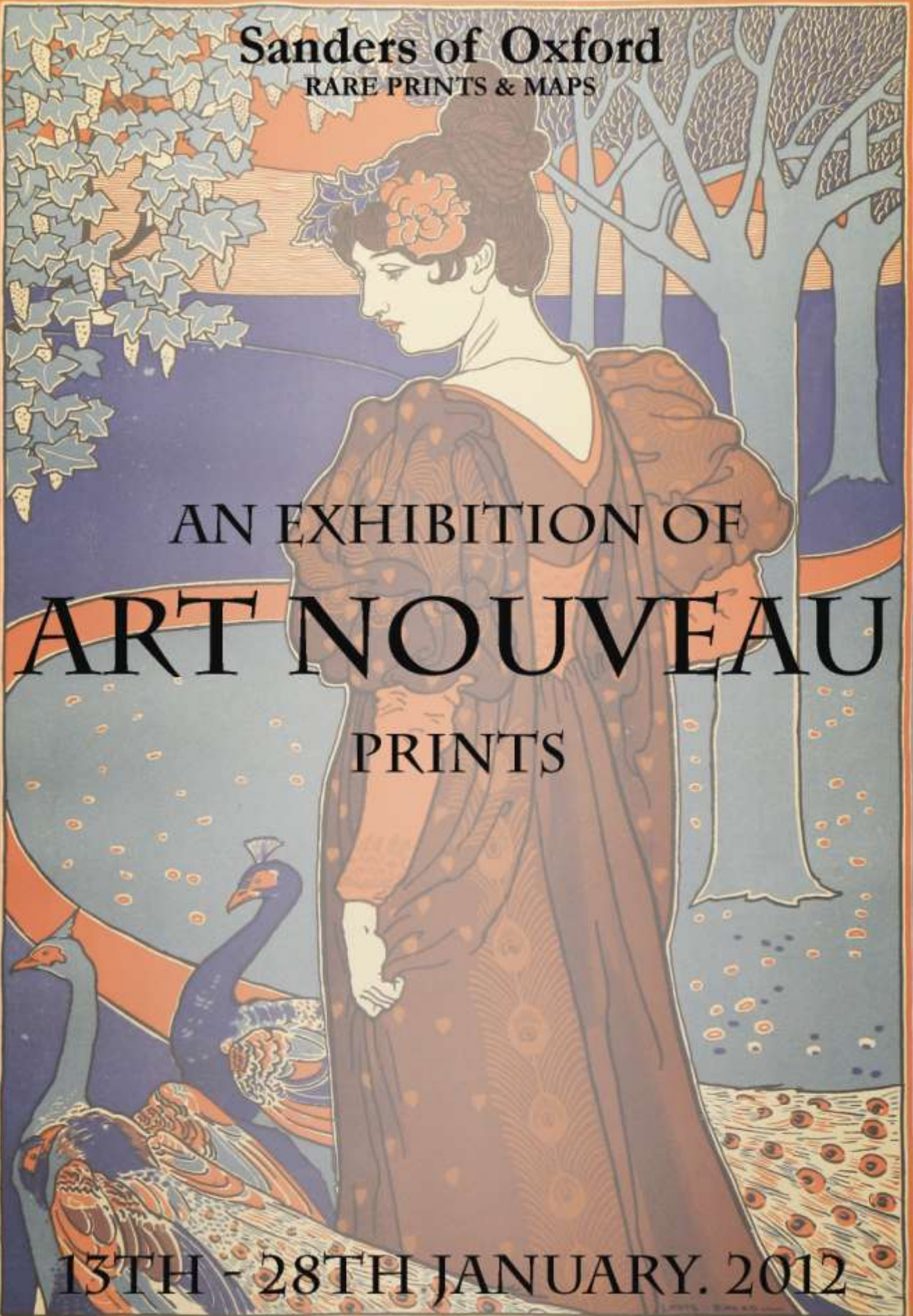


**Sanders of Oxford**  
RARE PRINTS & MAPS

AN EXHIBITION OF  
**ART NOUVEAU**  
PRINTS

13TH - 28TH JANUARY. 2012



Art Nouveau was an international style and philosophy of art, architecture and applied arts that flourished between 1890 and 1914. The movement was characterised by the use of natural forms and structures, most notably the 'whiplash' form – so named because of the sudden violent curves that frequently appeared throughout the designs. Japanese woodblock prints with their strong colours, flat perspective, organic forms and references to the natural world was also an evident influence. While the visual style of Art Nouveau was heavily influenced by nature, the artists embraced the latest technologies and materials of the period such as steel, cast iron, sheet glass and lithography.

The movement was most popular in Europe but its influence was global. Hence, it is known in various guises with frequent localised tendencies. It was known as *Jugendstil* or 'youth style' in Germany (named for the magazine *Jugend*, which promoted it), as *Secession* in Austria and Hungary after the Viennese group of artists, and in Italy, as *Stile Liberty* derived from the department store in London, Liberty & Co., which also popularised the style. In all its facets Art Nouveau sought to bring decoration and the object more closely together. Art Nouveau designers believed that all the arts should work in harmony to create a "total work of art," or *Gesamtkunstwerk*: buildings, furniture, textiles, clothes, and jewellery all conformed to the principles of Art Nouveau to create a unified synthesis between the individual parts.

The rise of new decorative periodicals during this period such as *The Studio*, *Les Maîtres de l’Affiche*, *L’Estampe Moderne*, *The Poster* and *Jugned* helped to promote the Art Nouveau concept across the Globe and legitimise the decorative and applied arts as art forms in their own right. These magazines were dedicated to the latest trends in architecture, interior design, furniture lighting, glassware, textiles, metalwork, graphic design and ceramics. In most cases the magazines featured lavish high quality prints intended for the collector. With new advance in printing, notably Chéret’s three stone lithographic process, designers could see their work reproduced in vivid colour. Initially applied only to posters, this process was soon used to create plates for decorative periodicals. These periodicals also included works by emerging and established artists of the day and were a forum for sharing new work as well as advances in printing.

This exhibition features prints from *Les Maîtres de l’Affiche* and *L’Estampe Moderne* - two of the most notable decorative periodicals. A monthly magazine which ran from December 1895 to November 1900, subscribers to *Les Maîtres de l’Affiche* received four reduced poster reproductions per issue - loose sheets that cost 2.50 francs for one month and 27 francs for a year’s worth. Although predominantly French, the scope of the magazine was international. These prints were highly collectable because not only were they far more manageable than the large original street posters, but the images were superior in quality because of the more refined lithographic process used and the paper stock. The size (approximately 39 x 30cms) also meant that they could be displayed properly with a broad margin around each image. The size also brought far more flexibility in display, as consistency in the trimmed size meant that infinite variations of grouping could be achieved - by artist, design or subject.

*L’Estampe Moderne* appeared in 1897-99 as a series of 24 monthly publications each of 4 original lithographs, priced at 3.50 francs and printed by Imprimerie Champenois of Paris. The tissue guards for each work contain snippets of poetry or literature related to the image, chosen by editors Charles Masson and H. Piazza. Many accomplished European Art Nouveau painters contributed works to this publication. The richly lithographed prints are blind stamped with the imprint of a young woman's profile in the lower right corner.

