

# WATERCOLOURS AND DRAWINGS

## BY 20TH-CENTURY EUROPEAN MASTERS



15TH ANNIVERSARY CATALOGUE

WOLSELEY FINE ARTS

MMV

Works will be exhibited at:

**The European Fine Art Fair**  
Maastricht, The Netherlands  
3–13 March 2005

**Master Drawings**  
Gallery 27  
27 Cork Street, London W1S 3NG  
28 June–9 July 2005

and can be viewed by appointment at our premises at 12 Needham Road, London, at other times

*Illustrations*

Front cover: Emile Bernard 1868–1941, **Etude de Breton** c. 1888, Catalogue No. 1  
Back cover: Armand Rassenfosse 1862–1934, **Desolation** 1924, Catalogue No. 48  
Title page: Pierre Bonnard 1867–1947, **Groupe d'arbres** c. 1917, Catalogue No. 25

# WATERCOLOURS AND DRAWINGS

## BY 20TH-CENTURY EUROPEAN MASTERS



All works are for sale  
Please enquire for a price list

**WOLSELEY FINE ARTS**  
12 Needham Road, Westbourne Grove, London W11 2RP  
Tel +44(0)20 7792 2788 Fax +44(0)20 7792 2988  
E mail: [info@wolseleyfinearts.com](mailto:info@wolseleyfinearts.com)  
[www.wolseleyfinearts.com](http://www.wolseleyfinearts.com)

MMV

# INDEX

## PONT-AVEN ARTISTS and ROBERT BEVAN

- 3 Essay by Jon Benington
- 5 Emile Bernard 1868–1941, French
- 6–11 Robert Bevan 1865–1925, British
- 12 Claude-Emile Schuffenicker 1851–1934, French
- 13 Paul Sérusier 1863–1927, French

## BRITISH DRAWINGS

- 14–15 Edward Ardizzone 1909–1979
- 16 Sir Muirhead Bone 1876–1953
- 17 Eric Gill 1882–1940
- 18 Gwen John 1876–1939
- 19 David Jones 1895–1974
- 20 Henry Moore 1898–1986
- 21 Lucien Pissarro 1863–1944
- 22 John Piper 1903–1994
- 23 Ralph Maynard Smith, 1904–1964
- 24 Julian Trevelyan 1910–1988
- 25 Christopher Wood 1901–1930

## FRENCH DRAWINGS

- 26 Pierre Bonnard 1867–1947
- 27 Henri-Edmond Cross 1856–1910
- 28 André Dunoyer de Segonzac 1884–1974
- 29 Georges d’Espagnat 1870–1959
- 30 Roger de la Fresnaye 1888–1925,
- 31–2 Aristide Maillol 1861–1944
- 33–4 Albert Marquet 1875–1947
- 35–6 Ker Xavier Roussel 1867–1944,
- 37 Paul Signac 1863–1935
- 38 Henri Toulouse-Lautrec 1864–1901
- 39–42 Edouard Vuillard 1868–1940

## OTHER EUROPEAN SCHOOLS

- 43 Isaac Israels 1865–1934, Dutch
- 44–5 Max Liebermann 1847–1935, German
- 46 Marino Marini 1901–1980, Italian
- 47 Eugeen van Mieghem 1875–1930, Belgian
- 48 Jules Pascin 1885–1930, Bulgarian/American
- 48 Armand Rassenfosse 1862–1934, Belgian

## PONT-AVEN ARTISTS and ROBERT BEVAN

### Robert Bevan: from Pont-Aven to Poland, 1893–1903

Robert Bevan was one of the most continentally attuned British artists of his generation. Between 1891 and 1904 he led an itinerant existence, dividing his time between Paris, Brittany (where he met Gauguin), Madrid, Tangiers, Poland, Jersey and Vienna, interrupted by spells living in England at Hawkridge on Exmoor and in his home town of Brighton, before finally settling in London. Family life would eventually quell his wanderlust, but prior to that two leitmotifs can be detected running through the work that stemmed from his peregrinations. The first was his insistent preference for the graphic media of chalk, charcoal and lithographic crayon, which in his hands became highly immediate and expressive tools, with the added advantage of being much more portable and suitcase-friendly than oil paint and canvas. The second theme was his ingrained and passionate love of the countryside, which in his eyes was less a static thing of beauty than an arena where people lived and worked by the toil of their hands and the sweat of their brows. Even when living and working in London he would still gravitate towards the cab yards, the produce markets and the horse sales, for he remained a countryman at heart, one who was saddened by the 20th century's substitution of motorised transport for horsepower.

