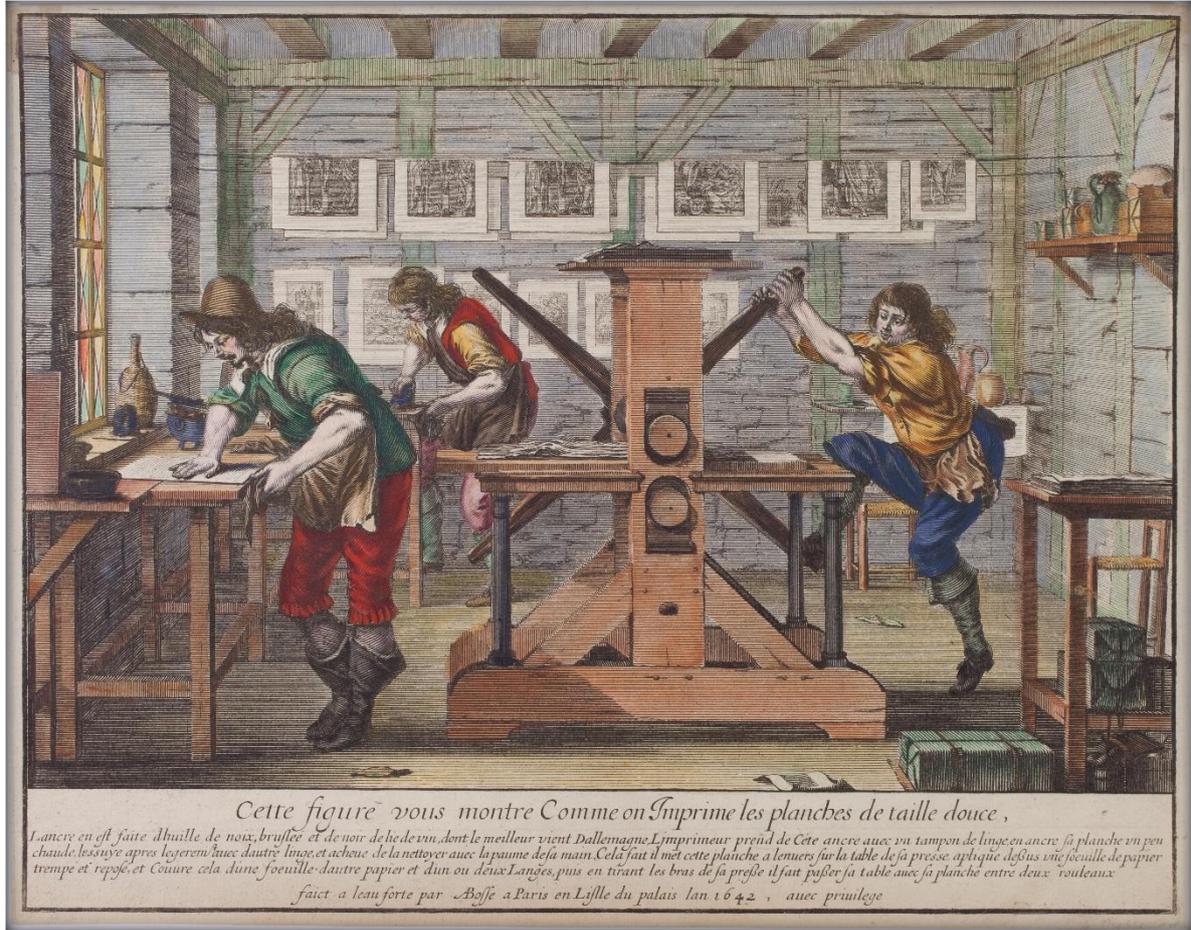


SARAH SAUVIN

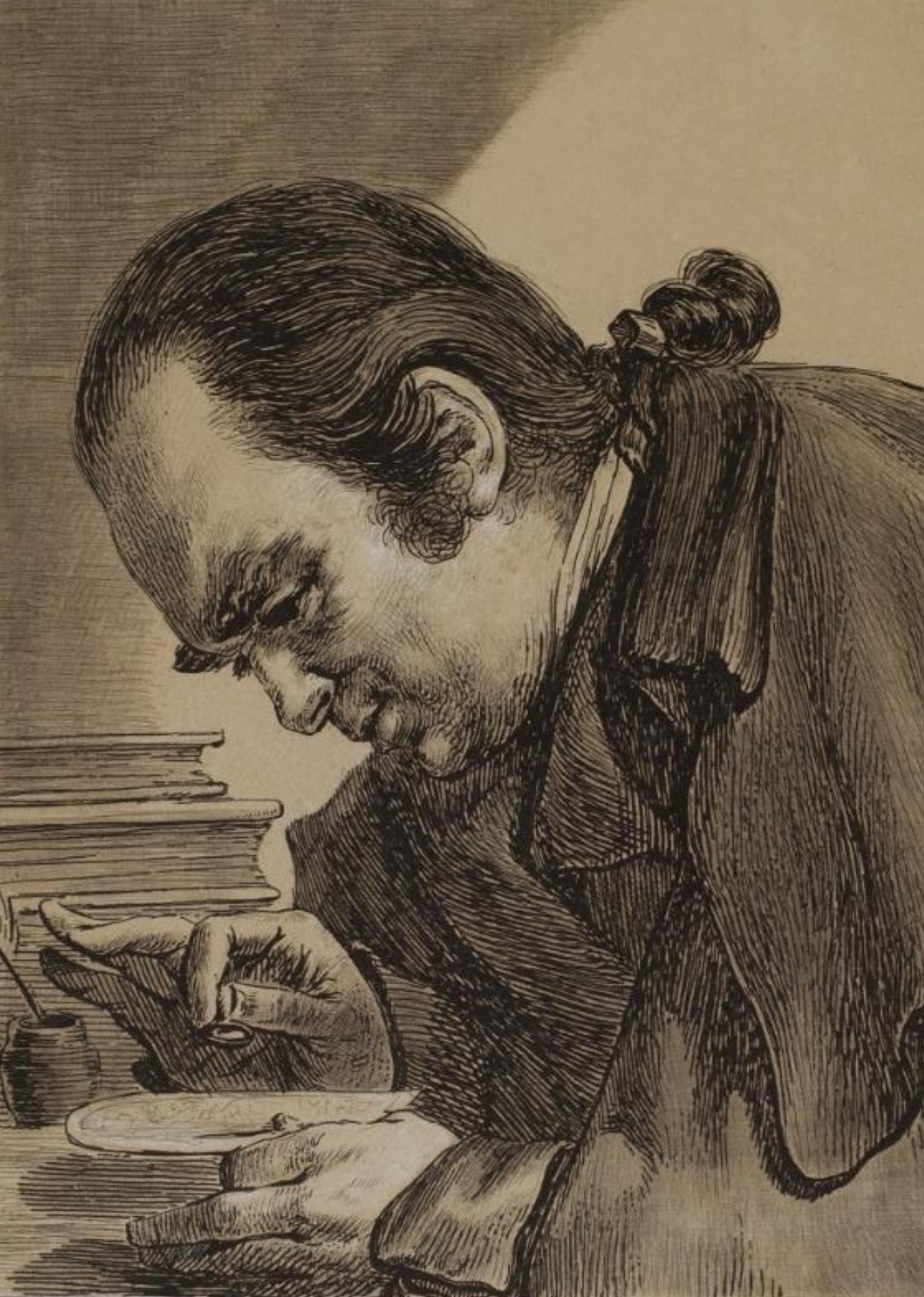
Old Master & Modern Prints



IFPDA FAIR FALL 2021 ONLINE EDITION WORKLIST

SARAH SAUVIN Gallery specializes in selected fine prints by old and modern masters from the 15th to the 20th century. We have participated in the main International Fine Art Print Fairs (London Original Print Fair, Salon international de l'Estampe at the Grand Palais in Paris, IFPDA Online Print Fair). We sell important prints to collectors and to museums and institutions all over the world (Art Institute of Chicago, National Gallery of Art in Washington, British Museum, Rijksmuseum in Amsterdam, Harvard Art Museum, Bibliothèque nationale de France, Musée d'Art et d'Histoire in Genova, Fondation Custodia). To be kept informed about our new online listing of prints or new catalogue, please send us an email. We welcome customers by appointment in Paris.

**High definition pictures are available on our website
by clicking on the images in this PDF.**



Price list

The prints are priced in EUR. The USD figures calculated
at the rate of average USD 1,17 to the Euro are for guideline purpose only.

1. Dürer	<i>Saint Christopher facing right</i> - 1521.....	12000 € (14,000\$)
2. Vicentino	<i>Saint Peter and Saint John, after Parmigianino</i> - 1540's	8000 € (9,350\$)
3. Cambiaso	<i>The Flagellation of Christ</i>	25000 € (29,250\$)
4. Beatrixet	<i>Roman Soldiers fighting the Dacians</i> - 1553	1200 € (1,400\$)
5. Beatrixet	<i>Battle of the Amazons</i> - 1559	4500 € (5,250\$)
6. Suavius	<i>Portrait of Lambert Lombard</i>	3500 € (4,100\$)
7. Floris (after)	<i>Men and Women at a Bath</i>	7500 € (8,800\$)
8. Goltzius	<i>The Dragon devouring the Companions of Cadmus</i> - 1588	28000 € (32,750\$)
9. Goltzius	<i>Pietà</i> - 1596	10000 € (11,700\$)
10. de Passe	<i>Discordia</i> - 1589	1200 € (1,400\$)
11. Bellange	<i>Diana and Orion</i> - 1595/1616	25000 € (29,250\$)
12. Callot	<i>La Foire de l'Impruneta, 2nd plate</i> - 1622	9000 € (10,500\$)
13. Claude Lorrain	<i>Le Bouvier</i> - 1636	22000 € (25,750\$)
14. Claude Lorrain	<i>Le Port de mer à la grosse tour</i> - ca. 1641	14000 € (16,400\$)
15. Meyssens	<i>Portrait of Mary Ruthven, wife of Antoine Van Dyck</i>	2000 € (2,350\$)
16. Bosse	<i>Les Cinq Sens</i> - ca. 1638	9000 € (10,500\$)
17. Bosse	<i>Les Imprimeurs en taille-douce [The Intaglio printmakers]</i> - 1642	7800 € (9,100\$)
18. Rembrandt	<i>The Beheading of St John the Baptist</i> - 1640	8000 € (9,350\$)
19. Rembrandt	<i>Cottage beside a Canal with a View of Ouderkerk</i> , ca. 1641	35000 € (41,000\$)
20. Pierre	<i>Masquarade chinoise faite à Rome</i> - 1735	12000 € (14,000\$)
21. Piranesi	<i>Perspective of Arches, with a Smoking Fire</i> - 1749	15000 € (17,500\$)
22. Piranesi	<i>Prisoners on a projecting platform</i> - 1749/1761	9000 € (10,500\$)
23. Piranesi	<i>Vue des restes du derrière du pronaos du Temple de Neptune</i>	9000 € (10,500\$)
24. Demarteau	<i>Jeune dessinateur, after François Boucher</i>	4200 € (4,900\$)
25. Fragonard	<i>The Vision of Saint Jerome</i> - 1763/1764.....	750 € (880\$)
26. Bonnet	<i>Première tête, aux trois crayons, d'après Boucher</i> - 1765/1767	14000 € (16,400\$)
27. Liotard	<i>Autoportrait, la main au menton [The Large Self-Portrait]</i> - ca. 1778/1781	Price on request
28. Boissieu	<i>Jean-Jacques de Boissieu. Portrait of the artist</i> - 1796	15000 € (17,500\$)
29. Denon	<i>The Abbé Zani making the interesting discovery of an engraving by Maso Finiguerra in the Cabinet National des Estampes in Paris</i> - ca. 1798	2200 € (2,600\$)
30. Goya	<i>Bellos consejos</i> - 1798/99	4500 € (5,250\$)
31. Goya	<i>Unos à otros</i> - 1799	4500 € (5,250\$)
32. Charlet	<i>Le Marchand de dessins lithographiques</i> - 1818/19	2000 € (2,350\$)
33. Daumier	<i>Ne vous y frottez pas !!</i> - 1834	4000 € (4,700\$)
34. Potémont	<i>Siège de la Société des Aqua-fortistes</i> - 1864	2000 € (2,350\$)
35. Redon	<i>Lutte de cavaliers</i> - 1865	22000 € (25,750\$)
36. Corot	<i>Vénus coupant les ailes de l'Amour, 1re planche</i> - ca. 1869/70	8000 € (9,350\$)
37. Bresdin	<i>L'Adoration des Mages</i>	4500 € (5,250\$)
38. Bresdin	<i>L'Éclaircie dans la forêt</i> - 1880	8000 € (9,350\$)
39. Seguin	<i>Les Pins</i> - 1893	13000 € (15,200\$)
40. Seguin	<i>L'Entrée de la rivière</i> - 1893	8000 € (9,350\$)
41. Delâtre	<i>Marcel</i> - 1894	2500 € (2,900\$)
42. Pissarro	<i>Baigneuse près d'un bois</i> - ca. 1896	8000 € (9,350\$)
43. Steinlen	<i>Femme nue assise, s'essuyant les pieds</i> - 1902	7500 € (8,800\$)
44. Laboureur	<i>Le Bar en Pennsylvanie</i> - 1904	12000 € (14,000\$)



