

EMANUEL VON BAEYER
LONDON

BOOKS

2

PAPER

EPHEMERA

ion

5 YEARS

BAEYER

EMANU

10 Works 10 Years 10 Catalogues

IFPDA Online Viewing Room
May 2020

Emanuel von Baeyer London is proud to have been publishing dedicated catalogues for over 20 years. We have always produced catalogues with academic rigour and on a range of art historical topics of interest.

Preservation of the printed matter is important to us and for this reason our catalogues are only available in print, not online. They adorn bookshelves around the world and we are happy that they continue to be sources of reference for us and our colleagues.

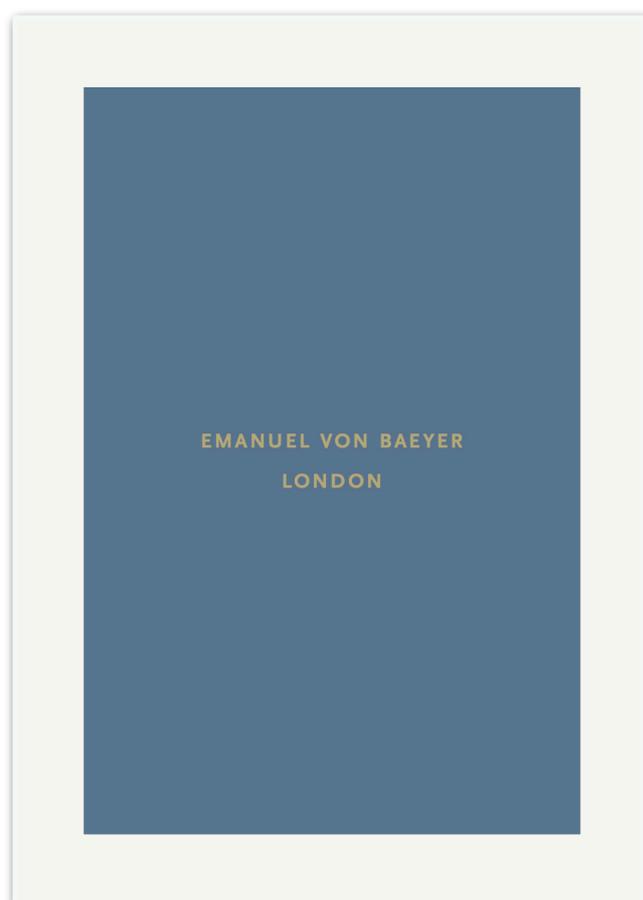
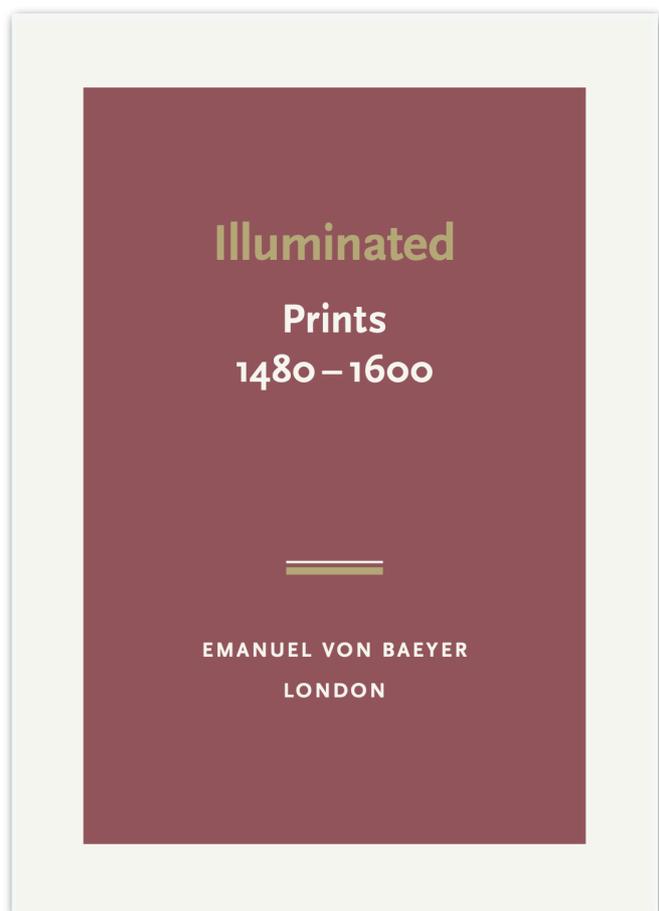
For the IFPDA Online Viewing Room, we have made a selection of 10 works which have been published in our catalogues from the last 10 years on a variety of historical areas.

As the IFPDA is the largest and most well-known platform for commercial connoisseurship in the print world, we thought a celebration of print to be most fitting.



Emanuel von Bayer London, Office Library

EMANUEL VON BAEYER
LONDON



Illuminated. Prints 1480 - 1600
London, 2019.
English text.
164 pages, 109 illustrations.
With an essay by Truusje Goedings.

EMANUEL VON BAEYER
LONDON



Antonius II Wierix
1555/59 – Antwerp – 1604

The Circumcision

Engraving, touched with pen and brown ink.

Size of sheet: 19.7 x 28.8 cm.

Watermark: unidentifiable with counter mark Horn.

Literature

Mauquoy-Hendrickx (1979) 254;

Hollstein (Wierix family) Vol. I., 136 (unkown state before I. / II).

Provenance

Guiseppe (Joseph) Storck (1766 Seckingen – 1836 Milan) Lugt 2318 (paraph with date 1797).

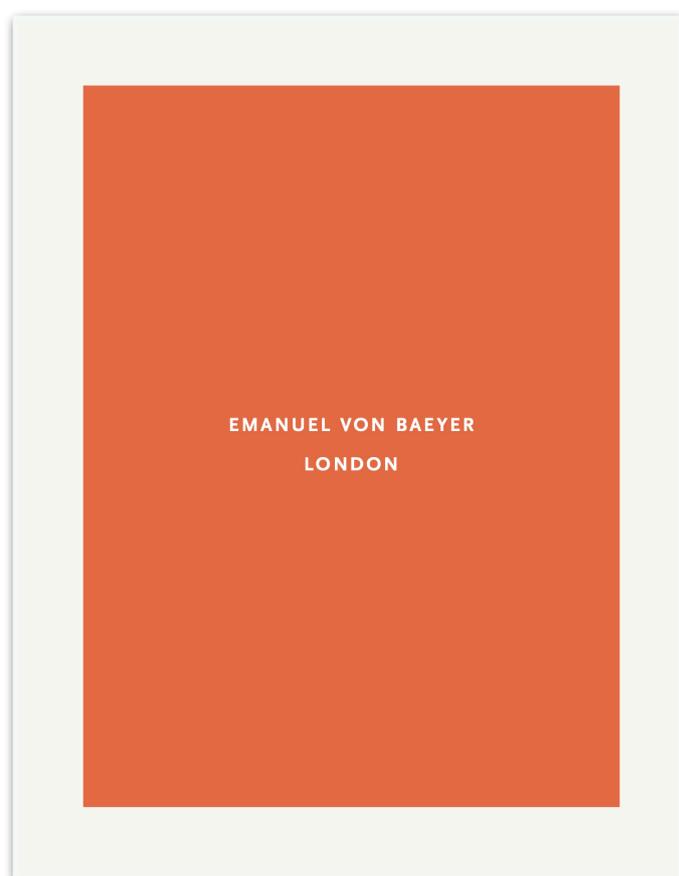
Unfinished proof impression retouched by the artist in brown ink, outlining the body of the infant. Printed on a piece of paper smaller than the plate, missing one line of the inscription below. Excellent impression unknown to the literature and in this form unique.

Our print belongs to series of three plates depicting the early life of Christ (Hollstein (Wierix family) Vol. I., 135-137). From this series, Hollstein lists another unique, unfinished impression (Hollstein 135 Adoration of the Shepherds), also overworked by the artist in the Bibliotheque Nationale de France in Paris (Ec 69b, fol. 29, margin cut, reworked in pen and ink).

Unfinished prints are among the greatest rarities in Mannerist printmaking and apart from the Bilbilotheque Nationale de France impression we know of one other, St Mary Magdalene (British Museum London (F,1.247) Hollstein 1235.I).