Bevan's affinity for the land is amply demonstrated by this group of fifteen drawings (of which six are included in this catalogue) that have come direct from the artist's estate. They range in date from 1893 to 1903 and are executed variously in charcoal, ink and black chalk, the latter medium being combined sometimes with watercolour. The range of subjects reveals the artist's attentiveness to seasonal changes, to pattern and shape in nature (from individual leaves to groups of trees), and to the daily lives of country folk including peasant children and huntsmen.

Some of the drawings are little more than shorthand visual notes, studies of nature in microcosm. Into this group fall the studies of Sweet Chestnut, Poplar and Plane trees, lilac and hollyhock, all dating from the 1903 visit to Poland. The three drawings of hunting subjects provide further graphic proof of Bevan's quick eye, his jerky, energised contours successfully conveying the alertness and excitement of the foxhounds and their masters. During the three years he spent in the village of Hawkridge on Exmoor (1894–97), Bevan paid five guineas a year subscription to two packs, the Devon and Somerset and the Dulverton. This period of rural and artistic isolation saw him divide his time between hunting, drawing and lithography, his subjects being the hunt itself and the landscape. The majestic contours of the moor provided an altogether bleaker and more dramatic setting than the sheltered valleys and hills he had encountered during his 1893–94 spell at Pont-Aven in Brittany.

*Swirling Sun, Brittany* is without doubt one of Bevan's most experimental and daring drawings. A one-off piece, it takes a much narrower field of view than the artist's other Breton landscapes, focusing as it does on one primary motif, the pollarded tree which is seen *contrejour*, in front of the bright disc of a low evening sun that casts the branches and trunk into stark silhouette. The *mise-en-scène* makes few, if any concessions to the picturesque, while the method of execution is also radical in its all-over use of expressive parallel lines and curves. The resultant effect is one of a vortex of rhythmic linear pulses, which is strengthened by the truncated tunnel-like perspective (the viewer's eye is led as far as the hedge occupying the middle ground, but can proceed no further).

Nothing in Bevan's earlier biography accounts for this stylistic quantum leap – neither his training at Westminster School of Art under Fred Brown, nor the year and a half in Tangier where he enjoyed the company of fellow artists Joseph Crawhall and George Denholm Armour. Passing acquaintances with Gauguin and Renoir were struck up in Brittany, culminating in encouragement from the latter for his horse subjects, and the dedication of a monotype by the former à *l'ami Bevan* [sic]. However, it is not to Gauguin or Renoir that we should look for the inspiration behind *Swirling Sun, Brittany*, but rather to Van Gogh. Two of the Dutchman's favourite motifs were pollarded trees and suns surrounded by pulsing concentric rays. In *Willows at Sunset* (Rijksmuseum Kröller-Müller), a small painting dating from autumn 1888, Van Gogh uniquely brought these two motifs together, and it is all too tempting to imagine that Bevan must somehow have seen this very image, although one has to acknowledge that access to Vincent's paintings was still very limited just three years after his death. There would, however, have been much talk about the late artist's legacy amongst Bevan's familiars in Pont-Aven – the French printmaker Armand Seguin, the Scot Eric Forbes-Robertson, and the Irish painter and etcher Roderic O'Connor.

Of all the artists active in Pont-Aven in the early 1890s, O'Connor was most sympathetic towards Van Gogh's style. He adopted the Dutchman's gyrating whorls and spirals in his own landscapes, figure subjects and still lifes. Several of O'Connor's etchings (notably *Pleine lune sur la côte*, 1893) featured the lunar or solar disc emanating an aureole of radiating or concentric rays. Bevan is known to have visited the Breton seaside resort of Le Pouldu, where O'Connor spent the summer of 1893 working on etchings, and an encounter between the two men would go a long way towards explaining Bevan's introduction of pronounced rhythmic striations into his graphic work.

The technique was further used to good effect by Bevan in *Cottage amongst trees, Brittany*, in which the stripes have been contained within the simplified rhomboidal shapes of the foliage. This is an early example of Bevan's tendency to reduce the landscape to a structure of geometric shapes, imposing a Cézanne-inspired order on the expressive freedom he took from Van Gogh. Bevan would have been aware of the fact that Gauguin and Bernard had assimilated Cézanne's parallel brushstrokes into their Breton paintings of the late 1880s, and this would have fired his own interest in the master of Aix-en-Provence.