1. Albrecht DÜRER (1471 - 1528)

Saint Christopher facing right - 1521

12000 €

Engraving, 117 x 77 mm. Meder 52 b/d, Bartsch 52, Hollstein 52.

Meder b impression printed in slightly brownish ink ('bräunlich' according to Meder), before the scratches on the Child's fingers and in the light.

Very fine impression printed on laid paper. Impression in very fine condition, trimmed outside or on the platemark on three sides and thread margin bottom. A very tiny loss of paper in the margin bottom right. Very small areas of paper thinning along the left border *verso*. Small pale staining in the upper left corner.

Collection mark *verso* and date 1602 written in brown ink (Lugt 365, unidentified mark). This mark is listed in the Lugt catalogue as a variant of L. 369, which is attributed to a Dutch collector. Lugt writes : « Nagler (*Monogrammisten* I n°1628) thinks that this collector was Dutch, as the mark is mostly seen on prints and drawings by Dutch artists » ; and he adds: « We also frequently see this mark on fine impressions by Dürer ».



2. Niccolò VICENTINO

(active ca. 1525-1550)

Saint Peter and Saint John,
after Parmigianino - 1540's

8000 €

Chiaroscuro woodcut from 3 blocks, 156 x 108 mm. Bartsch 26 (attributed to Ugo da Carpi), 1st state (of 2); Naoko Takahatake p.258, note 9.

Impression of the 1st state (of 2) before Andrea Andreani's monogram in the upper left part on the shadow's block.

Very fine impression printed in light brown, dark brown and black on laid watermarked paper (part of a circle on the right border of the sheet; many 16th century Italian watermarks are inscribed within a simple circle like this one).

Excellent condition. A tiny pinhole in Saint Peter's right arm. Small margins all around the borderline (sheet: 167 x 120 mm).

Saint Peter and Saint John, after having been long attributed to Ugo da Carpi, was recently reattributed to Niccolò Vicentino by Naoko Takahatake. To come to this conclusion, she analysed the part played by the different woodblocks in the make-up of the composition. Taking into account a series of nine chiaroscuro woodcuts she concluded were by Vicentino, among which *Saint Peter and Saint John* and *The Miraculous Draught of Fishes*, Naoko Takahatake writes: "The *Miraculous Draught of Fishes*, meanwhile, belongs to a group of unsigned chiaroscuros primarily after designs by Raphael and drawings by Parmigianino that have traditionally been given to Ugo. Yet all deploy the three-block method in a manner that finds little similarity with Ugo's signed works, but shows close affinity with Vicentino. In these prints, the main outlines of the composition are held in the mid-tone block, whereas in none of Ugo's signed chiaroscuros from three or more blocks does a single block carry so much of the design." (*Print Quarterly*, p. 258).

For his impressions, Niccolò Vicentino used a large palette of colours. The Rijksmuseum in Amsterdam has an impression printed in very light brown, light brown and grey. Christie's sold an impression printed in black, grey and olive on 15 July 2020. The British Museum has an impression printed in tones very similar to our own. Generally Linda Stiber Morenus notes that "Vicentino's palette tends to be high-contrast, including browns, greys, olive-greens, vibrant greens, violets, mustard, ochres, reds, siennas and salmon. Usually, the pigments are ground so coarsely that the ink films are grainy and particles can be discerned with the unaided eye." (*Printing Colour*, p. 130). Our impression does display this granular effect, mainly in the lightest brown plate.

The original drawing by Parmigianino is in the Musée du Louvre in Paris (inv. n° 6396; see detailed note here). Its dimensions, 152 x 90 mm, are very close to the woodcut.

The woodblocks were reprinted by Andrea Andreani, who added his monogram in the upper left corner. This monogram characterises the second state, of which an impression is in the British Museum.

References: Ad Stijnman and Elizabeth Savage: *Printing Colour 1400-1700: History, Techniques, Functions and Receptions*, 2015; Naoko Takahatake: "Niccolò Vicentino's 'Miraculous Draught of Fishes'" in *Print Quarterly*, 2011, vol. 28, no. 3, pp. 256-60; Naoko Takahatake and Jonathan Bober (dir.): *The chiaroscuro woodcut in Renaissance Italy*. 2018.

3. Luca CAMBIASO (1527 - 1585)

The Flagellation of Christ

25000 €

Woodcut, 317 x 247 mm (sheet). Oberhuber 216

Very fine impression printed on watermarked laid paper : anchor in double outline with star (about 76 x 45 mm, including the star).

On our impression the subject is complete. Several of the rare known impressions are trimmed inside the subject at the left and right sheet edges and sometimes also at the bottom sheet edge, with consequent loss of the tip of the horizontal lines and sometimes of the whips held by the soldiers at the upper left and bottom right.

Generally in very good condition. Some soiling in the corners and on the left sheet edge; a diagonal printing crease in the upper right corner; two small thin areas on the back. A thin line in very light brown ink drawn along the edges of the sheet. With much gaufrage from the woodblock visible on the reverse.

Only nine prints, all woodcuts, are attributed to Luca Cambiaso today. The impressions still extant are extremely rare and have not been well researched for this reason.

The Flagellation of Christ was described for the first time by Konrad Oberhuber in 1966, in a volume about Italian Renaissance works in the graphic art collection of the Albertina. The Viennese museum owns a sketch by Luca Cambiaso, in brown ink and wash, *Geißelung Christi. Komposition mit vier Figuren* (inv. 2751), as well as an impression of the woodcut with the same subject. The Vienna impression has, in its lower part, sketches that Konrad Oberhuber attributes to Luca Cambiaso, as well as the wash which heightens the print, and the monogram *LC* added in the lower right corner. Konrad Oberhuber interprets this as “proof of a very close collaboration between the engraver and the artist.” (p. 138, our translation) Nadine Orenstein shares this opinion: “Nine spirited woodcuts were done either by Cambiaso himself or possibly by a printmaker closely connected with the artist.” (*Genoa: drawings and prints, 1530-1800*, p. 11). She points out, among other things, the fact that the style of the prints is extremely faithful to Cambiaso’s style, which must have required adapting the woodcut technique in complex ways: “The unusually spare handling of the woodcut medium in these prints, some heightened with colored wash, admirably succeeds in translating the lively nature of his distinctive linear drawing style.” Short, supple, free strokes mix with more classic, rigid and vigorous ones, for an overall effect that indeed perfectly reflects Cambiaso’s style. The result is a surprisingly modern and powerful print.

References: Konrad Oberhuber: *Die Kunst der Graphik: III : Renaissance in Italien : 16. Jahrhundert : Werke aus dem Besitz der Albertina*, Graphische Sammlung Albertina, 1966; Henri Zerner: « Sixteenth-Century Italian Engraving in Vienna », in *The Burlington Magazine*, Apr., 1966, Vol. 108, No. 757 (April 1966), pp. 218-221; Carmen Bambach and Nadine M. Orenstein: *Genoa : drawings and prints, 1530-1800*, 1996.





4. Nicolas BEATRIZET (1507/15 - ca. 1565)

Roman Soldiers fighting the Dacians - 1553

1200€

Engraving, 300 x 460 mm. Bartsch 94, Robert-Dumesnil 97, 2nd state (of 2); Bianchi 102.

Robert-Dumesnil describes a first state in which only the outlines of

the thunderbolt on the hexagonal shield are engraved and the background left white. Silvia Bianchi mentions Robert-Dumesnil's description. Bartsch only mentions one state.

Fine impression printed on laid paper. In very good condition. Small margins on the right and left sides (sheet: 300 x 475 mm).

Roman Soldiers fighting the Dacians reproduces a fragment from a bas-relief frieze on one of the small sides of the attic of the Arch of Constantine in Rome. The panel is a spolium from a monument previously erected to celebrate Trajan's Dacian Wars. At the bottom of the engraving, the letter explains the subject: *Tabula marmorea, pugnæ Dacicae: ex diruto Traiani, ut putatur, arcu; in Constantini cognomento Magni; qua spectat Auentinum; ornatus caussa; Romae, translata. / Antonij Lafrerij Sequani formis Romae 1553: Marble panel [representing] the battle in Dacia: thought to come from Trajan's arch, now destroyed; in the name of Constantine the Great; [on the side] looking towards the Aventine Hill; because of its beauty; transported to Rome. / From the presses of Antoine Lafreri of Sequania, in Rome 1553 (our translation).*

From 1547 to 1560, Nicolas Beatrizet produced engravings in Rome for the printer and print dealer Antonio Lafreri (ca. 1512-1577). The study of Classical Antiquity was gaining ground at the time and engravings were a great means of reproducing and distributing images of Classical ruins in large numbers. Competition was fierce between Roman publishers who often had the same subjects engraved, sometimes by the same engravers. However, the representation of reliefs requires great technical mastery in engraving and forces the artist to make certain choices. Michael Bury wrote an article specifically about the study of the various choices that Beatrizet had to make in his engravings, to highlight in what way those choices were different from the choices made by other contemporary engravers. Regarding *Roman Soldiers fighting the Dacians* in particular, Bury notes that Beatrizet remains more faithful to the original sculpture than Marcantonio Raimondi or Marco Dente, who also engraved representations of fragments of the relief. Contrary to Raimondi and Dente, Beatrizet does not add elements to the original design, unless to represent a missing broken hand or weapon. He also preserves the appearance of stone by leaving the eyes of the soldiers blank. On the other hand, he stretches the background to the top of the engraving and eliminates some details from the bas-relief, like the banners on the right, so as to make the scene more easily legible. The result is a happy compromise between aesthetic concerns and the documentary purpose of the work.

