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# COLLECTIONS

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**Bell Collection Highlights**



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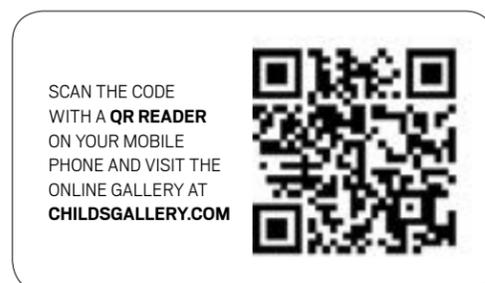


COVER **Jacques Villon**  
French (1875-1963)  
*Renée de Trois Quarts*, 1911  
Drypoint  
21 1/2 X 16 1/4 INCHES  
Ginestet Pouillon 262. Number 18 in an edition of 30. Signed and numbered.

COLLECTIONS  
Bell Collection Highlights

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## Bell Collection

Highlights from the Collection of  
Professor and Mrs. Daniel Bell

GALLERY EXHIBITION  
JUNE 4-JULY 28, 2012



LEFT **Edouard Manet**  
 French (1832-1883)  
*Enfant à l'Épée Tourné à Gauche*  
 1861  
 Etching and aquatint  
 12 1/2 X 9 INCHES

Guérin 13 iv/IV; Harris 26 iv/IV. Trial proof printed on Japan paper. With annotation by Marcel Guérin.  
 Here, in the fourth state, Manet has added a thick border and darkened and aquatinted the background - presumably a product of some of his experiments in aquatinting that he performed on earlier plates in 1866-67. The artist's model for this etching was his stepson, Léon Leenhoff.  
 Guérin (1966) writes that Manet arrived at this plate after two abandoned trials and seems to list only one proof of the 4th state with the following provenance: Ancienne Collection Degas; Collection Le Garrec (Braquemond's); and the New York Public Library. Harris (1990) lists two known proofs of the 4th state: one on a thin chine and one on Japan paper (New York Public Library). However Guérin's annotation below the print implies that this is an additional, previously unrecorded, impression.

## Bell Collection Highlights

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## COLLECTIONS

*Childs Gallery Collections* is the latest in a tradition of more than seventy years of gallery publications. As early as the mid-1940s, Childs Gallery presented a publication entitled *Currier and Ives Prints: A Collection*, which represented the carefully-considered collection of a single owner. The *Childs Gallery Bulletin* (1950), the *Print Annual* (begun in 1976), and the *Painting Annual* (begun in 1980) are firmly established in art-world circles and are represented in almost every fine arts library in the country.

We continue to celebrate collections, collecting, and collectors as a pivotal axis of the art world with this ninth volume of *Childs Gallery Collections – Bell Collection Highlights*. This is the second Collections volume dedicated to a single print collection following the April 2009 publication, *Rockwell Kent: The Joseph and Marjorie Relkin Collection*. Childs welcomes both collectors and art lovers to visit the gallery's Print Department to learn more about the art of the print. Our extensive print holdings range from Old Master to Modern to Contemporary, so there is something for collectors of all interests.

With special thanks to the children of Daniel Bell, Jordy and David. With sincere gratitude to Marjorie B. Cohn, the Carl A. Weyerhaeuser Curator of Prints, Emerita, at the Harvard Art Museums, whose cataloguing of the collection was indispensable.



## Bell Collection

### Highlights from the Collection of Professor and Mrs. Daniel Bell

Daniel Bell (1919 - 2011) was a widely influential sociologist, writer, editor, and emeritus professor of social sciences at Harvard University, where he had taught since 1969. Considered one of the leading modern American intellectuals, his most celebrated contributions were his works which focused on post-industrialism in the global economy and Western society. He was the author of numerous books, including *The End of Ideology* (1960) and *Cultural Contradictions of Capitalism* (1978), which were both ranked among the 100 most influential books since World War II by The Times Literary Supplement in London.

While publicly remembered for his achievements in the fields of sociology and public policy, Bell was an avid print collector in his private life. Over the course of nearly five decades, he carefully assembled an important collection of European and American prints and drawings, from old master to modern to contemporary, including works by Goya, Piranesi, Meryon, Manet, Whistler, Buhot, Munch, Villon, Motherwell, and Rivers, to name just a few. The collection is marked by the same intellectual curiosity and enthusiasm that he brought to his scholarly endeavors.

