

CABINET OF THE MONTH

OKTOBER



JACOB LUCIUS THE Elder

(Klausenburg od.Kronstadt 1530 –1597 Helmstedt)



Adoratio of the Shepherds. Woodcut printed from two blocks on two sheets of laid paper (joined). Watermarks: Two different vertical horns. Cutters monogram in the fountain WS. 32,7:51,4 cm. Hollstein XXIII.20.8.i; Röttinger 13. First state. Nagler Mon. V Nr. 1904; C. Dodgson, II, 396 no. 1; Strauss II, 635; Strauss-Geisberg, 1974 no. 954-3.

Jacob Lucius (Lutsch), born in Klausenburg or Kronstadt in 1530, is first mentioned to be working in Kaspar Helth's workshop and printing studio in Klausenburg. Helth operated his press from 1550 to 1600, and during this period he published exactly 208 books. He was extremely important to the Hungarian cultural community, because he published the first books in the Hungarian language. James

Lucius the Elder, with civic name Lutsch, left the printing shop, of the humanist Helth, in 1556, and resettled in Wittenberg as a draftsman and form cutter. In the beginning he was employed by Hans Lufft, but soon he was able to open his own printing shop. For his printer's mark, he chose ILCT, „Iacobus Lucius Coronensis Transsylvanus“. During this period, he invented a technique that revolutionized book printing in Germany. He developed a special process that enabled him to cast copies of woodblocks in metal. With the metal clichés made from his own and other printers woodblocks he met the needs and growing demand for cost-effective image materials, especially for the smaller print shops.

Johannes Meyer der jüngere
(1655 Zürich 1712)



Memento to Johanna Elisabetha, Margravine of Brandenburg. Shield with memorial texts and framed by different Christological scenes in Oval with according text in banners

Etching. 29,2:18,7 cm.

Ich weiss, dass das Jesus-Bluth kommet aller Welt zu Guth und Ihr schaffet frohen Muth. Wann Sie nur im Glauben vest, sich allstäts darauf verläst. Unsre Fürstin thäte sich; darum hat Sin nun gewiss, durch das heilig Jesus Bluth, das so schöne himmels Guth. At bottom center Johanna Elisabetha in prayer in front of the standing Christ in the setting of a renaissance garden. Center shield reads: Ruhm und Ehren Andänken der Weyland Durchlauchtigsten Fürstin und Frauen Frauen Johannen Elisabetha Marggräffin zu Brandenburg zu Magdeburg, in Preussen zu Stettin Bommern, ... auch Trauer-und Trost gedichten abgestattet. Joh. Meyer Tig: fecit. Hollst. German engravings, etchings and woodcuts, 1400 – 1700, Vol. XXVIII, no. 3. (Hollstein knows one impression in Coburg). Very rare.

CHF 800.-

CLAUDE GILLOT (attr.)
(Langres / Champagne 1673 – 1722 Paris)

2 Theatrical Scenes. 1915. Black ink, grey and black brush. Oval. 13,6:18,8 cm.

The French artist Claude Gillot was first trained by his father, before taking up an apprenticeship in Paris with the historical painter J.-B. Corneille. After Corneille's death 1695, Gillot continued independently, mostly as a painter of theatrical and whimsical scenes. His exact knowledge of the theater was due to his heading the department of scenery and costumes at the opera house for a while. Gillot is best known as the teacher of Watteau, even if the latter was already an accomplished artist when he came to Gillot in 1704/05, and even if he outlived his pupil. Gillot was of greatest importance for Watteau in conveying to him his ornamental style as well as the topics of the Italian commedia dell'arte which provided many of his most memorable subjects. His major graphic work, the illustrations to the fables of La Motte, were created after his break-up with Watteau.



CHF 3000.-

MAX KLINGER

(Leipzig 1857 – 1920 Grossjena bei Naumburg)



Das Zelt, II. Nr. 40. Luftfahrt. 1915. Aquatint on Van Gelder Zonen. 22,5:16,4 cm. Sheetsize: 35,5:25,5 cm. «Druck von Felsing». Verso annotated. «Max Klinger, Luftfahrt». «Druck von Felsing». Verso annotated. «Max Klinger, Luftfahrt». Coll.: Otto Dix, Dresden.

The portfolio has 46 prints in an edition of 100 copies printed by Amsler & Ruthardt, Berlin 1916.

On his last series of etchings, Opus XIV "Zelt" part I and II, Max Klinger worked almost 5 years, from 1911 to 1916. Zelt is the final work of Klinger's etched series. In 46 etchings Klinger tells the seemingly fantastic story of a woman's fate. Besides the protagonist there appear goddess, a magician, a queen, slavers, bad boys, and a knight. The etchings tell a tale full of obsessive fantasies. Max Klinger describes this history as follows: "... ich will ja auch nur ein Märchen erzählen, und zwar ein richtiggehendes, wo die Köpfe so wenig sicher sitzen, wie die Hemden, mal rauf, mal runter ..." (Exhibition, Max Klinger Die Druckgraphischen Folgen, Leipzig). The cycle, full of erotic symbolism, is an important Jugendstil period work and a masterpiece of Klinger's later period.

CHF 1200.–

J. F. U. EICHELBERG

Naturgetreue Abbildungen und ausführliche Beschreibungen aller in- und ausländischen Gewächse, welche die wichtigsten Producte für Handel und Industrie liefern, als Begründung der merkantilen Waarenkunde. Zürich, Meyer und Zeller, 1845.

4vo. IV, 295, (1)page, 72 col. litho. plates. 1 uncol. litho. (1b). Added: Naturgetreue Abbildungen und ausführliche Beschreibungen aller in- und ausländischen Thiere, welche die wichtigsten Producte für Handel und Industrie liefern, als naturgeschichtliche Begründung der merkantilen Waarenkunde. Zürich, Meyer & Zeller, 1847 4to. 4, 191, (1) page, 36 col. litho. plates. Contemporary half calf with gilt spine (corners slightly worn).

Nissen BBI, 1162. These two rare works together in one volume with finely colored illustrations. Some foxing in the text, otherwise a fine copy. The work about plants describes mostly exotic, edible or medicinal plants with huge commercial importance, such as pepper, rice, coconut, ginger, figs, dates and others. As well the described animals belong to the economically relevant categories.



CHF 1200.–