



THE ETCHED WORK  
OF  
JOZEF ISRAËLS.

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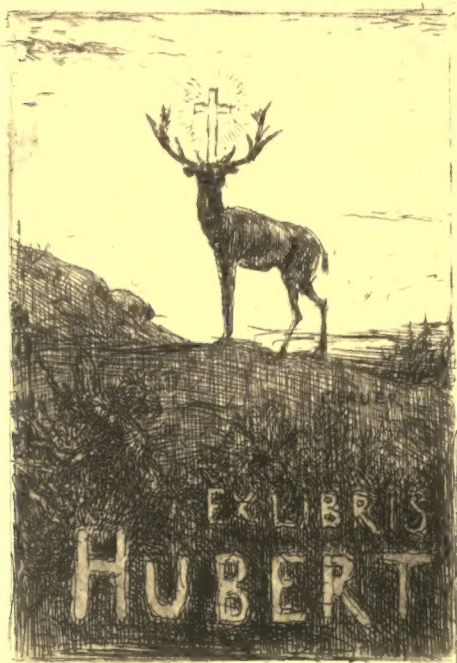
AN ILLUSTRATED CATALOGUE

BY

H. J. HUBERT.



AMSTERDAM.  
SCHELTEMA EN HOLKEMA'S BOEKHANDEL.  
(K. GROESBEEK & PAUL NIJHOFF)



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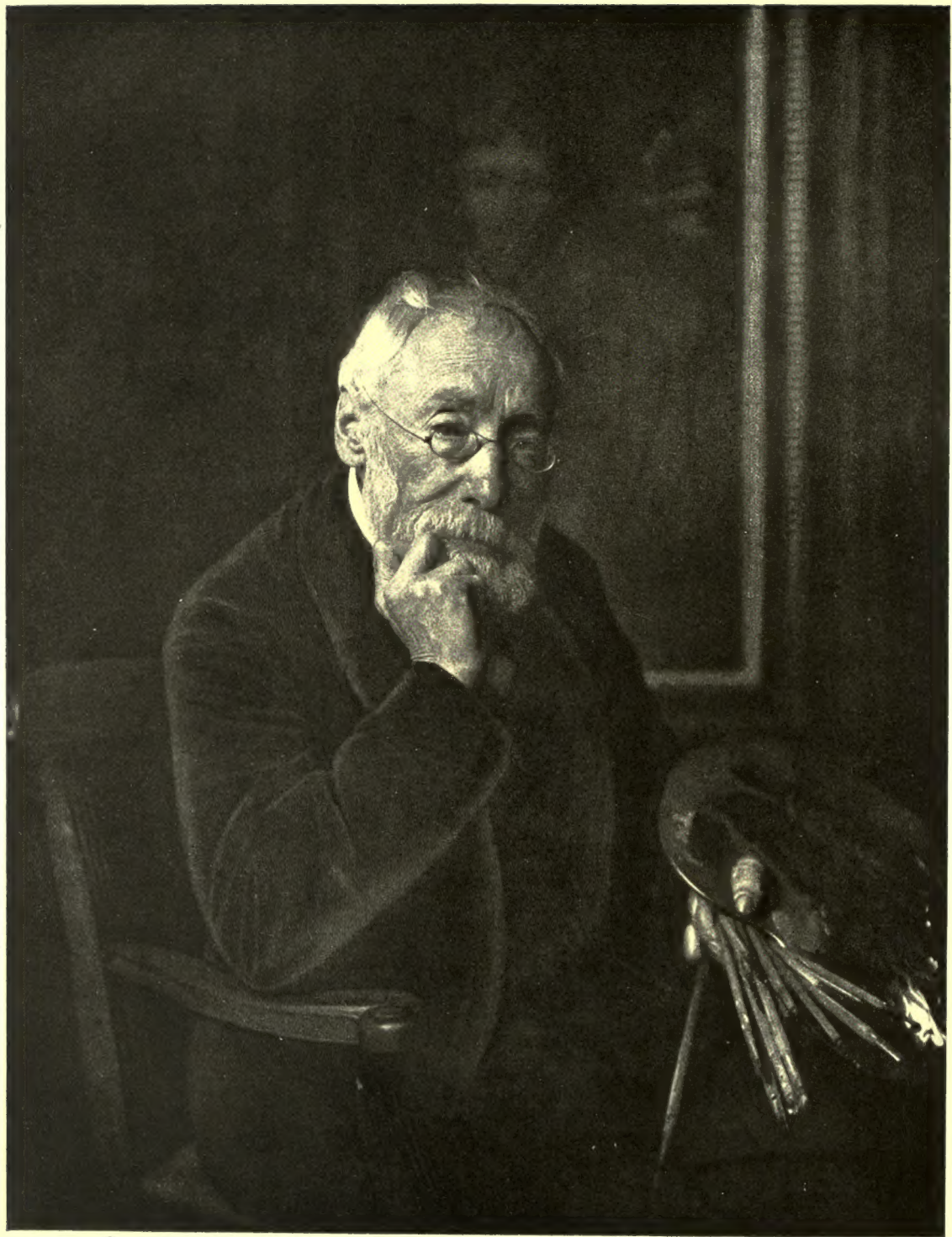
THE STONE WORK  
OF  
JOSEPH ISRAELI

THE ETCHED WORK  
OF  
JOZEF ISRAËLS.



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## INTRODUCTION.

**T**HE interest in the revival of etching which took place about the middle of the last century, manifested itself also in the appearance of descriptions, more or less detailed, of the then recently etched work. These descriptions appeared either in magazines with an introductory article, directing the reader's attention to the new etchings <sup>1)</sup> or, in greater detail, as a supplement to a monograph on the etcher or painter-etcher and his work <sup>2)</sup>, or as a book in catalogue form. <sup>3)</sup>

- 1). e. g. „Les eaux-fortes de M. J. F. Millet p. Philippe Burty.” *Gaz. d. Beaux-Arts*, 1861 Pp. 262—266.  
„L'oeuvre de M. Francis Seymour Haden. p. Ph. Burty”. *G. d. B. A.* 1864 Pp. 271—288 ; Pp. 356—366.
- 2). e. g. „La vie et l'oeuvre de J. F. Millet p. Alfred Sensier”, 1885. Paris A. Quantin.  
„C. Daubigny et son oeuvre” p. Frederic Henriet. 1878.  
„Jozef Israëls, l'homme et l'artiste...p. F. Netscher et Ph. Zilcken”. Amsterdam 1888.
- 3). e. g. „L'oeuvre de Ch. Jacque, Catalogue de ses eaux-fortes et pointes sèches”, dressé p. J. J. Guiffrey. Paris. Lemaire Ed. 1866. av. suppl. 1884.  
„L'oeuvre gravé et lithogr. de Alphonse Legros”, préface de Gustave Soulier. Paris, Ch. Hessèle. 1904.  
„Whistler's Etchings. A Study and a Catalogue by Fredk. Wedmore”, London, 1886. 2<sup>d</sup> Ed. 1899.  
„The Etched work of Francis Seymour Haden”. A descriptive catalogue by Sir

Taking into consideration the recent controversies on the work of our XVII century etchers, there can be no doubt as to the value of such contemporary descriptions for the history of the art of the XIX century yet to be written, while for the amateurs and collectors of prints in the present day they are well-nigh indispensable.