With this exhibition Sanders has brought together a collection of decorative and graphic works by some of the most prolific artists active during this iconic period of art and design. On display is a stunning selection of original lithographs printed for the major publications of the Art Nouveau movement, featuring work by Hans Christiansen, Louis Rhead, Alexandre-Louis-Marie Charpentier and William Nicholson among others.

## Adolphe Giraldon



### 1. *Lutèce*

Lithograph

Adolphe Giraldon

L'Estampe Moderne no. 14, June 1898

Image 359 x 193 mm, Sheet 399 x 303 mm  
mounted

From L'Estampe Moderne, no. 14, June 1898

Lithograph by A. Giraldon, signed and dated in the stone. Blind stamped in bottom-right corner of sheet with the image of a young woman's profile, the emblem of L'Estampe Moderne.

A symbolic depiction of Paris, represented by Sainte Geneviève with Notre Dame in the background.

L'Estampe Moderne was first published in five folios between November 1895 and March 1896 and edited by Loÿs Delteil. The aim was to promote the art of printmaking by commissioning images from noted Art Nouveau artists. It reappeared under the editorship of Ch. Masson and H. Piazza in May 1897 and was published monthly until April 1899. Each edition was priced at 3 francs 50 centimes and printed by Imprimerie Champenois, Paris. As well as four original lithographs by Art Nouveau artists, each issue came in a paper cover bearing an original lithograph by one of the most famous members of the movement, Alphonse Mucha. The publisher also offered two extra lithographs a year, the "planches de prime", as an incentive to prospective subscribers.

[27491]

£200

## Alexandre de Riquer



### 2. *3ra Exposition de Bella Artes*

Lithograph

Alexandre de Riquer

1897

Image 208 x 342 mm, Sheet 287 x 397 mm  
mounted

From Les Maitres de l'Affiche PL. 64.

Lithograph by Alexandre de Riquer, signed by the artist in the stone. Blind stamped in bottom-right corner of sheet with the image of a poster held aloft by a seated elegantly dressed lady, the emblem of Les Maitres de l'Affiche .

"De Riquer was Spain's most successful exponent of the Art Nouveau style, and this poster for the Third Barcelona Exhibition of Fine and Industrial Arts to be held in 1896 is a good example of it. The two women, one with palette and statue, the other with chalice, represent art and industry." (Phillips III, 577)

"The 'modernist' poster was essentially of French inspiration: it's principal protagonist, De Riquer, had lived in Paris and found his models there. He was very much inspired by Grasset and Mucha whose ornamental style and mosaic background he adopted. His colours are harmonious and delicate." (Weill, p. 82)

[27507]

£460

## Alexandre-Louis-Marie Charpentier



### 3. [Girl]

Gaufrage

Alexandre-Louis-Marie Charpentier

Published by The Studio, London. c.1900

Image 100 x 75 mm, Sheet 278 x 200 mm

mounted

Signed with artists signature in low relief and monogram in high relief. Blind stamp of 'The Studio, London' in the sheet below the image.

The chief interest of this print lies in its use of the technique of gaufrage (embossing). A patent for embossing wallpapers was issued in 1834, and embossing from engraved rollers for prints and other decorative paper products was widely used by the later nineteenth century.

The contribution of Alexandre-Louis-Marie Charpentier (1856–1909) to the art of printmaking at the turn of the nineteenth century is of great importance. A sculptor and furniture-maker, as well as a painter and printmaker, he was seeking a way of progressing beyond the use of texture in lithography (as used by the avantgarde artist groups the Nabis and the Symbolists) to create a three-dimensional surface. He achieved this by using a plaster relief block embossed over lithographed line and colour. *Liseuse* is one of the most beautiful of Charpentier's relief prints; it shows the influence of Art Nouveau in the flowing lines, and the simple composition is clearly inspired by Japanese prints.

[27439]

£70



### 4. *Decoration in Enamelled Tiles for a Bathroom*

Lithograph with gaufrage

Alexandre-Louis-Marie Charpentier and Félix Aubert

Published by The Studio, London. 1898

Image 224 x 166 mm, Sheet 286 x 204 mm

mounted

Signed with Aubert's monogram, and Charpentier's monogram in low relief. Charpentier's bathing figures are raised in the lithograph by embossing. Blind stamp of 'The Studio, London' in the sheet below the image. With original titled tissue guard sheet.

Félix Aubert was a prominent designer of textiles and ceramics in the Art Nouveau style. Charpentier and Aubert executed the design for the Sarreguemines factory.

The chief interest of this print lies in its use of the technique of lithography combined with gaufrage (embossing). A patent for embossing wallpapers was issued in 1834, and embossing from engraved rollers for prints and other decorative paper products was widely used by the later nineteenth century.

The contribution of Alexandre-Louis-Marie Charpentier (1856–1909) to the art of printmaking at the turn of the nineteenth century is of great importance. A sculptor and furniture-maker, as well as a painter and printmaker, he was seeking a way of progressing beyond the use of texture in lithography (as used by the avantgarde artist groups the Nabis and the Symbolists) to create a three-dimensional surface. He achieved this by using a plaster relief block embossed over lithographed line and colour. *Liseuse* is one of the most beautiful of Charpentier's relief prints; it shows the influence of Art Nouveau in the flowing lines, and the simple composition is clearly inspired by Japanese prints.

[27438]

£85



**5. Liseuse [Woman Reading]**

Lithograph with gaufrage

Alexandre-Louis-Marie Charpentier

Published by The Studio, London. c.1900

Image 157 x 226 mm

framed

Blind stamp of 'The Studio, London' in the sheet below the image.

The chief interest of this print lies in its use of the technique of lithography combined with gaufrage (embossing) in three colours. A patent for embossing wallpapers was issued in 1834, and embossing from engraved rollers for prints and other decorative paper products was widely used by the later nineteenth century.

The contribution of Alexandre-Louis-Marie Charpentier (1856–1909) to the art of printmaking at the turn of the nineteenth century is of great importance. A sculptor and furniture-maker, as well as a painter and printmaker, he was seeking a way of progressing beyond the use of texture in lithography (as used by the avantgarde artist groups the Nabis and the Symbolists) to create a three-dimensional surface. He achieved this by using a plaster relief block embossed over lithographed line and colour. Liseuse is one of the most beautiful of Charpentier's relief prints; it shows the influence of Art Nouveau in the flowing lines, and the simple composition is clearly inspired by Japanese prints.

[27314]

£195

## Anton Seder



### 6. [Gold Highlight Interior Design]

Lithograph

Anton Seder

Verlag von Ernst Wasmuth.1903

Image 378 x 259 mm, Sheet 500 x 350 mm  
mounted

Plate 7 from the folio *Moderne Malereien* published  
by Ernst Wasmuth of Berlin.

Lithograph by Anton Seder, signed and dated in the  
stone. With *Moderne Malereien* and Ernst Wasmuth  
logo in bottom left hand corner of sheet.

Face with printed gold highlight plant interior wall  
design.