The story of the Bell collection is as much about the art of collecting as the art itself. One can say that Bell caught the collecting “bug” in the early 1970s under the tutelage of the renowned curator Agnes Mongan of Harvard University’s Fogg Art Museum and her successor Marjorie Cohn. Collecting was a serious discipline for Bell—he would spend many hours intently studying prints at the Fogg, reading back issues of *Print Collector’s Quarterly*, and enthusiastically discussing his observations with experts in the field. As he began to build his collection, Bell developed strong and passionate relationships with dealers and artists, exchanging lengthy correspondence along the way.



Not surprisingly, Bell also became very interested in the art market. He enjoyed selling from within his collection on a regular basis, using the proceeds from one discovery to fund the next. He kept a keen eye on new developments and adjusted his collecting interests in response to shifts in the market. Initially, Bell decided to concentrate on prints by “a number of 19th century etchers, particularly some French draftsman of the latter part of the 19th century, who resurrected, in effect, the art of printmaking.”\* In particular, Bell focused his early purchases on prints by Meryon and Whistler, however he was quick to observe the rising prices of works by these artists. In a letter dated 1974, he wrote: “The Whistler prices have been rocketing. I have been primarily interested in the Venetian Set. (I have several: The Little Mast, the Little Lagoon, Upright Venice, Little Salute) and I am interested, particularly in La Riva, both #1 and 2, and Le Piazzetta. These are expensive, and often snapped up on sight. There are a number of inexpensive Whistlers, but these are usually lithographs which have appeared in old art magazines such as *The Studio* and *Albemarle* and are usually uninteresting.” By 1977 rising prices had largely put Bell out of the market for works by Meryon and Whistler—of course, by then he had already acquired many examples of their work.

After some reading and research, Bell decided to concentrate on the prints of Félix Buhot, and later Jacques Villon. He was fascinated by “prints where I can find various states of an image so that I can trace out what may have been the printmaker’s creative intentions in the changes of states before publication.” Both Buhot and Villon lent themselves to this kind of study and the two artists became something of an obsession for the collector. In Bell’s own words, he had an “incurable romance” with Buhot’s etchings. Bell referred to him as “a wily and engaging printmaker and would often do the same scene in different ways, and within the same print make substantial changes in the same plate.” He goes on to say that “Buhot was a mercurial printmaker who fiddled constantly with his prints. At his best, he is the equal of Meryon and Whistler (who themselves stand a shade under Rembrandt).” At the height of his collecting activities, Bell owned hundreds of Buhot and Villon prints, with multitudes of various states and working proofs that constituted near *raisonne* collections.

In 2004, Bell put the bulk of his Buhot collection up for sale at Bonafous-Murat in Paris. The praise garnered by the quality and range of the collection, as well as the great success of the sale, seemed to validate a lifetime [PLEASE TURN TO PAGE 26]

TOP RIGHT **Tetsuya Noda**  
Japanese (b. 1940)  
*Diary: April 19th '98, Dan and Pearl, 1998*  
Woodcut and silkscreen  
18 3/4 X 30 INCHES

LEFT **Félix Buhot**  
French (1847-1898)  
*Le Hibou, 1883*  
Etching, drypoint, and aquatint  
17 1/4 X 12 3/4 INCHES

Bourcard Goodfriend 161 w/V;  
Bonafous-Murat 280 (this  
impression). With artist’s  
stamp (Lugt 977).

\*All quotes are taken directly from Daniel Bell’s own letters.  
Note: For full catalogue descriptions, please go to our website, [childsgallery.com](http://childsgallery.com).

Old Master to Modern  
European



1



2

**1**  
**Giovanni Battista Piranesi**  
Italian (1720-1778)  
*Titlepage: Veduta di Roma*  
Etching  
16 X 21 3/4 INCHES  
Taschen 872; Focillon 719; Hind 1 iii/V. From the series Vedute di Roma, most likely from the first (lifetime) Roman Edition printed 1745-1778, as indicated by watermark similar to Robison 36 or 37, in use from the 1760s to 1780s.