There may be a causal link between Bevan's self-imposed isolation during the years 1894–97 and Gauguin's final departure for the South Seas. Did Gauguin admonish his English-speaking admirer to quit an increasingly tourist-infested Pont-Aven in favour of somewhere altogether wilder and more remote? Whatever the reason, Bevan wound up at the little village of Hawkridge on Exmoor, in the vicinity of which he completed the drawing, *An open field with wooded circumference*. This is a more vigorous version of a drawing entitled *The Big Covert* (Cecil Higgins Art Gallery, Bedford), which depicts the same subject from a slightly lower viewpoint. Although the Cecil Higgins drawing has been dated to around 1912–15, an earlier dating to Bevan's Exmoor period of 1894–97 seems much more likely. Comparison of the two drawings suggests that whereas *The Big Covert* evokes the measured mark-making of a studio production, *An open field with wooded circumference* has all the immediacy of an on-the-spot study. The latter work is less concerned with articulating linear rhythms across the surfaces of forms, emphasizing instead the sort of whipped contours we have come to associate with Cloisonnism and Synthetism. The calligraphy, in other words, is much freer, and when this approach is coupled with a highly effective use of negative spaces, the net result is a flattening of pictorial space – yet another trait reflecting Bevan's debt to the Pont-Aven School artists.

*Farmhouses with group of peasants* was drawn in Poland on one of Bevan's regular visits to the native country of his

wife, Stanisława Karłowska, probably in 1901. The thatched cottages in the drawing are not dissimilar to those seen in a lithograph dating from that year (Dry 24). Bevan developed a strong feeling for Poland and the Poles, finding in that country some of the qualities he liked in Brittany. The expressive hatched lines of this drawing and the sympathy it shows for the vernacular once again call to mind Bevan's pioneering appreciation of Van Gogh, whose late paintings of tumbledown cottages at Chaponval and Auvers-sur-Oise are compositionally very similar.

Even during his years of wandering, Bevan never lost his deep emotional attachment to the English landscape. And yet, however secure a refuge the countryside of Sussex, Somerset and Devon may have become, he remained true for the rest of his life to the crusading spirit of the Post-Impressionist masters whose work he so perceptively discovered in France.

*Jonathan Benington*

*July 2004*

## **Emile Bernard**

1868–1941, French

1. **Etude de Breton** c. 1888  
Charcoal on paper, 8 x 11 cm  
Studio signature upper left  
Provenance: Clement Altariba, Paris  
Collection Patrick Roger, Paris 1979  
Private collection, Amsterdam  
Exhibited: Emile Bernard, Bremen 1967  
*Illustrated front cover*

## Robert Bevan

1865–1925, British

2. **Landscape with Swirling Sky, Brittany c. 1893**  
Charcoal, 25 x 31 cm  
Studio stamp verso  
Provenance: The Studio of Robert Bevan



## Robert Bevan

1865–1925, British

3. **Landscape, Brittany c. 1894**  
Charcoal, 23 x 35 cm  
Studio stamp verso  
Provenance: The Studio of Robert Bevan



## Robert Bevan

1865–1925, British

4. Fox Hounds Gathering before the Hunt, Exmoor c. 1896  
Charcoal, 19.5 x 29 cm  
Studio stamp verso  
Provenance: The Studio of Robert Bevan



## Robert Bevan

1865–1925, British

5. **The Hunt, Exmoor** c. 1896  
Charcoal, 19,5 x 29 cm  
Studio stamp verso  
Provenance: The Studio of Robert Bevan



## Robert Bevan

1865–1925, British

6. **Open field with Wooded Circumference, Exmoor c. 1894–97**

Charcoal, 25 x 35 cm

Studio stamp verso

Provenance: The Studio of Robert Bevan

According to Jon Benington, there is a similar drawing entitled *The Big Covert* in the Cecil Higgins Art Gallery, Bedford.