Anton Seder, professor and director of the  
Kunsthawerkererschule (School of decorative arts)  
of Strasburg.

[27497]

£90

### 7. [Peacock Interior Design]

Lithograph

Anton Seder

Verlag von Ernst Wasmuth.1903

Image 400 x 240 mm, Sheet 500 x 350 mm  
mounted

Plate 6 from the folio *Moderne Malereien* published  
by Ernst Wasmuth of Berlin.

Lithograph by Anton Seder, signed and dated in the  
stone. With *Moderne Malereien* and Ernst Wasmuth  
logo in bottom left hand corner of sheet.

Peacock feather interior wall design.



Anton Seder, professor and director of the  
Kunsthawerkererschule (School of decorative arts)  
of Strasburg.

[27494]

£90



**8. [Purple Floral Interior Design]**

Lithograph  
Anton Seder  
Verlag von Ernst Wasmuth.1903  
Image 378 x 275 mm, Sheet 500 x 350 mm  
mounted  
Plate 9 from the folio *Moderne Malereien* published  
by Ernst Wasmuth of Berlin.

Lithograph by Anton Seder, signed and dated in the  
stone. With *Moderne Malereien* and Ernst Wasmuth  
logo in bottom left hand corner of sheet.

Face with purple floral design interior wall design.

Anton Seder, professor and director of the  
Kunsthawdwerkerschule (School of decorative arts)  
of Strasburg.  
[27498]  
**£90**



**9. [Silver Butterfly Interior Design]**

Lithograph  
Anton Seder  
Verlag von Ernst Wasmuth.1903  
Image 400 x 240 mm, Sheet 500 x 350 mm  
mounted  
Plate 16 from the folio *Moderne Malereien*  
published by Ernst Wasmuth of Berlin.

Lithograph by Anton Seder, signed and dated in the  
stone. With *Moderne Malereien* and Ernst Wasmuth  
logo in bottom left hand corner of sheet.

Silver Butterfly and feather interior wall design.

Anton Seder, professor and director of the  
Kunsthawdwerkerschule (School of decorative arts)  
of Strasburg.  
[27500]  
**£100**

**Armand Rassenfosse**



**10. Danse [Dance]**

Lithograph  
Armand Rassenfosse  
*L'Estampe Moderne*, no. 6, October 1897  
Image 308 x 132 mm, Sheet 401 x 303 mm  
mounted  
From *L'Estampe Moderne*, no. 13, May 1898

Lithograph by Armand Rassenfosse, signed with the  
artist's monogram in the stone. Blind stamped in  
bottom-right corner of sheet with the image of a  
young woman's profile, the emblem of *L'Estampe  
Moderne*.

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between November 1895 and March 1896 and edited  
by Loÿs Delteil. The aim was to promote the art of  
printmaking by commissioning images from noted  
Art Nouveau artists. It reappeared under the  
editorship of Ch. Masson and H. Piazza in May 1897  
and was published monthly until April 1899. Each  
edition was priced at 3 francs 50 centimes and

printed by Imprimerie Champenois, Paris. As well as four original lithographs by Art Nouveau artists, each issue came in a paper cover bearing an original lithograph by one of the most famous members of the movement, Alphonse Mucha. The publisher also offered two extra lithographs a year, the “planches de prime”, as an incentive to prospective subscribers.

[27397]

£190

### Bernard Sleight



#### 11. *The Vale of False Lovers*

Wood Engraving

Bernard Sleight

Published by The Studio, London. 1898

Image 164 x 87 mm, Sheet 287 x 202 mm

mounted

Wood engraving by Bernard Sleight, with printed inscription "The Vale of False Lovers", Wood-block designed and cut by Bernard Sleight. With original tissue guard.

[27428]

£90

### Charles Doudelet



#### 12. *La Châtelaine*

Lithograph

Charles Doudelet

L'Estampe Moderne, no. 6, October 1897.

Image 260 x 350 mm, Sheet 307 x 307 mm

framed

From L'Estampe Moderne, no. 6, October 1897.

Lithograph by Charles Doudelet, signed in the stone. Blind stamped in bottom-right corner of sheet with the image of a young woman's profile, the emblem of L'Estampe Moderne, and with original tissue guard.

The Symbolist painter and printmaker Charles Doudelet (1861-1938) was born Karel Gustav Doudelet in Lille in 1861. Doudelet studied both music and art in his home city. He was a friend of Maurice Maeterlinck, and was one of his first illustrators. Doudelet made his first engraving at the age of 28, exhibiting a copper engraving at the Concours de Rome in Anvers. It was there that he met the sculptor Constantin Meunier, who encouraged him to paint. Doudelet exhibited with the Cercle des XX in Brussels, and at the Salon du Champs de Mars in Paris. His work often shows the influence of the Pre-Raphaelites, especially Burne-Jones. Charles Doudelet died in Ghent in 1938.

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offered two extra lithographs a year, the “planches de prime”, as an incentive to prospective subscribers. [27320]  
£325

### Eugene Grasset



#### 13. *Encre L. Marquet, La Meilleure de Toutes les Encres*

Lithograph  
Eugene Grasset  
1892  
Image 330 x 227 mm, Sheet 399 x 290 mm  
framed  
From Les Maitres de l’Affiche PL. 158.

Lithograph by Eugene Grasset, signed by the artist in the stone. Blind stamped in bottom-right corner of sheet with the image of a poster held aloft by a seated elegantly dressed lady, the emblem of Les Maitres de l’Affiche .

"Quill pen in hand, the pensive young woman is looking for inspiration to write something lyrical in this fine, evocative design for a writing ink. Grasset adheres to the classic mode of portraying women as serenely composed and dignified. Only the fluttering hair and scurrying night clouds suggest any wild untamed thoughts." (Gold, p. 5)

"Grasset did much to introduce the concept and practice of Art Nouveau in France. In fact, Grasset brought Art Nouveau to the poster: it was to become a worldwide vehicle of the art of advertising. In France, Grasset was the pioneer of an attempt, like that of William Morris in England, to reconcile

art and industry... Interested as he was in all the applied arts he came naturally to the poster." (Weill p. 32)  
[27509]  
£525

### Eugène Grasset



#### 14. *Froideur*

Lithograph with Gold highlights  
Eugène Samuel Grasset  
G. de Malherbe, 1897  
Image 150 mm Circular, Sheet 208 x 190 mm  
framed  
Lithograph by Eugène Grasset, signed with the artist's monogram EG in the stone.

A reduction of the larger Froideur printed to publicise a series of ten prints published as 'dix estampes decoratives (caracteres de femmes, fleurs emblematices)', 1897

Eugène Samuel Grasset (25 May 1845 – 23 October 1917) was a Swiss decorative artist who worked in Paris, France in a variety of creative design fields during the Belle Époque. He is considered a pioneer in Art Nouveau design.

[27398]  
£175

## Francis Jourdain



### 15. *Les Cygnes* [The Swans]

Lithograph

Francis Jourdain

L'Estampe Moderne, no. 18, October 1898.

Image 230 x 335 mm, Sheet 305 x 404 mm

framed

From L'Estampe Moderne, no. 18, October 1898.

