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Elvehjem Art Center

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"A PRINT IS A PRINT IS A PRINT?"

COLLECTOR'S CHOICE EXHIBITION CATALOGUE

OCTOBER 29 – DECEMBER 19

ELVEHJEM ART CENTER

RECENT COPY II

INTRODUCTION

The term "print" can be misleading in that anything that is printed (i.e., an image transferred onto paper in ink from a matrix, usually by means of a press) can be called a print. In dealing with an artistic image that is created in this manner, a useful designation is the term "fine print." Printing has been used as a method of creating works of art for over 500 years, ever since paper became available in large quantities. The obvious difference between printmaking and most other artistic media is the ability to produce multiple, and even mass, replicas of the same image. Historically, fine prints can be classified into three categories: original, reproductive, and illustrative. For the past century, the key term in printmaking has been "original," since photography and the various photo-mechanical printing processes have usurped the earlier function of prints to reproduce or illustrate images for mass-circulation.

Original Print: By general consensus, an original print is one which is created solely for the purpose of enunciating a specific and unique artistic idea, presumably with the technical potentials of the given media in mind, executed solely by the artist (or, in the printing stage, closely supervised by him) with each impression approved by him by virtue of his signature. Present standards call for limited editions (indicated on the print) and cancellation (defacing) of the matrix upon completion of the edition to prevent further editions.

These criteria are strictly a modern phenomena. Before the advent of photography in the mid-19th century, the vast majority of "fine" or "old master" prints were created for the purpose of reproducing famous paintings, illustrating books, magazines and other publications, or for commercial advertising. Many of Toulouse-Lautrec's lithographs were created for commercial use, such as advertising posters, songsheet covers (cf. nos. 60 and 61) or illustrations in magazines. Most of Daumier's lithographs were newspaper illustrations. Many of Durer's engravings and woodcuts were produced to illustrate portions of the Bible (cf. nos. 1, 3 and 4) for the illiterate masses. Even many prints which reproduced famous paintings for mass-circulation are considered "fine," although the printmaker was using another artist's composition, by virtue of their technical virtuosity (cf. nos. 23-26). Even though the concept of originality was not applied to prints before c. 1850, which accounts for the facts that impressions were not individually signed and that edition sizes or numbers were not limited, those "old masters" who did original prints are generally considered to be the most important, notably Durer, Rembrandt, and one of the originators of the idea of originality, Whistler.

The purpose of this exhibition, in addition to providing an opportunity for our visitors to purchase quality prints, is to help aspiring collectors become aware of various factors which affect the quality and relative value of older prints. The following glossary and catalogue entries point out the discrepancies between impressions of the same image, and how these affect relative values.

GLOSSARY

MATRIX. The master form upon which the artist creates his design and from which that design is printed onto paper. Traditionally the materials chosen to serve as matrixes have been metal plates, woodblocks or stones.

IMPRESSION. An image on a piece of paper which has been printed from a matrix, i.e., "a print."

PROOF. An impression which has been printed by an artist to check the progress of a given design and thus usually represents an incomplete version of that design (working or trial proof).

STATE. The first proof that is printed from a given matrix marks the entry of that matrix into a state. Any subsequent changes in the matrix which are recorded by proofs, even if the changes are accidental, comprise different states. Consequently, a given state of a given print may be represented by only one proof, since the artist might have made immediate changes in the matrix upon seeing a single proof. In the case of older prints, such working proofs are usually valued more highly by virtue of their greater rarity over impressions from the finished edition.

EDITION. Once an artist had worked a matrix to his satisfaction, a certain number of impressions was printed, constituting an edition. The only restriction on the number of editions and the number of impressions that could be printed was the ability of a given matrix to continue to print the image. Since matrixes are subjected to pressure in the printing process, they gradually wear down, causing the images printed from them to become less distinct and less clear. In many cases, especially with Durer and Rembrandt whose prints have always held a high level of appreciation, the matrixes survived after the artist's death and continued to be printed from.

CONTEMPORARY IMPRESSIONS AND EDITIONS. This term designates prints which were made during the artist's lifetime, and generally denotes higher quality because the matrixes were in good condition and the printing was supervised or executed by the artist. In some cases, such as Durer, more than one edition of a print is known to have been printed, the earliest one taking precedence over later ones.