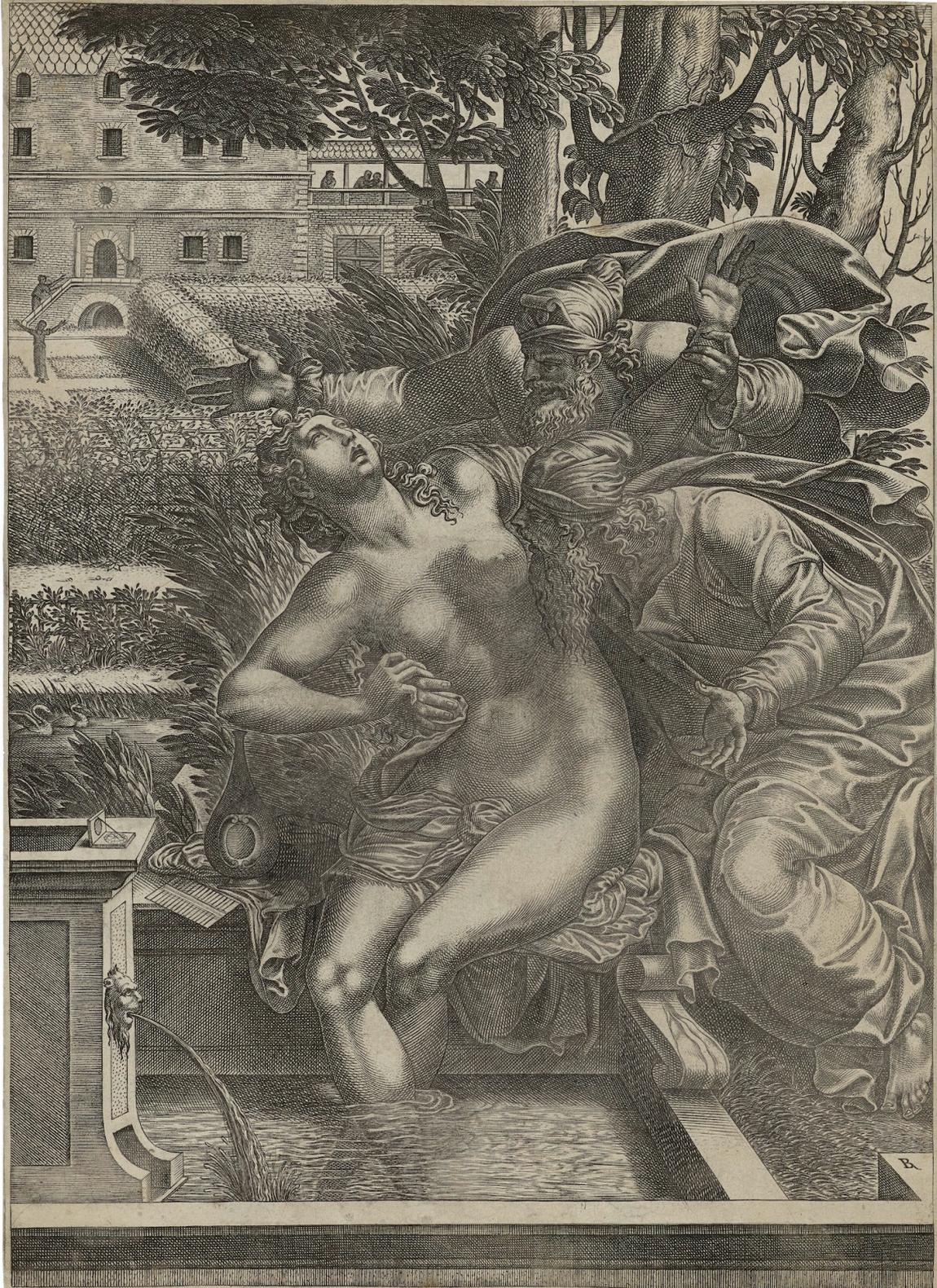
The Wierix family produced over 2,000 prints. The set of three, to which ours belongs, is even more rare as it is one of the few images which Antonius II Wierix invented, engraved and published himself. Most of the oeuvre consists of reproduction prints or faithful copies after Renaissance masters like Albrecht Dürer.

EMANUEL VON BAEYER
LONDON



From Parmigianino to Tiepolo.
Italian Old Master Prints from a Private Collection
London, 2018.
English text.
112 pp., 80 ills.

EMANUEL VON BAEYER
LONDON



Rene Boyvin
1525 – Angers – c.1582

Susannah and the Elders

EMANUEL VON BAEYER
LONDON

Engraving after Rosso Fiorentino (1494 Florence – 1540 Paris) or Lucca Penni (1500 Florence – 1556 Paris).

Size of sheet: 31.4 x 22.5 cm.

Two watermarks: Heraldic shield surmounted by ecclesiastical hat and tassels (6 on either side?) and an X-shaped emblem with perhaps two fasces, with letter A in the lower part of the X.

Literature

R.-D. 3 (I/II (?); Bruce Davis, cat. no 68.

Provenance

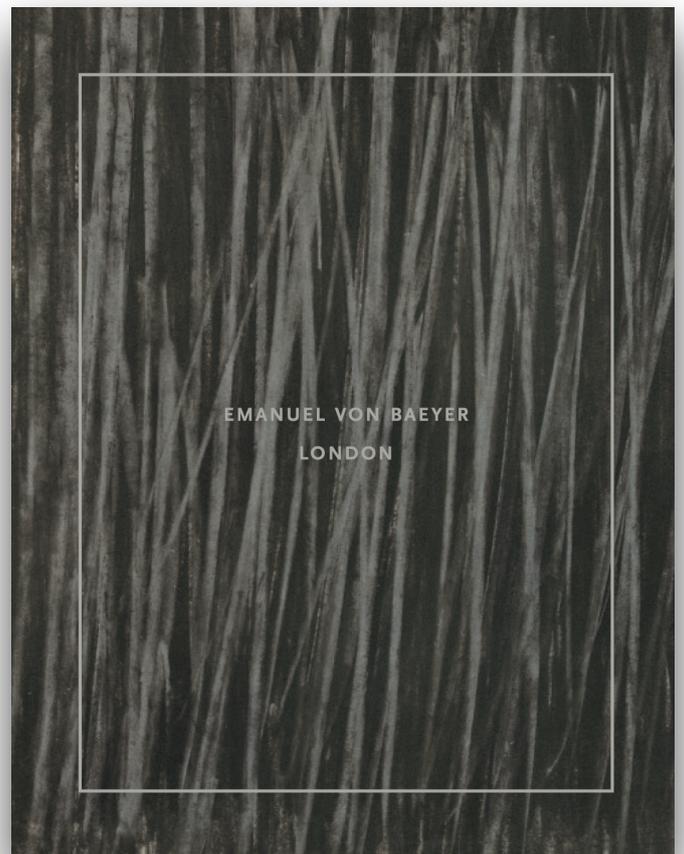
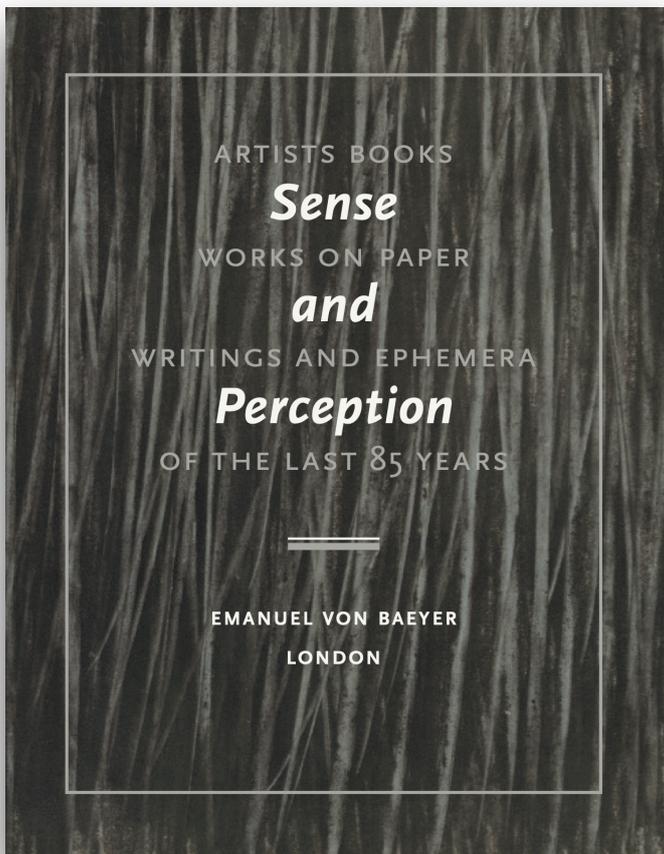
17th-century initial and numbering in brown ink. (Not in Lugt).

A very fine impression, with small margins around the borderline. Robert-Dumesnil records two states, (I) with no inscription and (II) with a production detail: “Julromain In.” and title: “Deux vieillars vont pour ravir la sagesse de Susane...”. We could not trace an impression with text to know where it would have been added to the plate. The cited impression at Davis (LACMA M.88.91.63) is trimmed 18mm into the image. It is considered to be doubtful that Giulio Romano is the designer of this print.