Such catalogues differ widely in character, for instance, the catalogue of Legros's etched work, is most simple; it contains only a preface, a list of titles and the dimensions of the etchings numbered in chronological order; Guiffrey in his catalogue of the work of Charles Jacque enlarges further upon the matter by describing exactly the subject of each print. Drake's catalogue of Sir Francis Seymour Haden's etched work was duly supplemented by Mr. H. Nazeby Harrington who paid great attention to the different states and proofs. Mr. Wedmore has provided us with a reliable catalogue of Whistler's work, giving a description of each etching and an introductory essay of full appreciation.

M. Sensier was, perhaps, the first to combine an exact description of a complete etched work (Millet) with illustrations of a few prints, a method practised more extensively by George Newnes, when a couple of years ago, he began his series of „Master Etchers.” Almost ten years previously a part of Helleu's etched work had already been published in the „Catalogue des pointes-sèches d'Hel-

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William Richard Drake. F. S. A. London, Macmillan & Co. 1880. — A supplement by H. Nazeby Harrington. Lond. 1903.

leu" <sup>1)</sup>), with a short introductory article by M. Ed. de Goncourt and sixty heliogravures with only the number of the copies mentioned.

Equally concise is the catalogue of William Strang's etched work introduced by Laurence Binyon <sup>2)</sup>, with no fewer than 471 illustrations, each illustration reproduced on a very small scale, accompanied by title, date, dimensions and the number of copies of the original; here certainly we find completeness combined with the utmost brevity.

Two other eminent works have still to be mentioned: Frank Rinder's „The Etchings of D. Y. Cameron". (Otto Schulze & Co. Edinburgh 1908) and Frank Newbolt's „The Etched work of Frank Brangwyn" (the Fine Art Society, 1908).

The former contains an interesting appreciation by Mr. Rinder, a list of 218 titles and 60 illustrations „chosen with a view to represent the development of Cameron's Work, having regard to period, subject and temper."

It is rendered particularly useful when taken in combination with the second edition of Mr. Wedmore's „Catalogue of Cameron's Etchings."

The second of these two works consists of critical essays on Mr. Brangwyn's etched work by Mr. Newbolt, M. Henri Marcel and Prof. Hans W. Singer, a complete descriptive catalogue, four unpublished etchings, twenty four facsimiles of original designs and twenty two reproductions of etchings.

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1). Imprimerie Lemerrier. Paris. 1897.

2). Glasgow. James Maclehose & Sons, 1906.

Practical above all is „Le Peintre Graveur Illustré (XIX et XX Siècle)“ by Loys Delteil, <sup>1)</sup> his second volume, for instance, devoted to Charles Meryon's work has 102 illustrations with the dimensions of every print, the descriptions of the different trial proofs and states, the prices paid at wellknown sales, ending with a list of the „pièces fausement attribuées — copies — reproductions“.

Among the best of the German descriptive catalogues we mention „Das radierte Werk des Anders Zorn, bearbeitet von Fortunat von Schubert Soldern“, <sup>2)</sup> already surpassed by M. Delteil's fourth volume, and „Gustav Schiefler's Graphische Werk Max Liebermann's“, <sup>3)</sup> issued not long ago. Julius Hofmann has benefited the amateurs of Goya's etchings and lithographs with his invaluable „Francisco de Goya, Katalog seines graphischen Werkes“ <sup>4)</sup> which is worthily supplemented by „Goya's seltene Radierungen und Lithographien herausgegeben von W. von Loga“ <sup>5)</sup>

In 1888 the well-known Dutch painter-etcher Mr. Ph. Zilcken published a list of Jozef Israëls' etchings in the work „Jozef Israëls, l'homme et l'artiste“, this list was separately issued in 1890 <sup>6)</sup> and reprinted in Mr. Zilcken's

1). Paris. Chez l'auteur. 1906. Vol. I contains the etched work of J.F. Millet, Th. Rousseau, J. Dupré and Jongkind; Vol. III. Ingres and Delacroix; Vol. IV. A. Zorn.

2). Mit 1 orig. Rad. u. zwanzig Lichtdrucktafeln. Dresden. 1905. Ernest Arnold.

3). Verlag Bruno Cassirer. Berlin.

4). M. 18 Lichtdruck Tafeln. Wien 1907 Gesellsch. f. vervielf. Kunst.

5). Berlin 1907. G. Grottesche Verlagshandlung.

6). Essai de catalogue descriptif des eaux-fortes de Jozef Israëls p. Ph. Zilcken, La Haye 1890, pas dans le commerce.

„Peintres hollandais modernes”<sup>1)</sup> with an account of the etched work of J. Maris, M. Maris, and A. Mauve. In 1891 Mr. A. Pit made a descriptive catalogue of Zilcken's own etchings, about 200 in number, exhibited at New-York.

Till now this good example had, as far as I know, no followers, although we must mention Mr. Alb. Plasschaert's list of „Jan Toorop's etchings”,<sup>2)</sup> „Data about etchings by Tholen”,<sup>3)</sup> „Etchings of Piet Meiners”,<sup>4)</sup> provisionally published in his monthly „Critical review of arts and crafts”,<sup>5)</sup> all these „annotations for a book he intends to publish about the etchers and their work (original) from 1850 till the present day”.<sup>6)</sup>

The etched work of Mr. Bauer, Miss van Houten, Mr. Witsen and others has not yet been catalogued.

As a matter of course Mr. Zilcken's meritorious catalogue published in 1890, and modestly called by himself an „Essai de catalogue” has grown incomplete, moreover, it was „privately printed”. It, therefore, seemed to me that the time had come to issue a new one containing, besides the necessary corrections and additions, the illustrations of all the etchings of Israëls at present known. As far as possible I kept Mr. Zilcken's chronological sequence amended as

1). Amsterdam. J. M. Schalekamp. 1891.

2). Vol. I. March 1904. p. 44.

3). Vol. I. December 1904. Pp. 205—214., continued in: *Studies en gegevens over Schilderkunst* (Studies and communications about pictorial art.). Zeist. 1908. Pp. 43. s. q.

