

CATALOGUE SUMMER 2007

FINE PRINTS



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Jan Lewis Slavid
P. O. Box 6126
San Rafael, CA 94903
Tel: (415) 472-7021 Fax: (415) 472-7043
jls@relewis.com ~ www.relewis.com



1a.

I. OLD MASTER PRINTS

Heinrich Aldegrever (1502 - ca. 1561)

1. ADAM WITH A LION and EVE WITH A STAG. Hollstein 11 and 12, only states. Engravings, approx. 92 x 64 mm (3⁵/₈" x 2¹/₂"), trimmed along the platemark. Fine impressions in very good condition.

Sold

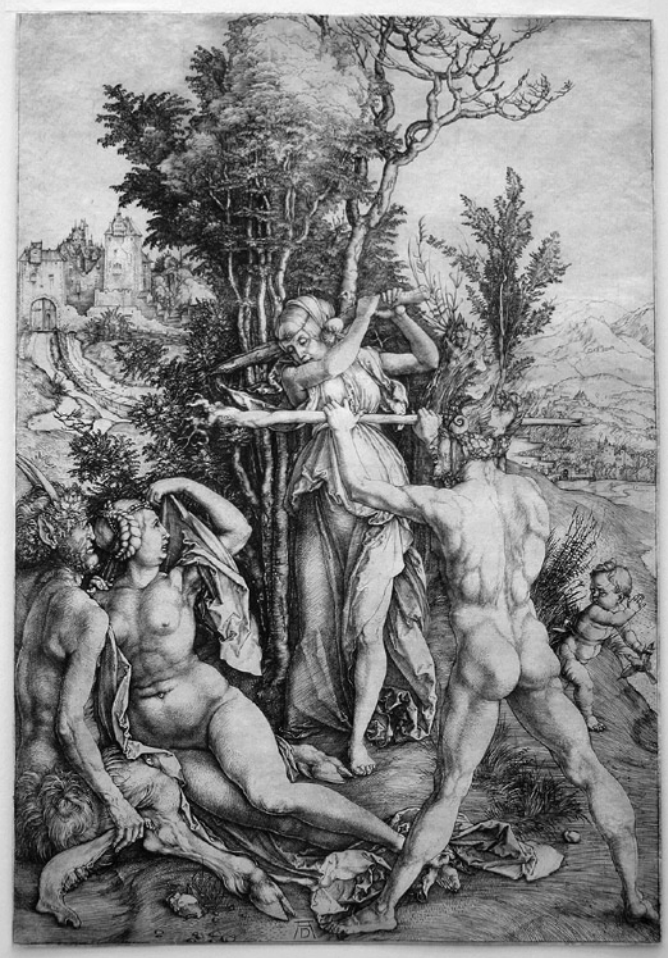


1b.

Albrecht Dürer (1471 - 1528)

2. **HERCULES AT THE CROSSROADS (JEALOUSY)**. About 1498. Meder 63ii b (of iii f). Engraving, 323 mm x 223 mm (12¹/₁₆" x 8³/₄"), on paper with a Small Jug watermark (Meder wz. no. 158, Briquet 12494, circa 1525). A fine, very beautifully printed impression. Small thin areas reinforced on verso, repairs. Provenance: A. Artaria (Lugt 33), W. Koller (L. 2632), Colnaghi's, and Sophie Rosenwald Adler.

\$45,000.



3. THE VIRGIN AND CHILD WITH THE PEAR. 1511. Meder 33a (of c). Engraving, 159 x 108 mm (6¼" x 4¼"), trimmed along the platemark, on paper with a watermark of an Anchor in a Circle (Meder wz. 171). An extremely fine impression. Very good condition, except for a tiny tick out of upper left edge. (Not the impression from our Summer 2006 catalogue.)

\$28,000.



3.



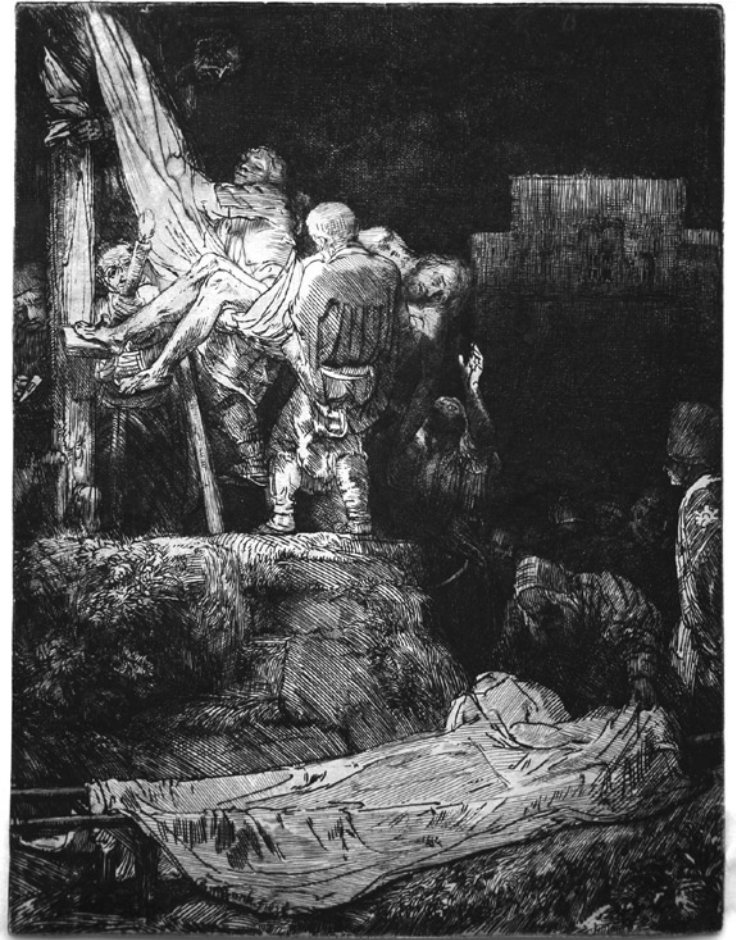
Rembrandt van Rijn (1606 - 1669)

4. PORTRAIT OF JAN UYTENBOGAERT, PREACHER OF THE REMONSTRANTS. 1635. Bartsch/Hollstein 279v (of vi). Etching and burin, an octagonal plate, 226 x 188 mm (8 $\frac{7}{8}$ " x 7 $\frac{3}{8}$ "), trimmed just outside the platemark all around. A fine, rich impression in very good condition. This is the last state worked on by Rembrandt himself, before the complete reworking of the plate in the sixth state by another hand. It is beautifully framed with a deep marbled bevel and silk mat, in the shape of the plate.