Ernst-Georg Kühle of Kühle und Mozer, our catalogue designers for over 20 years, working with E.v.B in the library of the Fondation Custodia, Paris.

EMANUEL VON BAEYER
LONDON



**Sense and Perception: Artists Books, Works on Paper,
Writings and Ephemera of the Last 85 Years**
London, 2017.

Bilingual text (German and English).
124 pp., and 199 ills.

EMANUEL VON BAEYER
LONDON



Gruppe SPUR

Die Spur 1958

EMANUEL VON BAEYER
LONDON

Complete set of 12 etchings by Erwin Eisch, Lothar Fischer, Heimrad Prem, Dieter Rempt, Helmut Sturm and HP Zimmer. All signed and numbered.

Size of sheets (support): 38 x 28 cm.

With texts by Franz Roh, Asger Jorn, Hans Platscheck and Conrad Westphal. In brown paper folder, with imprint.

Edition 3 of 30. Self-published by the artists.

Literature

Exh. Cat. In *Girum Imus Nocte et Consumimur Igni – Die Situationistische Internationale (1957 – 1972)*, Utrecht and Basel, 2006/7, p. 121, p.108 ill.

Provenance

Franz Roh (1890 – 1965), Munich (author's copy).

The members of the artist's group SPUR met at the Academy of Fine Arts in Munich. The group was founded in 1957 and existed into 1965. This portfolio of prints was published in 1958 alongside the first SPUR manifesto. The members of Gruppe SPUR also joined and collaborated with other artist's groups including CoBrA and collaborated with the group of artists, writers and theorists gathered around the figure of Guy Debord as well as joining the Situationists International from 1959 – 1962.

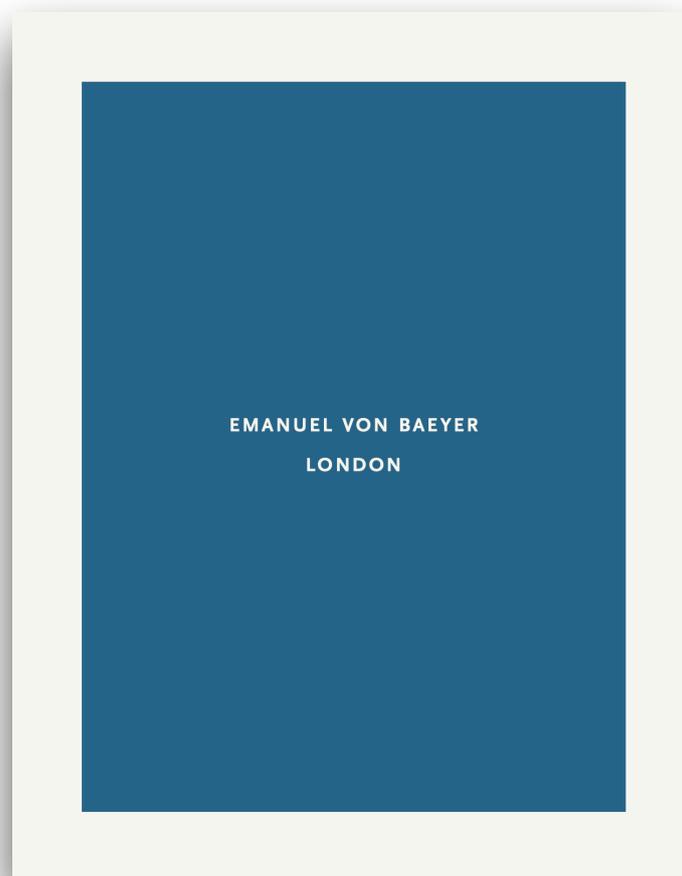
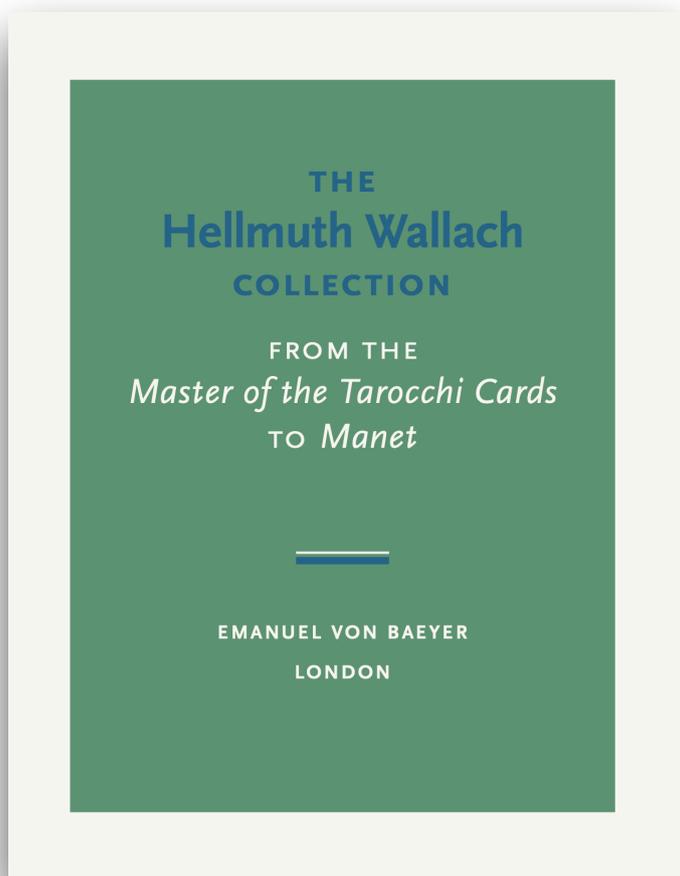
The art critic and photographer Franz Roh, the previous owner of this portfolio, wrote in his preface: "rehearsals in printmaking by a circle of young friends from munich...they want to start on the other end of tachism, allowing for the material to play, to provoke, but also to be cattered structurally(...) thus linked together, these friends follow a 'trace' (Spur) that entails searching for a structural framework in the undergrowth without wanting to emerge from it".

All printed by the artists themselves. Fine impressions with much plate tone. The first joint print portfolio by the artists' group. In this state, as complete set, very rare.



Emanuel's desk whilst working on a catalogue in a friend's library in Austria

EMANUEL VON BAEYER
LONDON



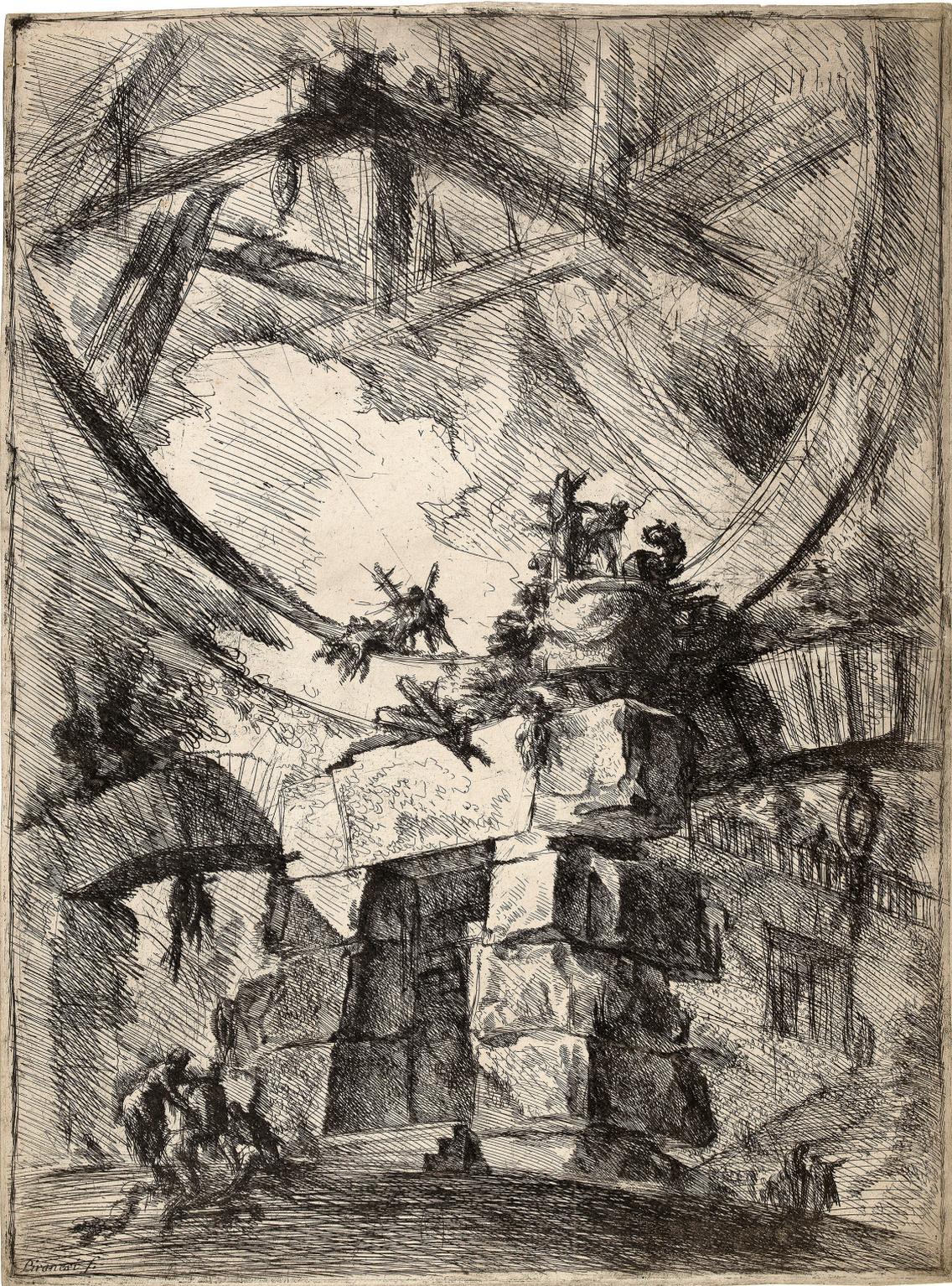
The Hellmuth Wallach collection.

