

H. H. RUMBLER



ADRIAEN VAN OSTADE
(Haarlem 1610 - 1685)

The Fair

Etching

12.5 x 22.7 cm (4 7/8 x 9 inches)

Watermark: five-pointed foolscap

Circa 1600

Davidsohn and Godefroy 48/II (of IV); Hollstein 48/II (of III)

Provenance

Prince Soutzo (Lugt 2341)

J. Rosenberg (Lugt 1519)

R. von Seidlitz, without stamp (not in Lugt)

C. G. Boerner, Leipzig auction CIX, 1912, no. 893

Superb impression.

Of unrivaled beauty and brilliance, far surpassing the 3 – 4 exemplars that have surfaced over the past-40 years (!). The earliest available on the market, the 2nd state referred to by Godefroy as *trés rare*, since the 1st state – prior to the addition of the artist's monogram – is known only through a unicum in London.

A painstakingly nuanced plate tone. Scratches of the drypoint needle above the small tree on the right in front of the church still clearly visible. The 'spacious' wipe marks in the area of the sky, the fine burr on the artist's monogram on the banner: all are authoritative characteristics of an early impression.

This impression was specifically mentioned by Bourcard and Godefroy, and originates from the famous Ostade collections of Prince Soutzo and J. Rosenberg and was formerly in the possession of R. v. Seidlitz.

The sensational 800 RM paid for this print at the auction of this collection, organized by C. G. Boerner in Leipzig in 1912, was by a large margin the highest price paid, despite the comprehensive offering of major prints by this artist, and would seem to confirm the exceptional quality of this impression, described with corresponding effusions in the auction catalog as *A marvelous impression... With uncleaned plate margins... on foolscap paper, with margins... Seldom seen in such beauty, freshness, and tonal fullness.*