

Cabinet of the Month February 2024



JACOB MATHAM (after HENDRICK GOLTZIUS)
(1571 Haarlem 1631)

Without Ceres and Bacchus and Venus would freeze. C. 1588.

3. HG Invenit. Below image four lines Latin text in two columns in margin: *Alma Ceres, Venus alma, simul pater almus Hyacinthos, Numine cuncta fouent emitriuntque suo.*; *His sine nil constant, nil nascitur, omnia pessum, Si sterilis Bacchus, si Venus, atque Ceres.*

Watermark: Crowned Eagle. Engraving. 30,1:20,8 cm. New Hollst. Matham 350 I (of II); New Hollst. Goltzius 644 I (of II).. Plate 3 of a set of Eight Mythological and Allegorical Subjects.

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This symbolic gathering of deities was a popular subject for Netherlandish artists well into the Baroque period. The phrase goes back to the love comedy "Eunuchus" by the ancient author Terence, where Chremes says these words to Pythias in the fifth scene of the fourth act: "without Ceres and Bacchus, Venus would freeze" (utque sine Cerere et Baccho friget Venus). In other words, "without food and wine, love freezes," a meaningful sentiment for hard working men and women in a country often cold, damp, and dark.

In the Middle Ages, the Cistercian monk Caesarius von Heisterbach used this quote in his work "Dialogus miraculorum" as a warning against luxury and gluttony. Martin Luther also used the quote in this sense in a sermon on the seven deadly sins in 1518. With humanism, the proverb found its way into corresponding collections on a broad basis, such as the "Adagia" by Erasmus of Rotterdam. He interpreted the phrase to mean "that food and wine are stimulants for desire" and described "wine as the juice of Venus", which "nourishes the excitability of love".

From 1588 to 1606, Goltzius returned repeatedly to the theme, treating it variously in painting, drawing, and engraving. (45126).

CHF 2000.–

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EDOUARD VALLET
(1876 Genf 1929)

Le troupeau à l'abreuvoir. 1913. Signed lower right in pencil by the artist: "Ed. Vallet". Drypoint etching on zinc. Darstellungsgrösse 35:31,5 cm. Blattgrösse: 44,6:41 cm.

Giroud 56. Beautiful, strong impression on cream-colored strong wove paper. Wide margins. Paper somewhat discolored and a light stained. (45407).

CHF 4700.-

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JOHANN JAKOB SUTER
(1805 Hottingen 1874))

View of Zurich from the Weid. Signed lower left: "J. Suter fec:". 1836. Watercolor on solid paper. 30:42,5 cm.

Already at the age of eleven, Suter began to work in Heinrich Füssli's studio, where he soon conducted the studio as an independent colourist and engraver. In 1833 he made a journey to Rome. Consequently he gave up etching to devote himself entirely to watercolour painting. In an edition of the "Neue Münchner Zeitung." of 1851 an article tells us: "He brought the technique of water colour to a level, which hardly allows any improvement." (Brun III, p. 289). Very fine watercolor. (45406).

CHF 5000.-

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LOUIS ADOLPHE THIERS
(1797–1877)

ATLAS POUR SERVIR A L'INTELLIGENCE DES CAMPAGNES DE LA REVOLUTION FRANCAISE DE M. THIERS.

Dressé par Th. Duvoteny. Gravé par CH. Dyonnet. Querfol. 2 leaves, 32 engraved maps, binding of the time, 1/2 linen and marbled paper in green. On the front cover large dark blue gold embossed title label. Binding rubbed, few spots otherwise nice copy. 28:44 cm. Paris. Furne, Juvet et Cie, Libraires-Éditeurs. 1846.

Historical atlas with maps of the sites of the battles and campaigns of the French Revolution, also included Napoleon's Italian campaign and expedition to Egypt. The maps show regions (Rhine, Pyrenees, Italy) cities (Mainz, Strasbourg, Toulon, Venice) and famous battles (Battle of Castiglione, Battle of Arcole, Battle of Rivoli) as well as a map of Switzerland and a map of Zurich. (45125).

CHF 420.-

Cabinet of the Month February 2024



HERMANN STRUCK

Die Kunst des Radieren's. Ein Handbuch von Hermann Struck, verlegt bei Paul Cassierer, Berlin, Victoriastrasse 35.

Illustr. original linen with gold-embossed cover picture and cover frame, with colour head cut. 4°. Paul Cassierer, Berlin, 2. Vermehrte und verbesserte Auflage. Imberg & Lefson in Berlin. 1912. Orig. binding with gilt title and illustration on the front desk and gilt title on the spine. Top spine damaged.

2nd Edition. 247 pp. 6 Original artist prints by Max Liebermann, Paul Baum, Edvard Munch, Anders Zorn and Hermann Struck and one Lithograph by Max Slevogt. All in good condition with tissue guards printed on the Pan-Press. Etching by Liebermann Slightly discolored and Paul Baum few foxmarks. (45409).

CHF 750.-