References: Michael Bury: « Beatrizet and the "Reproduction" of Antique Relief Sculpture », in *Print Quarterly*, June 1996, vol XIII, no. 2, pp. 111-126; Silvia Bianchi : « Catalogo dell'opera incisa di Nicola Beatrizet » in *Grafica d'Arte*, 2003-2004, no. 54 à 57.



5. Nicolas BEATRIZET (1507/15 - ca. 1565)

Battle of the Amazons - 1559

4500 €

Engraving, 310 x 815 mm (two plates). Robert-Dumesnil 98, ii/iv; Bartsch 98; Bianchi 106, ii/v.

Impression of the 2nd state (of 5) with the alteration of the word 'Lothoringvs' into 'Lotharingvs' but before Orlandi's publisher's address and the date 1602.

Very fine impression printed from the two plates on two sheets, joined end to end. Watermark: pilgrim with staff within a circle (similar to Woodward 22, dated ca. 1561).



Impression trimmed on or 1 to 2 mm outside the platemark. Generally in good condition. Two small repaired tears inside the subject and a few foxmarks.

Béatrizet chose to represent a bas-relief on an ancient sarcophagus of the Capitoline Hill, today in the Vatican.

Christopher Witcombe reminds us that Nicolas Béatrizet started to personally publish his own engravings towards the end of his career, probably from 1558, which explains the long notice at the bottom of the *Bataille des Amazones*, dated 1559: after describing the subject, Béatrizet explains that he is at the same time the author and the publisher of the print, which he funded himself: *Eamque aeneis formis incidit atque in edibus suis suaque impensa Nicolaus Beatricius Lotharingus in lucem ad communem omnium qui rebus antiquis oblectantur utilitatem emisit K. Ian. M. D. LIX* [Nicolas Béatrizet, Lorrain, engraved it on copperplates and printed it at his own home and at his own expense for the use of everyone who enjoys Antiquity, on the day of the Calends of January 1559] (our translation). In 1602, Giovanni Orlandi reprinted the engraving with his own publisher's address (3rd state). The print was then published again by Henricus van Schoel, who replaced Orlandi's address with his own (4th state), before the plate finally ended up in Rome's *Calcografia Camerale* (5th state).

References: Silvia Bianchi, *Catalogo dell'opera incisa di Nicola Béatrizet*, in *Grafica d'Arte* no. 54 to 57, 2003-2004; Christopher L.C.E. Witcombe, *Print Publishing in Sixteenth-Century Rome*, 2008, p. 242; David Woodward, *Catalogue of watermarks in Italian Printed Maps ca 1540-1600*, 1996.

6. Lambert SUAVIUS (ZUTMAN)

(ca. 1510 - 1574/1576)

Portrait of Lambert Lombard

3 500 €

Engraving, 98 x 98 mm. Hollstein 76, 1st state (of 2), Renier 77.

Impression of the 1st state (of 2) according to Hollstein (George S. Keyes), before the text was changed. Lombard's age *ANNO AET. XLV* is said to have been added in the second state.

Very fine impression printed from the unworn plate on thin laid paper. Tiny 8 mm tear in the upper right margin, small foxmark with associated tiny hole in the letter on the left, a very tiny surface abrasion above the left eyebrow. Small remains of paper tapes at the sheet edges on the reverse. Generally in good condition. Rare.

There are several versions of this medallion portrait of Liège painter Lambert Lombard (1505/6 - 1566). None of them are signed, so their attribution and chronology are uncertain. The one we present here is listed among the works of the painter, architect and engraver Lambert Suavius. The letter and the subject correspond to the description J.-S. Renier gave of the engraving in 1877 in the catalog of Suavius' works. Marie Mauquoy-Hendrickx mentions this portrait in the Wierix catalog of prints (vol. III. 1), agreeing with its attribution by J. S. Renier to Lambert Suavius. George S. Keyes (Hollstein) mentions a smaller copy (91 mm).

The [Rijksmuseum](#) in Amsterdam holds an impression of this first state. The [British Museum](#) holds an impression of another version attributed to an anonymous engraver, whose letter is identical to that of the impressions of the second state described in Hollstein (*LAMBERTVS LOMBARDVS PICTOR EBVRONENSIS ANNO AET XLV*). However, it is actually a different version: the painter's clothing is different and the engraving, although quite similar, presents many small variations. A third version, quite close to the first one, of which a copy can be seen on the [Harvard College Library website](#), is printed on the verso of the title page of copies of the *Lamberti Lombardi apud Eburones pictoris celeberrimi vita* written by his friend and disciple Dominicus Lampsonius (published by Hubert Goltzius in Bruges in 1565, in the artist's lifetime). The letter *LAMBERTVS LOMBARDVS PICTOR EBVRONENSIS ANNO AET XLV* is accompanied by the date MDLI (1551). This version is also sometimes attributed to Lambert Suavius (Edward H. Wouk, "A portrait of the artist as friend" p. 104, fig. 5 and p. 106). Ulrich Pfisterer assumes that the Suavius engraving is a copy of this version (*Platz da im Pantheon!*, p. 111).

The model for the various versions must probably have been a self-portrait by Lambert Lombard, as the Greek verses printed below the engraving illustrating Lampsonius' book expressly indicate: *Αὐτός ἑαυτοῦ σῶμα γράφεν Λόμβαρδος ἄριστος ἦθεα καὶ ψυχὴν Λαμψονίου γράφεις*. [*The excellent Lombard has represented his physiognomy; his character and soul have been represented by the pen of Lampsonius* (our translation)]. Thus, Edward H. Wouk believes that this portrait was engraved after a drawing by Lombard, now lost ("A portrait of the artist as friend," p. 106). He believes it is the earliest surviving portrait of Lambert Lombard.

Lambert Suavius was renowned for the finesse and accuracy of his engraving. The particular care given to the gaze of the model gives a real impression of presence.



Lombard and Suavius were both from Liège. Suavius was one of the many disciples and collaborators of Lombard, who had married Suavius' sister in second marriage. He had engraved several prints after the compositions of the master, including the *Sibyl* (Hollstein 37), *Charity* (Hollstein 42) or *Abundance* (Hollstein 47). The portrait of Lambert Lombard has often been compared to two other portraits of painters engraved in medallions by Lambert Suavius: Albrecht Dürer (Hollstein 75) and Michelangelo (Hollstein 78). Ulrich Pfisterer suggests that Suavius may have intended to compose a small series of "medals printed on paper" ("Papiermedaillen"), the first of its kind dedicated to artists, thus elevating the Liège painter to the same rank as the two greatest painters of the contemporary German and Italian schools (*Platz da im Pantheon!* p. 111).

References: J. S. Renier: "Lambert Suavius de Liège. Graveur en taille douce, typographe éditeur, peintre, poète et architecte", in *Bulletin de l'Institut archéologique liégeois*, vol. XIII, 1877, pp. 299-230; Hollstein, vol. 28, 1984; U. Pfisterer 'Kat. 8. Lambert Suavius, Drei "Papiermedaillen" auf Michelangelo, Dürer und Lambert Lombard', in A. Döring., F. Hefele & U. Pfisterer (ed.): *Platz da im Pantheon! Künstler in gedruckten Porträtserien bis 1800*, 2018; Edward H. Wouk: « A portrait of the artist as friend: The painted likeness of Lambert Lombard », *Netherlands Yearbook for History of Art*, vol. 70, no. 1, 2020, pp. 96-117.

7. Frans FLORIS (after)

(1519/20 - 1570)

Men and Women at a Bath

7 500 €

Engraving by an unknown engraver, probably after a lost design by Frans Floris. 197 x 248 mm (sheet). Hollstein 98, Riggs no. 262, New Hollstein (Frans Floris) 162, 1st state (of 2).

Impression of the 1st state (of 2) with Hieronymus Cock's address (*H. COCK. EXCVD*) before this address was replaced by Paul de la Houve's address (*Au Palais a Paris Pauucs de la Houve excud 1601*).

Very fine impression printed on laid watermarked paper. Watermark: Hand with four fingers together and the thumb separate, with a heart and a crown. Similar to Briquet 11332 (Tours, 1557). Trimmed on the borderline on three sides and just inside the borderline bottom, without loss of image or text. A very tiny (5 mm) repaired tear in the upper left corner, a few rare small thin areas on the reverse. The tiny black circle in the curtains in the upper right corner results from a defect in the copperplate.

Rare. An impression of the 1st state and one of the 2nd state are at the Albertina, Wien.

The engraving does not mention the author or the engraver. The name of Luca Penni has been mentioned, but the composition is generally attributed today to Frans Floris, notably by Edward H. Wouk, a specialist in the work of the Antwerp artist, and the author of the New Hollstein volumes devoted to him.

Timothy Riggs lists *Men and Women at a Bath* in his inventory of prints published by Hieronymus Cock (*Hieronymus Cock, Printmaker and Publisher*, no. 262). He believes that the two prints: *Men and Women at a Bath* and *Mars, Venus and Vulcan* "may derive from the School of Fontainebleau" (p. 164):

"The handling of the erotic subjects seems more characteristic of Fontainebleau artists such as Primaticcio or Penni than of Frans Floris, the most likely candidate among the Flemish artists associated with Cock" (note 40, p. 176).

The theme of the licentious bath is common among the works of the Fontainebleau school, such as *Venus climbing into the bath with Mars*, engraved by Antonio Fantuzzi after a lost fresco that Francesco Primaticcio had probably painted for the sixth or seventh room of the Appartement des Bains at Fontainebleau. (Jenkins AF 68). Among the scenes of nymphs in the bath, whether or not accompanied by Venus or satyrs, let us mention *Venus Bathing Attended by Nymphs*, engraved by Jean Mignon after Luca Penni (Jenkins 34) and *Women Bathing* by the same engraver, after another composition by Luca Penni (Jenkins 46). In these two engravings, as in *Men and Women at a Bath*, the scene is set in an interior with a similar décor: draperies, bath accessories on the floor (dish, sponge, ewer, bottle of oil...). Let us also mention *Men and Women Bathing* by Giulio Bonasone (Bartsch 177) where Stefania Massari recognizes Venus, Mars and Cupid, after a drawing by Raphael.