Blind stamped in bottom-right corner of sheet with the image of a young woman's profile, the emblem of L'Estampe Moderne.

Francis Jourdain (1876-1958) was a designer, writer and painter who learned printmaking from the Impressionist etcher Henri Guérard. He was also taught by Eugène Carrière and Albert Besnard. Jourdain collaborated with Besnard on the decoration of the chapel of the Hospice de Berck. He was also one of the founder members of the Salon d'Automne.

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£300

## Gaston de Latenay



### 16. *Le Parc* [The Park]

Lithograph

Gaston de Latenay

L'Estampe Moderne, no. 20, December 1898.

Image 245 x 329 mm, Sheet 304 x 405 mm

framed

From L'Estampe Moderne, no. 20, December 1898.

Lithograph by Gaston de Latenay, signed in the stone. Blind stamped in bottom-right corner of sheet with the image of a young woman's profile, the emblem of L'Estampe Moderne, and with original tissue guard.

Gaston de Latenay (1859-1943) was a lithographer, etcher and painter in oil and watercolour. He started his career in the 1880s as a painter of marine subjects and landscapes. He exhibited at the Salon des Artistes Français and the Salon de la Société Nationale des Beaux-Arts between 1886 and 1893. Like many French artists of his day, de Latenay was deeply influenced by Japanese art. He became interested in lithography in the 1890s, one of his first subjects being "Le Parc" in six colours for L'Estampe Moderne. The subtle modulations of colour in this print reveal a very sensitive touch, which de Latenay developed over the coming decades in colour etchings, published first by Georges Petit and after the liquidation of Petit's stock by La Société de L'Estampe Moderne.

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the movement, Alphonse Mucha. The publisher also offered two extra lithographs a year, the "planches de prime", as an incentive to prospective subscribers. [27382]  
£300

### Gorguet & Orazi



#### 17. *Theodora*

Lithograph

Gorguet & Orazi

1896

Image 257 x 224 mm, Sheet 399 x 291 mm

mounted

From Les Maitres de l'Affiche PL. 214

Lithograph by A.T.Gorguet Manuel Orazi, signed by both artists in the stone. Blind stamped in bottom-right corner of sheet with the image of a poster held aloft by a seated elegantly dressed lady, the emblem of Les Maitres de l'Affiche .

"Although mostly known as a master of subtle colour shadings, Orazi could also surprise us with an entirely atypical design like this one for a play whose theme required a classicist approach. The description of this poster in the 1896 Reims catalogue indicates that the "Byzantine mosaic decor" is by Orazi and the design is by Auguste Francois Gouruet (1862-1927), Maindron declared this important work 'une affiche parfaite' and Sagot, in his 1891 catalogue, said it exhibits a 'Tres belle composition.' It may well be the first poster ever done for Sarah Bernhardt." (Rennert, PAI-XXVII, 541)

(Rennert, PAI-XV, 125)

"... a passage written by a reviewer in the November 1895 issue of the 'Art Journal' may be taken as the characteristic response of most critics. 'Nothing so strong and so amazingly defiant of accepted convention has yet invaded the hoardings', wrote the Art Journal. 'It is a tour de force; the great befeater, in solid scarlet on a scarlet background, with his brown spear, balanced against a huge white panel, most admirably lettered, is a triumph of decorative arrangement. It is only fair that such a plucky attempt should receive lavish appreciation. In simplifying drawings and pattern to the last degree, Messrs Beggarstaff have struck a new note, which might be fitly echoed in mural decoration of a more permanent sort. It is English, it is modern, and it is good, very good" (Beggarstaff p. 57)

[27503]

£310

## Gustave Max Stevens



### **18. Solveig**

Lithograph

Gustave Max Stevens

L'Estampe Moderne, no. 9, January 1898.

Image 242 x 346 mm, Sheet 305 x 405 mm

framed

From L'Estampe Moderne, no. 9, January 1898.

Lithograph by Gustave Max Stevens, signed in the stone. Blind stamped in bottom-right corner of sheet with the image of a young woman's profile, the emblem of L'Estampe Moderne, and with original tissue guard.

Gustave Max Stevens (1871-1946) was born in Saint-Josse-ten-Noode in Belgium. He was a student of Jean Portaëls at the Brussels Beaux-Arts, and then of Fernand Cormon at the Beaux-Arts, Paris. Stevens exhibited at the first Salon d'Art Idéaliste in 1896, and at the Salon des Artistes Français. He won a bronze medal at the Exposition Universelle in 1900. His work often shows the influence of the Pre-Raphaelite Brotherhood.

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[27380]

£380

## Hans Christiansen



### ***19. L'Heure du Berger***

Lithograph

Hans Christiansen

L'Estampe Moderne, no. 11, March 1898.

Image 350 x 222 mm, Sheet 404 x 305 mm

framed

From L'Estampe Moderne, no. 11, March 1898.

Lithograph by Hans Christiansen, signed in the stone. Blind stamped in bottom-right corner of sheet with the image of a young woman's profile, the emblem of L'Estampe Moderne, and with original tissue guard.

Hans Christiansen (1866-1945) is regarded as one of the most important representatives of German Art Nouveau. He was born in Flensburg and died in Wiesbaden. He was already well-known as a major figure in the German Arts and Crafts movement, the Volkskunst-Verein, when at the age of twenty-nine he moved to Paris to study painting at the Académie Julian. The art of Hans Christiansen was influenced both by Art Nouveau and the work of the Nabis; Mucha and Toulouse-Lautrec were particularly strong influences. Christiansen was banned from painting by the Nazis in 1933, and concentrated thereafter on textile designs.

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[27319]

**£1,000**

## Henri Fantin-Latour



### **20. *Immortalite [Immortality]***

Lithograph

Henri Fantin-Latour

L'Estampe Moderne, no. 13, May 1898

Image & Sheet 349 x 245 mm, Backing sheet 401 x 303 mm

mounted

From L'Estampe Moderne, no. 13, May 1898

Lithograph by Henri Fantin-Latour, signed in the stone. Blind stamped in bottom-right corner of sheet with the image of a young woman's profile, the emblem of L'Estampe Moderne, tipped onto original backing sheet.

Ignace Henri Jean Théodore Fantin-Latour (1836-1904) is one of the best-known French painters and lithographers of the nineteenth-century. Born in Grenoble, the son of the painter Théodore Fantin-Latour, he first studied under his father and later under Lecoq de Boisbaudran and Gustave Courbet. A supporter and friend of the Impressionists including Monet, Manet and Degas, Fantin-Latour greatly admired their work but never became an Impressionist himself. His particular brand of realism was, however, to profoundly influence the Symbolists, through his admirer Odilon Redon. In later life Henri Fantin-Latour devoted considerable attention to lithography; many of his lithographs were based on earlier paintings or drawings.

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£200

## Henri Jules Guinier



### **21. *Nuit douce***

Lithograph

Henri Jules Guinier

L'Estampe Moderne, no. 21, January 1899

Image 294 x 246 mm, Sheet 315 x 265 mm, Backing sheet 405 x 307 mm

mounted

From L'Estampe Moderne, no. 21, January 1899

Lithograph by Henri Jules Guinier, signed in the stone. Blind stamped in bottom-right corner of sheet with the image of a young woman's profile, the emblem of L'Estampe Moderne, tipped onto original backing sheet.