POSTHUMOUS EDITIONS OR RESTRIKES. These terms denote prints made from an original matrix but after (and sometimes long after) the artist's death. Such impressions are usually of lesser quality than contemporary impressions due to wearing of the matrix and because the artist's intentions are not necessarily accurately rendered. In many such cases, later printers have reworked the matrix to make it print more sharply, which represents an alteration of the artist's intent.

PAPER. There are two main varieties of paper, "laid" and "wove."

LAI D PAPER. All paper made in Europe before the middle of the 18th century was of this type and was made of cotton rag fibers. Laid paper is handmade, and it can be identified by holding a sheet up to the light, which reveals a grid pattern of translucent "laid" lines and heavier, widely spaced "chain" lines running perpendicular to them.

WOVE PAPER. This type was introduced into Europe in the middle of the 18th century, about the same time that a process for making paper out of wood fibers was invented. Wood was cheaper and more abundant than cotton rag, which made papermaking more economical. The invention of a process for making wove paper by machine in 1798 revolutionized the paper industry. Generally speaking, wove paper of the 19th century was machine-made from wood pulp, and is consequently inferior in quality to handmade laid paper. Wove paper shows no pattern when held up to the light.

JAPAN OR CHINA PAPERS. Very thin imported papers usually handmade from the fibers of rice straw or mulberry bark.

WATERMARK. A design impressed into paper during manufacture which served as a trademark of the maker. These are helpful for dating and identifying papers and therefore can aid in authenticating the date of a given impression. Watermarks occur only in laid paper prior to the 20th century, and can be seen when the paper is held up to the light.

COLLECTOR'S MARK. Ink stamps, blind (uninked) stamps, or signatures affixed to prints by collectors, especially since the 18th century, to identify prints in their collection. These are helpful in establishing the history of a particular impression, and thereby again aid in authenticating that impression. Also, impressions from distinguished collections tend to be valued more highly. Former owners are indicated by the catalogue designation EX COLLECTION.

CONDITION. Folds, tears, creases, repairs and various stains (from excess exposure to light, poor mats, aging, etc.) detract from the value of a particular impression.

TECHNIQUES. A variety of printmaking processes are represented in this exhibition. A brief summary of these techniques follows:

WOODCUT. The oldest printmaking technique. As the term suggests, the matrix used in this process is a woodblock. The principle involved in printing a woodcut is called relief, whereby the surface of the block is inked and the image is transferred directly onto the paper. Thus, the white or blank areas represent those which have been cut away from the surface.

LITHOGRAPH. One of the more recent techniques invented about 1800. The matrix used here is stone or sometimes a special metal plate.

The process is called planographic since there is no alteration (cutting away) of the surface. The stone is prepared by the artist drawing on it with a greasy crayon. The stone is then dampened and inked. The ink adheres to the greasy drawing and is repelled by water.

INTAGLIO PROCESSES. This is a generic term for a variety of related techniques, all of which involve cutting the design into the surface of the metal plate. After the plate is inked, the surface is wiped clean and the ink is left in the incised lines. In order to transfer the image, the paper must be printed under great pressure, forcing it into the lines to pick up the ink. Consequently, the edges of the plate leave an indentation in the paper (PLATE MARK).

WIPING. Some artists, notably Rembrandt and Whistler, did not always wipe their plates cleanly before printing, but left a thin film on the surface to create tonal affects. In such cases, each impression is slightly different from the others.

ENGRAVING. The earliest intaglio method, in which the design is cut directly out of the plate with a special tool (burin).

ETCHING. Here the plate is not cut, but eaten away by acid. The plate is first covered with a waxy, acid-resistant ground. The artist then draws his design into this ground with a needle, exposing the plate. When submerged into an acid bath, the acid eats away the exposed plate, creating the incised pattern

DRYPOINT. A variant of engraving, using a special tool which leaves a ridge of metal beside the line. Ink gathers under this ridge and, when printed, creates a soft, feathery line. Because these ridges (burr) wears down fast in printing, only a very few impressions of a drypoint plate will print very well.

AQUATINT. A tonal process usually used in conjunction with etching. The plate is covered with a resin powder which, when heated, melts in a granular pattern. Being acid-resistant, the acid bites only into the plate between the particles in a cellular pattern.

MEZZOTINT. Another tonal process, but achieved in reverse of the other techniques. Whereas the others work from white to black, in mezzotint the plate is first roughened up so that if inked and printed it would print solid black. Then the artist scrapes away the roughened areas, smoothing them to create white highlights. Sometimes combined with etching, mezzotint at its best has the velvety richness of drypoint, and is subject to similar fast wearing down.