London, 2016.

English text.

160 pp., 86 illustrations.

EMANUEL VON BAEYER
LONDON



Giovanni Battista Piranesi
1720 Mogliano Veneto – 1778 Rome

The Giant Wheel 1749

Etching with engraving.

Size of sheet: 55.5×41 cm.

Literature

Hind 9;

Robison 35 II./VII.;

John Wilton Ely 34.

Provenance

Kornfeld und Klipstein, Berne, 11 June 1976, auction 158, lot 170,
“Prachtvoller Frühdruck”.

A very rich impression with considerable plate tone, especially in the corners of the plate. Irregular small margins around the plate. Old small tear (15mm) in the top left border of the sheet.

The earliest known published state of the very first edition (first and second issue), 1749–ca.1758. Before the removal of the diagonal scratch through the cloud. According to Robison (1985), only one impression is known of the very first state without the signature. The rough and fresh printing suggests a very early pull from plate nine of fourteen of the set *Invenzioni Capric di Carceri*, from the first issue.

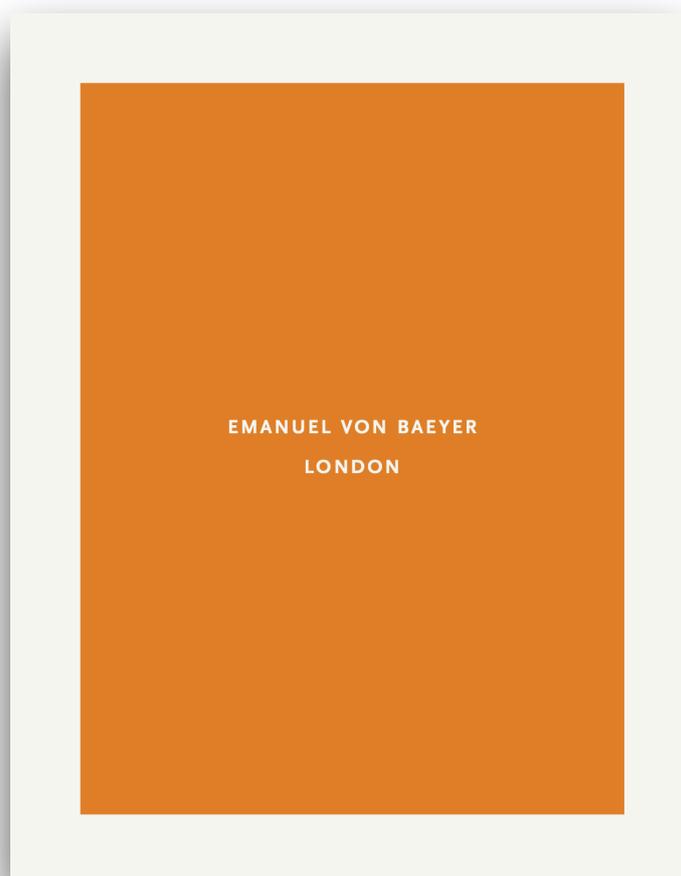
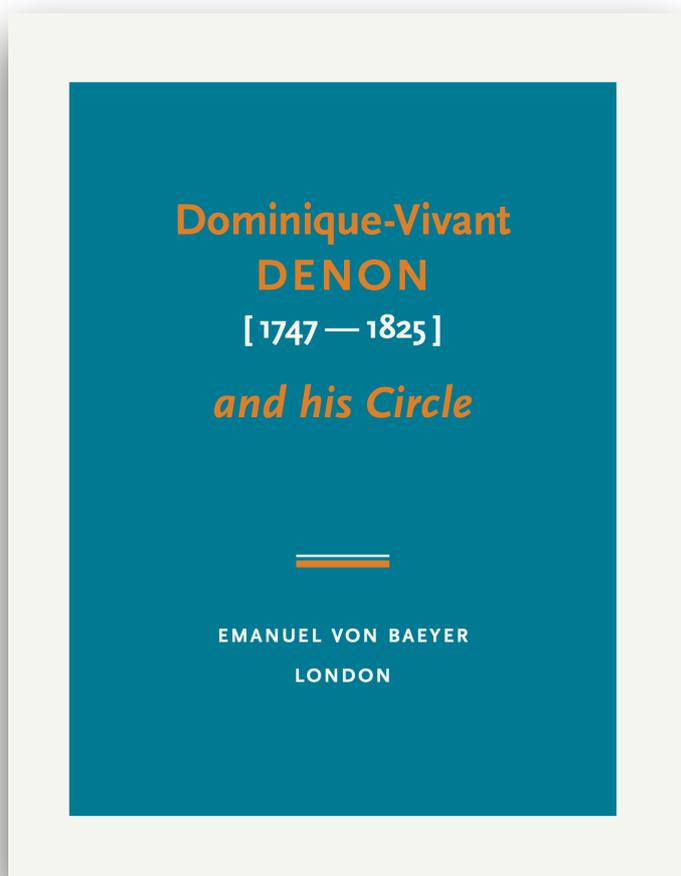
Our impression closely matches the richness of the impression in the first edition, first issue, as well as of that of the first edition, second issue at the National Gallery of Art in Washington (1976.35.7/1946.21.394).

So fine, very rare.



View of Emanuel's desk at his office in St. John's Wood, London

EMANUEL VON BAEYER
LONDON



Dominique-Vivant Denon [1747-1825] and his Circle

London, 2015.

English text.

120 pages, 106 illustrations

**EMANUEL VON BAEYER
LONDON**



Dominique Vivant Denon
1747 Givry – 1825 Paris

Denon en buste (Self-portrait in Profile) c. 1780

EMANUEL VON BAEYER
LONDON

Etching.

Size of sheet: 21.2 x 14.2 cm.

