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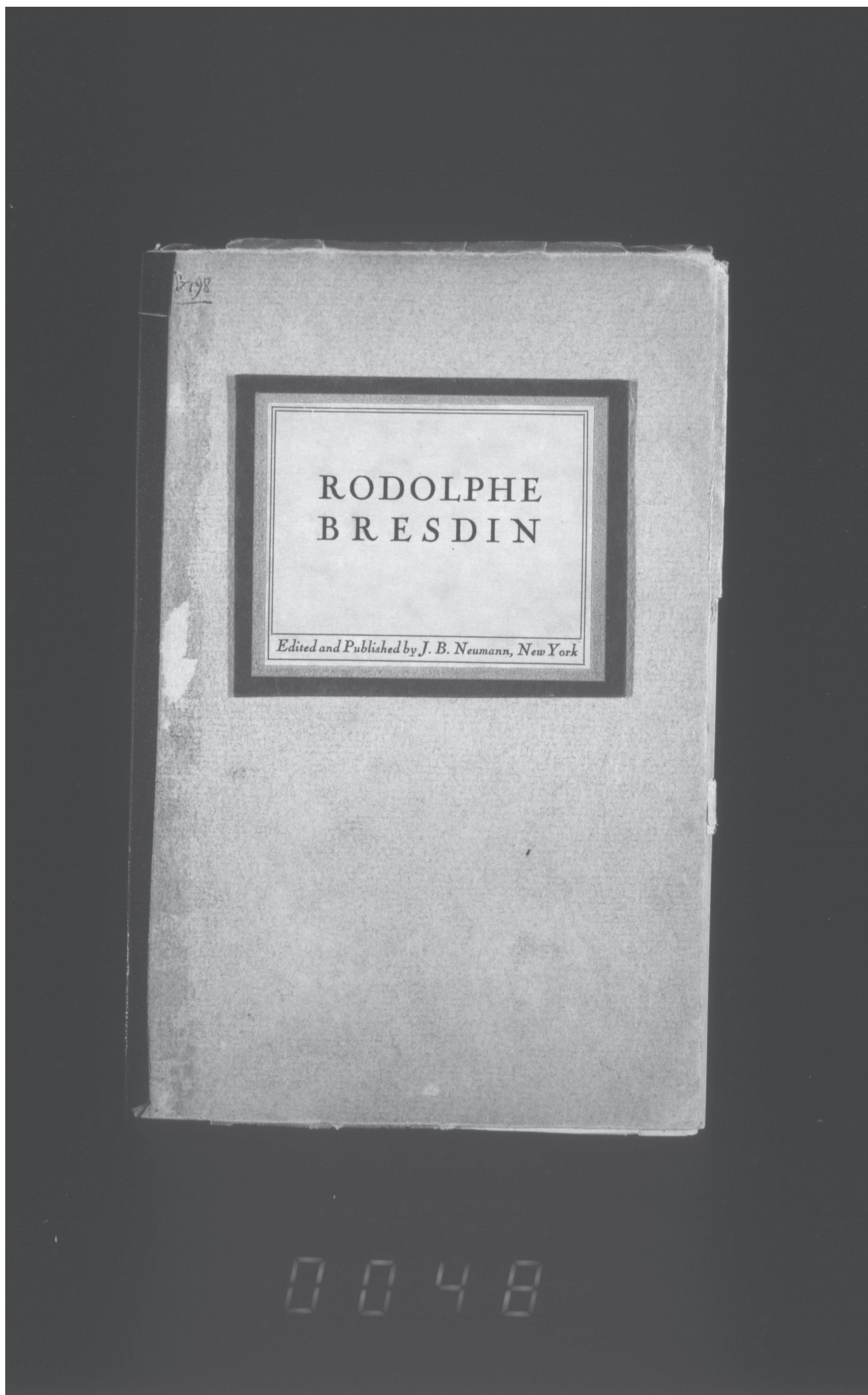
The Museum of Modern Art Archives, New York

J.B. Neumann
Papers

VIII.B

0047

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	Neumann	VIII.B.1



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(Temporary Receipt)

2254

THE METROPOLITAN MUSEUM OF ART

NEW YORK

25 April 1941

RECEIVED FROM Mr. J. B. Neumann
New Art Circle
543 Madison Avenue
New York

on approval for purchase, the objects described below, subject to the conditions printed on the back of this receipt.