L'Estampe Moderne was first published in five folios between November 1895 and March 1896 and edited by Loÿs Delteil. The aim was to promote the art of printmaking by commissioning images from noted Art Nouveau artists. It reappeared under the editorship of Ch. Masson and H. Piazza in May 1897 and was published monthly until April 1899. Each edition was priced at 3 francs 50 centimes and printed by Imprimerie Champenois, Paris. As well as four original lithographs by Art Nouveau artists, each issue came in a paper cover bearing an original lithograph by one of the most famous members of the movement, Alphonse Mucha. The publisher also offered two extra lithographs a year, the "planches de prime", as an incentive to prospective subscribers.

Condition: Foxing to original backing sheet .  
 [27424]  
**£170**

### Henri Meunier



#### 22. *Concerts Ysaye*

Lithograph  
 Henri Meunier  
 1896  
 Image 308 x 230 mm, Sheet 389 x 286 mm  
 framed  
 From Les Maitres de l’Affiche PL. 40.

Lithograph by Henri Meunier, signed by the artist in the stone. Blind stamped in bottom-right corner of sheet with the image of a poster held aloft by a seated elegantly dressed lady, the emblem of Les Maitres de l’Affiche .

"A striking design for concerts by the famed Belgian composer and conductor Eugene Ysage." (Brussels p. 115)

"As a poster designer, Meunier knew how to organize well-observed detail to create an almost musical ambiance...by compositions that are gravely meditative, clean and synthetic...The Son of Belgian engraver Jean-Baptiste Meunier and nephew of sculptor Constantin Meunier, Henri seems to have come by his artistry in a genetic fashion. After completing brilliant studies at the academy in his native Ixelles, he went on to pursue many fields: printmaker, poster designer, graphic reporter and book binder. Oostens-Wittamer characterizes his poster work as focused on bringing out opposing light and dark values within his often large, contained, flowing masses of color... The poster for Ysage concerts at the end of 1895 is considered to be the first made by Meunier." (Bell Epoque 1970, p.68)

"Henri Meunier was an artist of exceptional purity. He took flat colours in flat tints and his thick outlines from Japanese prints to construct strong and clear images: 'With two or three pure colours, he fixes an impression that penetrates and imposes itself like the truth' justly notes Demure de Beaumont." (Weill, p.60)  
 [27510]  
**£430**

### James Pryde



#### 23. *[Poll Maggot]*

Sepia Ink  
 James Pryde  
 c.1899  
 Image 230 x 209 mm, Sheet 234 x 220 mm

framed  
Signed and dedicated in pencil.  
To [Gerald Biss] This portrait of our mutual friend  
Poll Maggot from James Pryde.

A portrait of Poll Maggot, a character from the  
Victorian novel Jack Sheppard by William Harrison  
Ainsworth.

Condition: Laid to original backboard  
[27508]  
£1,500



#### **24. Portrait Study of W. P. Nicholson**

Lithograph  
James Pryde  
Published by The Studio, London. c.1898  
Image 210 x 148 mm, Sheet 279 x 195 mm  
Mounted

Lithograph by James Pryde, signed in the stone.  
Blind stamp of 'The Studio, London' in the sheet  
below the image.

James Ferrier Pryde (1866 – 1941) was a Scottish  
artist who worked mainly in graphics. He was a  
painter of architectural fantasies and interiors, a  
lithographer and designer of posters. Between 1886  
and 1887 Pryde studied at the Royal Scottish  
Academy and later spent three months under the  
tutelage of William-Adolphe Bouguereau at the  
Académie Julian.

In 1893 Pryde's sister Mabel married the artist  
William Nicholson. A year later Pryde and  
Nicholson opened an advertising design studio  
under the title J. & W. Beggarstaff, better known as  
the Beggarstaff Brothers. The Beggarstaffs' poster  
designs were characterised by their bold and simple  
use of colour and silhouette. They completely  
ignored the floral trend of art nouveau, which made

their work although an artistic success, a financial  
disaster. One of the posters they lost money on was  
their most famous poster 'Don Quixote' made for  
Sir Henry Irving's production at the Lyceum  
Theatre. It was never printed because the client  
decided "it had a bad likeness." Incidents like these  
caused the partnership to split and left each artist to  
work on their own. Although the partnership only  
lasted until around 1900, the Beggarstaff Brothers'  
bold and innovative use of woodcuts and striking  
graphic work attracted public attention and  
influenced the history of poster design.

[27307]  
£95

#### **John Dickson Batten**



#### **25. [Eve and the Serpent]**

Etching  
attributed to John Dickson Batten  
c.1896  
Image 200 x 100 mm, Sheet 265 x 156 mm  
Mounted

John Dickson Batten (8 October 1860 - 5 August  
1932) was a British painter of figures in oils, tempera  
and fresco and a book illustrator and print maker.  
He was born in Plymouth, Devon. He was an active  
member of the Society of Painters in Tempera, with

his wife Mary Batten, a gilder. Among his paintings are *The Garden of Adonis: Amoretta and Time*, *The Family*, *Mother and Child*, *Sleeping Beauty: The Princess Pricks Her Finger*, *Snow White and the Seven Dwarves*, and *Atalanta and Melanion*. He illustrated a series of fairy tale books by Joseph Jacobs, notably *English Fairy Tales*, *Celtic Fairy Tales*, *Indian Fairy Tales* and *Europa's Fairy Book*. He illustrated English versions of *Tales from the Arabian Nights* and *Dantes's Inferno*. He published two books of poetry and a book on human flight. Batten is credited with introducing the practice of making colour woodcuts after the Japanese method into England. He often worked in collaboration with the printmaker Frank Morley Fletcher.

[26081]

£350



**26. *Eve and the serpent***

Lithograph

John Dickson Batten

Published by The Studio, London. 1896

Image 112 x 229 mm, Sheet 200 x 284 mm

mounted

Colour lithograph after a woodcut by John D. Batten

[27426]

£75

**Louis John Rhead**



**27. *The Sun***

Lithograph

Louis John Rhead

1896

Image 323 x 200 mm, Sheet 399 x 291 mm

Framed

From *Les Maitres de l’Affiche* PL. 200

Lithograph by Louis Rhead, artist’s monogram in the stone. Blind stamped in bottom-right corner of sheet with the image of a poster held aloft by a seated elegantly dressed lady, the emblem of *Les Maitres de l’Affiche* .

"Rhead was one of the first poster artists to gain an international reputation. Born in England he was quite active in London, New York and Paris with equal success: his exhibition of posters in New York in 1895 was America's first, and was well received. He was heavily influenced by Grasset, whom he admired and met while in Paris" (Rennert, PAI-XXVI 513)

This New York Sun newspaper poster, for which Rhead did several posters, shows a young elegant woman dressed in the fashion of the day, skating on a frozen river against a setting sun. The lettering of the text "Read The Sun" is reflected on the ice surface.