**2**  
**Jacques Callot**  
French (1592-1635)  
*Captain of the Barons, Frontispiece to Les Gueux (The Beggars), circa 1621*  
Etching  
5 3/4 X 3 3/4 INCHES

**3**  
**Giovanni Battista Tiepolo**  
Italian (1696-1770)  
*The Family of the Oriental Peasant*  
Etching  
8 3/4 X 7 INCHES  
de Vesme 27; Rizzi 18 i/II. From the series Scherzi di Fantasia.



3

**4**  
**Francisco José de Goya y Lucientes**  
Spanish (1746-1828)  
*Disparte de Miedo or Por Temor No Pierdas Honor, circa 1815-17*  
Etching and burnished aquatint  
9 1/2 X 13 3/4 INCHES  
Delteil 203; Harris 249 III-1. Plate 2 of the series Los Disparates or Los Proverbios. From the first edition of 300 printed in 1864 for the Real Academia.



4

Nineteenth Century  
French



5

Charles Meryon (1821-1868)

**5**  
**Le Petit Pont, 1850**  
Etching and engraving  
10 X 7 1/4 INCHES  
Delteil/Wright 24 v/VI; Schneiderman 20 vi/IX.

**6**  
**Le Ministere de la Marine, 1865**  
Etching  
6 1/2 X 5 1/2 INCHES  
Delteil/Wright 45 v/VI; Schneiderman 94 vi/VII.

**7**  
**Tourelle, rue de la Tixeranderie, 1852**  
Etching  
9 5/8 X 5 1/8 INCHES  
Delteil/Wright 29 ii/VI; Schneiderman 24 ii/V.



6



7

Nineteenth Century  
French



8

**8**  
**Le Philosophe, 1865**  
Etching and drypoint  
12 1/4 X 9 1/4 INCHES  
Guérin 43; Harris 47.

**9**  
**Le Corbeau sur le Buste, from Le Corbeau (The Raven), 1875**

Transfer lithograph  
22 1/4 X 15 1/2 INCHES  
Guérin 85 & 86; Harris 83 (a, b, c ii/II, d ii/II, e, f). Complete, disbound, text and illustrations from Le Corbeau by Edgar Allen Poe, translated into French by Stéphane Mallarmé, and illustrated by Manet. Five transfer lithograph illustrations and ex-libris. Printed on western paper with vellum cover page. Number 204 in an edition of 240. Published by Lesclide in 1875. Signed by Stéphane Mallarmé and Manet. Ex-libris dedicated by Stéphane Mallarmé to Madeleine and Henry Roujon.

**10**  
**Odalisque, 1868**  
Etching and aquatint  
5 X 7 3/4 INCHES  
Guérin 64; Harris 56.



9



10



11

**11**  
**Westminster Palace, 1884**

Etching and aquatint

11 1/2 X 15 3/4 INCHES

Bourcard Goodfriend 155 vii/VII; Bonafous-Murat 260 (this impression). With artist's stamp (Lugt 977).

**12**  
**Fête Nationale au Boulevard de Clichy, 1878**

Etching, drypoint, and aquatint

12 3/8 X 9 1/4 INCHES

Bourcard Goodfriend 127 v/VIII; Bonafous-Murat 197 (this impression).



12



13

**13**  
**Le Place des Martyres et la Taverne du Bagne, 1885**

Etching, drypoint, and aquatint

13 1/4 X 17 1/2 INCHES

Bourcard Goodfriend 163 iii/III; Bonafous-Murat 288 (this impression). With artist's stamp (Lugt 977)

**14**  
**L'Hiver a Paris, or La Neige a Paris, 1879**

Etching and drypoint

9 1/2 X 13 3/8 INCHES

Bourcard 128 iv/V; Bourcard Goodfriend 128 vi/IX; Bonafous-Murat 201 (this impression). A unique trial proof cropped inside the lower platemark and augmented with a strip of applied Japan tissue printed with additional sketches and inscriptions.





15

**15**  
**La Traversée, 1879**

Etching and drypoint  
12 1/2 X 9 3/8 INCHES

Bourcard Goodfriend 143 iii/IV; Bonafous-Murat 225 (this impression). With artist's stamp (Lugt 977).

**16**  
**Le Chateau des Hiboux, 1887**

Etching and aquatint  
4 1/2 X 7 INCHES

Bourcard Goodfriend 168 iv/V. With artist's stamp (Lugt 978).