4). Vol. II. Nov.—Dec. 1905. Pp. 159—162.

5). *Kritiek v. beeld. kunsten en kunstnijverheid*. W. Versluys. Amst. 1904.

6). Vol. I. December 1904. p. 205.

follows: Z No. 16 was published as early as 1874 in the Dutch art-journal „de Kunstchronijk”, I therefore mentioned it previous to Z. No 10 of 1875; I saw a copy for presentation of Z. No 14 dated 1873, consequently it must be placed before Z. No 9 made in 1874; the „Smoker” (Z. No 22) and the „Fisherman” (Z. No. 24) were exhibited at Amsterdam in 1883, the „Fisherman” therefore, must be older than Z. No 23 „Struggle for life” which was published in 1884.

Additions are Nos IX, XII, XV, XVI and XXIX not mentioned by Mr. Zilcken, and Nos XXXII to XXXVII made by the etcher after Zilcken’s Catalogue had been published; besides the Editor was able to add trialproofs of the Nos X, XIII, XIV, XIX, XXIII and XXVII.

This is the place to mention that the terms „Trial” or „Artist’s Proofs” and „States” are used by me in the view which Mr. Haden <sup>1)</sup> has given as correctly defining these terms: „Trial” or „Artist’s Proofs” . . . . . are the impressions (generally very limited in number) taken, from time to time, from a plate while it is in progress, for the information and correction of the artist, and answer to the proofs and revises of a literary work in its passage through the press. — „States” on the contrary refer to finished or published plates, the „First State” of which is the technical equivalent to the „first edition” of a book.” —

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1). A descriptive catalogue of the Etched work of Francis Seymour Haden by Sir William Richard Drake. London. Macmillan & Co. 1880. Pp. VII, VIII.



„New States” result from variations made in the finished plate.” Mr. Drake was right when he called this „a view „which, if generally adopted, would simplify the confusion „that exists in the use of these terms.”

Now it is clear that very accurate notes made by the etcher himself, and a fine and complete set of all his etchings, finished and unfinished, is much to be desired for making up a true account of the whole etched work as to proofs and states, but this much to be desired perfection is here, as in so many cases, but a vain wish, and the Editor had to take refuge in making researches and comparisons on every available occasion.

Nobody should see in these illustrations an unsuccessful attempt to reproduce the etchings in an almost deceptive manner, the Editor has only aimed at rendering superfluous the short and inexact, as well as the digressive and often tiresome descriptions and „à venir en aide à la mémoire par le secours des yeux”, as M. Monteil says.

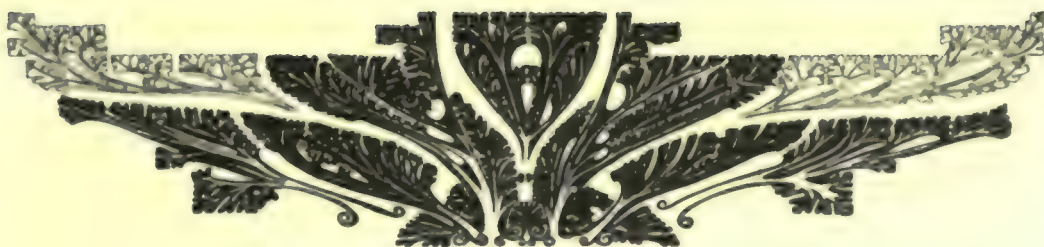
I feel gratefully indebted to those who have aided me in preparing this catalogue, to Mr. E. W. Moes director of the National Print Department at Amsterdam — where I found a collection of Israël’s etchings which was less incomplete than Mr. Zilcken in the preface of his catalogue led me to presume — who kindly allowed us to take photographs of those etchings which are wanting in my own collection, I am indebted also to Mr. Jozef Israël who gave me the benefit of his recollections, his own set of etchings unfortunately being very incomplete.

Also to Mr. T. van Iterson for his information about printing and publishing of some etchings and for the rare prints and scarce trial proofs he provided me with, also to Mr. P. C. Eilers who, when in New-York and though he had scarcely any time to spare, compiled for me the list of Israëls' etchings in the S. P. Avery collection of Prints.<sup>1)</sup> Notwithstanding this invaluable assistance and the pains the Editor has taken to make this catalogue as complete as possible, he is aware of the probable incompleteness, especially as to the existence of trialproofs; he therefore begs that every owner of an undescribed proof will kindly communicate with him.



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1). A Handbook of the S. P. Avery collection of prints and art books in the New-York public Library, M.C.M.I., p. 23 mentions our artist with 98 etchings, 45 of these are reproductions of his pictures by other etchers, while 27 of his own original prints are represented by 43 trialproofs and states.



**N**O Dutch painter of the XIX century, perhaps, has been so much written about as Jozef Israëls; mentioning the painter-writers only I might recall to mind what has been told by Mr. Ph. Zilcken, <sup>1)</sup> Mr. P. J. Veth, <sup>2)</sup> and Mr. Max Liebermann <sup>3)</sup> about „Israëls, the man and the painter”. As to the „etcher” the bulk of literature is much smaller, Mr. Zilcken, Mr. Veth, Mr. C. Ed. Taurel and Mr. Ph. G. Hamerton being the principal authors I know of. In addition to his above mentioned „Essai de catalogue des-

- 1). *Peintres hollandais modernes* p. Ph. Zilcken, Amsterdam. J. M. Schalekamp. 1891, Pp. 7—48.
- 2). a. Jozef Israëls (in „Mannen van beteekenis”) door J. P. Veth. Maart. 1889.  
b. *Gedenkboek der Hollandsche Schilderkunst uit het tijdperk van 1860 tot 1890.* Geschreven door Jan Veth. Uitg. door C. M. van Gogh. Amsterdam. 1898.  
c. *Modern Dutch Art: the work of Jozef Israëls*, by Jan Veth. „The Studio” Sept. 15 1902, Pp. 239—251.  
d. *Jozef Israëls en zijn kunst.* 50 photogravuren met tekst van Jan Veth. Arnhem en Nijmegen. 1903.
- 3). Jozef Israëls von Max Liebermann, in „*Zeitschr. f. bild. Kunst*” April 1901. Berlin S. 145—156 m. Originalradierungen etc. published also as: *Jozef Israëls. Kritische Studie von Max Liebermann*, mit 1 Rad. u. 13 Abbild. Berlin. Bruno Cassirer 1901.

criptif des eaux-fortes de Jozef Israëls" and his „Peintres hollandais modernes", Zilcken treated the subject in his „Modern Dutch Etchers" 1896 Pp. 27—32.

At the end of his excellent little book about Israëls in the series: „Eminent Men of the day", Mr. Veth reviews the artist's etched work in a very appreciatory, and, for the painter-author, most characteristic manner.