CATALOGUE REFERENCES

There are a number of scholarly catalogues which document the work of important printmakers, and which serve as the standard reference by which prints are identified by dealers and collectors. Most of these references contain the complete list of known prints by a given artist and detail the various states, editions and even copies of a given print. In the following catalogue entries, the standard references are included, where possible, with a single name and number following the technique. Listed below are the more complete bibliographic citations for the abbreviations found in this exhibition.

- Bartsch Adam Bartsch, Catalogue raisonne de toutes les estampes qui forment l'oeuvre de Rembrandt, 2 volumes, Vienna 1797
- Delteil Loys Delteil, Le peintre-graveurs illustre, 32 volumes, Paris 1906-26
Besnard, volume XXX
Millet, volume I
Toulouse-Lautrec, volumes X-XI
- Exsteens Maurice Exsteens, L'oeuvre grave et lithographie de Felicien Rops, 2 volumes, Paris 1928
- Hollstein F. W. H. Hollstein, ed., Dutch and Flemish Etchings, Engravings and Woodcuts, 19 volumes, Amsterdam 1949
Bega, volume I
- Hollstein F. W. H. Hollstein, ed., German Engravings, Etchings and Woodcuts, 8 volumes to date, Amsterdam 1949
Beham, volume III
- Kennedy E. G. Kennedy, The Etched Work of Whistler, 6 volumes, New York 1910
- Meder Joseph Meder, Durer-Katalog, Vienna 1932

SUGGESTED FURTHER READING

- Arthur M. Hind, A History of Engraving and Etching, New York, 1963.
- Ferdinando Salamon, The History of Prints and Printmaking from Durer to Picasso (A Guide to Collecting), New York, 1972.
- Carl Zigrosser and Christa M. Gaehde, A Guide to the Collecting and Care of Original Prints, New York, 1965.
- William Ivins, How Prints Look, Boston, 1943.

CHECKLIST OF PRINTS IN THE EXHIBITION

ALBRECHT DURER
1471-1528, German

1. The Resurrection, 1509-11
Woodcut, Meder 154
From the small woodcut Passion
as published in the 1511
edition, with Latin text on
verso; on laid paper.
Kennedy Galleries, \$450.00

Copy after Durer by Johannes
Mommard
2. The Resurrection
Woodcut
Published in 1644; 2nd edition
of copy originally printed in
1587; on laid paper.
Kennedy Galleries, \$125.00
3. Carrying of the Cross, 1511
Woodcut, Meder 146
From the small woodcut Passion
as published in the 1511
edition, with Latin text on
verso; on laid paper.
Kennedy Galleries, \$450.00
4. Carrying of the Cross
Woodcut, Meder 146
From the small woodcut Passion
from a later 16th century
edition printed without
text; on laid paper.
Ex coll: H. Baron de Triqueti
(Lugt 1304)
Kennedy Galleries, \$300.00
5. The Virgin and Child Crowned by
Two Angels, 1518
Engraving, Meder 38b
Brilliant impression with thread
margins; on laid paper.
Ex coll: British Museum (Lugt
300 and 305)
A.A.A., \$7,500.00

ALBRECHT DURER
1471-1528, German

6. The Virgin and Child Crowned by
Two Angels, 1518
Engraving, Meder 38b
Good impression, trimmed inside
the plate mark; on laid paper.
A.A.A., \$2,500.00

HANS SEBALD BEHAM
1500-1550, German

7. Ornamental with Scroll and Two
Dolphin Heads, c. 1540's
Engraving, Hollstein 142
State I/II
Trimmed to plate mark; on laid
paper.
A.A.A., \$375.00
8. Ornamental with Scroll and Two
Dolphin Heads, c. 1540's
Engraving, Hollstein 142
State II/II, with additional cross-
hatching.
Trimmed to plate mark; on laid
paper.
A.A.A., \$300.00
9. Panel with an Amascaron, 1543
Engraving, Hollstein 139
State II/II
On white laid paper with margins.
A.A.A., \$200.00
10. Panel with an Amascaron, 1543
Engraving, Hollstein 139
State II/II
On green-tinted laid paper with
margins.
A.A.A., \$275.00
11. Mask Held by Two Genii, 1544
Engraving, Hollstein 136
State II/II
Crisp impression on laid paper.
A.A.A., \$225.00