Although the antique decor and the presence of a statue of the river god in the background indicate Italian and Fontainebleau influence, the spirit of the scene differs from mythological or mythologically inspired compositions. Dorle Meyer, in her entry in the exhibition catalog *Gott & die Welt - Niederländische Graphik des 16. Jahrhunderts*, explicitly titles this print *Badebordell* [Bath scene in a brothel]. Although the bathing accessories are within easy reach, it is clear that the group of



figures are not busy washing themselves, as made obvious by the couple embracing on a bed in the background. Dorle Meyer interprets this wholly as a scene of prostitution, recalling that, from the very beginning, public baths in the Netherlands were notorious places of prostitution where maids offered their services to customers. She points out, however, that at the time the scene was engraved, many of the baths had been closed for reasons of morality and hygiene, so that the print would have a moralizing rather than a documentary purpose.

References: Timothy A. Riggs: *Hieronymus Cock: 1510-1570, Printmaker and publisher in Antwerp at the sign of the four winds*, 1977; Gerd Unverfehrt (ed.): *Gott & die Welt: Niederländische Graphik des 16. Jahrhunderts aus der Kunstsammlung der Universität Göttingen*, 2007; Edward H. Wouk: *The New Hollstein Dutch & Flemish: Frans Floris*, 2011; Catherine Jenkins: *Prints at the Court of Fontainebleau, ca. 1542-47*, 2017.

8. Hendrick GOLTZIUS (1558 - 1617)

The Dragon devouring the Companions of Cadmus - 1588

28000 €

Engraving, 253 x 320 mm. Bartsch 262; Strauss 261; New Hollstein 329, 1st state (of 4) before the address of Claes Jansz. Visscher (1587-1652).

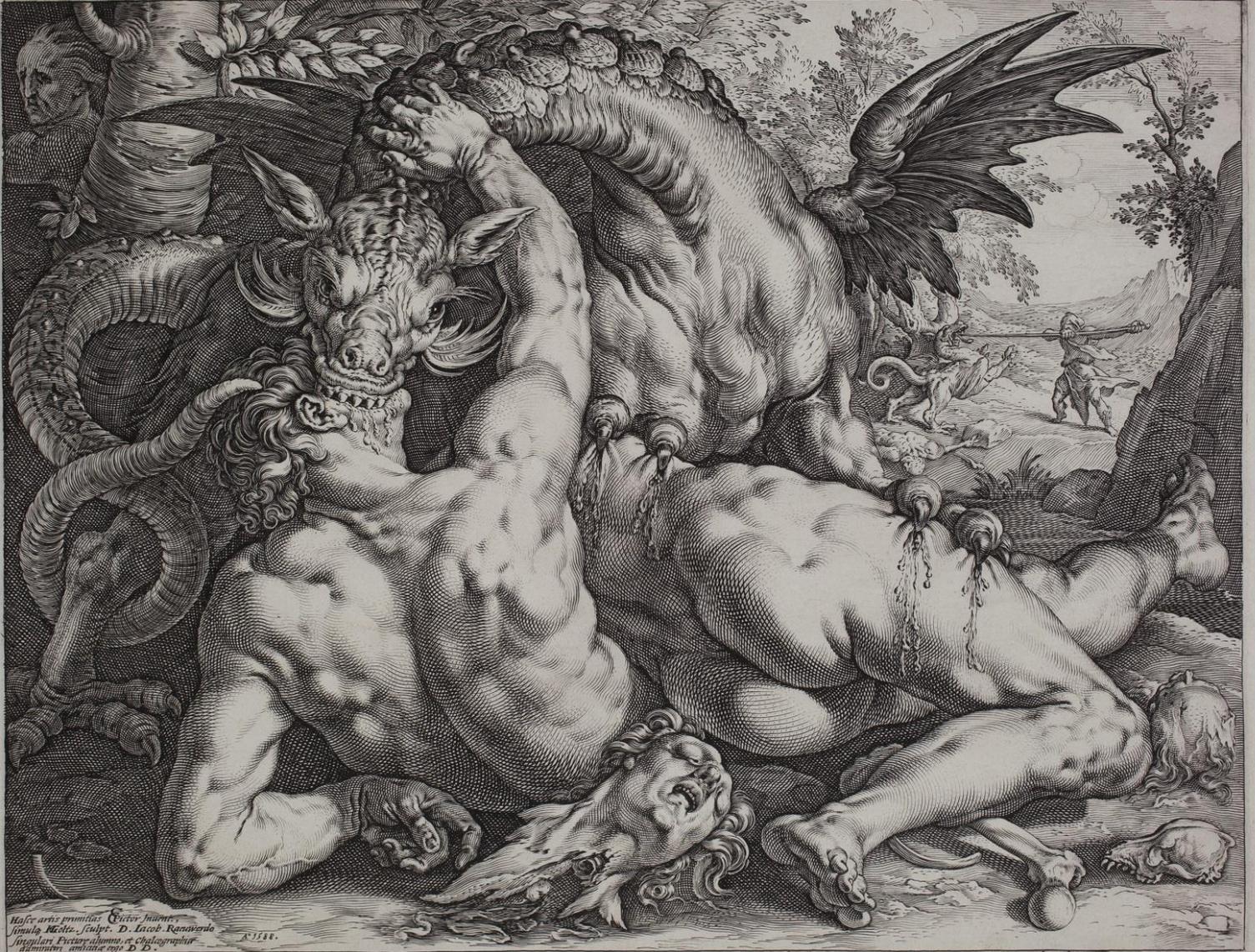
Very fine impression printed on watermarked laid paper. Watermark: variant of Simple fleur-de-lys in a crowned coat of arms (Briquet 7210: Leyde 1585, Amsterdam 1590-1599). This sort of watermark is quoted by Walter L. Strauss for impressions of the 1st state. Generally in very good condition. Small thin areas on the reverse along the right border of the sheet. Thread margins all around the platemark (sheet: 258 x 322 mm).

The Dragon Devouring the Companions of Cadmus is one of the most striking Mannerist engravings by Hendrick Goltzius, who engraved in reverse a picture painted in the same year by Cornelis Corneliszoon van Haarlem, now in the National Gallery in London (inv. no. NG1893). The two artists were very close and founded a kind of academy of fine arts in Haarlem with Karel van Mander around 1583-1584. In 1588, Goltzius was the first to produce engravings after the designs of Cornelis van Harlem.

The Dragon Devouring the Companions of Cadmus is dedicated to the Amsterdam collector and art dealer Jacob Engbertsz. Rauwaert. In the dedication, Goltzius associates Cornelis van Haarlem as joint contributor: *Hascē artis primitias CC Pictor Invent.[or], / simulq[ue] HGoltz. sculpt.[or] D. Iacob. Ræuwerdo / singulari Picture alumno, et Chalcographiae / admiratori amicitiae ergo D[ono] D.[ederunt]*, "The painter C[ornelis] C[orneliszoon], inventor of the design, and Hendrick Goltzius, who engraved it, together offer these beginnings of their art as a token of their friendship to Lord Jacob Rauwaert, a gifted student of painting and admirer of engraving." (our translation).

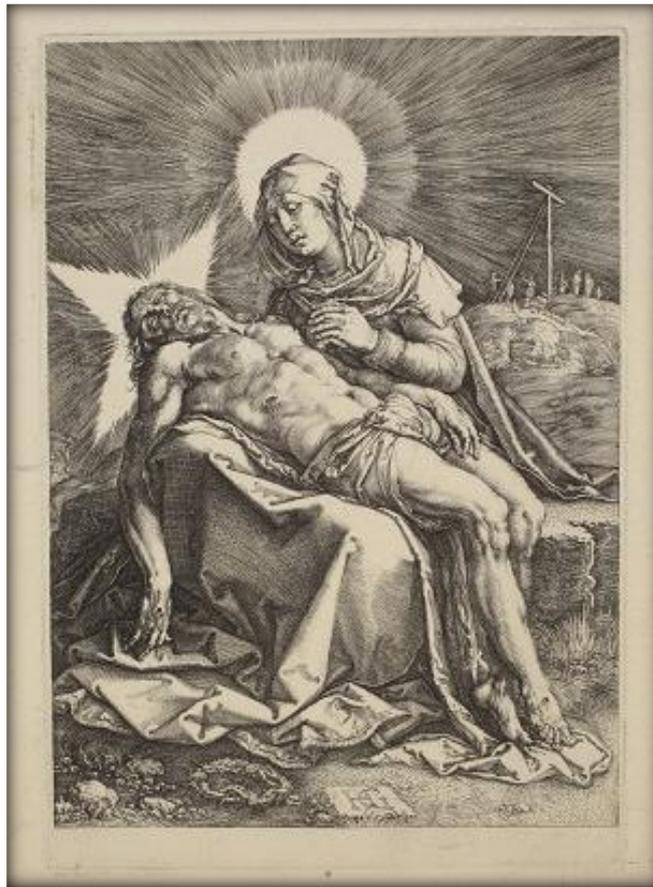
That year, Goltzius also engraved the series of *The Four Disgracers*, Tantalus, Icarus, Phaeton and Ixion, after designs by Cornelis van Haarlem. Julie McGee observes that these four plates and *The Dragon Devouring Cadmos' Companions* have a similar theme: condemned sinners and the disgraced, a theme that was then enjoying a vogue in Haarlem. Both works are characterised by an over-the-top mannerist style which Goltzius and Cornelis van Haarlem popularised in the Netherlands: the exaggeratedly muscular bodies pictured under improbable angles in *The Four Disgracers* find an echo in the truncated body parts of Cadmus' companions: they are so contorted that it is difficult to understand that the bust on the left does not belong to the lower body on the right. In *The Four Disgracers*, a feeling of dereliction was inspired by the fatal fall of bodies; here we experience horror and repulsion at the sight of the mutilated bodies: a head that has been torn off lying in the foreground, bones stripped of flesh, blood pouring out of the wounds opened by the claws of the monster. The beast is shown devouring the face of a victim who is still trying to defend himself, while it stares at the spectator. The happy ending of the story is relegated to the background: Cadmus, who can be seen on the right, killing the dragon, survives his companions and then goes on to found the city of Thebes.

References: Julie L. McGee: *Cornelis Corneliszoon van Haarlem (1562 - 1638), Patrons, Friends and Dutch Humanists*, 1991.



Hafte artis emittit Victor Juvenis
Jussuq; Melles. Gubern. D. Isaac. Reuchardo
Regulari Pictorij summo, et Chalcographus
Admirandi amicitia ejus D. D. N. 1188.

Dirus Agenoridæ laniat socia agmina Serpens, Ultor adest Cæmus pænasq; repescit ab hoste.



9. Hendrick GOLTZIUS

(1558 - 1617)

Pietà - 1596

10000 €

Engraving, 187 x 129 mm. Bartsch 41, Hollstein 50, New Hollstein 31, 2nd state (of 2).

Impression of the 2nd state (of 2) with the date. Impressions of the 1st state are very rare.

Very fine impression printed on laid paper. In very good condition. Wide margins all around the platemark (sheet: 230 x 160 mm). Rare in this condition.

Provenance: Gabriel Cognacq (1880-1951), director of the Grands Magasins de la Samaritaine, with his collection mark printed in black on the reverse of the sheet ([Lugt 538d](#)); Roger Passeron (1920-2020), engineer and art historian, with his collection mark printed in burgundy on the reverse ([Lugt 4096](#)).