\$18,000.

5. DESCENT FROM THE CROSS BY TORCHLIGHT. 1654. Bartsch/
Hollstein 83, only state. Etching and drypoint, 211 x 160
mm (8 $\frac{5}{16}$ " x 6 $\frac{5}{16}$ "), trimmed along the platemark on three
sides, very slightly unevenly at left. A fine, dark, richly inked
impression with burr on the man supporting Christ, on the
man holding the cloth, on Christ's beard, and on the cross.
Discoloration at upper left corner, small flaws.
Provenance: Sophie Rosenwald Adler.

\$100,000.



Jan Muller (1571 - 1628)

6. THE RAPE OF THE SABINE WOMEN, after waxworks by Adrianus de Vries. 1593. Complete set of three large engravings.

Plate 1. Hollstein 65vi (of vii). 434 x 287 mm (17 $\frac{1}{16}$ " x 11 $\frac{5}{16}$ "), plus thread margins. A fine impression. Horizontal centerfold, printer's crease at upper right corner, slight toning.

Plate 2. H. 66iv (of vii). 416-417 x 280 mm (16 $\frac{3}{8}$ " x 11"), trimmed to borderlines on three sides and below verse at bottom. A fine impression, beautifully printed. Horizontal and vertical folds, slight toning. Watermark: Fleur-de-lys in a crowned shield.

Plate 3. H. 67iv (of vii). 422/424 x 282 mm (16 $\frac{5}{8}$ " x 11 $\frac{1}{8}$ "), trimmed to borderlines on three sides and below verse at bottom. A fine impression, beautifully printed. Vertical centerfold, horizontal printer's crease. Watermark: Fleur-de-lys in a crowned shield.

\$15,000.

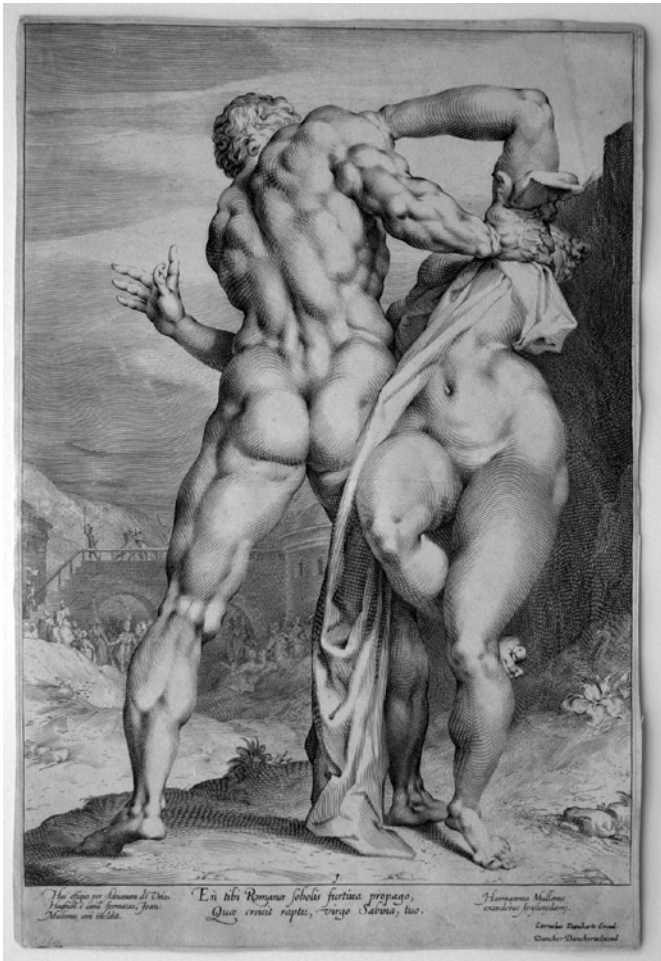


Plate 1.

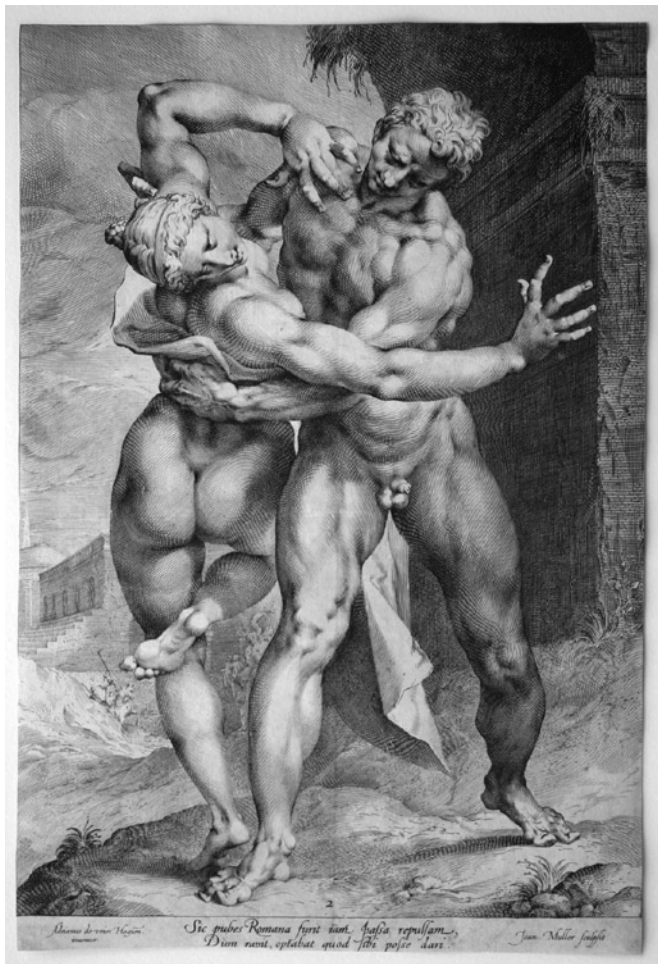


Plate 2.