For the Director,

Admoye
Associate Curator of Prints

No.	DESCRIPTION	PRICE ASKED
	Collection of drawings, etchings, and lithographs by <u>Rodolphe Bresdin</u>	No price quoted
	Portfolio of 32 drawings	
"	" 60 etchings and lithographs and 1 drawing	
"	" 50 etchings and lithographs	
	Package of 2 etchings and one drawing	
	altogether 146 pieces	+2 = 148

<p>further additions:</p> <p>le bon samaritan (the largest of all lithos)</p> <p>the waterfall, litho</p> <p>several very small drawings x etchings in not good state</p> <p>in all <u>160 pieces</u> price <u>\$10,000.-</u></p> <p>I left with you one portfolio</p> <p>with 50 pieces (etchings, lithos x drawings)</p>		

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 2. If it is not desired to purchase the objects so named, they will be surrendered to the owner upon presentation of this receipt.
 3. The Museum is not responsible for the safekeeping of articles entrusted to it beyond the exercise of such precautions as are now in force or may hereafter be put in force for the safekeeping and preservation of the property of the Museum itself.

"Lacking talent, he has genius", said Baudelaire of his contemporary Rodolphe Bresdin, France's great graphic master. Early forced into the straitjacket of a distorted and superficial Bohemianism, the real personality of Bresdin has ever since remained hidden from the public, which knows only the eccentric figure fabricated by Champfleury. Worse yet, the art of Bresdin has continually been damned with faint praise, even by many of his most sympathetic friends.

Even during the forty odd years since his death, there have been no more than two or three sporadic attempts at a real estimate of Bresdin, and none of them has awakened the public to a consciousness of the outstanding importance of this master. It seems that France, blinded by the deep-seated first impression, will not awaken to the greatness of her own artist. And it is no more than fitting that in America, the land on which Bresdin so long placed his hopes of freedom and fulfillment, should begin the difficult task of resurrecting the true Bresdin, of bringing to light those works which will inevitably assure him a place alongside Schongauer, Durer, Rembrandt and other great masters of the graphic arts.

My search for the lost works of Bresdin has already gone forward fifteen years. I feel that it should no longer be simply my affair, and I am therefore now sending out this check list of all the works of Bresdin I have been able to locate, in the hope that every lover of graphic art will join me in an effort to restore this master to his rightful place.

J. B. NEUMANN.

9 East 57th Street
New York City

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Jerome Bosch, Pieter Breughel, Hercules Seghers, Rembrandt, Durer, these are the artists to whom Rodolphe Bresdin has been compared by the few who have seen his work.

The intention of this little book is to provoke inquiry into the almost complete neglect which this artist has until now received, and to give what help it may to the person who will some day write on Rodolphe Bresdin. I wish it to serve now as a mere check-list. A second volume will be published when complete and detailed information about each print shall be accumulated.

At present one print may possess as many titles as the various collections in which it appears, and from many plates there seems to be only a single print. It is necessary to discover authoritatively the precise extent of Bresdin's work, including the number of prints extant from each plate, in order that a complete Oeuvre Catalogue may be finally established.

I shall be grateful to receive photographs of works which are not represented here, or of any states which may differ from those illustrated for inclusion in the complete edition.

9 East 57th Street
New York, N. Y.

12 Luetzowstrasse
Berlin, Germany.

J. B. Neumann

Allen Kritikern gewidmet:

"Voir mon Reve, dans l'art moderne:

c'est absolument fou!" (Nr. 40 dieses Kataloges.)

Henri Beraldi in "Les graveurs du XIXe sciecle" 1886.

To E. S., March Thirtieth, Nineteen hundred twenty nine.

New Art Circle

Rodolphe Bresdin, who died in 1885 at the age of 60, left a wealth of drawings, etchings and lithographs. He must have been innately a great painter, even though there are no records of his painting. His etchings in particular are of such color sensitive quality as to put him in a class with Rembrandt and in many respects above Whistler, especially in his more elaborate genre plates.

