

Cleveland Museum Show

Early Masters



Jan Both
(Netherlands, 1610-1652)
Roman Countryside with a Bridge and Figures
c. 1638-41
10 1/8 x 15 inches; 258 x 381 mm
Bistre wash on paper. Provenance: Richard L. Feigen & Co., New York
\$9000



Théodore Chassériau
(Sainte-Barbe-de-Samana, San Domingo 1819-1856 Paris)
Two women, one sitting and holding a child, the other standing under a tree
1839
245 x 185 mm
Signed and dated 'th. Chassériau 1839' in pencil, heightened with white on brown paper. Part of a series of drawings executed in 1839-40 in pencil heightened with white on brown paper showing women and children in a landscape (Sandoz, 1974, op. cit. , p. 11 and Prat, 1988, op. cit. , nos. 35- 6, 38-9). M. Sandoz, Théodore Chassériau, Catalogue raisonné des peintures et

estampes, Paris, 1974, pp. 11 and 20, fig. 2.

M. Sandoz, Portraits et visages dessinés par Théodore Chassériau, Paris, 1986, no. 140., L.-A. Prat, Théodore Chassériau 1819-1856, Dessins conservés en dehors du Louvre, Paris, 1988, p. 15, no. 35. Provenance: Private collection, London. Note: We notice the Cleveland Museum of Art has one spectacular print by Chassériau showing off his superb draftsmanship, as we see in this drawing.

\$25000



Théodore Chassériau
(Sainte-Barbe-de-Samana, San Domingo 1819-1856 Paris)
Reclining Female Nude
c. 1850
105 x 165 mm
Signed Th Chasseriau, graphite on tan wove paper
Provenance: Gerhard Pinkus, Beverly Hills,

Henri Joachim Delacroix (1873-1937), Paris, Lugt 3604, his stamp, recto, lower left. Reference: LA Prat Théodore Chassériau. Cahiers du Dessin Français, Paris, 1989, no 95, ill. from Théodore Chassériau (1819-1856) The Unknown Romantic, MMA, 2002.....(Jean-Louis Vaudoyer wrote in 1933, that Chassériau, like Botticelli, Leonardo, Bronzino, and Prud'hon had the privilege of endowing the world of art with a female type whose physique and physiognomy had not existed before him.....Chassériau devised a novel and creative synthesis of classical and Renaissance depictions of the nude, which he adapted to the materialism and sensuality of his day... Note: We notice the Cleveland Museum of Art has one spectacular print by Chassériau showing off his superb draftsmanship, as we see in this drawing.

\$5000

Cleveland Museum Show



Albrecht Durer
(German, Nuremberg 1471–1528 Nuremberg)
St Paul
1514
4 5/8 × 2 7/8 in. (117 × 73 mm)
Engraving
Koehler 77; Hollstein VII.41.47; Schoch, Mende, and Scherbaum 74ii, Meder
47, b. Provenance: Colnaghi, London
\$7000



Alessandro Gandini
(Italian, active 1545–65)
*Christ in the house of Simon the Pharisee, Mary Magdalene washing
his feet*
1558/59–1629
228 x 366 mm
After Raphael (Raffaello Sanzio or Santi) (Italian, Urbino
1483–1520 Rome). Publisher: Andrea Andreani (Mantua,
1558/1559–1629). Chiaroscuro woodcut from four blocks in
grey-brown: second state of two (Bartsch), 1545–1565 (published 1609). Bartsch XII.40.17 ii/ii (as
Ugo da Carpi). For discussion of this print, see N. Takahatake, 'The chiaroscuro woodcut in
Renaissance Italy', exhibt. cat., LACMA, Los Angeles, 2018, no.80.
\$10000



Jan Harmenz Muller
(Netherlandish, Amsterdam 1571–1628 Amsterdam)
The Raising of Lazarus
c.1600
Sheet: 377 x 495 mm
after Abraham Bloemaert (Netherlandish, Gorinchem 1566–1651
Utrecht). Engraving, c. 1600. A very fine impression with small
margins on all sides. Publisher: Harmen Jansz. Muller
(Netherlandish, Amsterdam ca. 1540–1617 Amsterdam). Watermark: Fleur-de-lys in heraldic
shield, surmounted by crown (similar to Churchill 402 and Briquet 7207-7212), visible center,
right half of composition on verso. Reference: N.H. (Muller Dynasty) part 2, p.107, 27 II/II
\$12000