Buhot used the right side of this plate in 1877 for the Ex Libris Lerey (Bourcard Goodfriend 51). However, this design was never completed and the blank area of the plate to the left was never cut off. Ten years later, Buhot decided to reuse the plate, incorporating Le Chateau des Hiboux into the design.

**17**  
**Le Chateau des Hiboux, 1887**

Etching and aquatint  
4 1/2 X 7 INCHES

Bourcard Goodfriend 168 i/V.



17



26

**Nineteenth Century**  
**French**

**Albert Besnard (1849-1934)**



18

**18**  
**Trois Baigneuses (Three Bathers), 1894**

Lithograph  
26 1/2 X 33 1/4 INCHES

Delteil 201.

Published: Collection de l'Estampe Murale, 1894.

**19**  
**Le Modèle Endormi A Terre, 1885**

Etching  
6 7/8 X 9 1/8 INCHES

Coppier 22; Delteil 23. Signed.



19

Twentieth Century  
French



20

Jacques Villon (1875–1963)

**20**  
**La Parisienne, Tournée a Droit, 1902**  
Etching and aquatint  
18 1/2 X 14 5/8 INCHES  
Ginestet Pouillon 74. Proof between A and B. Signed.



22

**22**  
**Les Femmes d'Ouessant, 1903**

Aquatint  
10 3/4 X 14 3/4 INCHES  
Ginestet Pouillon 81 iii/III. Number 48 in an edition of 50. Printed in colors. Signed, dated, and numbered.



21

**21**  
**En Visite (1re planche), 1905**  
Drypoint and aquatint  
11 3/4 X 15 1/2 INCHES  
Ginestet Pouillon 130. A rare and exceptionally fine trial proof. Signed.

**23**  
**Chapeau 1830 or Le Chapeau de Grand-Mère, 1907**

Drypoint  
19 1/4 X 13 3/4 INCHES  
Ginestet Pouillon 173 i/II. Edition of 20 printed in black. Signed.



23



24

**24**  
**Portrait of E.D., 1913**

Drypoint

9 1/4 X 6 1/4 INCHES

Ginestet Pouillon 277. Number 16 in an edition of 26.  
Signed and numbered.

The subject of this print is Eugène Duchamp, the artist's father.



25

**25**  
**Renée de Face (petite planche) or Portrait d'Enfant, 1911**

Etching

10 7/8 X 7 3/8 INCHES

Ginestet Pouillon 261. Number 2 in an edition of 30.  
Signed and numbered.

**26**  
**L'Homme au Petit Bateau, 1941**

Etching

8 X 5 1/4 INCHES

Ginestet Pouillon 453. Number 10 of 10 artist's proofs.  
Signed and numbered.



26

**27**  
**Le Peintre Décorateur, 1931**

Drypoint

7 3/8 X 5 1/4 INCHES

Ginestet Pouillon 344 ii/II. Signed.

**28**  
**Petit Bouquet, 1926**

Etching

5 1/2 X 3 1/2 INCHES

Ginestet Pouillon 298. Number 15 in an edition of 50.  
Signed and numbered.



28



27



29



30

**29**  
**Edvard Munch**  
Norwegian (1863-1944)

*The Seducer I*, 1913

Etching

5 3/4 X 7 7/8 INCHES

Woll 434; Schiefler 401. Trial proof printed by the artist.  
Signed and inscribed.

**30**  
**Lovis Corinth**  
German (1858-1925)

*Der Ritter, Selbstbildnis im Harnisch (The Knight, Self-Portrait in Armor)*, 1912

Drypoint

7 3/8 X 5 3/8 INCHES

Schwarz 86. Edition of 25 on thin Japan paper. Signed.



31

**31**  
**Max Beckmann**  
German (1884-1950)

*In der Trambahn/Liegende*, 1922

Drypoint

11 3/8 X 17 1/4 INCHES

Printed on both sides. Glaser 209 (recto), 206 (verso);  
Gallwitz 205b (recto), 202 (verso); Hofmaier 235  
(recto). Trial proofs before steel facing of the plates.

**32**  
**Max Pechstein**  
German (1881-1955)

*Mondnacht (Moonlit Night)*, 1919

Woodcut

9 3/4 X 6 1/8 INCHES

Fechter H-154; Kruger H-221. Signed and dated.