[27501]

£380



**28. *La femme au paon [Woman with a Peacock]***

Lithograph

Louis John Rhead

L'Estampe Moderne, no.20, December 1898.

Image 336 x 222 mm, Sheet 403 x 303 mm

Framed

From L'Estampe Moderne, no. 20, December 1898.

Lithograph by Louis John Rhead, signed in the stone. Blind stamped in bottom-right corner of sheet with the image of a young woman's profile, the emblem of L'Estampe Moderne.

Louis John Rhead (1857 - 1926) is an English-born American artist and illustrator, best known for his poster designs. Born in Etruria, Staffordshire, Rhead was the son of George W. Rhead, a highly respected gilder and ceramicist who founded Fenton School of Art. Having displayed artistic talent from a young age, the thirteen year old Rhead was sent to Paris for three years to study under the Neo-Classical figurative painter Gustave Boulanger. On his return to England, Rhead studied at the National Art Training School in South Kensington and worked for the Cassell publishing house and the Minton and Wedgewood potteries. In 1883 at the age of twenty-four, Rhead was appointed Art Director of the American publishing firm D. Appleton in New York. By the early 1890s Rhead had become a prominent poster artist, and was heavily influenced by the work of Art Nouveau artists, particularly Eugène Grasset. During the poster craze of the 1890s, Rhead's poster art appeared regularly in a variety of magazines and journals, including Harper's Bazaar and Ladies Home Journal. In 1895 he won a Gold Medal for Best American Poster Design at the first International Poster Show in Boston. By the late 1890s Rhead had turned his design skills to children's book illustration. Between 1902 and 1926, Rhead illustrated numerous children's titles, most notably Robin Hood, The Swiss Family Robinson, Robinson Crusoe, The Deerslayer, Treasure Island, Kidnapped and Heidi. Rhead's death was somewhat unusual; in 1926 he set out to capture a thirty-pound turtle that had been devastating the trout ponds at his retirement home in Long Island. Although successful in hooking it, the turtle struggled for half an hour, leaving Rhead exhausted and suffering from a fatal heart attack.

L'Estampe Moderne was first published in five folios between November 1895 and March 1896 and edited by Loÿs Delteil. The aim was to promote the art of printmaking by commissioning images from noted Art Nouveau artists. It reappeared under the editorship of Ch. Masson and H. Piazza in May 1897 and was published monthly until April 1899. Each edition was priced at 3 francs 50 centimes and printed by Imprimerie Champenois, Paris. As well as four original lithographs by Art Nouveau artists, each issue came in a paper cover bearing an original lithograph by one of the most famous members of the movement, Alphonse Mucha. The publisher also offered two extra lithographs a year, the "planches de prime", as an incentive to prospective subscribers.

[27317]

**£1,000**

## Marcel Lenoir



**29. *Invocation à la Madone d'onix vert*  
[Invocation of the Green Onyx Madonna]**

Lithograph

Jules Marcel-Lenoir

L'Estampe Moderne, no.20, December 1898.

Image 380 x 266 mm, Sheet 406 x 304 mm  
framed

From L'Estampe Moderne, no. 20, December 1898.

Lithograph by Jules Marcel-Lenoir, signed in the stone. Blind stamped in bottom-right corner of sheet with the image of a young woman's profile, the emblem of L'Estampe Moderne, and with original tissue guard.

Jules Marius Oury, better known as Jules Marcel-Lenoir (1872-1931), was born in Montauban (Tarn-et-Garonne) into a family of goldsmiths and jewellers. Whilst studying at the School of Decorative Arts and Artists in Paris, he became fascinated with the medieval religious art that he saw at the Cluny Museum and the Louvre. His work was also heavily influenced by Arnold Böcklin, Edward Burne-Jones and Pierre Puvis de Chavannes. Under the pseudonym Marcel-Lenoir he achieved great success and popularity in the heyday of Symbolism with engravings and lithographs, before renouncing printmaking in the early twentieth-century for paintings of religious subjects.

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by Loÿs Delteil. The aim was to promote the art of printmaking by commissioning images from noted Art Nouveau artists. It reappeared under the editorship of Ch. Masson and H. Piazza in May 1897 and was published monthly until April 1899. Each edition was priced at 3 francs 50 centimes and printed by Imprimerie Champenois, Paris. As well as four original lithographs by Art Nouveau artists, each issue came in a paper cover bearing an original lithograph by one of the most famous members of the movement, Alphonse Mucha. The publisher also offered two extra lithographs a year, the "planches de prime", as an incentive to prospective subscribers. [27318]

£380

## Maurice Desvallières



**30. *Porteurs d'amphore***

Lithograph with Gold Highlights

Maurice Desvallières

L'Estampe Moderne, no. 18, October 1898

Image 377 x 252 mm, Sheet 402 x 309 mm  
framed

From L'Estampe Moderne, no. 18, October 1898

Lithograph by Maurice Desvallières, signed in the stone. Blind stamped in bottom-right corner of sheet with the image of a young woman's profile, the emblem of L'Estampe Moderne.

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printmaking by commissioning images from noted Art Nouveau artists. It reappeared under the editorship of Ch. Masson and H. Piazza in May 1897 and was published monthly until April 1899. Each edition was priced at 3 francs 50 centimes and printed by Imprimerie Champenois, Paris. As well as four original lithographs by Art Nouveau artists, each issue came in a paper cover bearing an original lithograph by one of the most famous members of the movement, Alphonse Mucha. The publisher also offered two extra lithographs a year, the “planches de prime”, as an incentive to prospective subscribers. [27425]

£270

### Max Klinger



### 31. *Apuleius Amor and Psyche. Opus V*

Etching and aquatint

Max Klinger

Nuremberg, Th. Stroefler. 1880

Image 257 x 174 mm, Plate 365 x 270 mm, Sheet 428 x 316 mm

mounted

Printed on Chine applique on wove sheet as issued.

Venus shows Psyche to Cupid.

Singer 67.

[27429]

£290

### Otto Fischer



### 32. *Wilhelm Hoffmann Kunst-Anstalt für moderne Plakat*

[*Art Centre for modern posters*]

Lithograph

Otto Fischer

1896

Image 333 x 225 mm, Sheet 398 x 290 mm  
framed

From *Les Maitres de l’Affiche* PL. 127

Lithograph by Otto Fischer, signed and dated in the stone. Blind stamped in bottom-right corner of sheet with the image of a poster held aloft by a seated elegantly dressed lady, the emblem of *Les Maitres de l’Affiche*.

[27486]

£280

**Paul Albert Laurens**



**33. *Le Bain des Nymphes*** Lithograph  
Paul Albert Laurens  
L'Estampe Moderne, no. 9, January 1898  
Image 220 x 321 mm, Sheet 237 x 342 mm, Backing  
sheet 305 x 402 mm  
mounted  
From L'Estampe Moderne, no. 9, January 1898

Lithograph by Paul Albert Laurens, signed in the stone. Blind stamped in bottom-right corner of sheet with the image of a young woman's profile, the emblem of L'Estampe Moderne, tipped onto original backing sheet.