Giovanni Ottaviani
(Italian, Rome 1735–ca. 1808)
Lunette: Construction of the Ark, from 'Loggie di Rafaele nel Vaticano'
ca. 1777
Plate Size: 25 x 22 1/4 in; Sheet Size: 33 5/8 x 26 in
After Gaetano Savorelli (Italian, died Rome, 1791) After Raphael
(Raffaello Sanzio or Santi) (Italian, Urbino 1483–1520 Rome) Pietro
Camporesi (Italian, Rome, 1726–1781)
Engraving. Raphael Invenit 1985, 105.23
\$1800

Cleveland Museum Show



Giovanni Battista Piranesi
 (Italian, Mogliano Veneto 1720–1778 Rome)
One of two identical altars dedicated to Apollo with Greek key motif around the rim and Medusa heads on the bowl, found in the Villa of Pompey the Great in Albano
 Plate 95 from Vasi, Candelabri, Cippi, Sarcofagi, Tripodi, Lucerne ed Ornamenti Antichi
 Etching, 1778/80
 675 x 420 mm
 \$1500



Giovanni Battista Piranesi
 (Italian, Mogliano Veneto 1720–1778 Rome)
Marble tripod dedicated to Apollo with signs of the zodiac around the bowl
 Plate 94 from Vasi, Candelabri, Cippi, Sarcofagi, Tripodi, Lucerne ed Ornamenti Antichi
 Etching, 1778/80 525 x 385mm
 \$1500



Lorenzo Tiepolo
 (Italian, Venice 1736–1776 Madrid)
The Three Graces with Mars
 c. 1760

Plate Size: 556 x 401 mm; Sheet Size: 618 x 455 mm
 After Giovanni Battista Tiepolo (Italian, Venice 1696–1770 Madrid)
 Watermark: Coat of arms with sword (?) lower half/W with open crown and three half moons, top half. Very fine impression, rich in tonal values, in the second of three states, after the addition of “39” in the upper left, but before the name of Giambattista and of the engraver Giandomenico.

This magnificent print after a painting by Giambattista Tiepolo for the Russian Court reveals the technical expertise of Lorenzo as an engraver. The richness of tonal values, velvet-like blacks and a vibrant brilliance characterize this work and show the son’s ability to transfer the luminescence of his father’s paintings to the medium. The painting was executed between 1757 and 1762 (in reverse). It decorated the Chinese Palace of Oranienbaum Park in St Petersburg – one of the two pleasure pavilions built for the Tsarina Catherine II – and was lost during the Second World War. With wide margins beyond the plate mark, which shows traces of the inking, characteristic of early impressions.

\$38000



Jan van de Velde II
 (Delft (?) 1593–1641 Enkhuizen,

Cleveland Museum Show

after Willem Buytewech, ca. 1585 Rotterdam ca. 1624)

The Four Elements: Terra. Aer. Ignis. Aqua.

Dimensions: 1. Earth, 192 x 286 mm; 2. Air, 188 x 281 mm; 3. Fire, 185 x 287 mm; 4. Water, 182 x 283 mm

Complete set of 4 etchings, in even, early impressions, after drawings by Willem Buytewech. Hollstein 33, no 18-21, Franken van der Keller, 134 - 137, all second states, numbered, lower right. Watermark: Seven-pointed foolscap.

\$18000



Anton Maria Zanetti the Elder

(Italian, Venice 1680–1767 Venice)

after Parmigianino (Girolamo Francesco Maria Mazzola) (Italian, Parma 1503–1540 Casalmaggiore)

St John the Baptist in the Desert

1725

Chiaroscuro woodcut from two blocks in green and black

Bartsch XII.172.30.

Dimensions: 222 x 138 mm

\$5500

Modern Masters



Albert Belleruche

(Swansea, Wales on October 22, 1864- July 14, 1944, Rustington, England)

La Couseuse

1901

11 x 8 3/8 in

Lithograph, from the small edition of 15

Signed in pencil, lower right.