"Although this piece appears to be by *Albert Durer*, it is however the design and engraving of *Henri Goltzius*. It is one of those in which he succeeded so well in counterfeiting the manner of this great painter," writes Adam Bartsch (*Le Peintre-Graveur*, volume III, page 23, no. 41, our translation). Adam Bartsch was not the first to compare the Goltzius *Pietà* to the prints of Dürer. Huigen Leeftang recalls that as early as 1604 Karel van Mander considered the *Pietà* to be "cut precisely in the manner of Albert Dürer" ("ghesneden eygentlijck op de manier van Albert Durer") (*Het Schilder-boeck*, folio 285r). In particular, Goltzius copied or adapted elements of Dürer's 1520 engraving of *The Virgin with the Swaddled Child*. Huigen Leeftang also likens the drawing of Christ's body and its position on his mother's lap to the *Pietà* sculpted by Michelangelo for St. Peter's Basilica in Rome around 1497-1500, which Goltzius is said to have seen and probably drawn. Huigen Leeftang believes that Goltzius thus not only made good use of Dürer's meticulous technique but also achieved in his composition a perfect synthesis of Michelangelo and Dürer (*Hendrick Goltzius (1558-1617): Drawings, Prints and Paintings*, 2003, chapter "The Virtuoso Engravings, 1592-1600", no. 81, pp. 226-227).



10. Crispin de PASSE (1564 - 1637)

Discordia
[The Bad Household] -
1589

1200 €

Engraving after Martin de Vos, 225 x 240 mm. Hollstein 613, Franken 1212.

Very fine impression printed on laid watermarked paper (indistinct watermark). Numerous pen and ink essays on the back of the sheet (not visible *recto*). A yellow spot at the bottom of the sheet.

In a sumptuous interior, all the members of a family have left the dinner table and are fighting two by two, knocking over chairs, dishes and food. In the foreground, the master and mistress of the house are kicking and punching each other, the wife is about to strike her husband with her heavily laden key-chain, while he comes at her armed with a table knife. In the background, the sister tries to tear out her brother's eye, who is pummeling her with blows; another sister is pouring the contents of a large glass down her brother's neck, while the youngest takes advantage of the chaos to gorge on a chicken, imitated by the cat. A small dog participates in the battle by biting the dress of his mistress. In the background, a servant alerted by the commotion rushes out of the kitchen to see what is going on.

Discordia is the counterpart of *Concordia* (Hollstein 612) which depicts a pious and peaceful family sitting at table in a plain and orderly interior. They all live in harmony under the tables of the Law.

When he engraved *Discordia* in 1589, Crispin de Passe was 25 years old and had just been forced to leave Antwerp, as Ilja M. Veldman explains: "Being a Mennonite, he had to leave the city after it reverted to Spanish rule. He settled in Cologne in 1589, where he set up as a print publisher in his own right."

Ilja M. Veldman sees in *Concordia* and *Discordia* an echo of the political and religious turmoil: "The inscriptions on his Concord and Discord of 1589 after designs by Maarten de Vos make it abundantly clear that he had had enough of war and was looking for somewhere peaceful to get on with his work." (*Crispian de Passe*, p. 39). If the verses engraved at the bottom of the print simply pit simplicity against wealth (*De peu vault mieux La Jouissance / Que par mesure Outreuidance*, "It is better to have the true enjoyment of few things than to wallow in excess with impudence"), the Latin caption directly refers to the political situation: *belli sed rabies, quicquid pax alma ministrat, diripit, invertit, cunctaque caede replet*. "But the rage of war wrecks and ruins the benefits of peace and spreads carnage everywhere." (our translation). Crispin de Passe however had to flee Cologne for Utrecht in 1611.

References: Daniel Franken: *L'œuvre gravé des van de Passe [...] avec un supplément d'additions et de corrections par Simon Laschitzer*, 1975; Ilja M. Veldman: *Crispian de Passe and his Progeny (1564-1670) A century of Print Production*, 2001.

11. Jacques BELLANGE

(1575 ? - 1616)

Diana and Orion - 1595/1616

25000 €



Etching and engraving, 470 x 205 mm. Walch 10, 3rd state (of 3); Robert-Dumesnil 36; Thuillier 54; Griffiths & Hartley 38.

Impression of the 3rd state (of 3) with *Le Blond excud* added below the verses.

Fine impression printed on laid watermarked paper (Bunch of grapes, close to Griffiths & Hartley 10).

Impression trimmed on or 1 mm outside the borderline. Some very rare traces of skinning of the paper in the upper part of the print without loss of lines. A very tiny pinhole on the dog's chest. Generally in very good condition.

Very rare.

Only one impression of the 1st state is known, which is at the Bibliothèque nationale de France. In the 2nd state, Bellange completed and signed the plate and added some verses bottom. Impressions of the third state bear the address of the Parisian publisher Jean Le Blond (1590/94 - 1666), who owned at least eighteen plates by Bellange.

Antony Griffiths and Craig Hartley examined the watermarks on many impressions of Bellange's prints and found that: "almost every print that bears Le Blond's address is on the same distinctive thick paper with a watermark of grapes with AB (wmk 2)." (Griffiths and Hartley, p. 126). The watermark on our impression is a similar bunch of grapes but without the letters AB.

According to Jacques Thuillier, *Diana and Orion* is an early piece in Bellange's career: "Skin effects are treated in stippling and cloth is suggested by short strokes, a process which Bellange uses systematically in his engravings. The complexity of the shapes, the minute pointe work seem to suggest a relatively early date." (Thuillier, p. 237, [our translation]). "It has often been pointed out that Bellange must have been aware of the beautiful painting on the same subject by Luca Penni, at least through the engraving that Giorgio Ghisi did in 1556. But Bellange changed it beyond recognition by doing away with the landscape – even though it was crucial, and Poussin will develop it – and by focusing the gaze on the goddess, the giant and the dog." (ibid.). Jacques Bellange also etched bottom the following verses:

*Gaudet amans nympha si raptor Agenore nata
Dum sua tergoribus per freta furla vehit
Qua mihi nunc Impleunt placidam solatia mentem
Dum mea sic humeros pulchra diana gravat*



The poem in Latin, whose author isn't mentioned, can be translated thus:

“Just as he rejoices, the lovestruck raptor of the nymph, daughter of Agenor, / while he carries her on his back on angry seas, / what comfort bathes my serene soul / while I feel the weight of my beautiful Diane on my shoulders!”

A drawing in pen and brown ink on the same subject is in the Morgan Library in New York. Jacques Thuillier argues that it is not, strictly speaking, a preparatory drawing for the etching: “not only do the two compositions show very different poses and proportions, but the etching makes use of very complex, studied lines, which systematically break up the momentum of the curves and the simplicity of volumes; while the drawing lets light glide on smooth surfaces.” (Thuillier, p. 280, n°72).

References: Nicole Walch: *Die Radierungen des Jacques Bellange: Chronologie und kritischer Katalog*, 1971; Antony Griffiths and Craig Hartley: *Jacques Bellange, c. 1575-1616, Printmaker of Lorraine*, 1997; Jacques Thuillier: *Jacques de Bellange*, exhibition catalog, Rennes, 2001, p. 237, no. 54; IFF, 17^e, vol. 1, p. 343, no. 41.

12. Jacques CALLOT (1592 - 1635)

La Foire de l'Impruneta, 2^{de} planche [The Fair at Impruneta, 2nd plate] - 1622

9000 €

Etching, 418 x 670 mm. Meaume 625, Lieure 478, 1st state (of 2).

Impression of the 1st state (of 2) before Israël Silvestre's address bottom left.

Fine impression. The most distant mountains are starting to wear down but are yet visible. The image is printed on two joined sheets of watermarked laid paper (Lion and Star, close to Lieure 38, typical of the 1st state according to Jules Lieure; and an illegible countermark within an oval). Impression trimmed on or 1 mm outside the platemark. Generally in very good condition. Paper very slightly yellowed, small thin areas in the corners of the sheet *verso*, a tiny (diameter 4 mm) surface abrasion bottom center in the subject.

In October 1619, Jacques Callot attended the fair and ceremonies for the feast of Saint Luke, which drew huge Tuscan crowds every year to the village of Impruneta, near Florence. He made a large number of sketches from life, kept today in the Uffizi in Florence: "With these sketches," writes Jules Lieure, "Callot created a masterpiece: all these prodigious details, brought together, create a prodigious whole." (our translation) The plate was published in 1620 in Florence. It was so popular that Callot re-engraved it a second time in 1622, after his return to Nancy.

The Fair at Impruneta is both a masterpiece of engraving, and an important document on Tuscan society in the 17th century. Gottfried Kinkel, quoted by Jules Lieure, attempted to describe it in this way:

"In the foreground are merchants' tents and open air inns, stalls selling plates and crockery, tumblers and all manners of earthenware utensils, a liquor seller and a quack delivering his sales patter to a large audience. Further to the back, spectators form a circle to watch dancers, there is a tooth-puller, a town crier on horseback with a trumpet, a donkey-driver leading his herd of donkeys, a livestock market and all manners of men and beasts... Finally, right at the back, rises the church of Impruneta, in front of which a procession advances with a cross and a canopy. The whole scene is peaceful, steeped in that carefree Italian joy; only thieves and liars are having a bad time. One tried to use fake weights: there he goes, with his scales attached to his back, legs and hands, he is being hoisted up on a rope, hanging from his arms. Another rascal has been taken to the pillory and is being roundly abused by onlookers. Surely nobody has ever attempted to count the men and beasts in this print; there are probably a thousand!" (our translation)



Nundinas Imprinetanas, quae in Divi Lucae Festo, quo raris innumerabili populi frequentia, atque affluenti
 solo spectatum, hinc datam. An. 1709. Virginiis Imago, miraculorum fecunda, ab eodem Divo Luca, ut ferunt, depicta
 SERENISSIMO COSMO III. MAGNO DUCI ET REXI. Templum insignis & Nobilissima Bondeumontium Familia olim in proprio
 anse, assuetis erata religione summa allervatua. & restitua
 caute conseruatque, grati animi sui perpetuum testimonium. An. salutis D. 1709.

13. Claude GELLÉE known as LE LORRAIN

(ca. 1600 - 1682)

Le Bouvier - 1636

[The Cowherd]

22000 €

Etching and drypoint, 130 x 200 mm. Mannocci 18, state III A (of B, of VI).

Very rare impression of the state III A, with the number 4 added in the left margin, but before the accident in the upper right corner producing a few short curved scratches in the top right corner of the state III B, and before the later rework, including the horizontal strokes on the small bird to the immediate right of the central trees. Impressions of the state III A are lifetime impressions.

Lino Mannocci adds that in the earliest impressions of state III A the head of the cow on the far left is still quite dark, as is visible on the [impression in the National Gallery of Art, Washington](#), which Mannocci makes reference to. On our impression the head is still quite dark too.

Superb impression printed on laid paper. A very tiny fold in the upper right corner of the sheet and a few tiny foxmarks. In excellent condition. Small margins (sheet: 140 x 210 mm).