## Robert Bevan

1865–1925, British

7. **Farmhouses with group of people, Poland 1901**  
Charcoal, 24 x 35 cm  
Studio stamp verso  
Provenance: The Studio of Robert Bevan



## Claude Emile Schuffenecker

1851–1934, French



8. **Sous bois** c. 1890  
Black crayon, 11.2 x 17.6 cm  
Studio stamp lower right  
Provenance: Anthony d'Offay  
Private collection,  
London

9. **Maison dans le paysage** c. 1892  
Pastel and chalk on paper, 11 x  
15,5 cm  
Studio stamp lower right  
Provenance: Kunthaus Buhler,  
Stuttgart  
Beck & Eggeling,  
Dusseldorf



## Paul Sérusier

1863–1927, French

10. **Les Ramasseuses de Fourgères** c. 1890

Charcoal on paper

19.7 x 24.2 cm

Signed with initials lower right

Exhibited: Retrospective Paul Sérusier, Musée Galliera, Paris 1947

Galerie Durand-Real, Paris 1953

Exposition du Dessin, Musée de L'Art Moderne de Paris 1954 no. 187

Rétrospective Paul Sérusier, Musée de Morlaix 1956

La Bretagne-Musée Municipal de Saint-Denis 1961

Gauguin et son amis, Marie de Pont-Aven 1961



## BRITISH DRAWINGS

### Edward Ardizzone

1900–1979

11. **Regulars at the Hero of Maida**  
c. 1938  
Black crayon and watercolour,  
21 x 14 cm  
Inscribed lower centre  
The work is a preliminary drawing  
for the lithograph *The Regulars at  
the Hero* made for  
*The Local* 1939 by Maurice Gorman.



## Edward Ardizzone

1900–1979

12. **The Model** c. 1965

Pencil and coloured crayon, 20 x 25 cm

Signed with initials lower right

Provenance: New Grafton Gallery 1975

Private collection, London

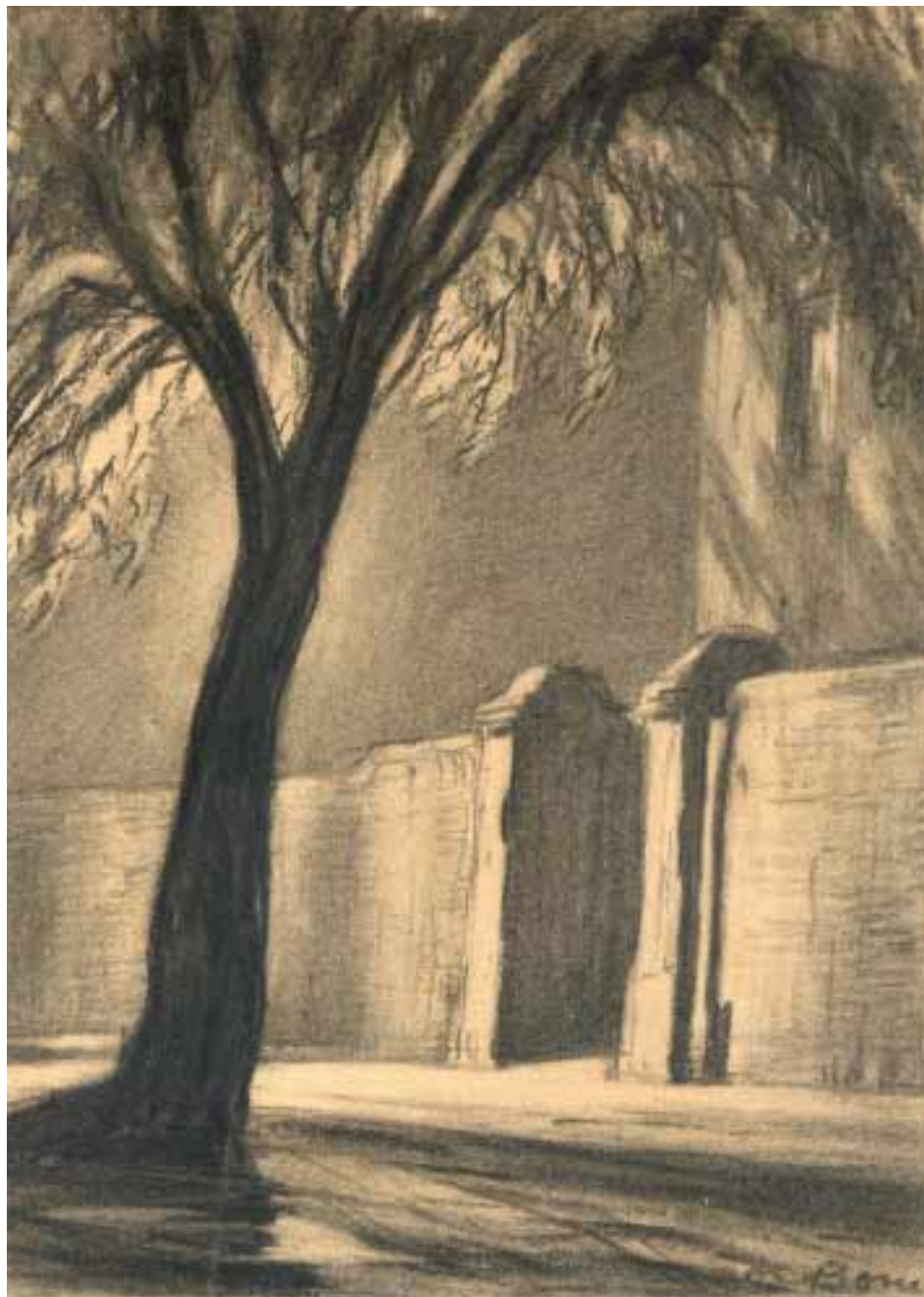
There is a pencil sketch on the reverse of a gallery exhibition viewing.