The gallery director, Mr. J. B. Neumann, privately published, some 15 years ago, a revealing brochure, profusely illustrated, of the works of this French master, but somehow his brave attempt to introduce Bresdin to the New York public was overshadowed by vaudeville methods of ballyhoo and sensational propaganda about prints sold over the bargain counter. And yet, here is Bresdin, the same master he ever was; and greater by comparison to the graphic art promoted by spectacular advertising.

Odilon Redon was an honest pupil who proudly acknowledged his indebtedness to his teacher, Bresdin.

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N382



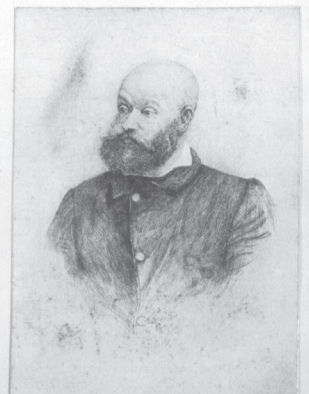
after the photograph



Engraving by Alphonse Legros



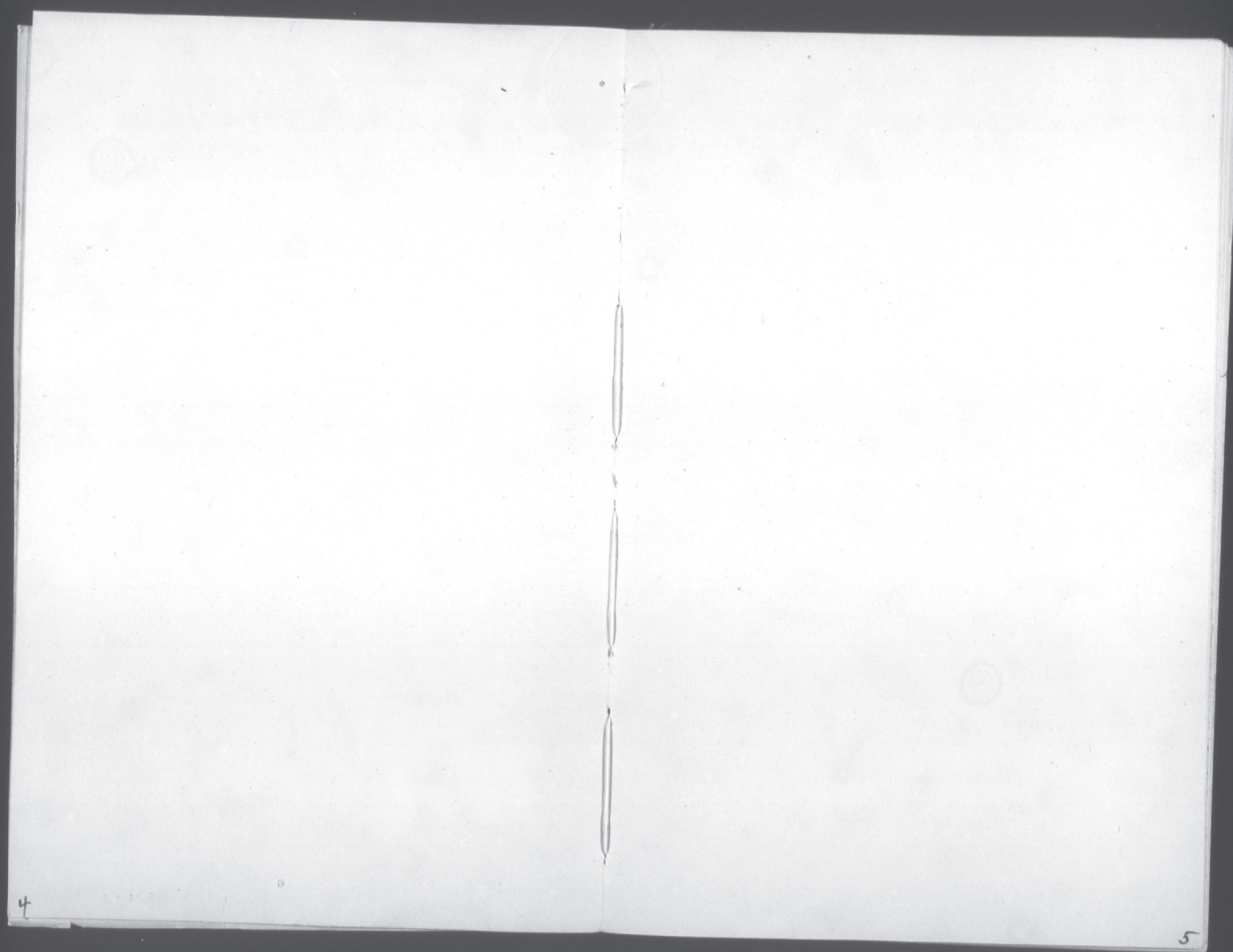
Sketch by Renato CONDEKA



Sketch by August Bonnevilles.

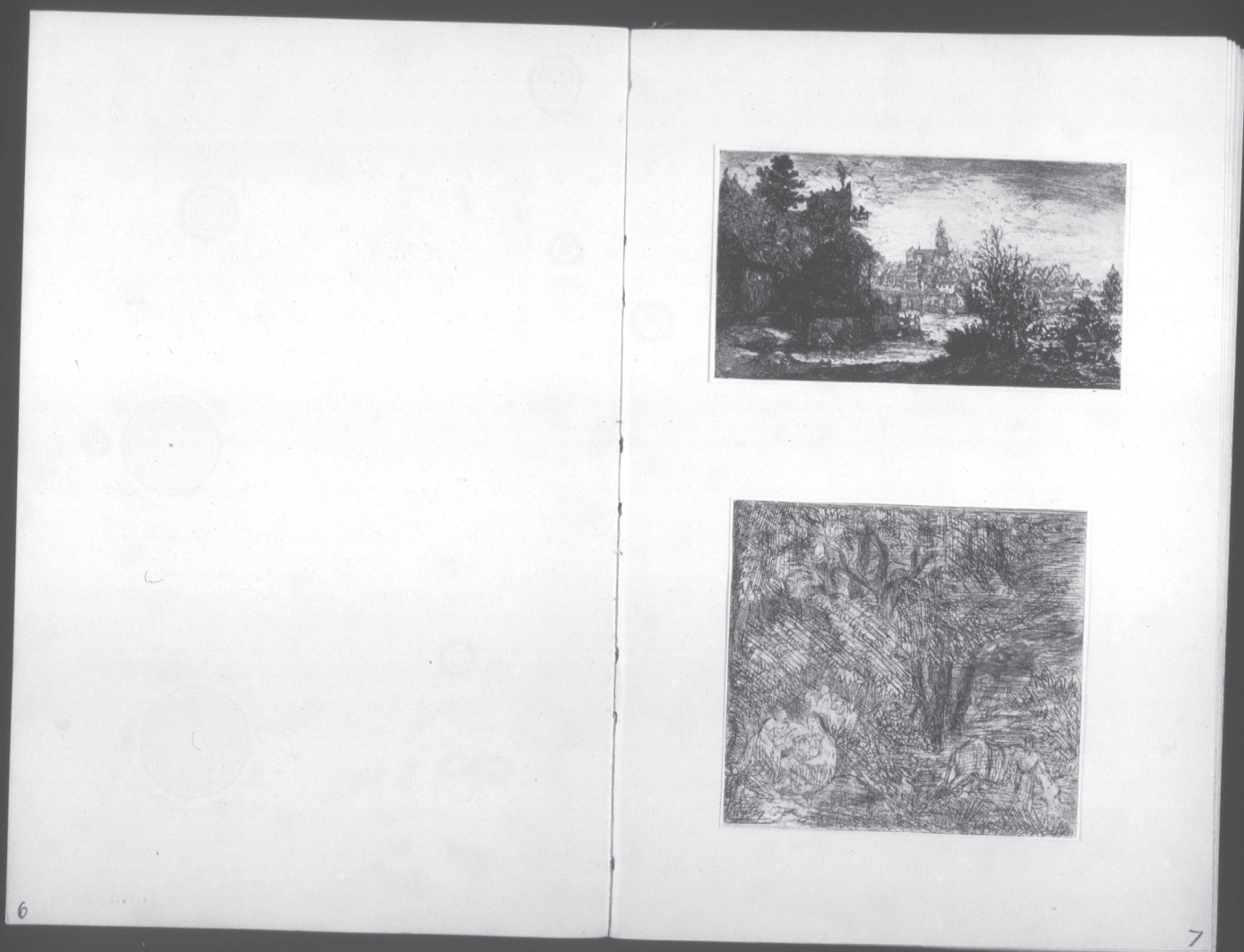
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67