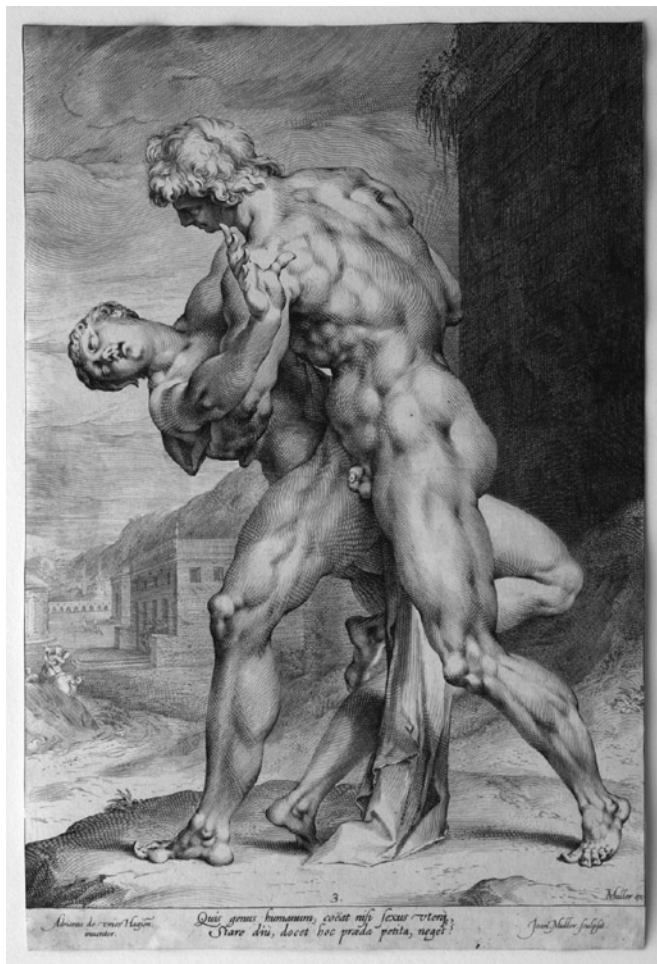


Plate 3.



Jan Muller (1571 - 1628) (continued)

7. BELSHAZZAR'S FEAST. Hollstein 11ii (of iii). Engraving, 360 x 404 mm (14¹³/₁₆" x 15⁷/₈"), trimmed along or just outside the platemark, on paper with a Bend and Lily watermark (similar to Heawood 141, end of the 16th century). Published by Herman Muller. A fine impression of this rare print, displaying the skill of the engraver in casting light from the candles and torches over the scene. Vertical centerfold, old hinges on verso, otherwise very good condition. A drawing in reverse is in Amsterdam.

Provenance: Davison (Lugt 654b).

Sold

Hendrik Goltzius (1558 - 1617)

8. NEPTUNE AND AMPHITRITE. Hollstein 58, only state (as Jan Saenredam). Engraving, 325 x 215 mm (12¹³/₁₆" x 8⁷/₁₆"), trimmed slightly unevenly along left edge, approximately along the platemark all around. From a series of *Three Paired Gods and Goddesses*. A fine impression, but with a printer's crease and other creases, visible mostly on verso, and small flaws.

Reattribution by Filedt Kok: *Hendrik Goltzius - Engraver, Designer and Publisher 1582 - 1600* in *Nederlands Kusthistorisch Jaarboek 41-41* (1991-92), pg. 159 - 218.

\$2,800.



8.



*Non alia magis est libera, et vitio carens,
Ritusque melius Vita que presens colat :*

Thom. Gale sculpsit

*Quam qua relictis montibus sylvas amat.
Non illum avarae mentis inflammat furor,*

Joh. de Witt sculpsit

*Non aura populi, et vulgus infidum bonis,
Qui se dicunt montium insontem iugis.*

Edm. Smith sculpsit

Claes Jansz Visscher (ca. 1586 - 1652)

9. **SPRING**, after Josse de Momper. Hollstein 12i (of ii). Engraving, 300 x 420 mm (11³/₁₆" x 16⁹/₁₆"), plus margins. A fine impression of the first state of this large landscape. Vertical centerfold, slight wrinkling. From a series of *The Four Seasons*, the other three plates by Theodor Galle and Egbert van Panderen.
- \$3,800.

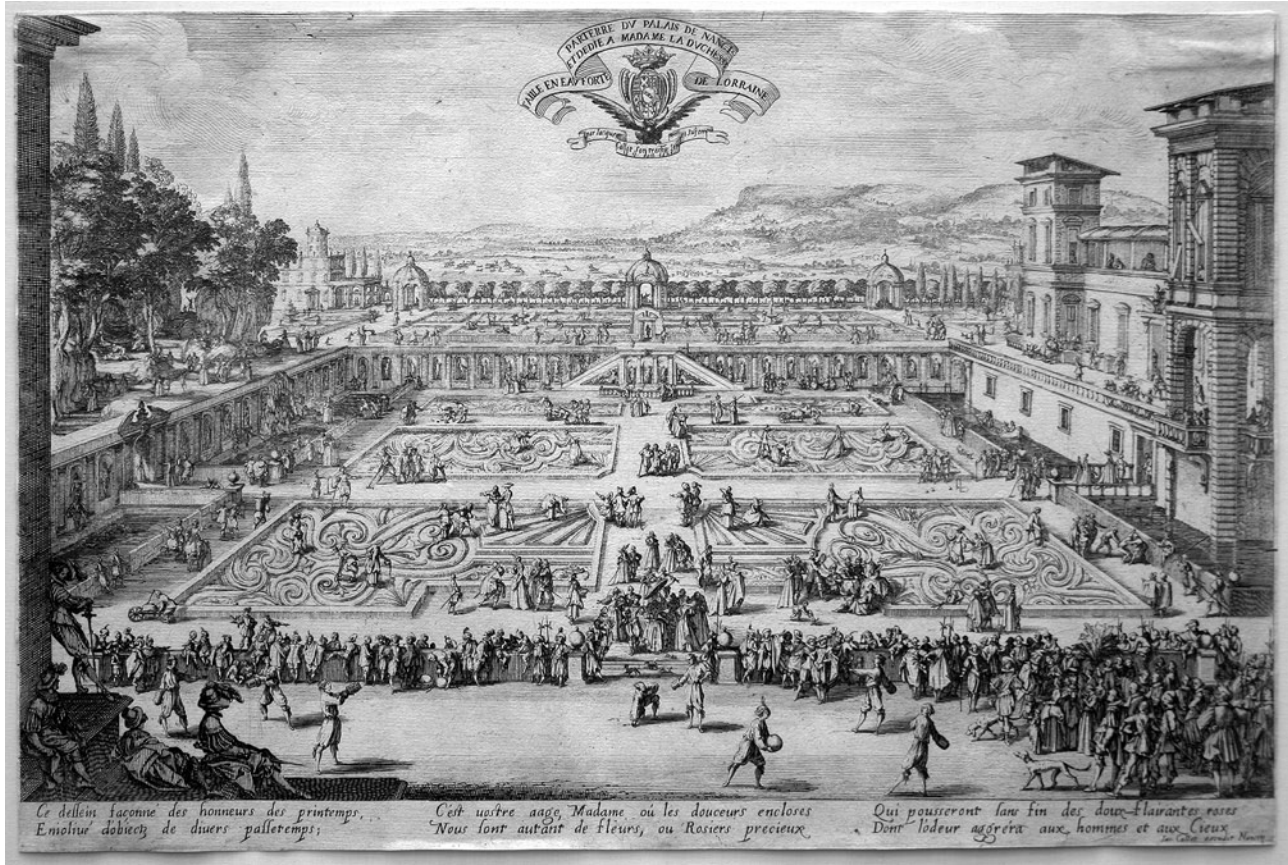
Adriaen van Ostade (1610 - 1685)

