 1862. Delteil 18, only state. Etching printed in brown ink on laid paper, 320 x 237 mm (12⅝ x 9⅝") plus full margins. A fine impression. Slight discoloration in margins.

\$12,000.



19.



## Jean-François Millet (1814 - 1875) (continued)

20. LE DÉPART POUR LE TRAVAIL (THE DEPARTURE FOR WORK). 1863. Delteil 19vii. Etching printed in black ink on thin laid paper, 386 x 305 mm (15<sup>3</sup>/<sub>16</sub> x 12") plus margins. A fine impression, beautifully printed. Slight discoloration in margins, short repaired tear in upper left margin.

\$14,000.

## Anders Zorn (1860 - 1920)

21. PORTRAIT OF ERNEST RENAN. 1892. Delteil 72iv (of v) - "Très rare". Etching, 234 x 336 mm (9<sup>3</sup>/<sub>16</sub> x 13<sup>1</sup>/<sub>4</sub>") plus wide margins, printed in black ink on thick laid paper with plate tone. Signed in pencil. A fine impression in good condition.

\$4,000.



21.



## Vincent van Gogh (1853 - 1890)

22. PORTRAIT OF DR. GACHET (L'HOMME À LA PIPE). 25 May 1890. de la Faille 1664; Hulsker 2028. Etching, 181 x 151 mm (7 $\frac{1}{8}$  x 5 $\frac{15}{16}$ "), printed on a large sheet of thin Japanese paper. With the red cat stamp (now faded) of Dr. Gachet's son, Paul Ferdinand Gachet (Lugt 2807c), at bottom, recto. A fine impression of this great rarity. Slight foxing in outer margins, the right margin edge somewhat unevenly trimmed.

The only etching executed by one of the two most important Dutch artists of all time. There were possibly about twenty impressions printed by Dr. Gachet and van Gogh during his lifetime, and perhaps thirty printed by Dr. Gachet senior after van Gogh's death. Then, Dr. Gachet's son, Paul Ferdinand, also printed a few impressions, of which this is one.

When van Gogh came out of the hospital in Arles on 16 May 1890, he went straight to the house of Dr. Gachet in Auvers-sur-Oise, arriving there on May 20<sup>th</sup>. The press used to print the early etchings of Cézanne, Guillaumin and Pissarro was still there. A few days later he took a small copper plate and sketched a portrait of his host. It was a tragedy that despite the help from Dr. Gachet, the artist committed suicide on 27 July and died on the 29<sup>th</sup>.

P.O.R.

**James McNeill Whistler (1834 - 1903)**

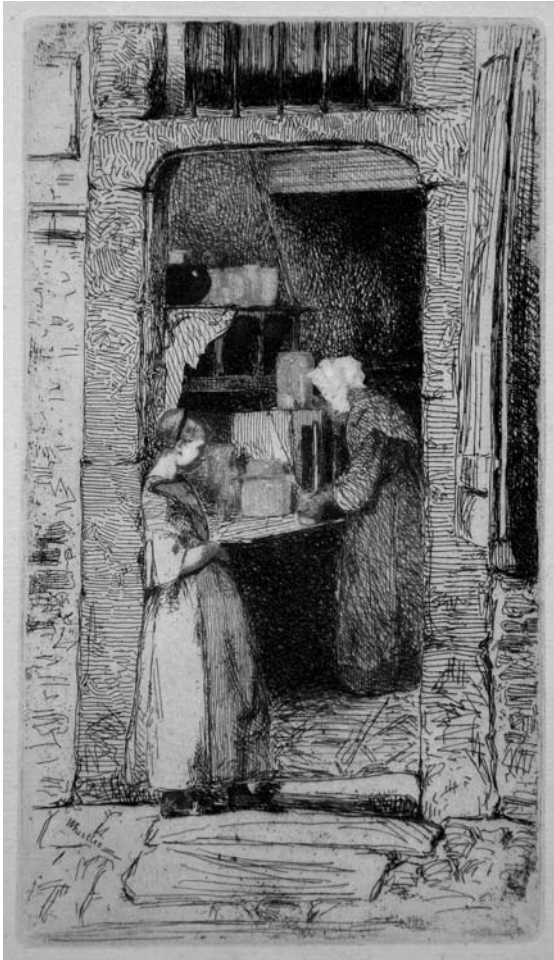
23. LA MARCHANDE DE MOUTARDE (THE MUSTARD SELLER). 1886. Kennedy 22. Etching printed in black ink with plate tone (carefully wiped so that the woman's bonnet is highlighted); 158 x 89 mm (6¼ x 3½") plus wide margins. A fine impression. Slight discoloration in margins, otherwise very good condition.

\$3,000.

**Sir Frank Short (1857 - 1945)**

24. SLEEPING TILL THE FLOOD, BOSHAM. ca. 1888. Strange 65. Etching printed in black ink with carefully wiped plate tone, 150 x 200 mm (5 7/8 x 7 7/8") plus margins. Signed and titled in pencil, and signed by the printer: "F. Goulding imp."

\$800.



23.



24.