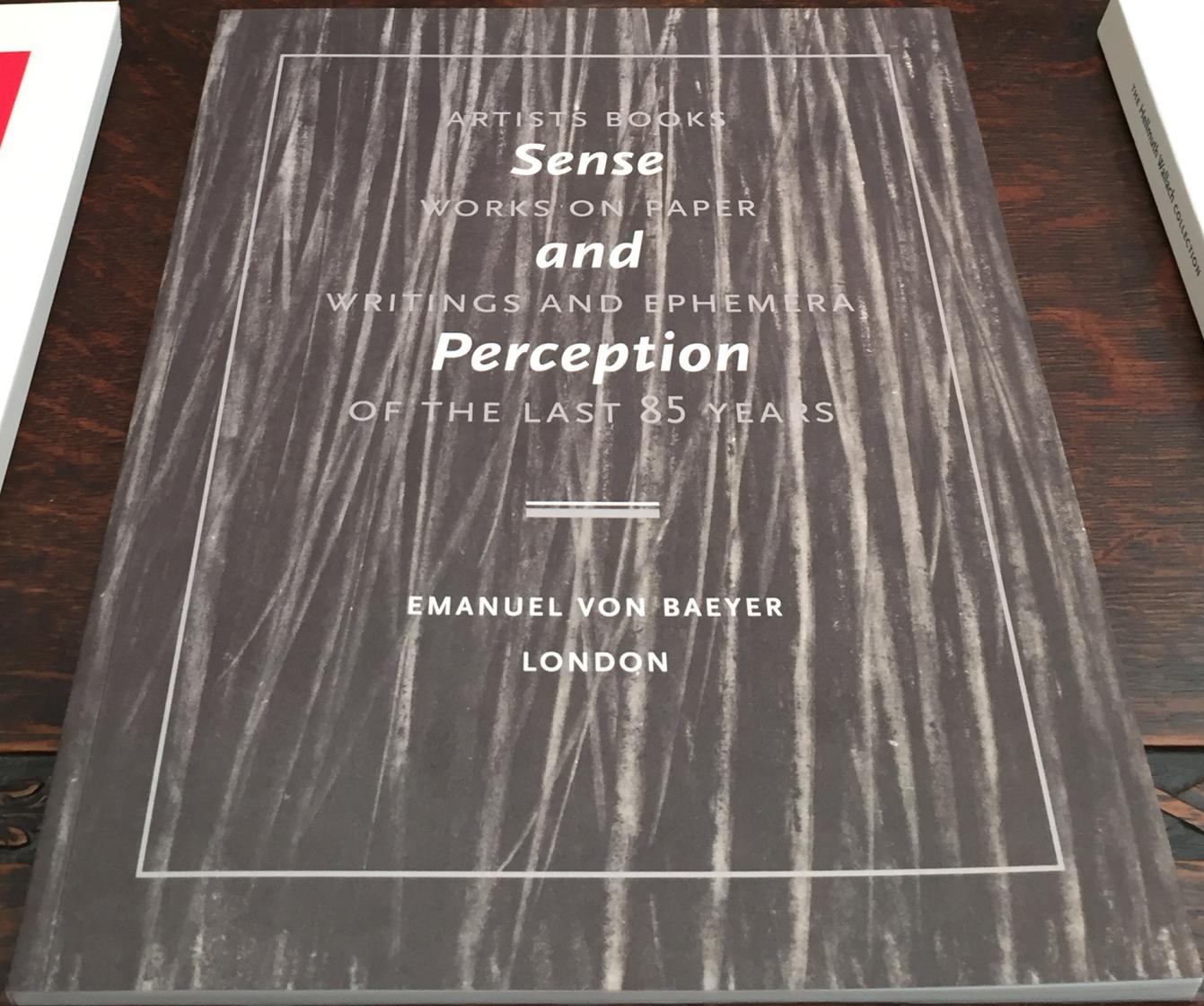
Literature

I.F.F. 265;

T.I.B. 150.

Very fine impression on a full sheet in untouched condition.

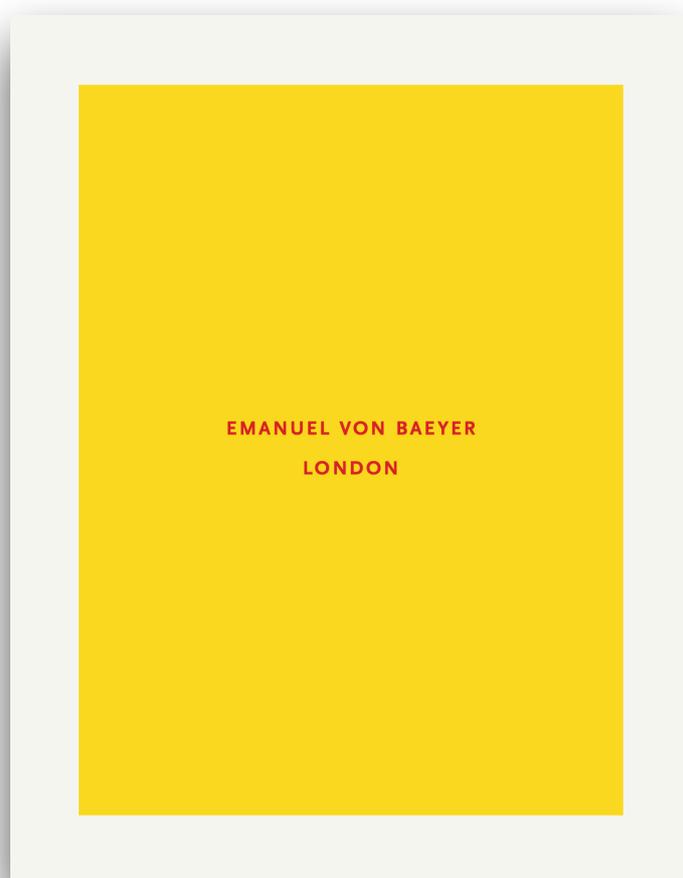
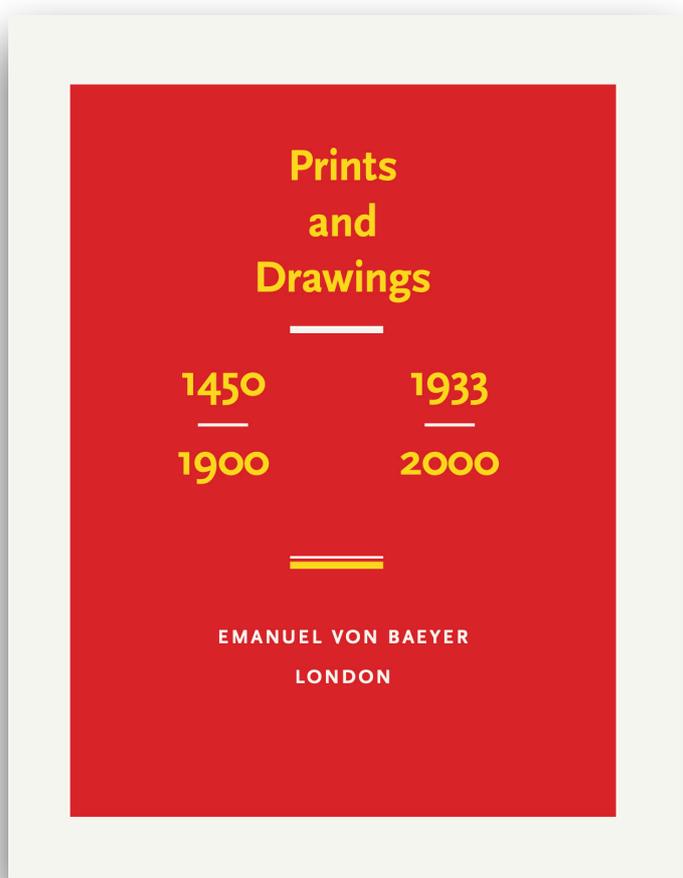
The print might be dated around the same year as the self-portrait of 1780 (T.I.B. 151) formerly believed to be after Noël Hallé (1711-1781) but now clearly related to the self-portrait drawing in black chalk (Exh. Cat., Dominique-Vivant Denon, Paris, 1999, cat. no. 16).



ARTISTS BOOKS
Sense
WORKS ON PAPER
and
WRITINGS AND EPHEMERA
Perception
OF THE LAST 85 YEARS

EMANUEL VON BAEYER
LONDON

EMANUEL VON BAEYER
LONDON



Prints and Drawings 1450 - 1900 / 1933 - 2000
London, 2013.
English text.
160 pages, 113 illustrations

EMANUEL VON BAEYER
LONDON



De Troye Peint
Messire Sebastien le Prestre de Vauban
Chevalier Seigneur de Basoges et Autres lieux Lieutenant General des
Armees du Roy Commissaire General des Fortifications, Gouverneur de
la Citadelle de Lille Marechal de France en 1703.

Ta Solide Vertu, l'ardeur de ton Courage | *Scait Epargner le Sang, en Prodigant le*
De l'Eclat de ton Nom, est l'Eternel Soutien. | *Enfin l'on voit en toy le parfait essemblage*
De nos vaillans Soldats ton Art Prudent et | *Des Vertus du Heros, et de l'Homme de bien.*
Sage

Louis Bernard
active in France and Holland at the end of the 17th century

Messire Sebastien le Prestre de Vauban c. 1675

Mezzotint, after François de Troy (1645 Toulouse – 1730 Paris).

Size of sheet: 32 x 21.4 cm.

Literature

Le Blanc 9; I.F.F. 9.

Provenance

Pierre II Mariette (1634 – 1716) Inscribed in ink verso: P. Mariette 1692.
(Lugt 1789).

Very fine and early impression of the final state. Mariette, one of the foremost print dealers of his time, owned our print. It must have been one of the first impressions taken after the inscription was added, since the supporting lines are very visible. Mariette must have kept this print for some time since he added the inscription in brown ink: Marechal de France en 1703; and also corrected: Prodig(u)ant.