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Condition: Foxing to original backing sheet and left hand margin.

[27423]

£130

**Robert Anning Bell**



**34. *Herodias***  
Lithograph  
Robert Anning Bell  
Published by The Studio, London. June 1896  
Image 222 x 152 mm, Sheet 285 x 202 mm  
mounted

Lithograph by Robert Anning Bell, signed in the stone. Blind stamp of 'The Studio, London' in the sheet below the image.

[27427]

£65

## Willaim H Bradley

Will H. Bradley (1868-1962) was born in Boston, Massachusetts and was largely a self-taught artist. At the age of twelve, having moved to Michigan after his father's death, he began working for a printer's shop. The experience proved invaluable in introducing Bradley to various processes relating to typesetting, layouts and advertising. Bradley was also well acquainted with the stylistic innovations of his European counterparts. Like many French artists, he borrowed stylistic elements from Japanese prints, working in flat, broad colour planes and cropped forms. He appropriated the stylistic techniques used by the Art Nouveau movement, so dominant in Europe at the turn of the century, and was influenced by the work of the English illustrator Aubrey Beardsley. Bradley produced a number of designs to promote *The Chap-Book*, a short-lived but influential publication based in Chicago. His 1894 design for *The Chap-Book*, titled *The Twins*, has been called the first American Art Nouveau poster. In 1895 Bradley founded the Wayside Press in Springfield, Massachusetts, and published a monthly arts periodical, *Bradley: His Book*.



### 35. *Victor Bicycles*

Lithograph

Willaim H Bradley

1896

Image 230 x 333 mm, Sheet 290 x 393 mm

framed

From *Les Maitres de l’Affiche* PL. 152.

Lithograph by William H. Bradley, signed by the artist in the stone. Blind stamped in bottom-right corner of sheet with the image of a poster held aloft by a seated elegantly dressed lady, the emblem of *Les Maitres de l’Affiche*.

Bradley's advertisement for the Overman Wheel Company's Victor Bicycles, is one of his best-known and acclaimed designs. The bicycle itself was one of the first designs to steer resolutely away from the velocipede, which had a higher front wheel, to the identical-wheel construction that soon became standard. Like every good posterist, Bradley didn't try to sell the technology, but the allure of bike riding. Of this poster, Rogers states that it is a "notable achievement" and it "demonstrates that this artist can, at will, accommodate his method to the

subject, no matter what it is . . . In a scheme of violet and white, [it] has much carrying force, and is an example of how effectiveness may be secured by simplicity and a proper balance of the colour masses" (Rennert PAI\_XL, 16).

"Bradley was certainly America's best known and most prolific poster artist, its very own 'Cheret', not in style so much as in popularity and output. And for style he was much influenced by the entire Art Nouveau school of design... (in his) poster for Victor Bicycles, spokes might have marred the composition of the poster and their absence gives a feeling of lightness and airiness to the bicycle, and the entire design. The gentleman to the left, we may assume, is also on a bicycle, but it's not clear if he's eying her or her Victor" (Bicycle 24,57).

[27506]

£525



***36. When Hearts Are Trumps by Tom Hall***

Lithograph

William H Bradley

1894

Image 280 x 230 mm, Sheet 390 x 285 mm

framed

From Les Maitres de l'Affiche PL. 52.

Lithograph by William H. Bradley, signed by the artist in the stone. Blind stamped in bottom-right corner of sheet with the image of a poster held aloft by a seated elegantly dressed lady, the emblem of Les Maitres de l'Affiche .

[27504]

£525

## William Nicholson



### 37. Flower Seller

Woodcut with hand colouring

William Nicholson

Published by William Heinemann, 1898.

Image 252 x 226 mm, Sheet 299 x 273 mm  
framed

From William Nicholson's London Types (London:  
William Heinemann, 1898).

[27309]

£975

William Nicholson

1896

Image 257 x 224 mm, Sheet 399 x 291 mm  
framed

From Les Maitres de l'Affiche PL. 16

Lithograph by William Nicholson, signed Beggarstaff Brothers in the stone. Blind stamped in bottom-right corner of sheet with the image of a poster held aloft by a seated elegantly dressed lady, the emblem of Les Maitres de l'Affiche .

"Although this poster was created for an American magazine it's British distributors wanted to invoke a positive British image, hence the Beggarstaffs featured one of the royal yeoman of the guard, the 'Beefeater', to identify it with superior British goods."

(Rennert, PAI-XV, 125)

"... a passage written by a reviewer in the November 1895 issue of the 'Art Journal' may be taken as the characteristic response of most critics. 'Nothing so strong and so amazingly defiant of accepted convention has yet invaded the hoardings', wrote the Art Journal. 'It is a tour de force; the great beefeater, in solid scarlet on a scarlet background, with his brown spear, balanced against a huge white panel, most admirably lettered, is a triumph of decorative arrangement. It is only fair that such a plucky attempt should receive lavish appreciation. In simplifying drawings and pattern to the last degree, Messrs Beggarstaff have struck a new note, which might be fitly echoed in mural decoration of a more permanent sort. It is English, it is modern, and it is good, very good'" (Beggarstaff p. 57)

[27502]

£500

### 39. Sarah Bernhardt

Lithograph

William Nicholson

Published by William Heinemann, 1897

Image 255 x 230 mm

unmounted

From The New Review

Condition: Some light foxing and one verticle crease

[27530]

£150



### 38. Harper Magazine [Beefeater]

Lithograph

## Aubrey Beardsley

### Lithographic illustrations from *The Early Work and The Later Work* .

Aubrey Vincent Beardsley (21 August 1872-16 March 1898) was an English illustrator and author. His drawings, made in black ink and influenced by the style of Japanese woodcuts, emphasized the grotesque, the decadent, and the erotic.



#### 40. *Book-plate*

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 175 x 115 mm, Sheet 273 x 219 mm

mounted

[27534]

£30



#### 41. *Book-plate from The Yellow Book, Volume I*

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 96 x 62 mm, Sheet 207 x 175 mm

mounted

The Yellow Book was a quarterly literary periodical published in London from 1894 to 1897. It was a leading journal of the British 1890s and was to some degree associated with Aestheticism and Decadence. Aubrey Beardsley was its first art editor, and he has been credited with the idea of the yellow cover. The importance of the colour resides in its association with French fiction of the period. Decadent Parisian texts such as Joris-Karl Huysmans' *À rebours* were wrapped in yellow paper in order to alert the reader to their lascivious content. [27520]

£25



#### 42. *The Cave of Spleen*

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 205 x 138 mm, Sheet 273 x 220 mm

mounted

This incredibly ornate lithograph formed a part of Beardsley's series of illustrations for Alexander Pope's *The Rape of the Lock*; a mock-heroic narrative poem first published anonymously in Lintot's *Miscellany*, 1712. In the text, a gnome by the name of Umbriel ventures to the Cave of Spleen. The journey is a humorous mimicry of Odysseus and Aeneas' classical trips to the underworld.