32



33

**33**  
**James Abbott McNeill Whistler**  
American (1834-1903)

*The Sisters*, 1894-95

Transfer lithograph

5 7/8 X 9 1/4 INCHES

AIC 109 ii/II; Way 71; Levy 105/106. Edition of 50 printed by Thomas R. Way, with no posthumous impressions. Signed with the artist's butterfly monogram.

**34**  
**Albert Belleruche**  
British (1864-1944)

*Mrs. H.V. Milbank, Ferby Lodge*, 1908

Lithograph

24 1/2 X 17 1/2 INCHES

Armstrong 14; Belleruche 188. Edition of 5.

The artist's mother in her London home.



34



35

**35**  
**James Abbott McNeill Whistler**  
American (1834-1903)

*Nude Model, Reclining*, 1893

Transfer lithograph

4 1/2 X 8 3/8 INCHES

AIC 73 iii/III; Way 47; Levy 75. Edition of 44 (inclusive of all 3 states) printed by Thomas R. Way, with a posthumous edition of 41 printed by Frederick Goulding in 1904.

**36**  
**Odilon Redon**  
French (1840-1916)

*La Sulamite*, 1897

Color lithograph

9 3/4 X 7 1/8 INCHES

Mellerio 167. Proof of an early state. One of approximately 50 impressions printed by Clot, Paris. Printed in four colors. Signed.



36

Nineteenth and Twentieth Century  
American and European

Cityscapes: Bonnard & Porter



37

37

**Pierre Bonnard**  
French (1867-1947)

*Le pont (The Bridge)*, 1899

Lithograph printed in four colors

10 1/2 X 16 1/4 INCHES

Bouvet 66. Trial proof showing variation in the foreground. From the series "Some Scenes of Parisian Life" published by Volland.



38

38

**Pierre Bonnard**  
French (1867-1947)

*Rue vue d'en haut (Street Scene from above)*, 1899

Lithograph printed in four colors

14 1/4 X 8 3/4 INCHES

Bouvet 62. Edition of 100. From the series "Some Scenes of Parisian Life" published by Volland.

