

Cabinet of the Month January 2024



HANS BURGMAYER THE ELDER

(1476 Augsburg 1531)

An angel counselling Theuerdank. 1517.

Darbey es dieselb Zeit bestunde / Wie dem Held Tewrdankcks ein Ennglischer geist erschin unnd...seiner andacht pflag. Giii. 115. 1700. 1700.

Hollst. 427; VD 16; M 1649; Adams P 962; Fairfax Murray 329.

Leave 115 from Melchior Pfintzing's *Theuerdank* of Emperor Maximilian I. "Die geuerlicheiten und einsteils / der geschichten des loblihen streyt / paren und hochberumbten helds / und Ritters err Tewrdannckhs." The work tells amongst other things the famous allegory of the bridal journey of the Emperor to Mary of Burgundy. The novel was designed and written in verses by the Emperor Maximilian I (1459–1519) since 1510. The script type was specially created by V. Rockner and mimics a German official script with decorative top and subloops and his considered the second Gothic type by Schönsperger. This print type is unique in the history of bookprinting. (99155).

CHF 1700.–

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FRANCISCO JOSÉ DE GOYA Y LUCIENTES

(Fuendetodos 1746 – 1828 Bordeaux)

La descañona. (She fleeces him). Plate 35.

Etching and Aquatint. 21,5:15 cm.

H. 70 III

First Edition of Goya's "Caprichos", 1799. (333017).

CHF 4400.-

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FÉLIX VALLOTTON

(Lausanne 1865 – 1925 Neuilly)

Clouds. From a rare and unknown edition. Posthumous impression on veline paper of 1965. Published by the Griffelkunst association. Verso: «Nachlass» (Estate) Felix Vallotton (stamp). Woodcut. Image 27:19 cm. Velin 53,5:37,8 cm.

Not in Vallotton-Goerg. Ducret, Marina: Félix Vallotton. L'œuvre peint, 2005, Vol. III, p. 884f., no. VIIb.

This woodcut was intended as a background for a cover for Wagner's *Valkyrie*. In the monograph Julius Meier-Graefe dedicated to the artist in 1898, he wrote. «I own a wood carving by Vallotton, three plates that he thought to use as covers for Wagner's *Valkyrie* on which the magic of fire is recreated in a grippingly decorative way. It is a decorative art object, a bound score consisting of 3 single woodcuts, of which probably only 2 still exist today.» In a list of woodcuts, Meier-Graefe explains. «we list the three plates because they could be printed although they are not intended for that purpose». In 1965 a few posthumous impressions were pulled from these woodblocks by the Griffelkunst association and were titled «Clouds». Very fine impression in excellent condition. (45134).

CHF 4600.-

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LUDWIG ADAM KELTERBORN att
(Hannover 1811 – 1878 Basel)

View of Basel's Barfüsserplatz, from the Barfüsser Church across the square towards the Lohnhof and St. Leonhard. C. 1803.

Labeled with: "nach d. Natur gez. 1861". Gray brush over pencil, heightened in white. Mounted on carpet pad. (41943).

CHF 5500.-

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STEPHAN OECHSLIN

(1789 Einsiedeln 1861)

The Black Virgin of Einsiedeln.

IMAGERIE POPULAIRE. Below: "Presentation of St. Capelle, and the monastery of Einsiedeln." In the middle an angel with banderole and the text: "True absification of the grace of the miraculous mother of God Mary to Settle in the Schwyz standing on the altar in the H. H. Capelle consecrated by God This efficity is measured 2 times the size of the original." The same in French. "Gz. J. St. Öchslin sc". Below: "Presentation of St. Capelle, and the monastery of Einsiedeln." In the middle an angel with banderole and the text: "True absification of the grace of the miraculous mother of God Mary to Settle in the Schwyz standing on the altar in the H. H. Capelle consecrated by God This efficity is measured 2 times the size of the original." The same in French. "Gz. J. St. Öchslin sc".

Woodcut. 80,5:52,8 cm.

Brun II, S. 489

That because of his big format often heavily damaged sheet of the Imagerie populaire in good print and Condition. Rare. Corner lower right added. (37276).

CHF 3500.