Mr. Ch. Ed. Taurel who contributed the article „Holland" in „die vervielfältigende Kunst der Gegenwart",<sup>1)</sup> of course mentions Israëls' etchings, but it seems to me that he has not seen every print he describes and that he relied much on hearsay.

Hamerton could not mention Israëls as an etcher until the 3<sup>d</sup> Edition of his „Etching and Etchers", 1880, Chapter XII, Pp. 116. s. q.

Israëls' first etchings date from about the year 1870 when, once a week, he met other members of the artists' club „Pulchri" to practise etching; they themselves printed their etchings as well. Probably these first trials are no more to be found unless, perhaps, among the first four numbers of this catalogue: four small prints to be seen at the National Print Department at Amsterdam, while the Boymans Museum at Rotterdam possesses one (N<sup>o</sup> IV) and the S.P. Avery collection two (N<sup>o</sup> I and III).

The etchings which next follow, when not actually printed

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1). Die vervielfält. Kunst der Gegenwart. Wien. Heft. XXVIII u. XXIX (Radirung 7 u. 8) E. Holland. 139—160. (J. Israëls S. 150—152) Amst. Juni 1892. Ch. Ed. Taurel.

by Israëls himself have, partly at least, been executed under his supervision, amongst others by the firm Mouton & Co. at the Hague and were presented by the artist to his friends; afterwards, on special request, they were sold by the firm Goupil & Co. at the Hague and by Messrs Buffa & Son at Amsterdam.

In 1879 the „Catalogue of etchings on sale by the Fine Art Society in Londen” announced a „set of ten etchings by Jozef Israëls”, this set sometimes may be met with at a print-sale, it contains the Nos V, VIII, X, XIII, XVII up to XXII of this catalogue, very often good copies on a thin vergé paper, slightly greyish coloured, measuring  $16\frac{6}{8} \times 10$  inches.

Although very much exaggerated, a remark, I once heard, that Israëls' etchings are printed almost everywhere, is not quite devoid of truth, they have been printed at Munich, Paris, New-York, Brussels, Amsterdam and the Hague. They are issued not only in separate copies but also in periodicals, in the „Kunstchronik”, and in „l'Illustration nouvelle”, in „l'Art” and in the „Gazette des beaux-arts”, in „Seemann's Zeitschrift für bildende Kunst”, in portfolios of the Belgian „Société internationale d'aquatintistes”, of the „Nederlandsche Etsclub” and of the „Hollandsche Prentkunst”, they have been printed on vellum, on Japanese and on Dutch paper, on hard and harsh white modern paper and on backed Chinese paper. Mr. Zilcken in his „Dutch Etchers” pg. 30 says: „to appreciate Israëls' etchings they must be seen in picked im-

pressions, but these are scarce, for many of the earlier coppers have not been steelfaced and have soon lost their beauty, this, combined with bad printing, makes such etchings but a small attraction for the serious collector". Indeed, several of Israëls' etchings frequently show signs of the plate being worn or badly printed, for instance the Nos V, VIII, X, XIII, XVII, XX-XXII; on the contrary some of the most remarkable etchings have either vanished or have been destroyed after a very small edition has been taken.

Consequently I have never met with a complete collection of Israëls' Work, containing all the proofs and states, or, with a really extensive collection of beautiful impressions only. Most probably unique are the prints No. XXXVI and XXXVII in the „S. P. Avery collection", very rare the Nos I, II, III, IV, VII, IX, XII, XVI, XXIII, XXXII and XXXIV, and the trial-proofs of the Nos XIII, XIV, XXI and XXIV; rare also are the Nos VI, XI, XV, XXV, XXVI and XXX, the trialproofs of X and XXI.

Hans W. Singer declares <sup>1)</sup>: „Millet wurde uns nicht weniger grosz vorkommen wenn wir seine Radirungen nicht hätten", and he who pretends the same with regard to Israëls' etchings certainly will not meet with contradiction, yet, be this as it may, let us be glad both artists have given us their etched work.

How often Israëls in his etchings, as also in his paintings, has treated the same subject over and again to approach

1). Hans W. Singer. Der Kupferstich. Bielefeld und Leipzig. 1904. S. 112.

as nearly as possible the beauty that he feels, is shown by the prints VII, VIII and IX with their trial-proofs, by the N<sup>o</sup> XIII, „old Katwijk woman” and XVII „Portrait” both with their preceding unfinished proofs, and also by the beautiful interior N<sup>o</sup>. XXI in more than six trial-proofs and states.

It goes without saying that a close relation must exist between Israëls' etchings and his paintings. As to the subject, the most generally known are the Nos IV, IX, XIX, XX, XXI, XXIII, XXIX, XXX, XXXI, XXXV and XXXVI; but it also seems to me that a touch of the different moods of painting is to be found in the etched work. The later prints, for instance, large and vigorous, the drawing, though a little loose and vague but with a fine quality of suggestiveness, with touchings and workings in the copper which do not admit of exact description, show qualities easily to be found in the Master's brushwork of the later period.

To point out the essential beauties in Israëls' etchings is not my intention, neither will I attempt to explain them. In matters of art, the less we try to explain the better, moreover the real lover of art is chiefly concerned with those qualities which hardly admit discussion.

Oosterbeek : March, 1909.

H. J. H.

## EXPLANATORY NOTES.

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To avoid the annoyance of repeatedly turning the book, all the illustrations have been placed in the same position on the page; this has caused some of them whose width exceeds their height to be reproduced in a corresponding smaller size. The number of each print is followed by the number within brackets of the same etching in the Zilcken catalogue. The dimensions of the etchings are given, the height preceding the width.

When the etching does not occupy the whole plate, the dimensions of the plate are followed, ~~within brackets~~, by those of the etching.

When the print has not been signed, and when there is only one state known, this has not been mentioned.

Only in the case of the rare etchings has the collection, in which they are to be found, been given.





I (Z. 1).

## WOMAN SEATED.

3<sup>6</sup>/<sub>8</sub>:2<sup>1</sup>/<sub>8</sub> in. (95:55 m.m.)

Trial Proofs. (a) Distinct outlines, few and slight shadows, blank background. (b) Illustrated.

Both very rare. National Print Room Amsterdam.

One trial proof in the S. P. Avery Collection, New-York.

II (Z. 2).

## GIRL WAITING ON THE SHORE.

$3\frac{6}{8} : 2\frac{3}{8}$  in. (95 : 60 m.m.)

Trial Proofs. (a) Illustrated. (b) Cap, upper-part of the body, petticoat and apron more worked upon. (c) Sky and apron partly erased.

Three very scarce trial proofs. National Print Room, Amsterdam.



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III (Z. 3).