## Sir Muirhead Bone

1876–1953

13. **Suburban Night** c. 1915  
Charcoal, 23.5 x 16.8 cm  
Signed lower right  
Provenance: Private  
collections Edinburgh and  
London



## Eric Gill

1882–1940

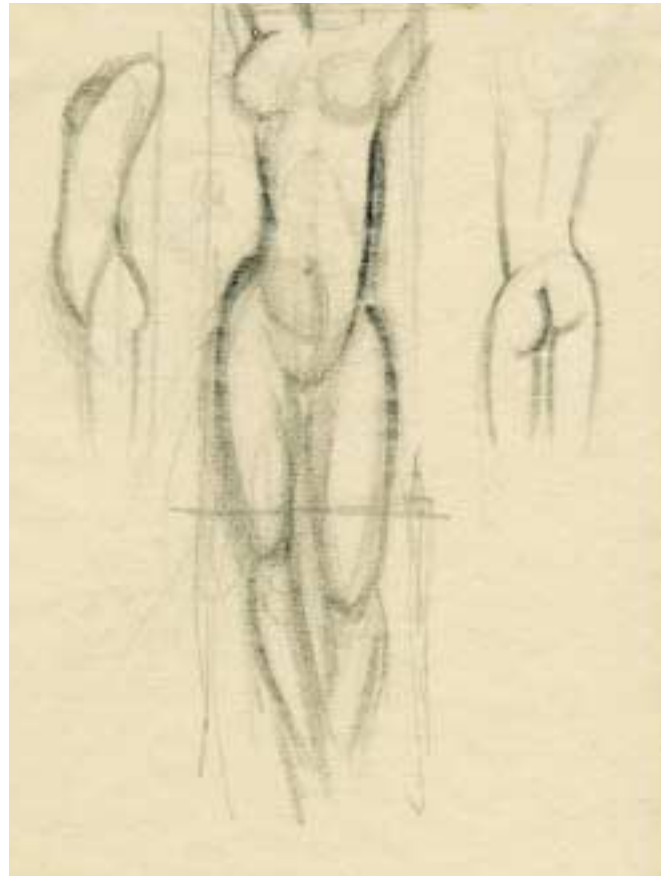
14. **Torso** c. 1927

Pencil on paper, 17.5 x 13 cm

15. **Studies of a female torso** c. 1927

Pencil on paper, 12.5 x 9 cm

Provenance: A label on the reverse of each work states that they are original drawings from the Gill family collection. These appear to be studies for *Mankind*, Gill's monumental personification of womanhood conceived in 1927 and completed in 1928. See Judith Collins, *Eric Gill: The Sculpture* number 175 page 174.



## Gwen John

1876–1939

16. **Houses at Dusk, Meudon** c. 1911

Pencil and gouache, 7 x 5,5 cm

Studio signature

The work is recorded in the estate archives under reference EJ818

Provenance: The artist's family

Anthony d'Offay

Private collection acquired from the above in 1988

Exhibited: Gwen John, Anthony d'Offay 20 November–21 December 1985 no 80.