10. **THE COBBLER**. 1671. Godefroy 27vii (of x) - "Rare". Etching, 190 x 152 mm (7¹/₂" x 6"), plus thread margins, on old laid paper with an Arms of Amsterdam watermark (Godefroy watermark no. 4). A fine delicately printed lifetime impression. In very good condition, remains of old hinging verso.

Provenance: TRG Carylton (graphite note verso); and S. William Pelletier (with his stamp verso).

Sold





II. FRENCH AND ITALIAN OLD MASTERS

Jacques Callot (1592 - 1635)

11. **PARTERRE DU PALAIS DE NANCY (THE PALACE GARDENS AT NANCY)**. 1625. Lieure 566i (of ii). Etching with engraving, 258 x 388 mm (10 $\frac{3}{16}$ " x 15 $\frac{1}{4}$ "), trimmed just outside the borderline on three sides, outside the platemark below. A fine, delicate first state impression in very good condition.

\$10,000.

Adam Perelle (1638 - 1695)

12. **LA VUE DES CASCADES DE VERSAILLES ET D'UNE PARTIE DU CHATEAU (A VIEW OF THE FOUNTAINS AT VERSAILLES AND A PORTION OF THE CASTLE)**. ca. 1690. Etching, 206 x 280 mm (8 $\frac{1}{8}$ " x 11") plus wide margins. A very good impression, in good condition except for toning in outer margins. From the series *Veües des plus beaux endroits de Versailles*, Paris, published by Langlois.

\$500.



12.



Gian Jacopo Caraglio (1505 - 1565)

13. THE ANNUNCIATION, AFTER RAPHAEL. Bartsch 2i (of ii). Engraving, 307 x 206 mm (12 $\frac{1}{16}$ " x 8 $\frac{1}{8}$ "), trimmed along the platemark. Very fine impression of this scarce engraving. Centerfold, visible mostly on verso.

Provenance: Sir Edward Astley (Lugt 2775).

\$5,000.

Giorgio Ghisi (1520 - 1582)

14. THE ADORATION OF THE SHEPHERDS. Late 1570s. Boorsch, Lewis & Lewis 60ii. Engraving, 272 x 176 mm (10 $\frac{1}{16}$ " x 6 $\frac{5}{16}$ "). Trimmed just outside borderline all around. Very fine impression in excellent condition, except for a little pale scattered foxing, visible mostly on verso. Rare.

Provenance: Pierre Mariette (Lugt 1787 - 1790).

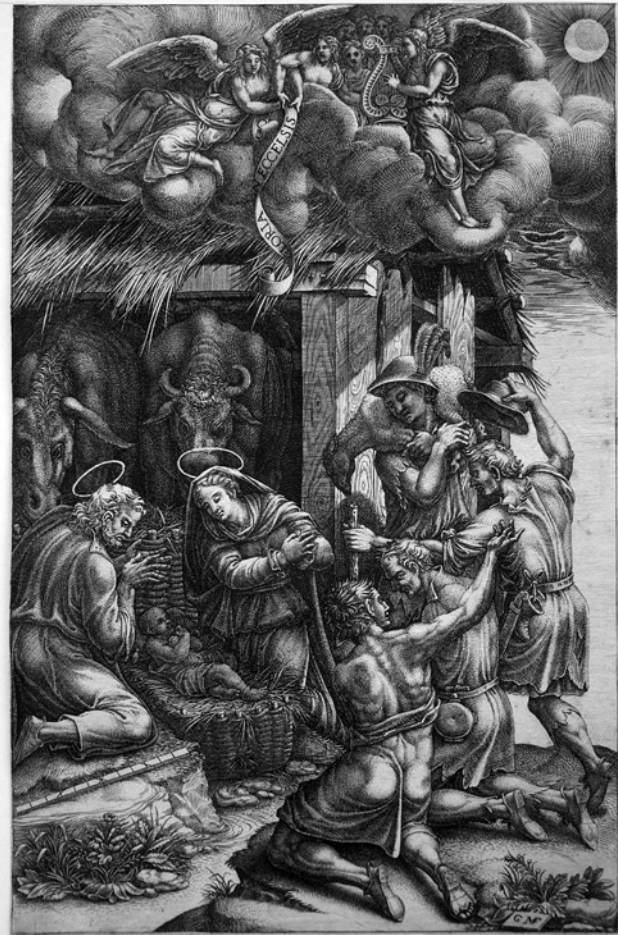
\$18,000.

Stefano Della Bella (1610 - 1664)

15. SIX LARGE VIEWS OF ROME AND THE CAMPAGNA. De Vesme/ Massar 832–837. Complete set of six etchings, all approximately 310 x 280 mm (12 $\frac{3}{16}$ " x 11") plus narrow margins. All are fine impressions in very good condition, in general. They are illustrated and described on the following pages.

Phyllis Massar* notes that “these various Roman views, checked against other contemporary and more purely topographic prints, are found to be extremely accurate. They are based on drawings made on the spot, many of which were in two sketchbooks (now dismantled) at the Uffizi. Some of the drawings have been published, see Egger: *Römische Veduten*, and Maganuco: *Stefano della Bella*.” Related drawings are in collections at Windsor, the Louvre and the Uffizi.

*Alexandre de Vesme and Phyllis Dearborn Massar: *Stefano della Bella, Catalogue Raisonné*, Collectors Editions Ltd., 1971.