## OLD MAN SEATED.

$3\frac{2}{8} : 1\frac{6}{8}$  in. (82 : 46 m.m.)

Trial Proofs. (a) Illustrated. (b) Very dark, only the back of the chair, the man's face and his hand slightly visible.

Both trial proofs very rare. National Print Room, Amsterdam.

One trial proof in the S. P. Avery Collection, New-York.

IV (Z. 4).

## CHILDREN AT THE PIG-STY.

$2\frac{6}{8}$  :  $3\frac{7}{8}$  in. (70 : 100 m.m.)

Trial Proofs. (a) The whole print very clear, the dunes not yet worked upon. (b) Illustrated. (c) Strong oblique lines on dunes and fence, the sky with some dark spots, the fore-ground and the wall of the pig-sty much cleared up.

The three very rare trial proofs are in the National Print Room, Amsterdam.

One trial proof in the Boymans Museum, Rotterdam.







V (Z. 5).

## SAILING THE BOAT.

5<sup>7</sup>/<sub>8</sub> : 9<sup>1</sup>/<sub>8</sub> in. (150 : 231 m.m.)

Brilliant impressions from this plate are rarely met with, the etching was published also in the „Gazette des beaux-arts, 1879 pg. 395” and, mentioned in the „Catalogue des gravures et eaux-fortes publiées par la Gazette des beaux-arts (1879, 1888 and 1904)” under N° 611, Israëls, „Enfants sur la plage”.

The lettered proofs bear this inscription and at the right-hand lower corner „J. Israëls del. et sc.”; the etching issued by the „Gazette” does not occupy the whole plate 5<sup>2</sup>/<sub>8</sub> : 8<sup>6</sup>/<sub>8</sub> in. (135 : 221 m.m.).

VI (Z. 6).

## GIRL WITH A SPADE.

$3\frac{5}{8}$ ;  $2\frac{2}{8}$  in. (92 : 57 m.m.)

This print has also been published on the same sheet as N<sup>o</sup> XI by the „Société internationale d'aquafor-  
tistes” started in 1875 under Mr. F. Rops’ presi-  
dency; in this edition the etching is signed: I. Isaëls in  
the left lower corner. Rare.

One proof in the National Print Room, Amsterdam.  
Three proofs in the S. P. Avery Collection, New-  
York.

A single and a combined proof in the Editor’s Collec-  
tion.





VII (Z. 7<sup>bis</sup>).

## THE OLD COUPLE.

3<sup>7</sup>/<sub>8</sub>:5<sup>7</sup>/<sub>8</sub> in. (100:151 m.m.)

Trial Proofs. (a) Very clear, with transparent shadows behind the woman and in the bed stead. (b) Illustrated.

Both done in 1873 and rather scarce.

Trial proof (b) in the National Print Room, Amsterdam.

One proof in the S. P. Avery Collection, New-York.

Both proofs (a) and (b) in the Editor's Collection.

VIII (Z. 7).

## THE OLD COUPLE.

4:5<sup>7</sup>/<sub>8</sub> in. (101 : 151 m.m.)

A second etching of the same subject as N<sup>o</sup> VII but „in reverse” and, worked somewhat differently; is often met with, but fine proofs are scarce.

In the later copies the dimensions of the plate are somewhat larger, whilst those of the print itself are smaller 3<sup>6</sup>/<sub>8</sub> : 5<sup>6</sup>/<sub>8</sub> in. (95 : 144 m.m.).







IX.  
THE OLD COUPLE.

$3\frac{7}{8}$  :  $5\frac{3}{8}$  in. (97 : 136 m.m.)

This etching, though smaller, has a very great resemblance to N<sup>o</sup> VII as to the position of the figures and objects; differences are: five plates on the wall and a hand hanging over the bed-side; the more delicate execution of the whole is remarkable.

Trial Proofs. (a) In little more than outline. (b) Illustrated.

Both very scarce. In the National Print Room, Amsterdam, with an impression of the partly burnished out plate. (b) in the Editor's Collection.

X (Z. 8).

## WOMAN WITH CHILD WAITING.

6:4 in. (152:101 m.m.)

Trial Proofs. (a) Etched in 1873, shows the following differences when compared with the published state here illustrated: the foreground is much clearer, the left pole of the fence and the crack in the left middle window-pane are missing, the woman's cap and apron and the lower part of the skirt are more clear, the left arm and back scarcely separated; on both sides of the woman are slight vertical interrupted lines, the difference between land and sky is indistinctly expressed. (b) Like (a) but with strong dark horizontal lines on the woman's apron, and the whole body in a more monotone dark colour.

Published State. Illustrated.

On a copy in the S. P. Avery Collection, the etcher mentions that he made many proofs of this subject. Trial proof (a) in the National Print Room, Amsterdam, (b) in the Editor's Collection. Both very scarce.





XI (Z. 14).

## HOMWARDS.

5<sup>3</sup>/<sub>8</sub> : 3<sup>6</sup>/<sub>8</sub> in. (135 : 95 m.m.)

The published state executed in 1873, and here illustrated, is rare.

The etching has also been issued by the „Société internationale d'aqua-fortistes” on one sheet with N°VI; in the cleaned lower part of the plate is traced: „Femme de Scheveningen”, in the left corner: „I. Isaëls”, in the right corner: „Nys imp. de la Société”.

Published state in the National Print Room, Amsterdam. A proof of the single and one of the combined etching in the Editor's Collection.

XII.  
OLD KATWYK WOMAN.

$5\frac{3}{8} : 3\frac{7}{8}$  in. (137 : 97 m.m.)

An unfinished etching, doubtless preceding the very similar, and more generally known, N<sup>o</sup> XIII.

Trial Proofs. (a) Illustrated. (b) Background and woman's dress darker, the face less distinct.

Both very rare. National Print Room, Amsterdam.







XIII (Z. 9).

## OLD KATWYK WOMAN.

$5\frac{7}{8}$  : 4 in. (150 : 102 m.m.)

Trial Proof. (a) the background uniformly dark, the woman's left shoulder and upper-arm lighted up; the face has a sullen expression.

Published states. First. Illustrated. Background to the left lighted up, more pleasant expression of the face.

Second. In the lower margin of the plate delicately traced: „Old Mary”, more to the right: „J. Israëls” (almost illegible). Not scarce.

Third. The lettering is removed, all the margins on the copper cleaned, the dimensions of the plate unaltered, those of the print are now  $5\frac{6}{8}$  :  $3\frac{6}{8}$  in. (144 : 95 m.m.), background and woman's dress are one black spot surrounding the sharply lined features; in this state the etching appears as an „Originalradierung” in the „Zeitschrift f. Bild. Kunst, Neue folge, XII Heft 7. April 1901.