## David Jones

1895–1974

17. **The Three Graces** 1959  
Gouache, pastel and pencil on  
paper laid on cardboard,  
33 x 20 cm  
Signed, titled and dated on the  
reverse  
Provenance: The David Jones  
Estate



# Henry Moore

1898–1986

18. **Mother Playing with Child on Floor 1** 1982

Gouache, pencil, crayon, ink and charcoal

21 x 29,5 cm

Signed lower right

Provenance: Acquired by Dr. Max Stern from the artist

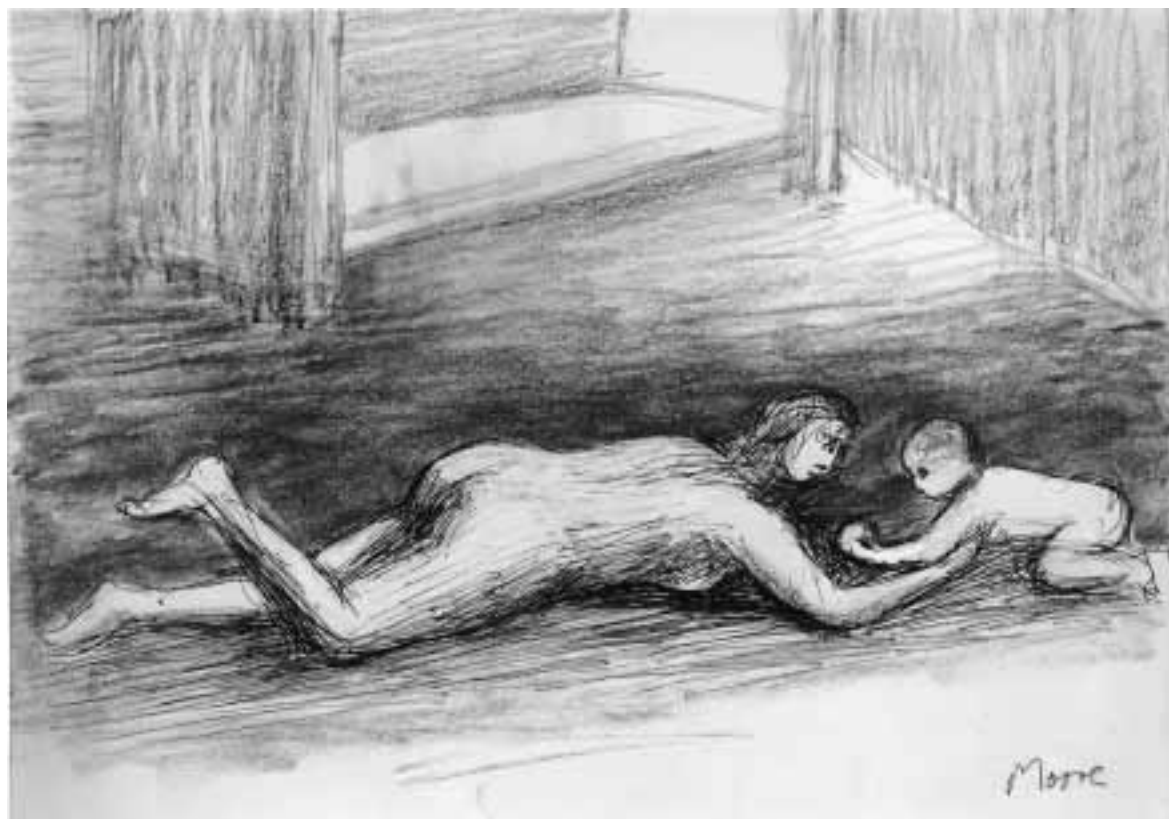
Dominion Gallery, Montreal

Sotheby's New York

Private collection London

Recorded in the Henry Moore archive under reference AG 82.396

Illustrated *Henry Moore Complete Drawings Volume 6* 1982–83, page 106



# John Piper

1903–1992

19. Marros, South Wales c. 1955  
Pen and ink, watercolour and gouache, 35.5 x 53 cm  
Signed and inscribed lower left  
Provenance: Marlborough Fine Art, London 1959



## Lucien Pissarro

1863–1944

### 20. Laillery 1926

Watercolour over pencil, 9.2 x 12.2 cm

Signed with monogram lower left and inscribed and dated lower right



## Ralph Maynard Smith

1904–1964

21. **Dark Forms Sharply Lit** 1947  
Watercolour on kaolin ground, 14.6 x 22 cm  
Studio stamp lower right  
Recorded in the RMS archives under reference K971