Reference: Armstrong 45

\$1500



Eugène Delacroix

(Charenton-Saint-Maurice, France, 1798–1863, Paris)

Lioness Clawing an Arab's Chest

1849

Plate Size: 213 x 280 mm

Soft-ground etching and roulette. Delteil 25 I (of III), before letters. .

Lioness is Eugène Delacroix' last print and his only soft-ground etching. The artist used this technique to produce the illusion of a

soft chalk or crayon drawing. The smooth aspect of the soft-ground etching is especially well visible in the rare first state, making it by far the most desirable. Delacroix's Romantic fascination with the Oriental and the savagery of nature comes to the forefront in this delicate etching in which a turbaned Arab becomes a lioness's prey. Signed in plate, left below middle: "Eug. Delacroix 1849". A fine early impression with complete visible plate mark. Rare.

\$7000

Cleveland Museum Show



Reginald Marsh
American, 1898-1954
Chop Suey Dancers #1
1929
8 x 6 in

Hand colored etching. Signed in pencil. Sasowsky 78, IV/IV, from the edition of 18. Provenance: Lionel Reiss, (1894-1986) New York painter/illustrator, and friend of Marsh.

Note: According to Marsh's biographer Lloyd Goodrich, Marsh depicted shop girls dancing during their lunch hour at a cafe known as Chop Suey in the bowery district. Edward Hopper also knew of the restaurant: re: Edward Hopper, *Chop Suey*, 1929, oil on canvas.

\$7500



Reginald Marsh
American, 1898-1954
Box at the Metropolitan
1934

Plate Size: 10 x 8 in; Sheet Size: 11 3/4 x 8 7/8 in

Etching and engraving. Signed in pencil lower right, and numbered 22 (erased, lower left). Reference: Sasowsky 143, fifth state (of 5).

In very good condition (a few minor stains verso, slight skinning where prior hinging verso), with margins.

A fine impression, printed on a heavy cream wove paper.

\$12500



Henri Matisse
(Le Cateau 1869–1954 Nice)
L'avaleur de sabres
1947

412 x 645 mm

Stencil colour pochoir. Printer: Edmond Vairel. Duthuit, Books 22. On Arches wove paper. Plate XIII from *Jazz*, the book edition

numbered 77 of 270.

Published by Tériade, Paris. The vibrant pochoir from *Jazz*, a masterpiece of 20th-century art. One of the most sought-after artist's books of the modern period, *Jazz* is the only example of the many books illustrated by Matisse for which he provided the text as well as the images. All of the prints are based on arrangements of paper prepared with gouache then cut out and arranged by Matisse between 1943 and 1944; the text he wrote in the summer of 1946. The pochoir or "stencil" printing technique gave Matisse a means of developing print matrixes with master printer Edmond Vairel, which allowed him to translate into graphic form the rhythmic and colorful cut-paper collages that became his focus late in life. (framed)

\$25000



Henri Rivière, Paris

Cleveland Museum Show

(Paris, 1864-1951)

La Falaise, from *Les Aspects de la Nature*

1897

545 x 830 mm

A series of sixteen lithographs in twelve colors, edition of 1000, printed by Eugène Verneau. Ref: Sueur-Hermel, BNF p. 135-141, Fields 3.

\$2900



Henri Rivière

(Paris, 1864-1951)

La Plage, from *Les Aspects de la Nature*.

1908, (1899, Fields)

A series of sixteen lithographs in twelve colors, edition of 1000, printed by Eugène Verneau Dm. 540 x 830 mm, Ref: Sueur-Hermel, BNF p.135-141, Fields 14.

\$2800



Telemaco Signorini

(Florence, 1835-1901)

A Pistoia

1872

197 x 121 mm

Etching, a proof before letters, on chine, initialed with monogram and titled in graphite. Migliavacca 28

\$1900



John Sloan

(American, Lock Haven, Pennsylvania 1871-1951 Hanover, New Hampshire)

Kraushaar's

1927

Plate Size: 4 x 5 in; Sheet Size: 8 ½ x 11 ¾ in

Etching. Signed and annotated 100 proofs in pencil. Signed by printer Ernest Roth (imp).

\$3200