Provenance: former Arkady Nicolayevitch Alferoff collection (1811-1872) with his stamp on the back ([Lugt 1727](#)). The print is described under number 251 in *Catalogue de la collection magnifique et d'un choix exquis d'estampes, d'eaux-fortes et de bois*, sale of 10-13 May 1869: "251. The Cowherd. (R. Dum. 8) Superb impression from the second state, before the bird, near the middle of the image, was covered in lines; with margins. Very rare. (Coll. Simon)" (our translation); the collection mentioned in this catalogue entry is that of Auguste Simon, born in 1776; formerly in the Marcel Lecomte (1916-1996) collection, his stamp on the back ([Lugt 5684](#)).

"With unfailing regularity, students of Claude's etched work have found in this print the highest manifestation of Claude's genius as an etcher." To this judgment, Lino Mannocci adds several quotations, one of which, by Francis Seymour Haden, seems particularly apt: not only because Seymour Haden himself tirelessly made etchings of landscapes, but also because he collected old master prints. This quote comes from the introductory text that prefaces the catalogue of his collection: *About etching: Notes by Mr. Seymour Haden on a collection of etchings by the great masters lent by him to the Fine Art Society's Galleries to illustrate the subject of etching*. Seymour Haden writes: "The greatest of all Claude's etchings seems to me to be the 'Bouvier'. In quality it is surprising, and in touch, magical – one never tires of wondering at it. Though highly finished it has the true ring of an etching, and in its texture it is what the printers of steel engravings would call 'a rotten plate'. It need scarcely be said that this rottenness is its chief recommendation." (*About etching*, 1878-79, p. 32-33). Seymour Haden is referring here to the very peculiar treatment that Claude Gellée gave to the copperplate, and in particular his unconventional use of tools and acid to bite into the copper, making it rougher in places and creating textures that would horrify those who love the clean strokes and neat surfaces of steel. Claude Gellée is thought to have used pumice stone to scratch the copper, or some form of roulette instrument. He might also have used, in between two stages of the work, a specific ground that only protected the finest strokes: this would have enhanced the effects of the acid on larger strokes and would have greatly accentuated the contrast between the full light, and the shadow in which the cowherd is resting. However, finer strokes are soon erased by the printing process, and as a result only the first impressions, very rare, like this one, show this contrast faithfully.

Reference: Lino Mannocci : *The Etchings of Claude Lorrain*, 1988.



14. Claude GELLÉE known as LE LORRAIN (ca. 1600 - 1682)

Le Port de mer à la grosse tour - ca. 1641
[Harbour with a large tower]

14000 €

Etching, 129 x 195 mm. Mannocci 39, 3rd state (of 6).

Impression of the 3rd state (of 6) with the scratches still visible in the upper right corner, but before the tiny horizontal lines to the right of the large tower and before the vertical scratch at the centre of the top edge (4th state).

Fine impression printed on laid watermarked paper (Fleur-de-lys in a crowned circle, quoted by Mannocci for impressions of the 3rd state). In very good condition. Tiny light foxmarks. Some inscriptions written in pencil on the reverse of the sheet. Thread margins all around the platemark.

Provenance: Franz Josef von Enzenberg (1802-1879), with his stamp slightly faded on the reverse ([Lugt 845](#)). "Count Franz Jozef von Enzenberg zum Freyen und Jöchelsturn, a member of the Austrian "Herrenhaus" and holder of various titles, devoted more than half a century to assembling a considerable collection of prints." (Frits Lugt, *Les Marques de Collections de Dessins & d'Estampes*, L. 845, our translation). Marcel Lecomte (1916-1996), his stamp on the verso ([Lugt 5684](#)).

The preparatory drawing for this print is kept in the Uffizi Gallery in Florence. Lino Mannocci noted on its front the incision marks that were used to transfer the drawing onto the copperplate.

The light of the setting sun stretches the shadows of the figures and bathes the harbour in diffuse brightness. Claude Gellée succeeded in rendering this evening atmosphere by removing or softening with a burnisher certain details that were too sharp in the first state, in particular in the sky and on the towers on the left, at the level of the windows still hit by the sun. One thinks of the diffuse blond light of the setting sun that suffuses the sky, the buildings of the harbour, the ships and the characters on the quay of *Port de mer au soleil couchant* [Sea Port at Sunset], painted by Gellée in 1639, kept in the [Louvre Museum](#).



15. Joannes MEYSSENS

(1612 - 1670)

Portrait of Mary Ruthven, wife of Antoine Van Dyck

2000 €

Etching, 242 x 188 mm. Wibiral 143, New Hollstein 164, 1st state (of 2).

Rare impression of the 1st state (of 2), with the inscription *Ioan Meyfens fecit et excud.*, before this inscription was burnished in the second state.

Very fine impression printed on laid watermarked paper (indistinct watermark). Some soiling and stains in the corners, a small thin area in the upper left corner on the reverse.

Antony Van Dyck and Mary Ruthven were married on February 27, 1640. The portrait of his young wife, now in the Museo del Prado in Madrid (inv. 1495), was painted by van Dyck at that time. In this painting, Mary Ruthven wears a sumptuous blue satin dress and looks at the viewer while ostensibly lifting with her right hand the end of the rosary that she is wearing as a bracelet on her left arm, thus marking her devotion. Ger Luijten observes that the oak leaves on her head may indicate her moral strength but also evoke her patron saint, the Virgin Mary. He also notes that the pearl necklace around her neck may suggest that Mary Ruthven was pregnant with their daughter Justiniana, who was born in December 1641, only a few days before the painter's death (*Antoine van Dyck et l'estampe*, p. 205, our translation).

The portrait painted by Van Dyck was engraved by various artists. Schelte Adams Bolswert made an engraved version – perhaps after an intermediate sketch – for the *Iconography* of a hundred portraits engraved after Van Dyck's works, published in 1645-1646 by Gillis Hendricx. This posthumous edition added twenty portraits to the edition published during Van Dyck's lifetime by Martin van den Enden.

Ger Luijten emphasizes the technical mastery of Schelte Adams Bolswert in his engraving, especially in the way he renders the satin and the volumes of the body. While he believes that Joannes Meyssens' etching does not possess the same qualities, he nevertheless observes that "he has, however, tried to approach the etching technique used by van Dyck, seeking in particular to reproduce his freedom of line and his stippling effects". He notes that "this fact is rare among engravers who worked after van Dyck". Finally, Luijten notes that "Meyssens' etching was probably created independently of Bolswert's" (our translation). Meyssens' etching is indeed closer in detail to van Dyck's original painting: the curl of hair on Mary Ruthven's forehead, for example, is more similar to that in van Dyck's painting.

It should be remembered that although Van Dyck resorted to professional engravers for his *Iconography* (such as Paul Pontius, Lucas Vorsterman, Schelte Adams Bolswert or Pierre de Jode), he himself made original etchings. These portraits, unfinished, nervous and technically

imperfect, show a great freedom in the printmaking technique and are very far from the conventional engravings executed on commission. We find some of this freshness in Meyssens' etching.

Reference: Carl Depauw and Ger Luijten: *Antoine van Dyck et l'estampe* (English version: *Anthony Van Dyck as a Printmaker*), 1999.



MARIA RUTEN VXOR D ANTONI VAN DYCK EQVES

Antoni van Dyck pinxit

Jean Meryer fecit et incidit



16. Abraham BOSSE (1602/4 - 1676)

Les Cinq sens [The Five Senses] - c. 1638

9000 €

Series of 5 etchings, 255 to 263 mm x 324 to 334 mm. Préaud 163 to 167, Lothe 317 to 321: L. 317: 1st state (of 3), L. 318 to 320: 1st state (of 2), L. 321: only state.

Title of each plate is engraved in a frame bottom centre: *VISUS/LA VEVE* [sight]; *ODORATVS/L'ODORAT* [sense of smell], *GVSTVS/LE GOVST* [taste], *AVDITVS/L'OVYE* [hearing] and *TACTVS/LE TOVCHE* [sense of touch].

Rare complete series of these etchings in first state with Abraham Bosse and Melchior Tavernier names at the address *à la Sphère*, before addition of the name and address of François Langlois (also known as Ciartres) on several plates and the change of the title *L'Ouïe* for *Les Plaisirs de la musique* [Musical pleasures]. Very fine impression. Lines for text addition in the margins are yet visible in some places, especially in plates depicting Taste and Sight. Impressions are trimmed 1 or 2 mm outside the borderline, sometimes on this borderline. Some rare small or tiny tears or scratches along the borders, some rare glue stains or foxmarks. Two small rubbed areas in one plate. Generally in very good condition.

“This series can probably be dated to 1638: four prints out of a total of five indicate the address ‘à la Sphère’, which was Tavernier's workshop from 1638; the prints are mentioned in the inventory drawn up on March 16, 1638, after the death of Sarah Pitten, Tavernier's wife.” (National Archives, M.C., VI-223, March 16, 1638: “Five copper plates with engravings of the Five Senses by Bosse”) (Sophie Join-Lambert, *Abraham Bosse, savant graveur*, p. 191). According to Maxime Préaud, these prints, as well as other plates and prints mentioned in this inventory, were sold to François Langlois, on May 7, 1639 (id. p. 13). It can be surmised that François Langlois would have wanted his address engraved on the plates soon enough after buying them; this would mean that those prints that have only Melchior Tavernier's address on them date from 1638-1639. The series *Les Cinq sens* was a great success on its creation and was copied by painters as soon as the 17th century, thus becoming one of Abraham Bosse's best known series. It perfectly illustrates the mastery he had gained over his art, his attention to realism and his taste for refined attitudes, as well as the titles with vivid anthropomorphic frames.





17. Abraham BOSSE (1602/4 - 1676)

Les Imprimeurs en taille-douce [The Intaglio printmakers] - 1642

7800 €

Etching, 256 x 327 mm. Préaud 204; Blum 205; Lothe 254.

Very fine impression printed on heavy laid watermarked paper (indistinct watermark) and coloured with gouache. Thread margins all around the platemark. Flattened horizontal fold in the letter bottom, light stains from old glue in the corners and along the upper border.

Provenance: Ernest Devaulx (1831-1901): his signature on the back followed by the date of acquisition 1868. "The objective of this collection of prints was to establish a general Dictionary of engravers and lithographers of all times and all countries, for which he wrote about 30,000 cards that were never completed. Under his first name Théophile, or under his name Th. Devaulx, he wrote articles on printmaking and bookplates in *La Curiosité universelle*, *La Revue des Arts Décoratifs*, *La Revue des collectionneurs d'ex-libris*, *L'Estampe moderne*. Many prints, on which the signature of the amateur appears on the back, followed by a date, are today in museums such as the Museum of Fine Arts in Boston, the Bibliothèque nationale de France, or the British Museum in London, to name but three." (Lugt 670, our translation).