70



87



63



15



12



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76



80

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Chicago
Drawing
No. 134
Unfinished



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8



72

16



17

0059

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70

18



19

0060

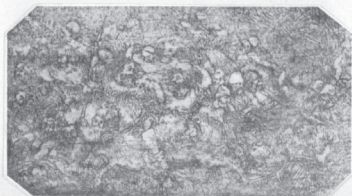
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with
corner
later proof.



108



81



74

(weak proof)



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36



35



37

22



38



101



102

23

0062

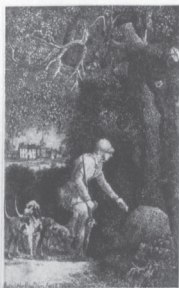
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25



28



52



24



95



18



19



19A

24

25

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17A



116



20



21



103



98



29



29A

0064

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58



44

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26



110 (Cutek friend)



61



40 + stake with different sky.



76 + stake



50



48 and stake with different text.

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92



94



41



89



105



III A

lithograph.



III

etching.



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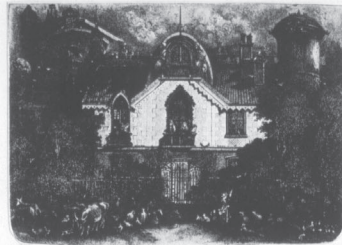
100



54



? *Uching*



42 *Lithogr. and etching*



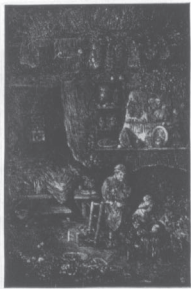
55
+ lithograph (two states)

0068

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47. Lithograph



22 Etching



114 Lithograph



32 Etching



23



23A



23B

See also Original Drawing! page 50

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77



159



107



39

99 A



113



113A 59 (changed part of 113)



121



112



60

40

0071

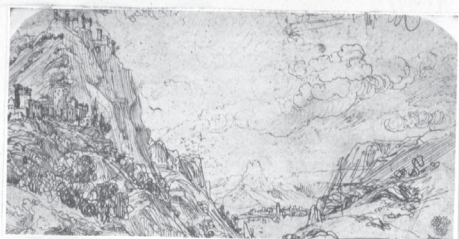
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design to #23



design for 103



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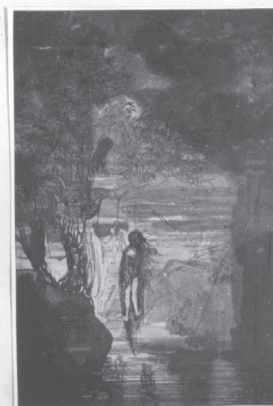
Lower part sketch for 59



to # 110



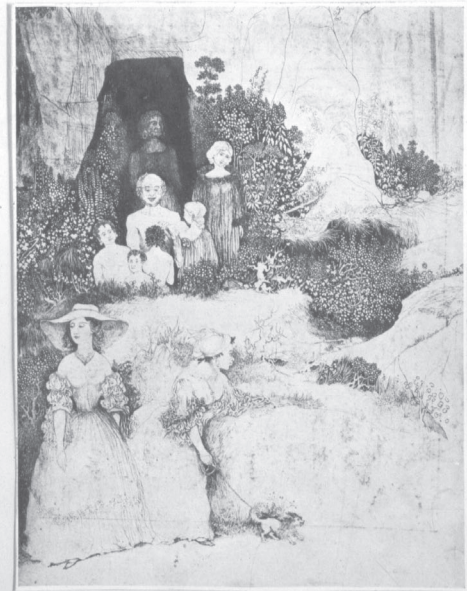
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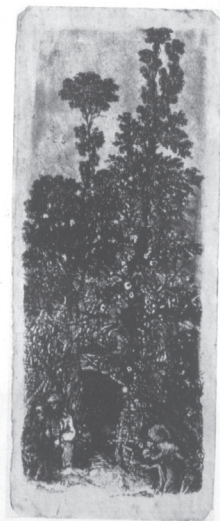
57



