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CAMILLE PISSARRO- PEINTRE-GRAVEUR
L'ŒUVRE GRAVÉ ET LITHOGRAPHIÉ
THE ETCHINGS AND LITHOGRAPHS
CATALOGUE RAISONNÉ

by Loys Delteil
Supplemented by Jean Cailac
Edited by Alan Hyman

Alan Wofsy Fine Arts, 1999. ISBN 1-55660-292-8.

Pissarro was the most prolific peintre-graveur among the Impressionists, producing about 200 etchings and lithographs between 1863-1902. His first etching dates from 1863, when he was 33; his last from 1902, a year before his death at the age of 73. He produced his first lithographs in 1874, abandoned the medium, and then returned to it in earnest the mid-1890s. Stylistically, Pissarro's prints have elements of both the earlier naturalistic School of Barbizon, and the Impressionists. Beginning in 1879, Pissarro experimented with Degas in obtaining impressionistic effects through the manipulation of the etched plates in unconventional ways. The images from this period are highly prized as technical tours de force. From the mid-nineties on, Pissarro produced groups of nudes with symbolist overtones; cityscapes and grands boulevards; and social realistic images emanating from his anarchistic convictions.

Although Pissarro was financially unsuccessful during his lifetime, he developed a coterie of devoted acolytes. Each of his six surviving children became a student and member of the Ecole de Pissarro and two of them became chroniclers of his life and work. His eldest son Lucien (1863-1944) translated his father's images into color wood-engravings at his Eragny Press, which he established in England. Their collaboration led to Camille's images of England during trips there to visit his sons and to the heirs' bequest of the major part of the family archives to the Ashmolean Museum in Oxford. The informative and poignant letters between Lucien and Camille between 1883-1903 are a major source of primary information on the artist and his times. Camille's fifth child, Ludovic-Rodolphe (1878-1952), contributes a seminal essay on his father's graphic work from 1922 to the present catalogue. He was also the author of the 1939 catalogue raisonné of Camille's paintings, gouaches, pastels, fans and ceramics, which describes and illustrates 1,668 works (reprinted by the publisher of this catalogue in 1989).

Loys Delteil wrote and published the first edition of the catalogue raisonné of Pissarro's graphic work in 1923. This appeared as one volume in his monumental series on 19th and early 20th century peintres-graveurs. The volume including Pissarro's oeuvre also contained catalogues of the original prints by Renoir and Sisley. In 1928, the lithographs and etchings from Pissarro's own atelier were sold at auction in Paris. Jean Cailac catalogued the prints and also oversaw the reprinting of several color etchings. Cailac subsequently revised and updated many of Delteil's catalogue entries in the Print Collector's Quarterly of January 1932. The present catalogue incorporates all of Cailac's revisions and also reproduces the marks found on the prints, with the comments of both Cailac and Frits Lugt (1956).

During the 1970s, Michel Melot in Paris and Barbara Shapiro in Boston provided new insights into Pissarro's graphic techniques and they revised some of the dates proposed by Delteil. The Ashmolean Museum's catalogue of Pissarro's drawings by Richard Brettell and Christopher Lloyd (1980) and the Kunsthalle Bremen exhibition catalogue by Anne Röver (1991) have also revised some of Delteil's dates. All of this information is referenced in the present catalogue.

This new edition of Delteil's standard catalogue retains the original French text with revisions and annotations primarily in English. The introductory essays are in French or English. The titles of the works are given in both French and English and the index lists the titles alphabetically by their French titles.