[27521]

£30



**43. *Comedy-Ballet of Marionettes***

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 167 x 128 mm, Sheet 264 x 220 mm

mounted

Originally published in *The Yellow Book*, Volume II  
[27524]

**£30**



**45. *The Dancer's Reward***

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 176 x 127 mm, Sheet 282 x 222 mm

mounted

Salome was a Biblical character whose story comprised the theme of Oscar Wilde's most infamous tragedy. Published in English in 1894, the play tells in one act the New Testament story of Salome, stepdaughter of the tetrarch Herod Antipas, who, to her stepfather's dismay but to the delight of her mother Herodias, requests the head of Jokanaan (John the Baptist) on a silver platter as a reward for dancing the dance of the seven veils. In Beardsley's illustration, Salome receives the decapitated head of the preacher.

[27522]

**£30**



**44. *Cover Design for The Yellow Book, Volume IV***

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 167 x 128 mm, Sheet 265 x 218 mm

Mounted

[27525]

**£30**



**46. *Design for Front Cover of Pierrot***

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 167 x 116 mm, Sheet 279 x 218 mm

mounted

This illustration originally featured in Pierrot's Library, a collection of stories by H. de Vere Stacpoole, and published by John Lane in 1896. The appearance of the quaint white baggy figure lent itself well to the aesthetic of Art Nouveau. Beardsley's pierrot is feminised and wistful, the elegant black and white lines recalling the graceful, measured movements of French pantomime. [27536]

£30



**47. Design for Frontispiece of Earl Lavender**

Lithograph

Aubrey Beardsley

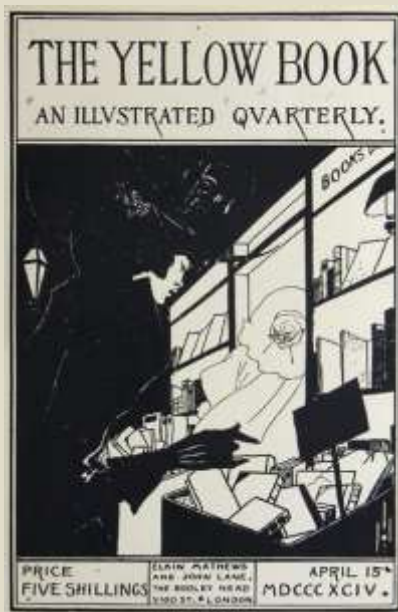
London, John Lane, The Bodley Head, c 1901.

Image 146 x 86 mm, Sheet 253 x 208 mm

mounted

A Full and True Account of the Wonderful Mission of Earl Lavender is a comical novel written by the Scottish poet and playwright John Davidson. Published in 1895, the story is set in contemporary London and concerns two men who enact Earl Lavender's own version of the Theory of Evolution. Coincidentally, Aubrey Beardsley's frontispiece illustrating a scene of flagellation proved to be far more infamous than the text itself. [27518]

£25



**48. Design for the Cover of The Yellow Book Prospectus**

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 201 x 128 mm, Sheet 267 x 218 mm

mounted

[27529]

£30



**49. Design for Title-Page of Venus**

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 96 x 66 mm, Sheet 203 x 177 mm

mounted

[27519]

£25



**50. Design Intended for Lucian's True History**

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 126 x 114 mm, Sheet 217 x 195 mm

mounted

True History, or a True Story, was a travel narrative by the 2nd Century Syrian author Lucian of Samosata. The work was the first known piece of fiction to include alien life-forms and interplanetary warfare; sardonic tropes included by the author in order to satirise the Grecian habit of representing fantastical and mythical events factually. Beardsley's design unfortunately never reached publication. [27517]

£25



**51. Frontispiece to *Volpone***

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 195 x 135 mm, Sheet 265 x 218 mm

mounted

*Volpone* is a comedy written by Ben Jonson and first produced in 1606. Drawing upon elements of black comedy and beast fable, the work is a merciless satire of greed and lust and is among the finest comedies of the Jacobean era. In addition to designing several full-page illustrations and numerous initial letters Beardsley also intended to write an extended critical essay, by way of introduction to the 1898 edition to be published by Leonard Smithers. *Volpone* proved to be Beardsley's last work, however, and he had completed only a handful of the designs before his death. The book appeared posthumously, with Robert Ross's Eulogy of the Artist and an essay written by Vincent O'Sullivan. Smithers printed Beardsley's notes on the play, together with the completed illustrations. [27526]

**£30**



**52. *Isolde***

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 204 x 125 mm, Sheet 280 x 219 mm

mounted

Based largely on the romance by Gottfried von Straßburg, *Tristan und Isolde* is an opera in libretto by German composer Richard Wagner. Originally published in 1895 for the *Studio Magazine*, Beardsley's illustration depicts the tragic heroine in the act of drinking the love potion. [27537]

**£30**



**53. *John and Salome***

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 174 x 122 mm, Sheet 284 x 219 mm

mounted

Salome was a Biblical character whose story comprised the theme of Oscar Wilde's most infamous tragedy. Published in English in 1894, the play tells in one act the New Testament story of Salome, stepdaughter of the tetrarch Herod Antipas, who, to her stepfather's dismay but to the delight of her mother Herodias, requests the head of Jokanaan (John the Baptist) on a silver platter as a reward for dancing the dance of the seven veils. In Beardsley's illustration, Salome faces John the Baptist, the man whom her dance will later condemn to decapitation.

[27528]

**£30**



**54. *The Kiss of Judas***

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 176 x 122 mm, Sheet 272 x 220 mm

mounted

In this work, Beardsley parodies one of Christianity's most dramatic moments, the betrayal of Christ by Judas Iscariot. Judas is substituted for a nude dwarf, and Christ, a sleeping androgynous form. The work was originally published in the Pall Mall Magazine. [27535]

**£30**



**55. *La Dame Aux Camelias***

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 164 x 104 mm, Sheet 259 x 218 mm

mounted

Originally published in The Yellow Book, Volume III [27527]

**£30**



**56. *The Platonic Lament***

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 176 x 127 mm, Sheet 284 x 220 mm

mounted

[27523]

**£30**



**57. *A Poster***

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 213 x 158 mm, Sheet 280 x 221 mm

mounted

[27533]

**£30**



**58. *The Toilette of Salome***

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 177 x 127 mm, Sheet 272 x 221 mm

mounted

[27531]

**£30**



**59. *The Toilette of Salome [Second Edition]***

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 177 x 127 mm, Sheet 264 x 221 mm

mounted

[27532]

**£30**



**60. *Vignette from Le Morte D'Arthur***

Lithograph

Aubrey Beardsley

London, John Lane, The Bodley Head, c 1901.

Image 130 x 84 mm, Sheet 216 x 180 mm

mounted

Le Mort D'Arthur, is a compilation by Sir Thomas Malory of Romance tales about the legendary King Arthur, Guinevere, Lancelot, and the Knights of the Round Table. First published in 1485 by William Caxton, Le Morte D'Arthur is perhaps the best-known work of Arthurian literature; a subject which resonated amongst Beardsley as well as other Art Nouveau practitioners. [27516]

**£25**

All works will be on display in the gallery from 13<sup>th</sup> to 28<sup>th</sup> January 2012.

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Sanders of Oxford

104 High Street,

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