HANS SEBALD BEHAM
1500-1550, German

REMBRANDT VAN RIJN
1606-1669, Dutch

12. Mask Held by Two Genii, 1544
Engraving, Hollstein T36
State II/II
Fair impression on laid paper
with slight abrasion and
tear in upper right corner;
blind stamp lower left.
Ex coll: Kunsthalle, Bremen
(Lugt 292)
A.A.A., \$175.00
- REMBRANDT VAN RIJN
1606-1669, Dutch
13. Man Drawing from a Cast, c. 1641
Etching, Bartsch 130
State I/III
Trimmed to plate mark; on laid
paper.
A.A.A., \$2,500.00
14. Man Drawing from a Cast, c. 1641
(19th century impression)
Etching, Bartsch 130
State III/III, after retouching by
Pierre Francois Basan.
On laid paper with thread margins.
A.A.A., \$500.00
15. Christ Disputing with the Doctors:
A Sketch, 1652
Etching and drypoint, Bartsch 65
State I/III
Signed and dated in plate: Rem-
brandt f. 1652; a fine impres-
sion on laid paper with "fools-
cap" watermark; thread margins.
Kennedy Galleries, POR
16. Christ Disputing with the Doctors:
A Sketch, 1652
Etching and drypoint, Bartsch 65
State II/III, with plate damage
along top and right.
Signed and dated in plate: Rem-
brandt f. 1652; on laid paper
with Arms of Amsterdam water-
mark; thread margins.
Kennedy Galleries, \$1,200.00

17. The Descent from the Cross by Torch-
light, 1654
Etching, Bartsch 83
State I/II
Signed and dated, the "a" in reverse:
Rembrandt f. 1654; superb impres-
sion on laid paper with watermark;
full margins.
Kennedy Galleries, POR
18. The Descent from the Cross by Torch-
light, 1654 (19th century impres-
sion)
Etching, Bartsch 83
State II/II, after retouching by Pierre
Francois Basan.
On laid paper, trimmed to plate mark.
Kennedy Galleries, \$1,500.00

CORNELIS BEGA
1620-1664, Dutch

19. A Woman Carrying a Basket
Etching, Hollstein 18
State II/III
Signed in plate: C. Bega; good con-
temporary impression on laid
paper; with margins.
A.A.A., \$90.00
20. A Woman Carrying a Basket
Etching, Hollstein 18
State II/III
Weak 19th century impression on coarse
wove paper; with full margins.
A.A.A., \$20.00

JAN DE VISSCHER
1634-1692(?), Dutch

21. Pastorale, after Nicholas Berchem
Etching
On laid paper; trimmed within margins;
numbered "2" in lower right corner;
various tears and creases around
edges.
Kennedy Galleries, \$75.00

JAN DE VISSCHER
1634-1692(?), Dutch

22. Pastorale, after Nicholas Berchem
Etching
On laid paper with watermark and
margins.
Kennedy Galleries, \$75.00

RICHARD EARLOM
1743-1822, English

23. Floral Still Life, after Jan Van
Huysum, 1778
Etching
State I/II
On heavy laid paper; collector's
initials in ink.
Ex coll: William Esdaile (Lugt
2617)
24. Floral Still Life, after Jan Van
Huysum, 1778
Etching and mezzotint
State II/II
Published state after the addition
of lettering; signed and dated
in plate: Rich^d Earlom Sculp
1778; on heavy laid paper.

25. Floral Still Life, after Jan Van
Huysum, 1781
Etching
State I/II
On heavy laid paper; collector's
initials in ink.
Ex coll: William Esdaile (Lugt
2617)

26. Floral Still Life, after Jan Van
Huysum, 1781
Etching and mezzotint
State II/II
Published state after the addition
of lettering; signed and dated
in plate: Rich^d Earlom Sculp
1781; on heavy laid paper.
Kennedy Galleries, \$5,000.00
(group price, nos. 23-26).