According to Léon-Emmanuel de Laborde, Louis Bernard trained with Bernard Picard in Paris and was active in France and Holland at the end of the seventeenth century.[1] He created ten known mezzotints. His mezzotint portraits are remarkable examples of his mastery of this new technique favoured by French printmakers after it was introduced to France in the second half of the seventeenth century. According to the I.F.F., Louis Bernard, whose biography remains incomplete, deserves to be considered as one of the early masters of French mezzotints along with the Sarrabat dynasty, Sebastien Barras and Bernard Picard.[2]

Our print is after François de Troy's portrait of Sébastien Le Prestre, Marquis de Vauban (1663 – 1707) depicting him in his mid-thirties. [3] It is the best-known portrait of him. An engineer, architect and urbanist of Louis XIV, he is known for having designed France's 'Iron Belt', a strong defensive structure of citadels which protected France from its enemies throughout Louis XIV's reign.[4]

The mezzotint also depicts the famous scar that Vauban received on his left cheek after being wounded during the Siege of Douais in 1667. Although correctly represented by de Troy on his left cheek, Bernard made his print in reverse of the portrait, thus mistakenly placing the scar on Vauban's right cheek.

1 Léon-Emmanuel-Simon-Joseph (vicomte, comte, puis marquis de) de Laborde, Histoire de la gravure en manière noire, Paris, 1834.
2 I.F.F, p. 364.

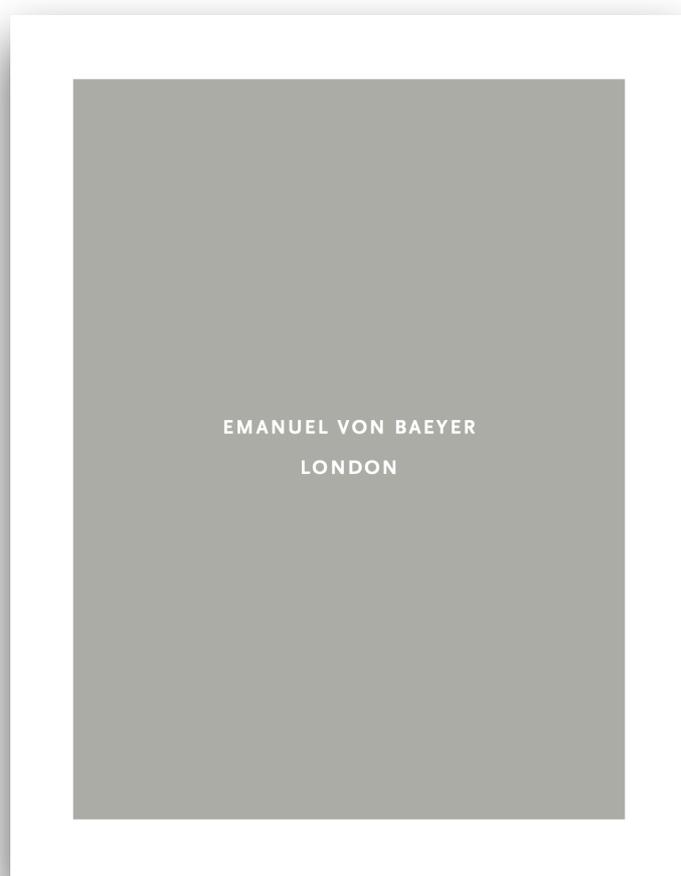
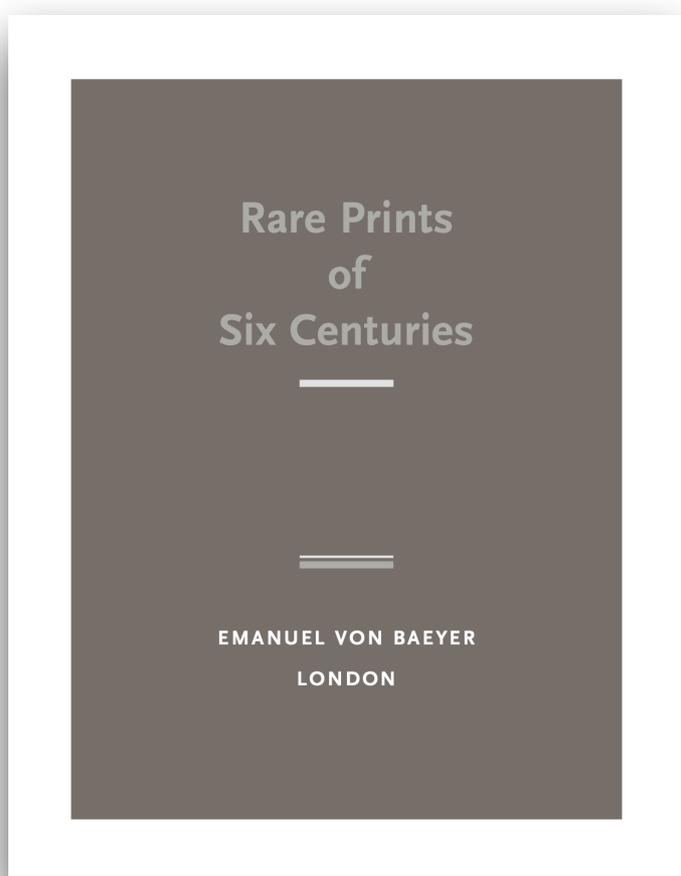
3 Versailles, musée national du château, MV 8351.

4 In 2008, twelve of these military structures were granted the World's Heritage title by the UNESCO.



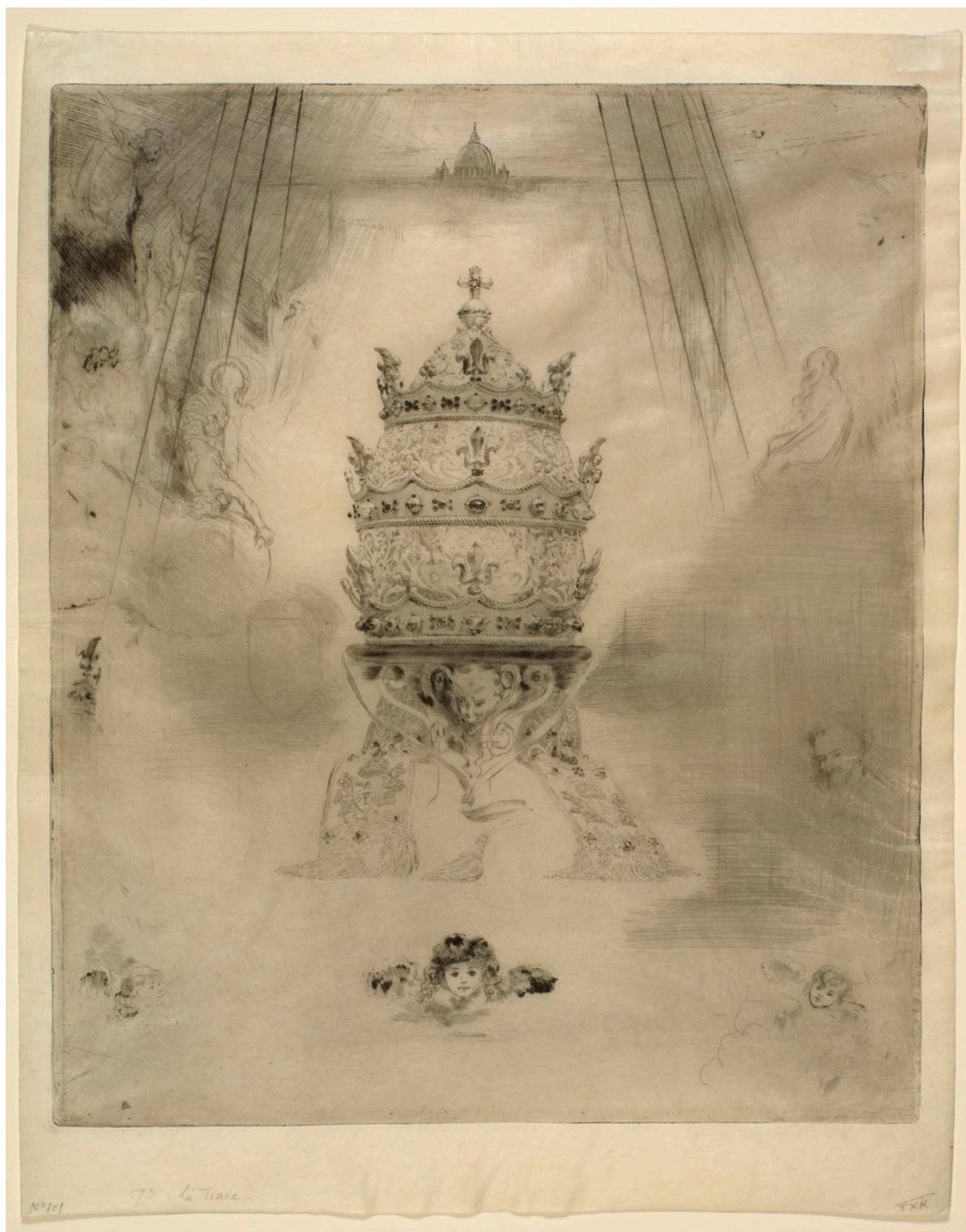
One of our major research sources, the V&A Library in London

EMANUEL VON BAEYER
LONDON



Rare Prints of Six Centuries
London, 2011.
English text.
144 pages, 106 illustrations

EMANUEL VON BAEYER
LONDON



Félix Buhot
1847 Valognes – 1898 Paris

La tiare pontificale (The Papal Crown) 1888

Etching, drypoint and aquatint. Five working proofs. Size of sheets: 44 x 34.4 cm; 45.9 x 37.8 cm; 54.5 x 35.6 cm; 44.5 x 31.7 cm.