Very few prints by Abraham Bosse that we know of are coloured. An impression of *The Pastry Shop* (Lothe 249) in the Getty Research Institute in Los Angeles is coloured with gouache and gold. In addition to the address of Melchior Tavernier, its first publisher, it bears the address of Jacobus Allard, a publisher of maps and prints active around 1660 in Amsterdam, about whom very little

information seems to have survived. This state of *The Pastry Shop* at the address of Jacobus Allard is not described in the catalogues raisonnés. Prints by Bosse are known to have been copied by Dutch engravers and publishers: for example, *The Schoolmaster* and *The Schoolmistress*, engraved around 1638, were copied in the Netherlands by an anonymous engraver and published by Claes Jansz. Visscher in 1645. This proof of *The Pastry Shop*, which is not a copy, demonstrates that the many Dutch publishers who were active in Paris at the time and had commercial and family ties with French engravers and publishers, could have been in possession of original plates of Bosse's engravings.

Our impression of *The Intaglio printmakers* bears no other name than that of Abraham Bosse. The colours and the way they are applied on the print are similar to those of the coloured impression of *The Pastry Shop*, and both prints could come from the same colourist's workshop. The bluish grey of the stone walls, the carmine red, the blue-tinged green, the orange-yellow of the clothes, the brown of the wood are similar, as well as the colour used for skin and the red highlights on the cheeks of the subjects. The colourist managed to keep the light shadows and soft light of the print, by choosing hues that emphasise the important details in the image: the three printers, the central press, and the engravings with white margins that are drying on lines in the background.

It is difficult to say when the colours were applied. In the chapter *Colouring Prints* of his book *The print before photography: an introduction to European printmaking 1550-1820*, Antony Griffiths explains that colours were applied before the sale most of the time, with the publisher deciding to have his wife, his children or a colorist colour in some freshly printed impressions. A customer or a reseller could also sometimes have colours added to a print. The address of Jacobus Allard on the proof of *The Pastry Shop* at the Getty Research Institute may be a clue. Suzanne Dackerman and Thomas Primeau have shown that "painted prints" had been common in Germany and the Netherlands since the Renaissance.

The Intaglio printmakers is one of the most famous prints by Abraham Bosse. He was then working on his important *Traité des manières de graver en taille-douce sur l'airain par le moyen des eaux-fortes et des vernis durs et mols. Ensemble de la façon d'en imprimer les planches et d'en construire les presses* [A Treatise on the methods of intaglio printmaking, to etch images on copper by means of acids as well as hard and soft grounds, together with an explanation of the manner of printing such plates and of building presses], for which he obtained a privilege in 1642 and which he published in Paris in 1645. It was the first technical manual of engraving. It was a huge success, and was translated and widely disseminated in the following years in Germany, in the Netherlands and in England; it was reprinted several times, with additions by Sebastien Leclerc and then by Charles-Nicolas Cochin in the XVIIIth century.

The Intaglio Printmakers, or more accurately *Cette figure [qui] vous montre Comme on Imprime les planches de taille douce* [This Image [which] Shows How Intaglio Plates are Printed] and that of *Graveurs en taille douce au Burin et à Leau forte* [The Engraver and the Etcher], etched one year later, stem from the same pedagogical objective. The letter reads: "*This figure shows you how intaglio plates are printed / The ink is made of burnt walnut oil and wine black, of which the best comes from Germany. The printer takes some of this ink with a cloth pad, inks his plate while it is somewhat hot [see at the bottom left], wipes it lightly with other cloth(s), and finishes cleaning it with the palm of his hand [see left]. Once this is done, he puts this plate upside down on the table of his press, applies on it a sheet of paper soaked and then let rest for a while, and covers it with another sheet of paper and one or two pieces of cloth, then pulling the arms of his press, he pushes the table with the plate between two rollers.*" (Préaud, p. 226, our translation).

References: Maxime Préaud, Sophie Join-Lambert (dir.), *Abraham Bosse, savant graveur*, Paris, 2004; José Lothe, *L'œuvre gravé d'Abraham Bosse*, Paris, 2008; Susan Dackerman and Thomas Primeau, *Painted prints: the revelation of color in Northern Renaissance & Baroque engravings, etchings & woodcuts*, 2002.

18. REMBRANDT HARMENSZOOM VAN RIJN

(1606 - 1669)

The Beheading of St John the Baptist - 1640

8000 €

Etching and drypoint, 128 x 105 mm. Bartsch 92, Biörklund and Barnard 40-B, New Hollstein 183, 1st state (of 3).

Impression of the 1st state (of 3) before the posthumous rework. G. W. Nowell-Usticke notes that even the earlier impressions are light: 'impression light, but reasonably sharp & clear'. Earliest impressions have some burr from drypoint in the bottom right corner: there is no such burr on our impression, which however is yet well printed and not so pale as later impressions of the 1st state described by Nowell-Usticke as 'very pale and greyish'. He also quotes an impression from his own collection on which the blank part under the sword has been retouched whereas the later rework has not yet been added. On our impression the white area has not yet been retouched.

Good impression printed on laid watermarked paper (*NB* countermark identical to Countermark NB-a_TMH-KG-3761 seen on an impression of the 2nd state (of 2) of *Nude Man Seated on the Ground with One Leg Extended* (New Hollstein 234, print dating from 1646).

In very good condition. A tiny pinhole on the right leg of the black servant. Small margins (sheet: 144 x 119 mm).

'The moment chosen is rather unusual because in the pictorial tradition it was usually the moment immediately after the beheading that was portrayed. Rembrandt also corrected the custom of depicting Salome at the execution holding the charger on which the head of the Baptist would be placed'.

Reference: Erik Hinterding: *Rembrandt etchings from the Frits Lugt Collection*, 2008.



19. REMBRANDT HARMENSZOOM VAN RIJN (1606 - 1669)

Cottage beside a Canal with a View of Ouderkerk - ca. 1641

35000 €

Etching and drypoint, 141 x 207 mm. Bartsch 228; Biörklund and Barnard 45-1; New Hollstein 202.

Rare and fine impression of the unique state, the sulphur tint still visible in the sky, but the details in the far right slightly beginning to wear. Thread margins all around the platemark. Sheet: 145 x 215 mm. Julian Marshall's collection stamp printed *verso* (Lugt 1494)

Provenance: Julian Marshall (Lugt 1494); Paul Prouté S.A., *Catalogue "Centenaire" 1^{re} partie Estampes*, 1978, n°39: « Très belle épreuve, filet de marge. » ('Very fine impression, thread margins').

In very good condition. Minimal retouching in grey ink on the mast of the sailboat, as well as touches along the platemark, to the left and to the right. Because the light strokes in drypoint wore out quickly, a number of good impressions were retouched in ink, as Erik Hinterding observes about the impression in the Frits Lugt collection, acquired in 1919 from P. and D. Colnaghi & Obach: "The print was lightly etched and impressions are almost always a little faint and misty (...) Like some other impressions of this print, this sheet has been retouched with grey ink, including on the post on the left beside the road." (Erik Hinterding, 2008, vol. I, pp. 430-433). Hinterding mentions specifically the impression in the Teylers Museum in Harleem. The New Hollstein volume also mentions retouched impressions in the collections of the Rijksmuseum, Amsterdam (brush and grey ink, and pen and black ink), of the Staatliche Museum, Berlin (foliage added with pen and brown ink), of the Staatliche Kunstsammlungen, Dresden (framing lines in pen and black ink), of the British Museum (two impressions retouched in pen and grey ink), in the Rothschild collection in the Louvre (brush and grey ink), in the State Hermitage in St Petersburg (framing lines in pen and black ink), among others (New Hollstein, *Rembrandt, Text II*, p. 90).

The landscape drawn by Rembrandt has not been clearly identified and the etching received different titles in different catalogues: *La barque à voile* [Barge with a sail] (Bartsch), *Cottages beside a canal, with a church & sailing boat* (Nowell-Usticke), *Cottage beside a canal, a view of Diemen* (Boon and White). Its date is likewise uncertain: Bartsch thinks that Rembrandt etched it around 1645, Hinterding around 1641. We go with the date given in the New Hollstein by Erik Hinterding; like Frits Lugt, he places the landscape near Ouderdek on the banks of the Amstel, south of Amsterdam. The lightness of the strokes on the right of the impression, the grounds which have been left almost blank and the streaks of sulphur tint sweeping across the grey sky give this landscape a wintery feel that is quite rare in Rembrandt's etched oeuvre.

References: Erik Hinterding, *Rembrandt Etchings from the Frits Lugt Collection*, 2008, vol. I, no. 180, pp. 430-433; New Hollstein, *Rembrandt, text II*, compiled by Erik Hinterding and Jacob Rutgers; Paul Prouté S.A., *Catalogue "Centenaire" 1978, 1^{re} partie Estampes*.



20. Jean-Baptiste Marie PIERRE

(1714 - 1789)

*Mascarade Chinoise faite à Rome le Carnaval de l'année M.D.CCXXXV. Par
Mrs les Pensionnaires du Roy de France en son Académie des arts - 1735*
[The Chinese Masquerade]

12000 €

Etching, 305 x 425 mm. Le Blanc 25, Baudicour 27, Lesur and Aaron G.1.

Rare and superb impression, with very rich contrasts. This impression was printed before the some scratches were burnished, in particular those on the building in the background: on the left pilaster and on the right window. The white areas resulting from this burnishing are visible on the later impressions, e.g. on the impression in the [National Gallery of Art](#).

Impression on laid watermarked paper (watermark: probably fleur-de-lys in a double circle). A flattened vertical central fold; some very pale surface dirt in the right margin, otherwise in very good condition. Annotated in pencil bottom right below the borderline: *Rome - 1735* and bottom center: *10*. Good margins (sheet: 360 x 480 mm).

Provenance: Collection mark printed verso: *Col. L. BONGARD* in an oval (Lugt undescribed).

The *Chinese Masquerade* engraving is Jean-Baptiste Marie Pierre's masterpiece. In 1734, at 20 years old, he wins the Prix de Rome for painting (the famous first prize of the French Academy of Fine Arts in Rome) and is invited to spend some time at the French Academy in Rome, as a 'pensioner of the King', between 1735 and 1740. His engraving reflects the exuberant enthusiasm of the young French artists, on display for the Romans, who are themselves wearing costumes for the Carnival. "The float on which the French pensioners are sitting is seen here going past the Antonine column, the Piazza Colona, almost opposite Palazzo Mancini, the seat of the French Academy in Rome." (Lesur and Aaron, p. 478, our translation). The engraving is dedicated to the duc de Saint-Aignan, the French ambassador in Rome.