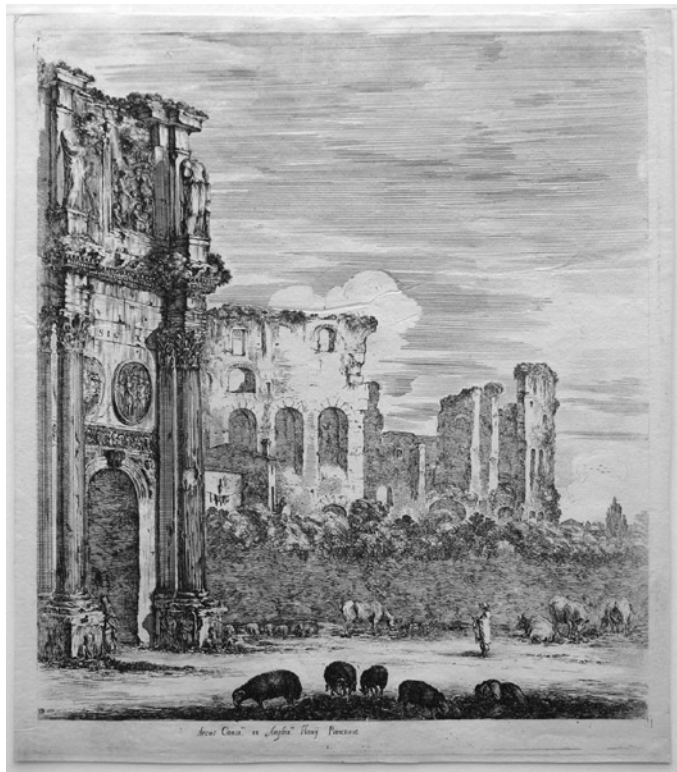


Plate 3.



Plate 4.

Stefano Della Bella (1610 - 1664) (continued)

15. Plate 1. LE VASE DE MEDICIS. 1656. De Vesme/Massar 832i (of ii). A fine first state impression. (Illustrated)

Plate 2. LE TEMPLE D'ANTONIN ET LE CAMPO VACCINO. De Vesme/Massar 833ii. Tip of upper left corner replaced. (Illustrated)

Plate 3. L'ARC DE CONSTANTIN. De Vesme/Massar 834ii. Printer's crease in center cloud. (Illustrated)

Plate 4. LE TEMPLE DE LA CONCORDE ET LE FORUM ROMANUM. De Vesme/Massar 845ii. (Illustrated)

Plate 5. DEUX CAVALIERS PASSANT PRÈS D'UN TROUPEAU. De Vesme/Massar 836i (of ii). An extremely fine first state impression.

Plate 6. LA PAYSANNE À CHEVAL AVEC UN ENFANT DANS SES BRAS. De Vesme/Massar 837ii.

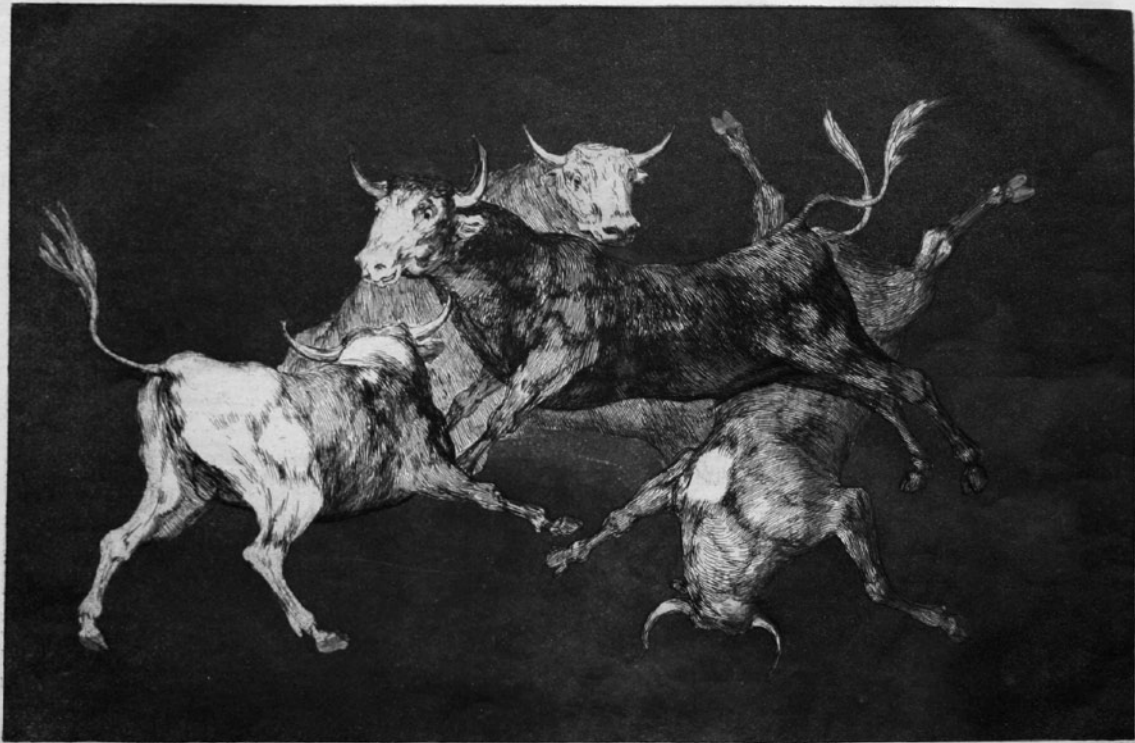
\$20,000.

Giovanni Battista Piranesi (1720 - 1778)

16. VEDUTA DELLA CASCATA DI TIVOLI (VIEW OF THE WATERFALL AT TIVOLI). 1765. Hind 75i (of v). Engraving with etching, 477 x 709 mm (18¾" x 28"), plus margins. Plate 125 from *Vedute di Roma* (Views of Rome). A fine, rich impression of the first state of five, in very good condition.

\$4,800.





Copyrighted by the artist.

L'Art.

LLUVIA DE TOROS

(Plata de Tournaise)

1890 L. L. L. Paris

III. 19th CENTURY PRINTS

Francisco Goya (1746 - 1828)

17. LLUVIA DE TOROS (RAIN OF BULLS). Harris 269 III, first edition, 1877. Etching, aquatint and drypoint, 242 x 350 mm (9½" x 13¾"), plus margins top and bottom, thread margins on sides, printed in dark umber ink on laid paper. From the first published edition, in *L'Art*, 1877. One of the series of four additional plates prepared for *Los Proverbios* but unpublished until the late 19th century.

\$4,500.

18. OBSEQUIO Á EL MAESTRO (A GIFT FOR THE MASTER). Harris 82.III.1(of 12). Etching, burnished aquatint and burin, 215 x 149 mm (8⅞" x 5⅞"), plus full margins, printed on soft laid paper, unevenly torn at left edge. Plate 47 from *Los Caprichos*, first edition, 1799. An early impression, before the white spots in the aquatint disappear. Repaired wormhole in the lower margin overlaps the platemark.