58

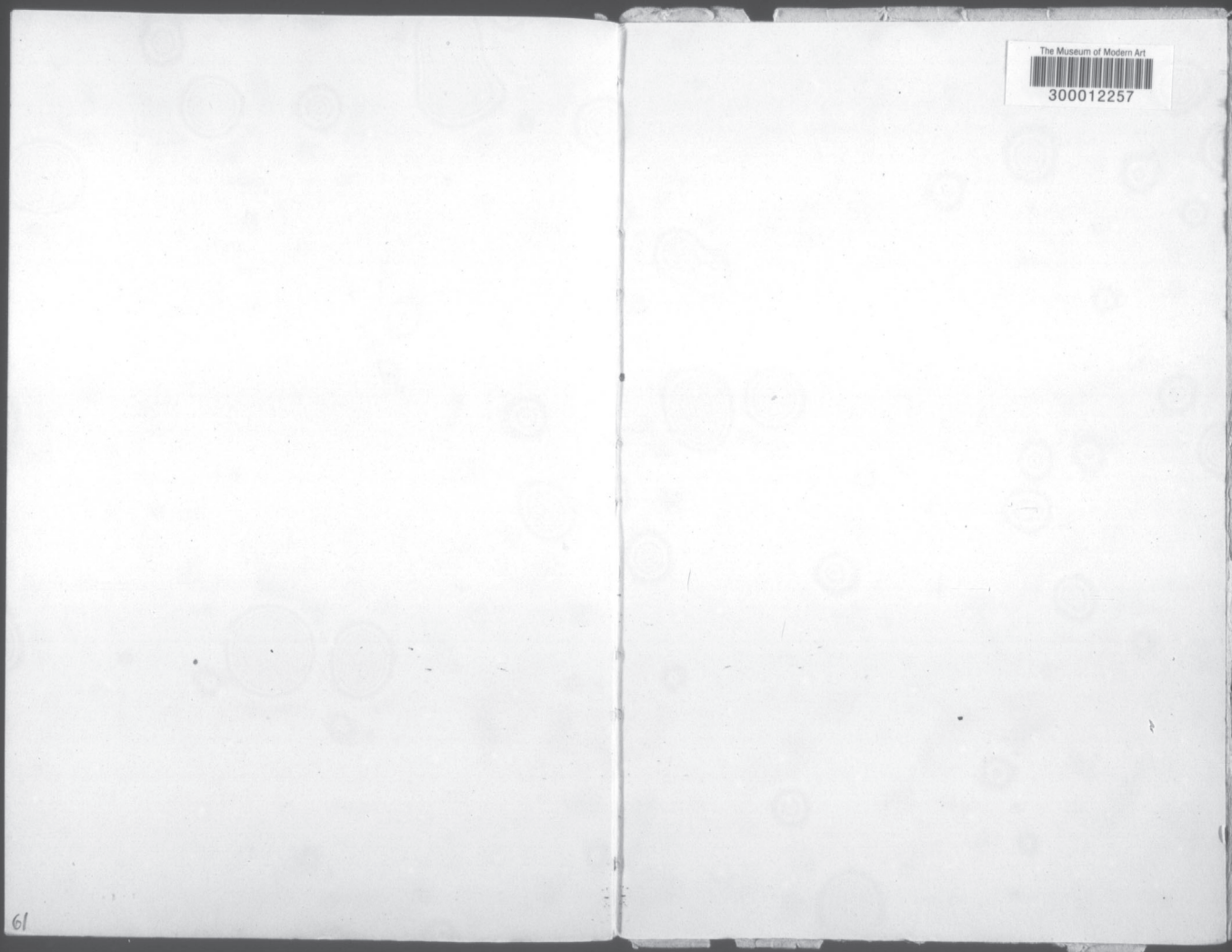
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