JEAN FRANCOIS MILLET
1814-1875, French

27. Le Paysant Rentrant du Fumier (Pea-
sant with a Wheelbarrow), 1855
Etching, Delteil 11
State IV/IV
Printed in black ink on Japan paper.
A.A.A., \$375.00

28. Le Paysant Rentrant du Fumier (Pea-
sant with a Wheelbarrow), 1855
Etching, Delteil 11
State IV/IV
Printed in brown ink on laid paper.
A.A.A., \$375.00

29. La Baratteusa (The Churner), 1855
Etching, Delteil 10
State I/III
Luminous proof in black ink on
Dutch laid paper.
Ex coll: Rouart, G. M. Adams (Lugt
59), Scholle (Lugt 2923a).
A.A.A., \$1,200.00

30. La Baratteusa (The Churner), 1855
Etching, Delteil 10
State II/III, shows additional lines
added to the plate, particularly
to the floor on the right.
On chine applique.
A.A.A., \$575.00

31. La Baratteusa (The Churner), 1855
Etching, Delteil 10
State III/III, after the addition of
the name and address of the printer
Delatre.
On antique laid paper.
A.A.A., \$375.00

FRANCIS SEYMOUR HADEN
1818-1910, English

32. Combe Bottom, 1860
Etching and drypoint
"trial proof F"
Signed in pencil and in plate:
Seymour Haden; on wove paper.
A.A.A., \$325.00

FRANCIS SEYMOUR HADEN
1818-1910, English

33. Combe Bottom, 1860
Etching and drypoint
State I/III, with added rabbits
and shadows in the central
portion.
Signed in pencil: Seymour Haden;
and in plate: S. Haden Shere;
on laid paper.
A.A.A., \$250.00
34. Sunset in Ireland, 1863
Etching and drypoint
State I/II
Signed in pencil: Seymour Haden;
printed on wove paper.
A.A.A., \$600.00
35. Sunset in Ireland, 1863
Etching and drypoint
State II/II
Signed in pencil: Seymour Haden;
rich impression on laid paper.
A.A.A., \$900.00
36. Grayling Fishing, 1897
Mezzotint
State I/II
Signed in pencil: Seymour Haden;
and annotated by the printer
Goulding; one of two trial
proofs of the first state on
wove paper; printed in dark
brown ink; slight time stain-
ing.
A.A.A., \$600.00
37. Grayling Fishing, 1897
Mezzotint
State II/II, with the addition of
a fishing pole and altering
of the contour of the trees at
left.
Signed in pencil: Seymour Haden;
on heavy wove paper.
A.A.A., \$500.00

FELICIEN ROPS
1833-1898, Belgian

38. L'Oncle Claes et la Tante Johanna, 1875
Etching, Exsteens 240
State IV/X
Signed in red ink: F. Rops; and in-
scribed in red ink: M^m Lavelle;
on wove paper with full margins.
A.A.A., \$90.00
39. L'Oncle Claes et la Tante Johanna, 1875
Etching, Exsteens 240
State VII/X, with remarque in bottom
margin.
Signed with initials "FR" in red crayon;
on heavy laid paper with full margins.
A.A.A., \$90.00
40. L'Oncle Claes et la Tante Johanna, 1875
Etching, Exsteens 240
State IX/X, as published with reversed
monogram in plate.
On heavy laid paper with margins.
A.A.A., \$40.00

JAMES ABBOTT MACNEILL WHISTLER
1834-1903, American

41. The Kitchen, 1858
Etching, Kennedy 24
State II/III, with name and address of
the printer Delatre.
As published in The French Set; with
full margins.
Kennedy Galleries, \$1,350.00
42. The Kitchen, 1858
Etching, Kennedy 24
State III/III
One of 50 impressions printed by
Whistler; trimmed to the plate
mark by Whistler and signed on
the tab with the Butterfly; printed
in 1885.
Kennedy Galleries, \$1,500.00

JAMES ABBOTT MACNEILL WHISTLER
1834-1903, American

43. The Unsafe Tenement, 1858
Etching, Kennedy 17
State II/IV, with bold horizontal lines indicating sky, as published in "12 Etching from Nature" (Paris edition of 1858).
NFS, Elvehjem Art Center, 63.3.9
44. The Unsafe Tenement, 1858
Etching, Kennedy 17
State III/IV, with the name and address of the printer Delatre. Early proof of this state on chine applique; signed in pencil with "Butterfly" monogram.
A.A.A., \$1,350.00
45. The Unsafe Tenement, 1858
Etching, Kennedy 17
State IV/IV, name and address of the printer Delatre have been removed.
On laid paper with full margins.
A.A.A., \$450.00
46. The Forge, 1866
Etching and drypoint, Kennedy 68
State IV/IV
Mounted onto paper backing.
A.A.A., \$900.00
47. The Forge, 1866
Etching and drypoint, Kennedy 68
State IV/IV
On laid paper with watermark.
A.A.A., \$750.00
48. The Rialto, 1886
Etching, Kennedy 211
State I/II
Trimmed to plate mark; signed in pencil with Butterfly on tab; cleanly wiped; repaired vertical tear in lower center and upper left corner.
Kennedy Galleries, \$1,700.00