Sold



18.



Charles Meryon (1821 - 1868)

19. LE PONT-AU-CHANGE, PARIS. 1854. Delteil/Wright 34v (of xii). Etching, 155 x 334 mm (6 $\frac{1}{8}$ " x 13 $\frac{1}{8}$ "), plus margins, on laid paper with a Crowned Shield with Letters HP watermark. A fine, delicate impression printed by Meryon himself. In excellent condition; lower left margin corner replaced.

Looking upstream to the Pont-au-Change at water level from a site approximately at the Pont Neuf, one sees the tower of the Pompe Notre-Dame behind the bridge, the bath houses in front, and at right on the Ile de la Cité, the Palais de Justice and the Tour de l'Horloge.

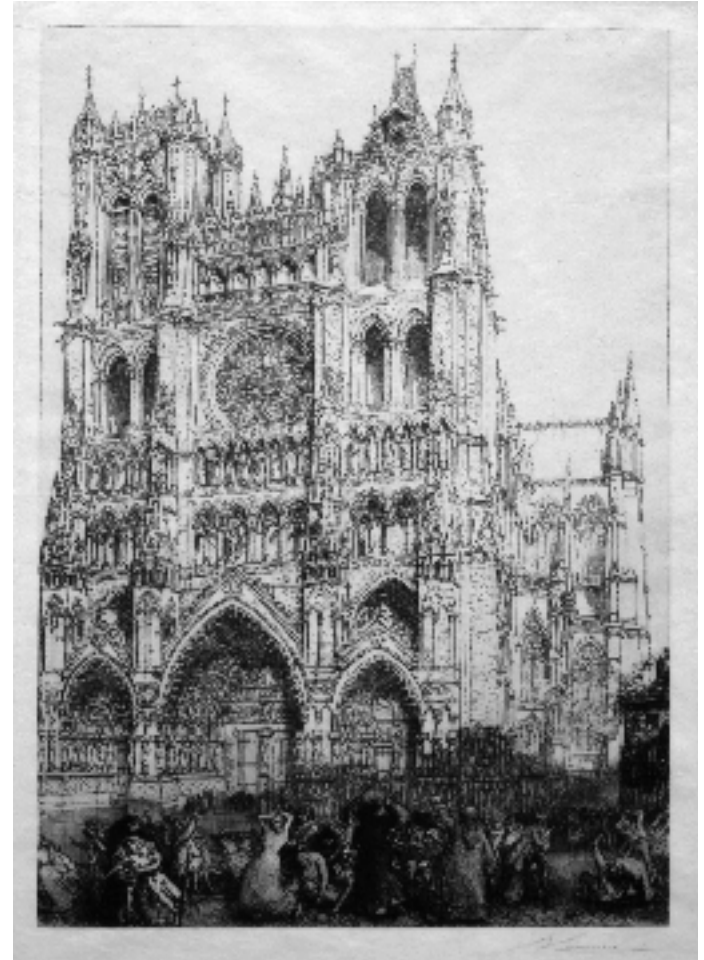
\$15,000.

Auguste-Louis Lepère (1849 - 1918)

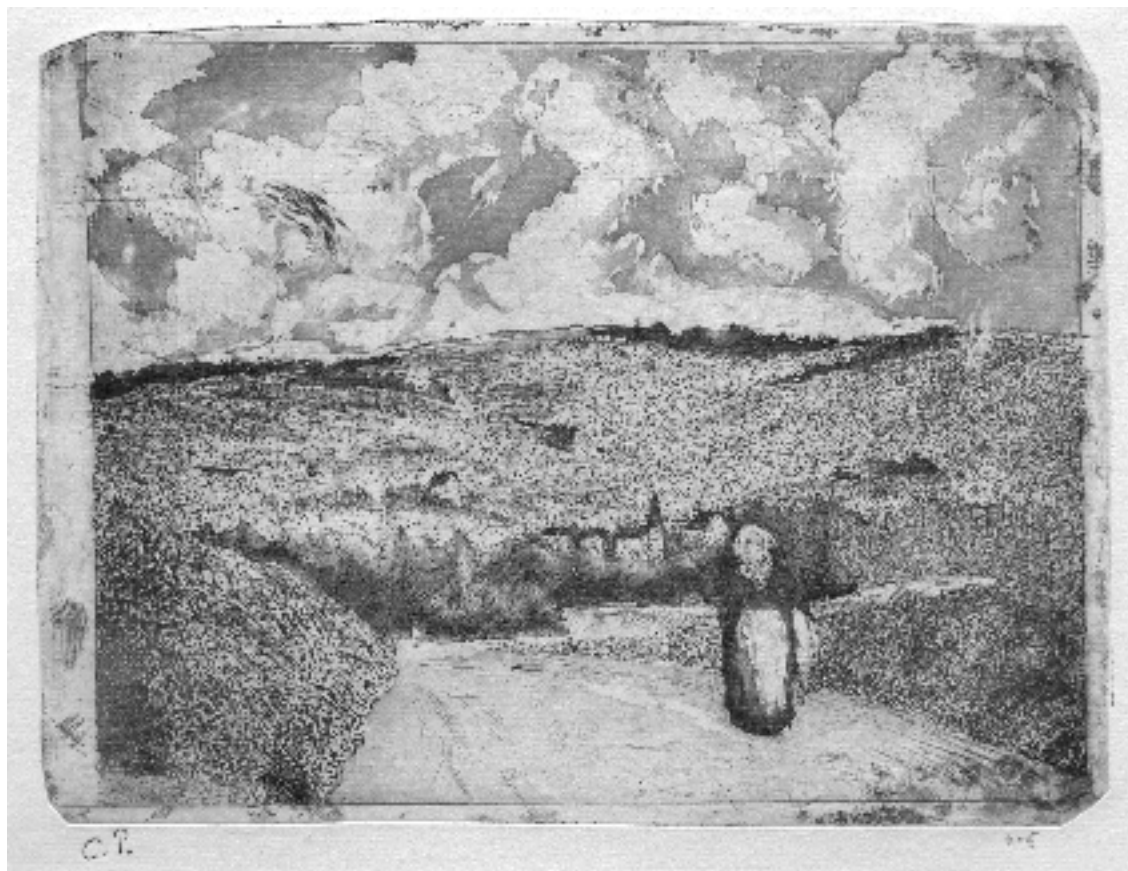
20. CATHEDRAL D'AMIENS (JOUR D'INVENTAIRE). 1907. Texier-Bernier 344. Etching, 370 x 260 mm (14 $\frac{9}{16}$ " x 10 $\frac{1}{4}$ "), plus margins, printed on Japan paper. Signed in pencil. A fine, dramatic impression in very good condition except for slight discoloration in margins.