Trial Proof (a) in the Editor's Collection.

XIV (Z. 16).

## BABY IN HIS CHAIR.

6:3<sup>7</sup>/<sub>8</sub> in. (151 : 100 m.m.)

Trial Proofs. (a) The mantelpiece, on both sides of the small pot, clearer than in the following etchings, does not reach the right edge of the plate; the background with irregular heavy shadowing. Very rare.

(b) The mantelpiece takes the whole breadth of the plate, the wall beneath is more regularly shadowed, and the wall behind the child is cleared up; before the caster of the chair is a dark spot, afterwards the wooden shoe of the definite etching. Rare.

Published State. Illustrated; in this final condition the etching, signed: I. J. in dry-point in the right-hand lower corner, appeared in the „Kunstchronik“ of 1874 (Vol. 16 N<sup>o</sup> 7) opposite to page 50 as: N<sup>o</sup> 13. Etching by J. Israëls, „A baby in his chair playing“; on page 56 is to be found the eight lined poem which Israëls made on the subject; these „Kunstchronik“ copies often are very good prints.

Afterwards issued in the portfolio of the „Nederlandsche Etsclub“ (Vol. 5. 1890. N<sup>o</sup> 1 „Baby in a chair“) the impressions are too dark, and the shadows lack the transparency they had previously.

Trial proofs (a) and (b) in the Editor's Collection.





XV.

PORTRAIT OF MRS. ISRAËLS.

6:4 in. (151 : 102 m.m.)  $5\frac{6}{8}$ : $3\frac{6}{8}$  in. (145 : 95 m.m.)

A most rare etching of which I have a fine impression.

XVI.

PORTRAIT OF MRS. ISRAËLS.

$3\frac{7}{8}$ ;  $2\frac{5}{8}$  in. (99 : 69 m.m.)

Like N° XII an unfinished etching, a study preceding N° XVII, differing in the first place by the profile being turned to the right.

Trial Proofs. (a) Very clear, only the back of the figure and the ribbon in the hair very dark. (b) Not differing very much from (c), black spot above the eye. (c) Illustrated.

Three very rare trial proofs. National Print Room, Amsterdam.







XVII (Z. 10).

## PORTRAIT OF MRS. ISRAËLS.

4<sup>6</sup>/<sub>8</sub>:3 in. (120:77 m.m.)

Published states. First. Etched in 1875, as Mr. Zilcken says. Illustrated.

Second. 4<sup>4</sup>/<sub>8</sub>:2<sup>7</sup>/<sub>8</sub> in. (116:74 m.m.) bears the name „Aleida” in the cleaned lower margin of the plate.

XVIII (Z. 11).

## LITTLE JOHNNY.

6:4 in. (152:101 m.m.)

Fine impressions of this fair etching, done in 1875, are not scarce; later impressions do not cover the whole plate  $5\frac{5}{8}$ : $3\frac{5}{8}$  in. (138:89 m.m.).





XIX (Z. 12).

## GIRL WITH BASKET SEATED ON THE SHORE.

6:9 in. (125 : 230 m.m.)

Trial Proof. (a) Almost the whole fore-ground is left blank and the figure itself is only slightly worked upon.

A very rare trial proof.

Published State. Illustrated, was issued also in the periodical „l'Art, revue hebdomadaire illustrée”, 5<sup>me</sup> Année. Tome I. 1879 pg. 322” and is mentioned in the „Catalogue de la librairie de l'Art”, 1880 as: N° 293, „A Scheveningue”.

Dimensions of the later impressions:

5<sup>7</sup>/<sub>8</sub>:8<sup>7</sup>/<sub>8</sub> in. (150 : 226 m.m.) 5<sup>5</sup>/<sub>8</sub>:8<sup>5</sup>/<sub>8</sub> in. (142 : 219 m.m.)

Trial proof in the Editor's Collection.

XX (Z. 13).

## EVENING ON THE SHORE.

4:6 in. (101 : 152 m.m.)

Fine impressions of this etching are rather scarce, some of them do not bear the initials: „J. I.” thinly scratched in the right lower corner.

Not very successful as an „Originalradierung” in the „Zeitschrift für Bildende Kunst. Neue Folge XII. Heft 7 April 1901.” —







XXI (Z. 15).

## THE MOTHER.

6<sup>2</sup>/<sub>8</sub> : 9<sup>3</sup>/<sub>8</sub> in. (159 : 239 m.m.)

Trial Proof. (a) The whole print in clearly defined outlines, only the wall surrounding the window and the woman's clothes slightly shadowed, a cat lies on the left chair; this proof etched in 1874 is very scarce.

Published States. First. Done in 1875. Illustrated.

Second. The light shading at the right of the woman is less distinct, the table-leaf somewhat darker, the woman's lap, on the contrary, is clearer.

Third. More added work all over the plate especially on the cupboard and at the right of the woman.

A later published state is very dark and has lost the delicate and transparent shadows; this print is signed: J. Israël's in the left lower corner.

In still later impressions 6 : 9<sup>1</sup>/<sub>8</sub> in. (153 : 231 m.m.) the signature is removed, the wear and tear of printing is manifest, the woman's head, for instance, is indistinct and distorted, and the whole very black.

Trial Proof (a) in the S. P. Avery Collection, New-York and in the Editor's Collection.

An etching resembling very much this N<sup>o</sup> XXI, was made by Mr Zilcken after a picture by J. Israël's to illustrate the: Memorial Catalogue of the French and Dutch loan Collection. Edinburgh international Exhibition 1886.

This picture, „the sleeping child” (1.22 : 1.55 M.) lent by Thomas Glen Arthur. Esq. Glasgow, was N<sup>o</sup> 1030 of the original Catalogue and N<sup>o</sup> 124 of the „Memorial”.