Literature

Bourcart / Goodfriend 173.

An ensemble of working proof for Buhot's Tiara, with examples of the second through the fourth and final states, with three previously undescribed intermediate state. Each print gives a fascinating insight into Buhot's skills and experimentation by using a number of different in-taglio techniques. In this form, a truly unique ensemble.

In 1888, Buhot agreed to etch for the goldsmith Froment Meurice an image of the crown given to Pope Leo XIII on the occasion of the tenth anniversary of his reign. This gold and silversmith object is certainly a masterpiece of the fin de siècle. Buhot composed around these object familiar images, like St. Peter's in Rome and Notre Dame in Paris angels, clouds, and other remarks as well as a portrait of his little daughter as an angel.

Buhot later said about this project that: "The proofs have eaten me up entirely, my time as well as my brain. That whole mass of darkened paper, sometimes difficult to classify, torments me until today; it is a weight on my whole life."

Etching and drypoint on vellum. Bourcart/Goodfriend second state, Inscribed by the artist in pencil La Tiare. Artist's daughter in the middle as an angel.

A fine impression showing already clearly the central subject, but before some strong reworking with drypoint. Already with the remarks in the margins: St. Michael defeating Satan. The faint outlines of shields, the winged head of the daughter a putto in the lower centre of the plate, this particular image printed with much burr.

Etching and drypoint on wove paper. Unknown intermediary state between Bourcart/Goodfriend second and the fourth state.

EMANUEL VON BAEYER
LONDON

With the strong horizontal drypoint work to the side and below the crown; the silhouette of St. Peter in the centre above burnished out, but still faintly visible; with framing outlines and partly shaded in pencil. Handwritten in pencil ébarbée and the new measurements of the plate corresponding to the hand-drawn framing lines.

Etching and drypoint on wove paper, same state as above.

Printing with slightly less burr on the drypoint work and without any pencil adjustments. The sheet has been previously folded.

Etching and drypoint on wove paper. A later intermediary state closer to the fourth state: with all the changes described for Bourcart/Goodfriend third state, but still before the name of the artist and the date.

Very fine impression with a lot of tone, marks and fingerprint by the artist. The remarks in the margins have been removed except for the three heads of putti below; clouds now surround the crown. Notre-Dame and St. Peter's appear on both sides of the crown; a framing line has been added in drypoint where it was indicated in pencil before;

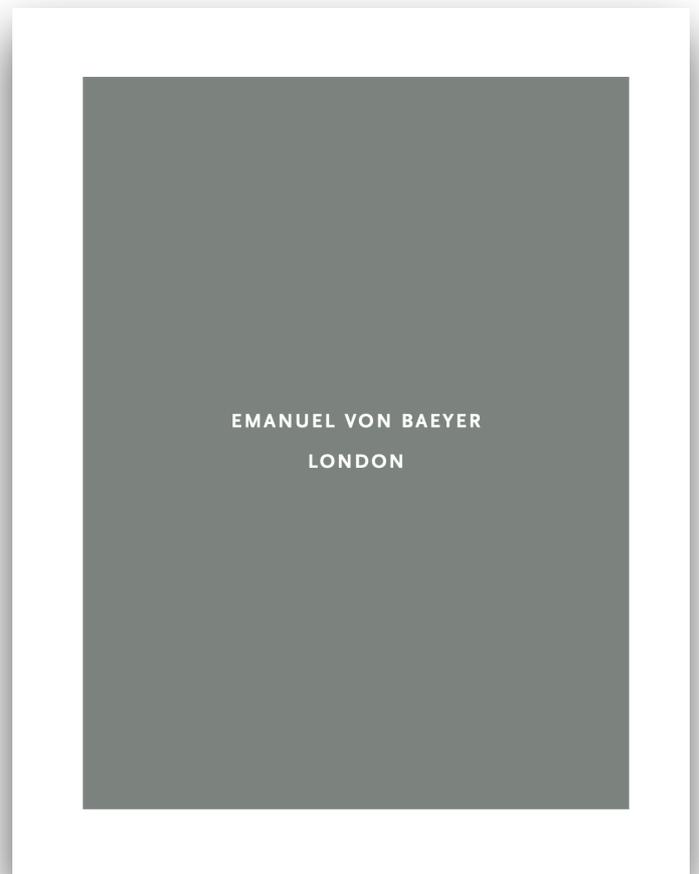
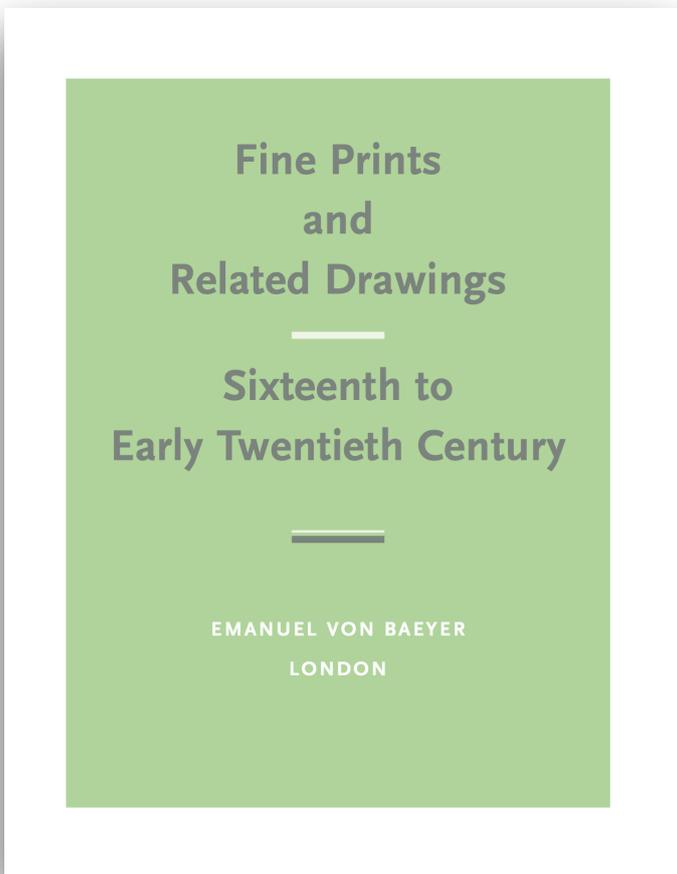
Etching, drypoint and aquatint on thick wove paper. Bourcart/Goddfriend fourth (final) state.

The finished state with the final layer of aquatint and touches of drypoint all over the plate and most notably in the clouds; with the artist's signature stamp (Lugt 977).



Gregorios Michaludis of Farbanalyse Cologne, our catalogue producers with whom we have worked exclusively for over 20 years, checking the original artwork against the reproduction.

EMANUEL VON BAEYER
LONDON



Fine Prints and Related Drawings.
Sixteenth to Early Twentieth Century
London, 2009.
English text.
88 pages, 61 illustrations

EMANUEL VON BAEYER
LONDON



Charles Turner
1780 – London – 1840

**Empress Elizabeth Alexeievna of Russia
(born Louise Maria Auguste, Princess of Baden)**

Mezzotint after Jean Laurent Mosnier. 1802.

Size of sheet: 67.3 x 46.8 cm.

Literature

Whitman 504, (before I./V.) Illustrated.

Exceptionally rich proof impression of an unknown state, pre-dating the states listed in Whitman. With all the characteristics for the first state, but before any lettering. The roulette-marks very visible in the blanc space lower right. The first state at the British Museum shows the same as well and bears the slightly etched one line inscriptions (BM -1902 - 10-11-5832).