JAMES ABBOTT MACNEILL WHISTLER
1834-1903, American

49. The Rialto, 1886
Etching, Kennedy 211
State I/II
Trimmed to plate mark; signed in pencil with Butterfly on tab; atmospheric wiping.
Kennedy Galleries, \$2,000.00
- FELIX BUHOT
1847-1898, French
50. Spirit of the Dead Cities, 1886
Etching, drypoint and aquatint
State II/V
Proof with printer's directions in pencil and areas to be changed marked with sienna crayon by the artist; on wove paper with vertical crease in center.
Kennedy Galleries, \$1,400.00

51. Spirit of the Dead Cities, 1886
Etching, drypoint and aquatint
State V/V
On laid paper with watermark; artist's stamp in red.
Kennedy Galleries, \$750.00

ALBERT BESNARD
1849-1934), French

52. La Femme a la Pelerine (Woman with a Cape), 1889
Etching and drypoint, Delteil 86
State I/VI
Signed and dated in pencil: A. Besnard, 1889; on laid paper with watermark.
Ex coll: G. Alfred Barrion (Lugt 76), Marcel Guerin (Lugt 1872b).
A.A.A., \$600.00
53. La Femme a la Pelerine (Woman with a Cape), 1889
Etching and drypoint, Delteil 86
State V/VI
Signed in pencil: A. Besnard; and with monogram in plate: A.B.
Ex coll: Henri Beraldi (Lugt 230)
A.A.A., \$500.00

ALBERT BESNARD
1849-1934, French

54. La Femme a la Pelerine (Woman with a Cape), 1889
Etching and drypoint, Delteil 86
State VI/VI
Signed in pencil: A. Besnard;
monogram in plate completed
into signature: A. Besnard;
on laid paper with watermark.
A.A.A., \$375.00

55. La Dame en Noir (Lady in Black),
1889
Etching, Delteil 97
State I/III
Signed and dated in pencil: A.
Besnard, 1889; annotated
"1 essai 1er epreuve" indi-
cating this is the first impres-
sion to have been pulled from
the plate; on laid paper with
margins and watermark.
A.A.A., \$600.00

56. La Dame en Noir (Lady in Black),
Etching, Delteil 97
State II/III
Signed and dated in pencil: A.
Besnard, 1889; annotated
"2^e essai"; on laid paper with
watermark.
A.A.A., \$500.00

57. La Dame en Noir (Lady in Black),
1890
Etching, Delteil 97
State III/III
Monogram in plate, upper left:
A.B.; and signed in pencil:
A. Besnard; on laid paper.
A.A.A., \$375.00

58. La Jouseuse de Luth (The Lute
Player), 1922
Etching, Delteil 192
State I/IV
First proof of the first state;
signed in pencil: A. Besnard;
hand-colored with brown wash;
on laid paper with full margins.
A.A.A., \$600.00

ALBERT BESNARD
1849-1934, French

59. La Jouseuse de Luth (The Lute
Player), 1922
Etching and aquatint, Delteil 192
State II/IV
Signed in pencil: A. Besnard; one
of ten proofs of the second state;
on laid paper with watermark.
A.A.A., \$375.00

HENRI DE TOULOUSE-LAUTREC
1864-1901, French

60. Berceuse (Songsheet), 1895
Lithograph, Delteil 141
State II/II
Rare proof in green; on heavy wove
paper.
A.A.A., \$190.00

61. Berceuse (Songsheet), 1895
Lithograph, Delteil 141
State II/II
Printed in black on commercial wove
paper.
A.A.A., \$190.00

JAMES ABBOTT MACNEILL WHISTLER
1834-1903, American

62. Becquet, 1871
Etching and drypoint, Kennedy 52
State III/IV
Rare proof of this state.
A.A.A., \$1,750.00

63. Becquet, 1871
Etching and drypoint, Kennedy 52
State IV/IV
Rifles at bottom right have been
burnished out.
A.A.A., \$900.00

REGINALD MARSH
1898-1954, American

64. Bathers in the Hudson, 1941
Etching
State I/II
Signed in pencil: Reginald Marsh.
A.A.A., \$675.00

65. Bathers in the Hudson
Etching
State II/II (Whitney restrrike)
Posthumous edition of 100.
A.A.A., \$60.00