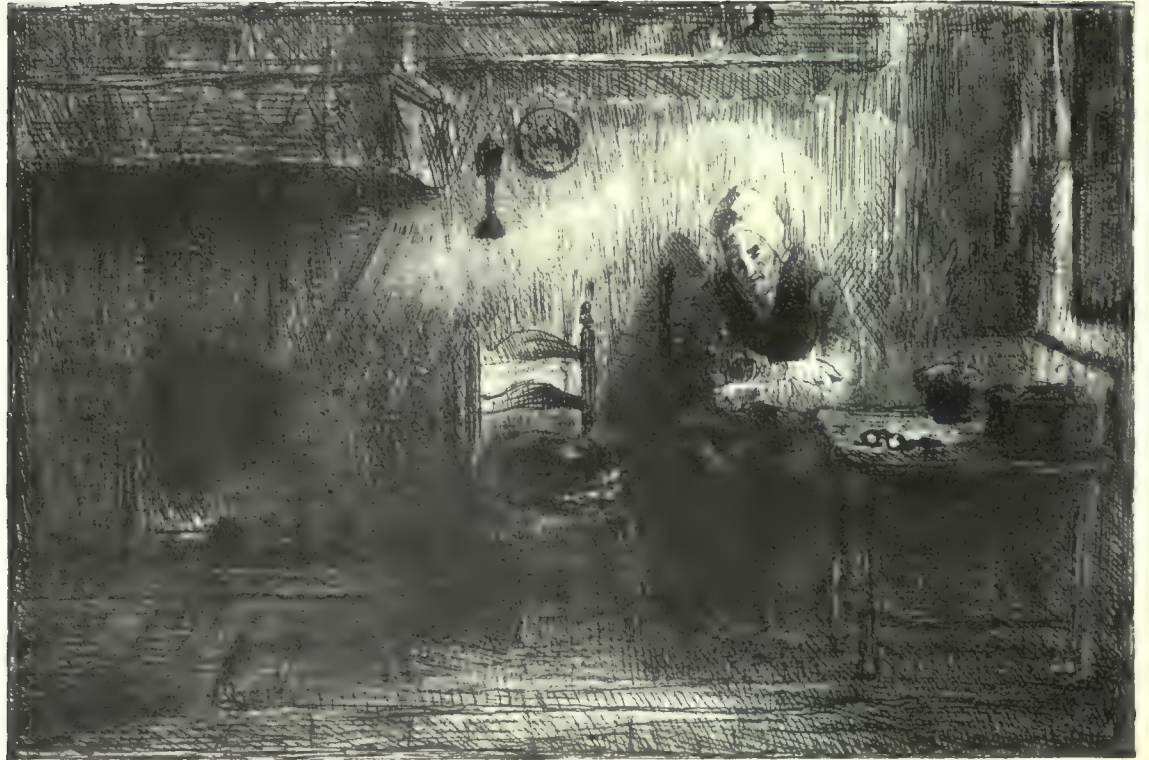
XXII (Z. 17).

## CHILD IN CRADLE.

3<sup>7</sup>/<sub>8</sub>:6 in. (100:152 m.m.)

Besides in single copies, this etching, done in 1875, has been issued in the Portfolio of the „Nederlandsche Etsclub”. Vol. I, 1886, N<sup>o</sup>. 1 „Speelmakkers”, and in: „Jozef Israëls, kritische Studie von Max Liebermann, mit einer Radierung etc. Berlin, Bruno Cassirer, 1901.” Only early impressions are unsigned „J. Israëls” in the right lower corner.





XXIII (Z. 18).

## THE SLEEPERS.

5<sup>7</sup>/<sub>8</sub>:8<sup>3</sup>/<sub>4</sub> in. (150:221 m.m.) 4<sup>6</sup>/<sub>8</sub>:7 in. (120:180 m.m.)

Known only in two very different trialproofs.

Trial-Proofs. (a) is kept very clear, has no curtain before the window, the sleeping woman and the chair with the cat stand out distinctly against a blank space in the background, table, hearth and chimneypiece are less dark, the hearthplate is placed more to the right.

(b) Here illustrated.

Mr. Israëls believes that of every proof, only two or three copies have been taken.

Trial Proof (a) in the National Print Room, Amsterdam, (b) in the Editor's Collection.

XXIV (Z. 19).

## THE SMOKING CARPENTER.

11 : 7<sup>7</sup>/<sub>8</sub> in. (228 : 200 m.m.)

Trial Proof. (a) Illustrated.

On the copy in the S. P. Avery collection the etcher mentions that he took only three impressions of this plate at Cadart's in 1880.

Published State. First. Lately the plate has been found again by the etcher and impressions have been issued.

This edition — 11<sup>1</sup>/<sub>8</sub> : 7<sup>7</sup>/<sub>8</sub> in. (281 . 201 m.m.) 10<sup>7</sup>/<sub>8</sub> : 7<sup>5</sup>/<sub>8</sub> in. (275 : 194 m.m.) — lacks the silvery tone which the trial proof had, all the lines are heavier, the shadows stronger, the whole print is darker, moreover some small additions have been made, the principal of them being : a few hatchings placed on the out side of the left arm, the upper part of the right arm has been made broader and the right elbow is mended as had already been done in pencil on the trialproof here illustrated.

Trial Proof (a) in the S. P. Avery Collection and in the Editor's Collection.







XXV (Z. 20).

## PEELING POTATOES.

7<sup>1</sup>/<sub>8</sub> : 11 in. (201 : 281 m.m.) 7<sup>1</sup>/<sub>8</sub> : 10<sup>6</sup>/<sub>8</sub> in. (192 : 272 m.m.).

An etching issued about 1880 by the „Illustration nouvelle”, lettered proofs bear the inscription: „Intérieur de cuisine en Hollande” on the lower left: „J. Israëls pinx. et sc.”, on the right: „V<sup>ve</sup> Cadart Edit. Imp. 56 B<sup>ard</sup> Haussmann. Paris”, and above in the right upper corner the number 555.

Even the proofs after letters are scarcer than one might expect, the „Edition de luxe” consisted of 25 copies on Dutch paper and 12 copies on Japanese paper only.

It must be this etching that is named: „la Soupe”, in the Memorial Catalogue of the French and Dutch Loan collection, Edinburgh 1886, pg. 99 „Notable works of his” (Israëls) are in etching the plates entitled: „la Soupe, the Smoker, the Fisherman and the Sleeping Child”. All the copies are signed „Jozef Israëls” in the right lower corner.

Proof before letters in the National Print Room, Amsterdam.

Both in the Editor's Collection.

XXVI (Z. 21).

## THE LITTLE SAILOR.

20<sup>3</sup>/<sub>8</sub> : 14<sup>2</sup>/<sub>8</sub> in. (517 : 362 m.m.) 19<sup>6</sup>/<sub>8</sub> : 13<sup>6</sup>/<sub>8</sub> in. (502 : 350 m.m.)

This etching signed „Jozef Israëls” in the right lower corner, was executed in 1880, according to Mr. Zilcken. The firm Fr. Buffa & Son, Amsterdam, had taken a few impressions before the plate was sold to Messrs Knoedler & Co, New-York; this firm, and not Messrs Arnold & Tripp, Paris, issued the print in 1888 as „the little sailor”; the edition was limited to 40 proofs on vellum at £ 8,8 and 20 for presentation. No other state. Plate destroyed.

The addition „proof before letters” which I have seen once or twice in a print-sale catalogue with regard to this etching, may, therefore, have been superfluous. Those who are familiar with this beautiful etching will join with the etcher in regretting that the edition has been so small.