Provenance: Sophie Rosenwald Adler.

\$1,800.



20.



Camille Pissarro (1830 - 1903)

21. LA FEMME SUR LA ROUTE (WOMAN ON THE ROAD). 1879. Delteil 18iv, with the artist's initial stamp, and annotated "no 5" in pencil. Etching with aquatint, 158 x 210 mm (6¼" x 8¼"), plus full margins. Presumably from the posthumous 1923 edition of 12 impressions. During Pissarro's lifetime there were only a series of trial proofs printed.

\$9,500.

Rodolphe Bresdin (1822 - 1885)

22. INTÉRIEUR DE PAYSANS DE LA HAUTE-GARONNE (INTERIOR WITH PEASANTS FROM THE HAUTE-GARONNE). 1858. Van Gelder 92iii. Lithograph, 198 x 129 mm (7¾" x 5¼"), plus full margins, printed on imitation Japan paper. This lithograph was made from an etching transferred to stone by Lemercier for Bresdin in 1873. Impressions in the first and second states are extremely rare. With the blindstamp of the *Cercle de la Librairie*, Paris (Lugt 438).

\$2,500.



22.



Jean-Francois Millet (1814 - 1875)

23. LES GLANEUSES (THE GLEANERS). 1855-56. Delteil 12ii, Melot 12, with the address of Auguste Delatre. Etching, 190 x 255 mm (7½" x 10¼"), plus margins, printed in sepia ink with plate tone on thin Japanese paper. Very fine, delicate impression.

\$15,000.

Auguste Raffet (1804 - 1860)

24. UN TURC. 1848. Giacomelli 160, only state - "RRR" (extremely rare). Lithograph on thick wove paper, 295 x 153 mm (11⅝" x 6"), plus full margins. A fine, delicate impression of this lithograph, which was printed in an edition of only 5 impressions, in very good condition.

\$1,800.



24.



James McNeill Whistler (1834 - 1903)

25. THE BRIDGE. 1886. Kennedy 204viii. Etching with drypoint, 292 x 200 mm (11 1/2" x 7 7/8"), trimmed along or just inside the platemark by the artist, leaving a tab at bottom for his butterfly signature. Printed in sepia ink with plate tone on laid paper. Signed with the butterfly and "imp" on the tab in pencil. From the *Second Venice Set*. A fine impression in very good condition.

\$22,000.

26. YELLOW HOUSE, LANNION. 1893. Way 101, Levy 196, Stratis/Spink/Tedeschi 67iii. Transfer lithograph with scraping printed in colors on laid paper, 242 x 158 mm (9½" x 6¼"), plus full margins. With a J. Chesnel countermark (S/S/T watermark nos. 71 & 72). A fine, unfaded impression in good condition; slight soiling in outer margin edges.

Provenance: Otto Gerstenberg (L. 2785); Galerie Wolfgang Ketterer, Munich, catalogue 33, no. 60 (illustrated); Paul Prouté, Paris, and Paul F. Walter.

Whistler produced the drawing for this lithograph while traveling in Brittany in the summer of 1893. Impressions of *Yellow House, Lannion* are scarce, due to a falling-out the artist had with his printer, Belfond.

\$72,000.



Planche I



Dans mon rêve, je vis au Ciel un VISAGE DE MYSTÈRE.

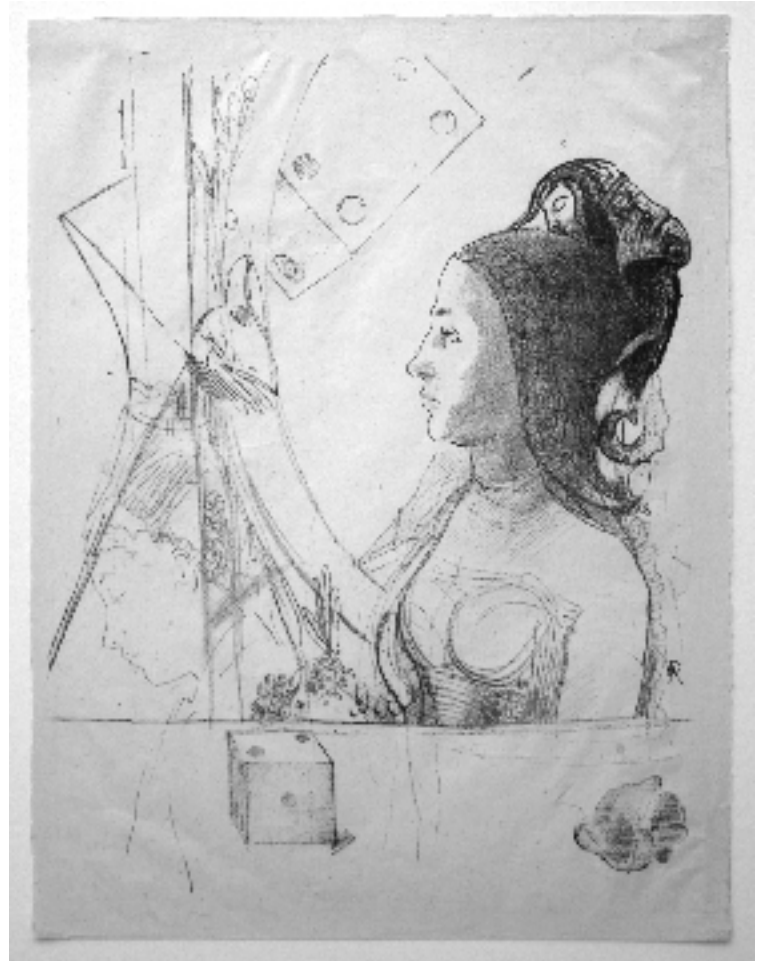
Odilon Redon (1840 - 1916)

27. DANS MON REVE, JE VIS AU CIEL UN VISAGE DE MYSTÈRE (In my dream, I saw a MYSTERIOUS FACE IN THE SKY). 1885. Mellerio 54. Lithograph, 290 x 240 mm (11⁷/₁₆" x 9⁷/₁₆"), plus full margins. A fine, dark impression, the margins somewhat toned. From a series of six lithographs, *Hommage à Goya*, printed in an edition of 50 impressions on mounted China paper, with the title printed below on the mount sheet.