39

**Fairfield Porter**  
American (1907-1975)

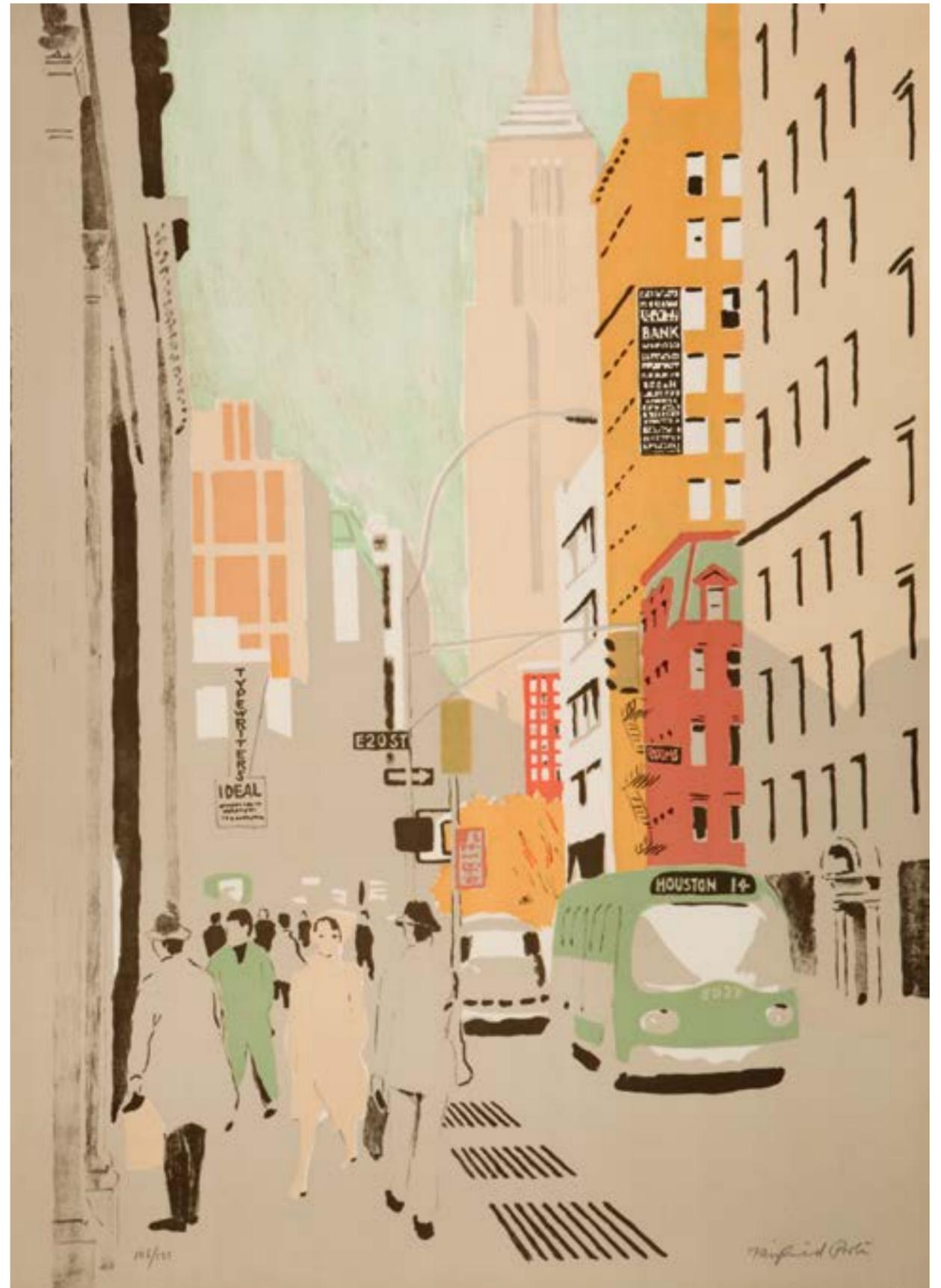
*Broadway*, 1972

Lithograph in six colors

29 1/2 X 21 3/4 INCHES

Ludman L 25. Number 106 in an edition of 125. Signed and numbered.

Fairfield Porter's New York cityscapes were heavily influenced by Bonnard's scenes of Paris, produced over seven decades earlier. In 1972 Porter wrote, "I am working desperately on another city lithograph... I look at Bonnard's lithos of Paris in which he uses only four colors and brings out all the luminosity of streets at night in the rain, or any other time. I use color after color, and the result is no good. However sometimes Bonnard uses eight, or once even nine colors: he had trouble perhaps too."



39

Larry Rivers (1923–2002)



40

**40**  
**Man Blowing Smoke Circles**  
Graphite on silver coated wove paper  
30 X 23 INCHES  
Signed.

**41**  
**Hollywood Pawn, 1971**  
Graphite  
6 3/4 X 8 1/4 INCHES  
Signed, titled, and dated.



41

[CONTINUES FROM PAGE 7] of collecting for Bell. He wrote, "It made me feel that thirty years of collecting... had resulted in a collection that makes a small mark in print history."

Bell was an obsessive and singularly minded collector. He kept detailed records of every work he acquired, including bills of sale, letters to artists, dealers, and fellow collectors. He would also acquire any related literature he could get his hands on and had amassed an impressive print library that would be the envy of most small institutions. It was this treasure trove of information that informed the nuanced cataloguing of the collection – in many instances, the descriptions of unique and rare impressions are often in the words of Bell himself, taken from his copious notes in his card catalogue file.

Towards the end of his life, Bell grew increasingly reflective on his years as a print collector. It is clear that, for him, collecting was as much about passion as it was an intellectual endeavor. He wrote, "I have learned who to trust and who not to trust in the print world; no different, perhaps, than any other walk of life. But the print world is tied up with my emotional life—which is why collecting is so much of a hazard."

With this Collections catalogue volume 9, we offer you the opportunity to peruse the highlights of Daniel Bell's remarkable collection. RICHARD BAIANO, President



**Robert Burns Motherwell**  
American (1915–1991)  
**Mexican Elegy, 1988**  
Lithograph

10 3/4 X 13 7/8 INCHES  
Engberg 440; Terenzio 379. From the Octavio Paz Suite.  
One of 5 HC proofs. Signed.

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**Jean Cocteau** French (1892-1963)  
**Tête en Profil, circa 1955**  
Color Lithograph

24 X 18 INCHES  
Number 114 in an edition of 200.  
Signed and numbered.

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