### III. 20TH CENTURY PRINTS

#### **Georges Rouault (1871 – 1958)**

25. AUTOPORTRAIT II (SELF-PORTRAIT II). 1926. Chapon & Rouault 342ii (of iii). Lithograph, 230 x 171 mm (9<sup>1</sup>/<sub>16</sub> x 6<sup>3</sup>/<sub>4</sub>") plus full margins, printed in black ink on thick wove paper. Signed and numbered "20/25" in pencil.

\$2,400.

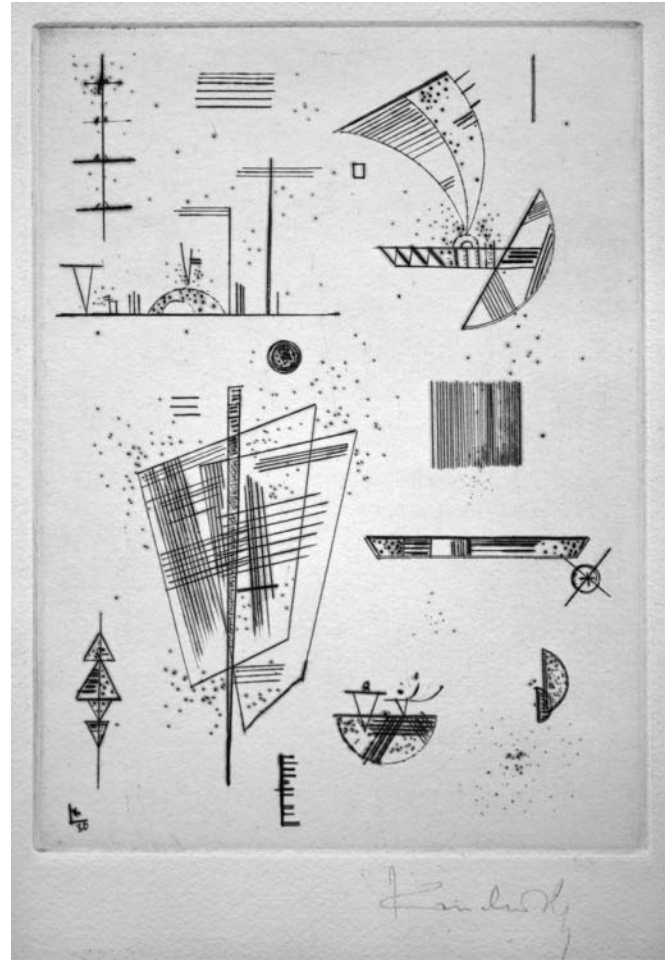


25.

**Wassily Kandinsky (1866 -1944)**

26. ERSTE RADIERUNG FÜR DIE EDITIONS CAHIER D'ARTE. 1930. Roethel 194. Etching and drypoint, 219 x 147 mm (8<sup>5</sup>/<sub>8</sub> x 5<sup>13</sup>/<sub>16</sub>") plus full margins, printed in black ink on thick wove Arches paper, as published in Will Grohmann's book on Kandinsky, Paris, 1930. Signed in pencil. There was also an edition of 40 signed and numbered impressions.

\$18,000.



26.

## Henry Moore (1898 - 1986)

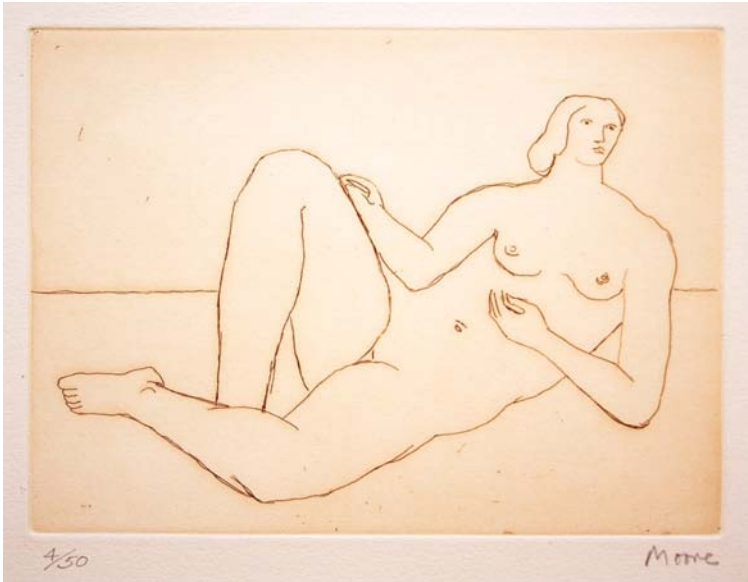
27. RECLINING NUDE. 1978. Cramer 483. Etching, 147 x 201 mm (5<sup>13</sup>/<sub>16</sub> x 7<sup>15</sup>/<sub>16</sub>" ) plus full margins, printed in sanguine on thick wove paper, signed and numbered "4/50" in pencil. A fine impression. Slight discoloration in margins, otherwise very good condition.

\$5,000.

## Joan Miro (1893 - 1983)

28. CERAMIQUES. 1974. Cramer 928. Color lithograph. 433 x 630 mm (17<sup>1</sup>/<sub>16</sub> x 24<sup>13</sup>/<sub>16</sub>" ) plus full margins. Signed in pencil. A proof before the printed signature was added to the stone. A fine impression in very good condition.

\$6,500.



27.





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