\$4,500.

28. FEMME DE PROFIL VERS LA GAUCHE (WOMAN IN PROFILE, FACING LEFT). 1900. Mellerio 186, only state. Lithograph on loose China paper, 330 x 250 mm (13" x 9³/₁₆"). Plate III from the series of four *Planches d'Essai* (Sketch Plates). According to Mellerio, Redon executed four plates for a commission, but one was lost in transit to the printer. Of the remaining three (M.186-188), only a few trial proofs were pulled in Paris. Mellerio describes these as being "very rare."

\$2,600.





29.



30.

III. 20th CENTURY PRINTS

Jean-Emile Laboureur (1877 - 1943)

29. UN COR AU PAPIER PEINT RAYÉ. 1907. Loyer 631. Woodcut, 251 x 150 mm (9 7/8" x 5 7/8"), plus narrow margins, printed on wove paper. Signed in pencil. Plate no. 2 from the series of six *Toilettes*. \$2,500.
30. L'EAU FRAICHE. 1907. Loyer 633. Woodcut, 251 x 149 mm (9 7/8" x 5 7/8"), plus narrow margins, printed on wove paper. Signed in pencil. From the series of six *Toilettes*. \$2,500.

Paula Modersohn-Becker (1876 - 1907)

31. LANDSCHAFT UNTER BÄUMEN (LANDSCAPE UNDER TREES). 1902(?). Werner 10B. Etching and roulette, 100 x 140 mm (4 x 5 1/2"), plus wide margins, printed in brown ink on thick, soft cream colored wove paper. Signed and annotated by Otto Modersohn "No. 2 f. Paula Modersohn-Becker" and signed by the printer, Felsing. A fine impression in very good condition. Provenance: Lois M. Lewis. \$3,000.





Joseph Raphael (1871 - 1950)

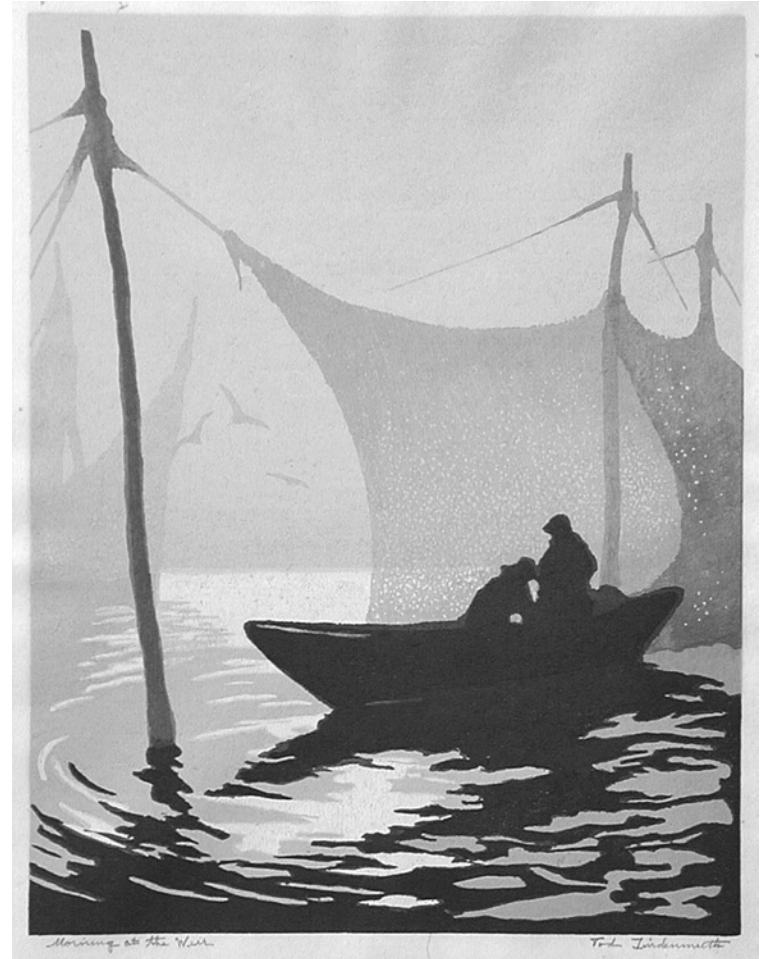
32. OLD SAILORS AT THE PAVILION IN THE DUNES, BREEDENE-OSTEND, BELGIUM. 1927. Woodcut in black ink on Japanese paper, an irregular rectangle, 404-410 x 585-601 mm (approx. 16" x 23 1/2"), plus wide margins. Signed in pencil, and annotated "Block Destroyed". A fine impression of this extremely rare woodcut; presumably only a few proofs were printed.

\$8,500.

Tod Lindenmuth (1885 - 1976)

33. MORNING AT THE WEIR. ca. 1945. Woodcut, 360 x 280 mm (14" x 11"), plus full margins, printed on a thick piece of imitation Japan paper. signed and titled in pencil. Edition size unknown, probably less than 100. A fine impression of this rare Provincetown woodcut, made from three blocks in light, medium and dark blue.

\$3,600.



33.



Maurice de Vlaminck (1876 - 1958)

34. VUE DE LOUVECIENNES. 1914. Walterskirchen 16b. Woodcut, 356 x 279 mm (14" x 11"), plus full margins. Signed and numbered "19" in pencil. A fine impression in very good condition. From the edition of 30 impressions on Van Gelder Zonen paper, printed by Paul Birault, Paris, and published by Henri Kahnweiler.

\$7,500.

35. LE PORT DE MARTIGUES. 1922. W. 24b. Woodcut, 339 x 412 mm (13³/₈" x 16¹/₄"), plus margins, printed on a thin sheet of white wove paper. Signed and numbered "No. 28" in pencil. A fine impression in very good condition. From the edition of 60 impressions. The woodcut is slightly slip-printed, which adds to the dynamic feeling of the image.

\$7,500.



35.

George Bellows (1882 - 1925)

36. THE BLACK HAT (PORTRAIT OF EMMA, THE ARTIST'S WIFE). 1921. Morse 113. Lithograph, 330 x 233 mm (13" x 9³/₁₆"), on China paper. Signed in pencil by the artist, and also inscribed in pencil by the printer "Bolton Brown imp". A fine impression in very good condition.

Provenance: Estate of Ralph Spencer; Allison Gallery (H. V. Allison and Company, 11 East 57th St., New York, was a gallery that specialized in Bellows prints).

\$8,500.