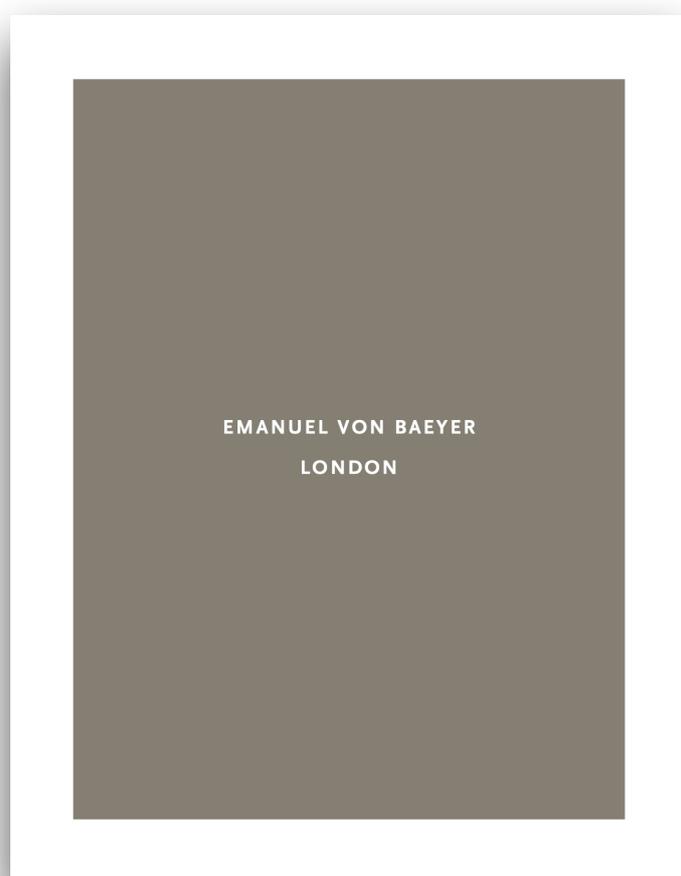
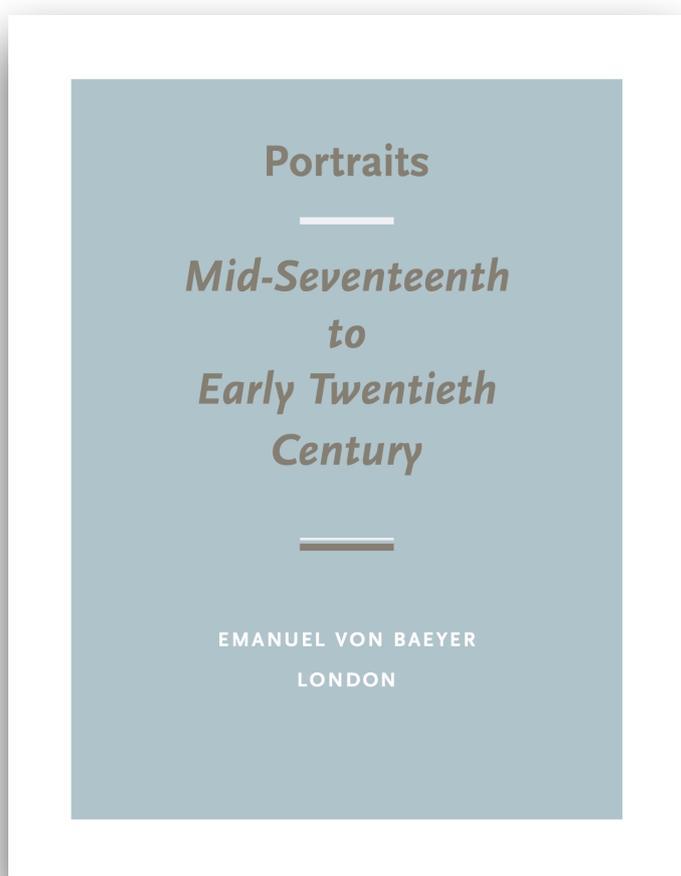
A beautiful print of Empress Elizabeth Alexeievna of Russia (1779 – 1826) by Jean Laurent Mosnier (1744 Paris – 1808 St Petersburg) executed three years after Mosnier travelled to St Petersburg. The depiction of her reflection in the mirror behind her is not dissimilar in style to the portrait of Madame Moitessier by Jean Auguste Dominique Ingres.

Elizabeth was just thirteen when she was selected by Catherine the Great to travel to Russia as a possible wife for her grandson Alexander (later Alexander I of Russia). The present print perfectly renders the beauty and elegance that must have caught Catherine's eye. After a year of introduction into the Russian Court, Elizabeth and Alexander were married in 1793 when the bride was fourteen and her new husband a year older. Their marriage was turbulent, riddled with affairs on both sides and full of the disappointment afforded to so many young women in those days who were unable to produce an heir.



The team at work proofreading
(L to R) Christine Liese-Schikaneder, our German translator; Caroline Manganaro; Svetlana Sapozhnikova.

EMANUEL VON BAEYER
LONDON



Portraits. Mid-Seventeenth to Early Twentieth Century

London, 2008.

English text.

54 pages, 29 illustrations

EMANUEL VON BAEYER
LONDON



Paul Ferdinand Gachet
1828 Lille – 1909 Auvers-sur-Oise

**Vincent van Gogh sur son lit de mort
(Vincent van Gogh on his Deathbed)**

Unique working proof impression

Etching and drypoint.

Size of sheet: 14.4 x 19.1 cm.

Signed with a monogram in the plate: R.v.P. and inscribed: Vincent van Gogh, 1890. Signed, dedicated and heavily annotated in brown ink by Gachet: : a mon ami Paquet – P Gachet.

Recto also annotated by Gachet with the same pen: „Le Peintre (Vincent) Van Gogh a son lit de mort (1890) Eau forte (1er Etat, d'après le dessin original, par nature (Collection van Gogh a Lahaye) Epreuve tirée par l'auteur PGachet (signature)“ His collector mark next to it (Lugt 2807d)

Literature

Gachet fils, 55;

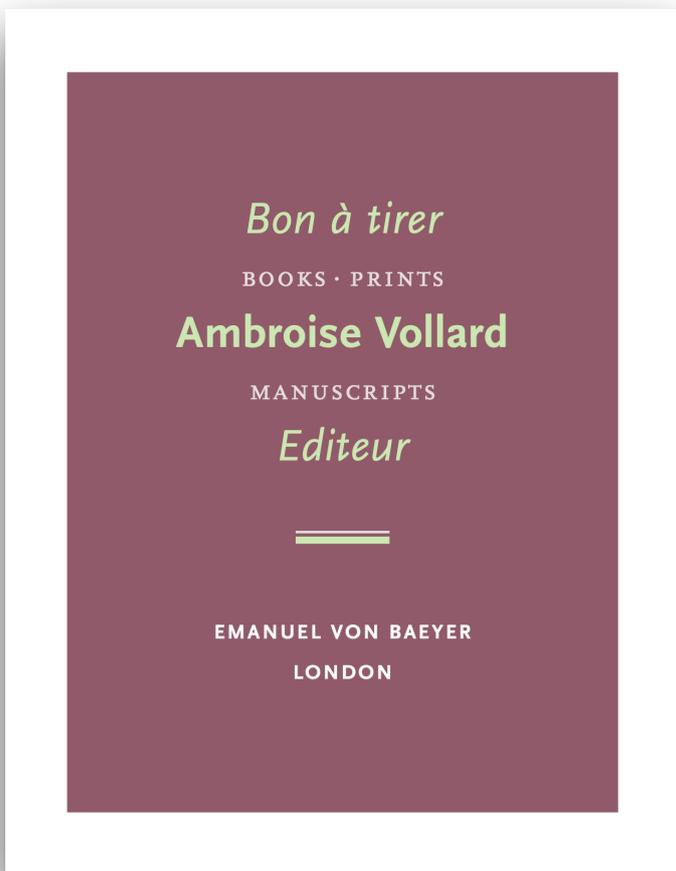
IFF. 58;

Susan Alyson Stein, Cézanne to Van Gogh. The Collection of Doctor Gachet, exhibition catalogue, Grand Palais, Paris/ Metropolitan Museum of Art, New York/Van Gogh Museum, Amsterdam, New York 1999, pp 140 – 141.



Lunch in the office garden
(L to R) Alex Vardaxoglou, Svetlana Sapozhnikova, Mira Gogova

EMANUEL VON BAEYER
LONDON



Bon à tirer. Ambroise Vollard – Editeur. Books, Prints, Manuscripts
London, 2008.
English text.
114 pages, 103 illustrations

EMANUEL VON BAEYER
LONDON



Auguste Renoir
1841 Limoges - 1919 Cagnes sur Mer

**Femme nue couchée (Tournée à droite). Nude Woman Reclining.
Facing right. (First Version). 1906.**

Etching.

Sheet size: 23.6 x 35.7 cm.

Literature

Not in Johnson (1944). Not in Johnson (1977). Delteil/Hyman 13 (I./II.) Stella 13 (I./II.).

Excellent impression of the extremely rare first state, before the plate was trimmed in height. Printed in dark brown on a full sheet of thin laid paper. Proof impression with printer's marks and slight plate tone throughout.

Altogether we are aware of four impressions of the first state, including ours. (B.N.F; Coll. Paul Proute; Ex. R.E. Lewis. (see Cat. Proofs and Rarities, September 1983, cat. no. 25)).



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www.evbaeyer.com**