COLECCIONES

VOLUME 9

Bell Collection

Highlights from the Collection of Professor and Mrs. Daniel Bell

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Cover: Jacques Villon
French (1875-1963)
Renée de Trois Quarts, 1911
Drypoint
21 1/2 X 16 1/4 INCHES
Bell Collection Highlights

Old Master to Modern

European

Nineteenth Century

French Charles Meryon 10
French Edouard Manet 11
French Félix Buhot 12
French Albert Besnard 15

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Collections

Childs Gallery Collections is the latest in a tradition of more than seventy years of gallery publications. Even 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.

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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* (1976), 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.

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 draftsmen 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 Piazetta. 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...
Old Master to Modern European

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

2 Jacques Callot
French (1592-1635)
Captain of the Baroness, 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 ii/ii. From the series Scherzi di Fantasia.

4 Francisco José de Goya y Lucientes
Spanish (1746-1828)
Disparate 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 vii-1. Plate 2 of the series Los Disparates or Los Proverbios. From the first edition of 300 printed in 1864 for the Real Academia.
Charlotte Collection Highlights

Nineteenth Century
French

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

6
Le Ministère de la Marine, 1865
Etching
6 1/2 X 5 1/2 INCHES
Delteil/Wright 45 v/vii; Schneiderman 94 v/vii.

7
Tourelle, rue de la Tixeranderie, 1852
Etching
9 5/8 X 5 1/8 INCHES
Delteil/Wright 22 v/vii; Schneiderman 24 v/vii.

8
Le Philosophe, 1865
Etching and drypoint
12 3/4 X 9 3/4 INCHES
Guérin 43; Harris 47.

9
Le Corbeau sur le Buste, from Le Corbeau
(The Raven), 1875
Transfer lithograph
22 3/4 X 15 3/4 INCHES
Guérin 85 & 86; Harris 83 (a, b, c v/vii, d v/vii, e, f).
Complete, disbound, text and illustrations from Le
Corbeau by Edgar Allan 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.

Edouard Manet (1832-1883)

Charles Meryon (1821-1868)

Nineteenth Century
French
Nineteenth Century
French

Félix Buhot (1847-1898)

11 Westminster Palace, 1884
Etching and aquatint
11 1/2 X 15 3/4 INCHES
Bourcard Goodfriend 155 vi/vi; 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 vi/vi; Bonafous-Murat 107
(this impression).

13 Le Place des Martyres et la Taverne du Bagne, 1885
Etching, drypoint, and aquatint
13 3/4 X 11 1/2 INCHES
Bourcard Goodfriend 163 vi/vii; Bonafous-Murat 268
(this impression). With artist's stamp (Lugt 977).

14 L'Hiver à Paris, or La Neige à Paris, 1879
Etching and drypoint
9 1/2 X 13 3/8 INCHES
Bourcard 128 iv/v; Bourcard Goodfriend 128 vi/v
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
La Traversée, 1879
Etching and drypoint
12 1/2 x 9 3/8 INCHES
Bourcari Goodfriend 143 li/V, Bonafous-Murat 225 (this impression). With artist’s stamp (Lugt 977).

16
Le Château des Hiboux, 1887
Etching and aquatint
4 1/2 x 7 INCHES
Bourcari Goodfriend 168 i/V. With artist’s stamp (Lugt 978).
Buhot used the right side of this plate in 1877 for the Ex Libris Leray (Bourcari 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 Château des Hiboux into the design.

17
Le Château des Hiboux, 1887
Etching and aquatint
4 1/2 x 7 INCHES
Bourcari Goodfriend 168 i/V.

18
Trois Baigneuses (Three Bathers), 1894
Lithograph
26 1/2 x 33 1/4 INCHES
Deltell 201.
Published: Collection de l’Estampe Murale, 1894.

19
Le Modèle Endormi A Terre, 1885
Etching
6 7/8 x 9 1/8 INCHES
Copier 22; Deltell 23. Signed.
Twentieth Century
French

Jacques Villon (1875-1963)

20
La Parisienne, Tournée à Droit, 1902
Etching and aquatint
18 1/2 x 14 3/8 inches
Ginesteet Pouillon 74. Proof between A and B. Signed.

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

22
Les Femmes d'Ouessant, 1903
Aquatint
10 3/4 x 14 3/4 inches

23
Chapeau 1830 or Le Chapeau de Grand-Mère, 1907
Drypoint
19 1/4 x 13 3/4 inches
18 CHILD'S GALLERY COLLECTIONS

24 Portrait of E.D., 1913
Drypoint
9 1/4 X 6 1/4 INCHES
The subject of this print is Eugene Duchamp, the artist’s father.

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.

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

25 Renée de Face (petite planche) or Portrait d’Enfant, 1911
Etching
10 7/8 X 7 3/8 INCHES
29  
**Edvard Munch**  
Norwegian (1863-1944)  
*The Seducer*, 1913  
Etching  
5 3/4 x 7 7/8 inches  
Wall 434; Schaffer 401. Trial proof printed by the artist. Signed and inscribed.

30  
**Max Beckmann**  
German (1884-1950)  
*In der Trambahn/Liegende*, 1922  
Drypoint  
11 3/8 x 17 1/4 inches  

31  
**Max Pechstein**  
German (1881-1955)  
*Mondnacht (Moonlit Night)*, 1919  
Woodcut  
9 3/4 x 6 1/8 inches  

32  
**Lois Corinth**  
German (1858-1925)  
*Der Ritter, Selbstbildnis im Harnisch (The Knight, Self-Portrait in Armor)*, 1912  
Drypoint  
7 3/8 x 5 5/8 inches  
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 Belleroche**  
British (1864-1944)  
Mrs. H.V. Milbank, Ferby Lodge, 1908  
Lithograph  
24 1/2 X 17 1/2 INCHES  
Armstrong 14; Belleroche 188. Edition of 5.  
The artist’s mother in her London home.

35  
**James Abbott McNeill Whistler**  
American (1834-1903)  
Nude Model, Reclining, 1893  
Transfer lithograph  
4 1/2 X 8 3/8 INCHES  
AIC 73 ii/ii; 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 Sultamite, 1897  
Color lithograph  
9 3/4 X 7 1/8 INCHES  
Cityscapes: Bonnard & Porter

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 Vollard.

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  

39  Fairfield Porter  
American (1907-1975)  
Broadway, 1972  
Lithograph in six colors  
29 1/2 X 21 3/4 INCHES  

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.”
Twentieth Century
American

Larry Rivers (1923-2002)

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.

[CONIlNTINUES 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
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.