## Julian Trevelyan R.A.

1910–1988

### 22. Mediterranean Landscape 1930

Pencil, 26 x 34.5 cm

Signed and dated lower right

Provenance: Private collection acquired direct from the artist



## Christopher Wood

1901–1930

### 23. The SS 153, St Ives c. 1927

Pencil on paper

10.8 x 17.8 cm

Provenance: The Redfern Gallery

Donald Murley, purchased from the above 1956



## FRENCH DRAWINGS

### Pierre Bonnard

1867–1947

24. **Etudes de visages** c. 1920  
Black crayon on paper, 30.7 x 24.2 cm  
Studio stamp lower right  
Antoine Terrasse thinks that the head in  
the lower part of the drawing is that of  
Bonnard's mistress Renée Monchaty.
25. **Groupe d'arbres** c. 1917  
Pencil on paper, 10.5 x 15.8 cm  
Studio stamp lower centre and studio  
signature verso  
*Illustrated on title page*



## Henri-Edmond Cross

1856–1910

26. *Les Élégantes* c. 1905  
Pencil on paper, 12 x 15.8 cm  
Atelier stamp lower left



## André Dunoyer de Segonzac

1884–1974

### 27. Still-life with Apples c. 1950

Pencil, ink and watercolour on paper, 35 x 48.2 cm

Signed lower right



# Georges d'Espagnat

1870–1959

28. **Voiliers à St. Tropez** c. 1910  
Watercolour, 23 x 23.5 cm  
Signed with initials lower left  
Provenance: Private collection, Beverly Hills  
Wolseley Fine Arts  
Private collection, Antwerp



## Roger de la Fresnaye

1888–1925

### 29. Le chef de musique au bonnet de police

c. 1918

Pencil on paper, 26.2 x 18.8 cm

Provenance: Marcelle Berr de Turique

Literature: G Seligman, *Roger de la Fresnaye  
avec un catalogue raisonné*,  
Neuchâtel, number 299 illustrated

Exhibited: W. Kandinske und Französische  
Meister der Gegenwart; Berne  
Kunstalle, February–March 1937,  
No. 15

Roger de la Fresnaye; Galerie

Druet, Paris, March 1938 No. 48

Roger de la Fresnaye; Musée

National d'Art Moderne,

July–October 1950, No. 111

Roger de la Fresnaye; Musée de  
Beaux-Arts, le Mans, November

1950–January 1951, No. 28

Roger de la Fresnaye; Galerie de  
L'Institut, Paris,

November–December 1962, No. 37



## Aristide Maillol

1861–1944

### 30. Nu accroupi c. 1925

Pencil on paper, 12 x 22 cm

Signed with monogram lower right

Provenance: The estate of Nelly and Werner Bär



## Aristide Maillol

1861–1944

31. Jeune fille assise en cheveux  
c. 1938  
Pencil on paper, 31.1 x 19.5 cm  
Signed with monogram lower  
right  
Photo certificate of authenticity  
from Dina Vierny dated 18  
décembre 2003



## Albert Marquet

1875–1947

32. St. Jean de Luz 1927  
Watercolour, 11.2 x 16.7 cm  
Signed and inscribed lower right



## Albert Marquet

1875–1947

### 33. Sulina 1933

Watercolour, 10.6 x 13.3 cm

Signed lower left and inscribed lower right

Literature: Marcelle Marquet *Danube, Voyage de Printemps*, Lausanne 1954, illustrated



## Ker Xavier Roussel

1867–1944

34. *Armours dans les branchages* c. 1910  
Pencil and black crayon on paper,  
18,5 x 10 cm  
Signed lower right



## Ker Xavier Roussel

1867–1944

35. **Paysage** c. 1903

Pastel on paper, 46 x 60 cm

Signed lower right

Provenance: Galerie Drouot November 1903

Reid Gallery, London

Sotheby's London 1977



## Paul Signac

1863–1935

### 36. Study for Samoïs, le Remorqueur 1900

Watercolour, 11.2 x 14.4 cm

Signed lower right and inscribed lower left “Samoïs and dated 00”

The watercolour is a study for a painting of the same subject dated 1901 reference 372 in *Signac catalogue raisonné de l'oeuvre peint* by Françoise Cachin page 254 illustrated. The painting is recorded as being in the Museum of Israel, Jerusalem.