Boymans Museum, Rotterdam, the S. P. Avery Collection, New-York, and the Editor’s Collection.





XXVII (Z. 22).

## THE SMOKER.

$15\frac{7}{8} : 10\frac{7}{8}$  in. (404 : 277 m.m.)  $15\frac{1}{8} : 10\frac{3}{8}$  in. (383 : 265 m.m.)

Trial Proof. (a)  $15\frac{4}{8} : 10\frac{6}{8}$  in., (395 : 273 m.m.) shows the chimney-piece extending almost to the left edge of the plate, and the shadow surrounding the man is much clearer than in the published state; it does not bear the publisher's name.

Published state. First. Illustrated.

Issued in 1882 by the firm Arnold & Tripp, Paris, as is mentioned in the lower margin of the plate, the edition consisted of: 50 proofs on vellum, 125 proofs on Japanese paper and, probably  $\pm$  1200 lettered proofs, in the lower margin of the plate the latter bear the title: „The Smoker” above the names of the publishers, to the left: „Jozef Israëls Inv. et Aquaf.” and to the right: „Imp. A. Salmon”.

Trial Proof in the Editor's Collection.

XXVIII (Z. 24).

## THE FISHERMAN.

15<sup>6</sup>/<sub>8</sub>:11 in. (401:278 m.m.) 15:10<sup>5</sup>/<sub>8</sub> in. (382:277 m.m.)

This is another etching published by Messrs Arnold and Tripp, Paris, as stated in front in the lower margin of the plate and, issued in the same way as N<sup>o</sup> XXVII.

Lettered proofs bear the title: „The Fisherman”, above the publisher’s name, „Jozef Israëls” in the left and „Imp. A. Salmon” in the right lower corner of the plate.

All the prints are signed in the right lower corner of the etching.

The S. P. Avery Collection has four copies, amongst them one or more trial proofs.







XXIX.

## THE HEARTH.

16<sup>2</sup>/<sub>8</sub> : 11<sup>5</sup>/<sub>8</sub> in. (413 : 294 m.m.) 15<sup>2</sup>/<sub>8</sub> : 11 in. (386 : 281 m.m.)

This etching also known by the title: „growing old”, was issued by Knoedler & Co., 18 July 1883, as stated in the upper margin of the plate.

The Edition consisted of 50 Artist's Proofs, 25 for presentation, 26 before letters, 1250 lettered proofs which bear the inscription „the Hearth” in the right lower corner, and in front „drawn & etched by Jozef Israëls”.

As far as I know all the copies are signed by the etcher in the left lower corner.

XXX (Z. 23).

## STRUGGLE FOR LIFE.

$7\frac{7}{8}$ :11 in. (200:280 m.m.)  $7\frac{2}{8}$ : $10\frac{5}{8}$  in. (185:270 m.m.)

This etching done in 1884 by the artist after his own picture, known as: „la lutte pour l'existence” was printed at Cadart's, Paris.

The print is scarce.

Boymans Museum, Rotterdam,  
S. P. Avery Collection, New-York,  
Editor's Collection.





XXXI (Z. 25).

## MENDING NETS.

$7\frac{6}{8}$  : 11 in. (196 : 278 m.m.)  $7\frac{3}{8}$  :  $10\frac{5}{8}$  in. (188 : 270 m.m.)

Though made in 1886 it appeared as „original unpublished etching” in the work „Jozef Israëls, l’homme et l’artiste . . . . . par F. Netscher et Ph. Zilcken . . . . . J. M. Schalekamp, Edit. Amsterdam 1888”.

All the copies are signed in faint characters „J. Israëls” in the right lower corner.

XXXII.

A SKETCH.

$9\frac{5}{8}$  :  $6\frac{1}{8}$  in. (245 : 155 m.m.)

A very rare dry-point on zinc, done and printed in  
Mr. Zilcken's studio, March 1891.  
In the Editor's Collection.







XXXIII.

## STUMBLING OLD MAN.

9<sup>3</sup>/<sub>8</sub> : 6<sup>2</sup>/<sub>8</sub> in. (238 : 159 m.m.) 9 : 5<sup>7</sup>/<sub>8</sub> in. (230 : 150 m.m.)

This etching, signed J. I. in dry-point in the right lower corner, appeared in the „Hollandsche Prentkunst” issued by R. N. Roland Holst and Jan Veth. Vol. I Amsterdam, Scheltema & Holkema’s boekhandel. 1898.

At the end of 1900 separate copies were sold.

XXXIV.

CHILD PLAYING WITH A BOAT.

$7\frac{7}{8} : 11\frac{7}{8}$  in. (200 : 300 m.m.)  $7\frac{4}{8} : 11\frac{2}{8}$  in. (189 : 286 m.m.)

Of this unfinished etching, signed J. I. in the left lower corner only a few copies have been taken, the plate has been destroyed.

In the Editor's Collection.





XXXV.  
OLD MAN READING.

5<sup>1</sup>/<sub>8</sub>:7 in. (139:177 m.m.)

A dry-point done in November—December 1900, the dimensions of later copies are smaller 5<sup>2</sup>/<sub>8</sub>:6<sup>1</sup>/<sub>8</sub> in. (132:171 m.m.).

Compared together the copies show small differences in the printing.

An early sketch of this etching was not carried further, but remained a mere outline; a few weeks ago eleven impressions of this unfinished dry-point have been taken, the dimensions are 5<sup>1</sup>/<sub>8</sub>:7 in. (139:177 m.m.).

XXXVI.

ZANDVOORT FISHERWOMAN.

15<sup>6</sup>/<sub>8</sub>; 11 in. (400 : 280 m.m.)

Known only in one impression in the S. P. Avery Collection, New-York; the etcher calls it: „first line of an etching I hope to make when I feel in mind for it”; it is signed in the left lower corner.





*J. J. Smith*  
*not published*  
*plate spoiled*



XXXVII.

THE BREAKFAST.

13<sup>3</sup>/<sub>8</sub> : 9<sup>2</sup>/<sub>8</sub> in. (340 : 235 m.m.)

The impression in the S. P. Avery Collection is possibly unique. „Etching not published, plate spoiled” says a note by the etcher. It is signed in the left lower corner. This etching and the preceding one were probably executed between 1890 and 1900.

## SUPPLEMENT.

Mr. Israël's has also made two lithographs: one, a portrait of a Rabbi which has never been published; the other, the head of a child, here illustrated, was executed in 1869 for the „Album van den Nederlandschen Spectator”.

The lithograph is to be seen in the National Print Room, Amsterdam, in two copies, both signed to the right: J. I. in reverse; one of them has an inscription with the names of the lithographer and the printer.









list 2

NE            Hubert, H. J.  
2115            The etched work of Jozef  
I8H8            Israëls

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