# Henri Toulouse-Lautrec

1864–1901

37. Recto: *Rejane dans: 'Madame Sans-Gené'* 1894  
Pencil, 10.5 x 17.5 cm  
Studio stamp lower left

Verso: *Femme en buste* c. 1894  
Provenance: Charel Collection  
Sotheby's, London 1966  
Anthony Hepworth Fine Art, Bath  
Private Collection, London



## Edouard Vuillard

1868–1940

38. *La Place Vintimille l'hiver* c. 1910  
Pastel on blue paper  
25.2 x 14.8 cm  
Stamped with monogram lower right  
Provenance: Artist's studio  
Galerie Berès, Paris 1970  
Galerie Bellier, Paris 1984  
Private Collection  
Beck & Eggeling, Dusseldorf  
Literature: Antoine Salomon &  
Guy Cogeval *Vuillard Critical  
Catalogue of Paintings and Pastels*,  
Skira 2003 Reference IX-69  
Volume II page 1060 illustrated.



## Edouard Vuillard

1868–1940

39. *Etude pour les Perruches* 1931  
Pencil and coloured crayon, 16.6 x 9.3 cm  
Stamped with initials (Lugt 909c) lower right  
A study for the pastel *The Budgerigars*  
1931, Antoine Salomon & Guy Cogeval,  
*Vuillard critical catalogue of paintings and  
pastels*, Skira, reference XII-195



## Edouard Vuillard

1868–1940

40. Madame Hessel dans sa chambre  
aux Clayes c. 1912/3  
Pencil on paper, 16.9 x 10.6 cm  
Stamped with initials lower right  
(Lugt 909c)



## Edouard Vuillard

1868–1940

41. Study for *Yvonne Printemps dans le canapé* c. 1920

Pencil and ink on paper, 19.5 x 11 cm

Studio stamp lower right

This is a precise study for the painting *Yvonne Printemps dans le canapé*, Antoine Salomon & Guy Cogeval, *Vuillard critical catalogue of paintings and pastels*, Skira, reference XI-182.



## OTHER EUROPEAN SCHOOLS

### Isaac Israels

1865–1934

42. **Two Waspitten in the Prinsengracht, Amsterdam c. 1890/2**  
Black chalk on paper, 44.5 x 53 cm  
Signed lower right  
Provenance: Private collection, United States



## Max Liebermann

1847–1935

### 43. Stevenstift in Leiden 1900

Charcoal on paper, 11.5 x 19.5 cm

Signed lower left

Photo certificate of authenticity from De Margaret Nouwen, Berlin, dated 21 July 2003

According to Dr Nouwen the work can be precisely dated from correspondence to July 1900 when Liebermann spent 14 days in Leiden. The work is a preliminary study for the painting *Spitalgarten in Leiden – Stevenstift*, painted in 1900 (see Max Liebermann, *Werkverzeichnis der Gemälde und Olstudien* Vol II, Hirmer-Verlag, Munich 1995/6 reference 1900/16).



## Max Liebermann

1847–1935

44. **Female Figure in the Dunes** c. 1895

Charcoal on paper, 10 x 16 cm

Signed lower left

Photo certificate of authenticity from De Margaret Nouwen dated Berlin 21 June 2003

According to Dr Nouwen the drawing was made at Zandvoort, the Netherlands, where Liebermann spent some of the summer months in 1895.



## Marino Marini

1901–1980

45. **Nudo di Donna** 1944  
Coloured crayons and pencil  
on paper, 29 x 21 cm  
Signed Marino and with  
initials and dated lower right  
Provenance: The estate of  
Nelly and Werner Bär  
Exhibited: Bern,  
Kunstmuseum,  
Plastiksammlung WernerBär,  
1959, no 145  
Literature: Patrick Waldberg,  
*Marino Marini, Complete  
Works*, Milan 1970, page 233  
illustrated



## Eugeen van Mieghem

1875–1930

46. **Young Girl** 1905

Black crayon with touches of red pastel on memorandum paper of H. Van Mieghem, 20.6 x 16 cm

Signed with initials and dated lower left

Verso: Counterproof impression from a charcoal drawing of a seated girl



## Jules Pascin

1885–1930

47. **The Artists** c. 1911  
Ink, 13 x 21.5 cm  
Signature on old mount verso

## Armand Rassenfosse

1862–1934

48. **Desolation** 1924  
Pastel on paper, 34.5 x 26 cm  
Signed and dated lower left  
*Illustrated on back cover*



## COLOPHON

Catalogue No. 59

Written by Rupert Otten

Design by Helen Swansbourne, London

Photography by Wolseley Fine Arts and Rodney Todd White & Son, London

Printed by Disc to Print, London

ISBN 190088346 5