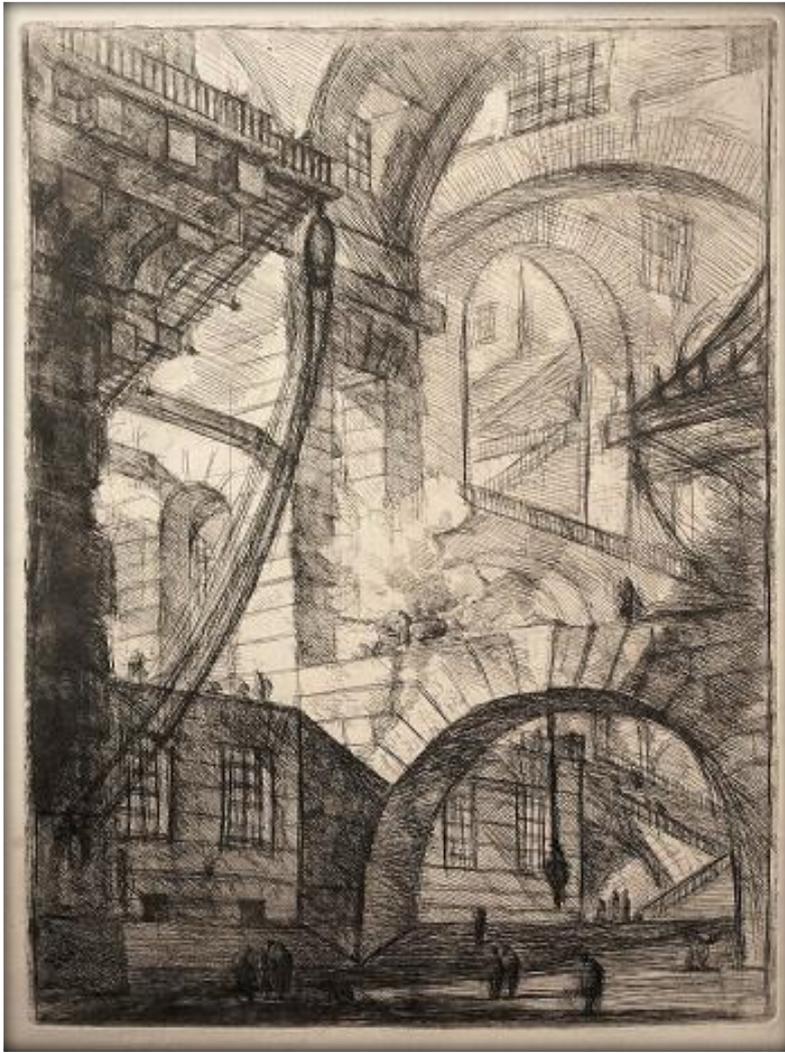
References: Carlson, Victor I.: *Regency to Empire: French printmaking, 1715-1814*, 1984, no. 21.

Nicolas Lesur and Olivier Aaron: *Jean-Baptiste Marie Pierre, 1714-1789 : premier peintre du roi*, 2009.



Pierre sculp.

Mascarade Chinoise faite a Rome le Carnaval de l'année M.D.C.C.XXXV. Par M^{rs} les Pensionnaires du Roy de France en son Academie des art^s.
DEDIEE
a Son Excellence Mong^{se} Le Duc de S^t. Aignan Pair de France Chevalier des Ordres du Roy et Son Ambassadeur Extraordinaire a Rome



**21. Giovanni
Battista PIRANESI**
(1720 - 1778)

*Perspective of Arches,
with a Smoking Fire -*
1749

15000 €

Etching, engraving, sulphur tint or open bite, burnishing, 540 x 400 mm. Robison 32, 1st state (of 7), 1st edition (of 6); Focillon 29; Hind 6

Plate VI of *Carceri d'Invenzione* ['Imaginary prisons'] or *Invenzioni capric. di carceri* ['Fanciful Images of Prisons'].

Impression of the 1st state (of 7 according to Robison), the foreground floor empty except for human figures, before addition of some shading and numerous objects, including five round-topped stone pillars, and before the signature. First edition (1749-1760).

Very fine impression printed on laid watermarked paper (fleur-de-lys in a single circle, hard to see, probably Robison 5, ca. 1748-1760). Generally in good condition. Some slight soiling and a few tiny repaired tears in the margins. Two small foxmarks in the subject. Good margins (sheet: 643 x 522 mm).

In the preface to his catalogue raisonné, Andrew Robison observes that Piranesi was keen to rework his plates at regular intervals. That is the case of *The Smoking Fire*: Piranesi reworked the plate for the second edition of the *Carceri* in 1761. But this etching was itself a reworking: the source of the composition, according to Robison, was a plate in the very first series etched by Piranesi, the *Prima Parte di Architettura, e Prospettive*, published 1743. The third print in this series, called *Carcere oscura*, has a composition that is very close to *The Smoking Fire*: some details are almost identical, like the two large ropes dangling from a pulley on the left, or the lantern hanging under the arch to the right. Andrew Robison notes some significant differences between the two plates: "While many details are altered, the most interesting compositional change in *The Smoking Fire* is Piranesi's inclusion of additional flights of stairs disappearing into far background space [...]. Of course, [...] the style of drawing in *The Smoking Fire* is radically different from that in the *Carcere oscura*, and Piranesi has also introduced a certain spatial ambiguity through the use of the characteristic smoke obscuring an architectural juncture which he developed in the *Grotteschi*." (*Early Architectural Fantasies, A catalogue Raisonné of the Etchings*, 1986, p. 38).



22. Giovanni Battista PIRANESI (1720 - 1778)

Prisoners on a projecting platform - 1749/1761

9000 €

Etching and engraving, 415 x 545 mm. Robison 36, 2nd state (of 6), 1st issue of the 2nd edition; Focillon 33; Hind 10

Plate X of *Carceri d'Invenzione* ['Imaginary prisons'] or *Invenzioni capric. di carceri* ['Fanciful Images of Prisons'].

Impression of the 2nd state (of 6 according to Robison) with the addition of several objects including a wooden bridge upper right and a beam with heavy chains projecting in from the right edge, but before the Roman numeral.

This edition was published by Piranesi himself in 1761. It is the first issue of the print reworked by Piranesi for the second edition of the *Carceri*.

Superb impression printed on laid watermarked paper (fleur-de-lys in a double circle). In excellent condition. Usual vertical crease in center of the sheet. Full margins (sheet: 520 x 780 mm).

“There are many prisoners, which seems in order for prisons. However, they are not behind bars as you would expect, but, just like heraldic or decorative figures on trophies of arms, they are seated and bound or chained for all wanderers to see, at the mercy of the elements whose presence can be guessed at in spaces that are apparently only limited by the edges of the copperplate. Max-Pol Fouchet justly writes that 'the cruelty that is evident in the picture consists precisely in giving the captives a space that looks like freedom, but in reality is given so that the convict will be lost in the void.'” (Maxime Préaud: « Les prisons libres et closes de Jean-Baptiste Piranèse », in *Revue de la BnF*, 2010/2 (no. 35), pp. 11 to 17, [our translation]).



**23. Giovanni
Battista PIRANESI**
(1720 - 1778)

*Vue des restes du
derrière du pronaos
du Temple de Neptune*
- 1778

[Rear View of the
Pronaos of the
Temple of Neptune]

9000 €

Etching, 495 x 670 mm.
Focillon 596; Hind p. 87.

Plate XIV of the series of 20 plates and a frontispiece titled *Différentes vues de quelques restes de trois grands édifices qui subsistent encore dans le milieu de l'ancienne ville de Pesto autrement Posidinia qui est située dans la Lucanie* [Different views of some of the remains of three great edifices that still exist at the center of the ancient city of Pesto, or Posidonia (Paestum), which is situated in Lucania].

Exceptional working proof of an undescribed state, before some reworks in the landscape, before the letters in the subject and before the text in the bottom blank part of the plate.

Superb heavy black impression printed on laid watermarked paper (fleur-de-lys in a double circle, similar to Robison 36). Annotation in pencil in the blank part bottom left: *Antiquités de Paestum* [Ancient Monuments of Paestum]. Impression trimmed on the platemark top, thread margins on the three other sides, as in other working proofs of the same series. Generally in good condition. A vertical crease 80 mm from the right edge, with two 30 mm repaired tears top and bottom.

Piranesi's 1961 exhibition catalog (Smith College Museum of Art, Northampton) mentions eight recently discovered proofs of the *Différentes vues* series in the Library of the Museum of Fine Arts in Boston (of which seven are to date digitised on [MFA's website](#)) and points out that « the Boston proofs have considerable technical interest in that several lack the strong massings of light and shade which were finally added in a plate such as the present one [plate X of the series] to bind the forms together in a Baroque unity. » (Piranesi, p. 40). One of these eight proof is an impression of the *Vue des restes du derrière du pronaos du Temple de Neptune* in a state which is not only before letters but also before the large massings of shade on the columns and in the foreground and before some details as the staff held by the leaning man with his back turned, on the right.

Our impression, with these details, is from an intermediary state between the Boston proof and the Roman 1778 edition. Some other working proofs are in a private Italian collection. One (plate X) was exhibited in Galleria civica d'arte moderna in Turin in 1968 (*L'Incisione europea dal XV al XX secolo* exhibition) and is quoted in the catalogue (no. 206 and illus.).

An impression of the plate V of the series, a fine proof before the inscription, was sold at Sotheby's on 29th June 1987 (*The British rail pension funds : the collection of old master prints : vente à Londres, Sotheby's, 29 juin 1987, n°88*)

References: *Piranesi*, exhibition catalog, Smith College Museum of Art, Northampton, 1961; *L'Incisione europea dal XV al XX secolo*, exhibition catalog, Galleria civica d'arte moderna, Turin, 1968.



24. Gilles DEMARTEAU (1729 – 1776)

Jeune dessinateur
[The Young Draughtsman]
after François BOUCHER

4200 €

Chalk-manner printed in red and black inks, 211 x 156 mm. De Leymarie 188, IFF 188, Jean-Richard 755.

Very fine impression printed with registration marks on laid paper. In very good condition. Three tiny pinholes on the edges of the sheet and two slight creases in the upper part on the back.

The plate bears two signatures, *Boucher f.* engraved on the left and *Demartean S.* engraved on the right, above the first borderline. Depending on the impressions, these signatures

are more or less visible. *Buste de jeune fille* [Bust of a Young Girl] (IFF 187), also engraved after a drawing by François Boucher, makes a pair with *Jeune dessinateur*.

The original drawing of *Jeune dessinateur*, formerly in the Francis Springell collection, was sold at Sotheby's London on 30 June 1986 (lot 85). It is drawn in red and black chalk with white highlights and grey and blue washes. François Boucher himself made an etching after this design (*The Draughtsman*, IFF 13). Beverly Schreiber Jacoby believes that Boucher planned his drawing as a preparation for the etching, because the young boy is holding his porte-crayon in his left hand in the drawing, and thus in his right hand in the etching. Alan P. Wintermute adds that “Boucher often made drawings to be engraved in reverse to offset the ‘mirror imaging’ inevitable in the standard printmaking process.”

As for the model of the young artist, Alan P. Wintermute explains that “The portrayal of young men as draughtsmen, often with portfolios under their arms and brushes in hand, was a popular theme with eighteenth century French artists”. He also adds that the theme is usually thought to have originated with Chardin’s *Young Student Drawing* which was exhibited at the 1738 Salon; according to Pierre Rosenberg, Chardin’s drawing was made two to three years before that. A. P. Wintermute however is of the opinion that “Boucher’s drawing certainly precedes that date, and it appears that it is he, rather than Chardin, who initiated the tradition.” Wintermute gives as evidence a painting by Boucher dating back to the early 1730s, *The Landscape Painter* (since sold by Christie’s, 19 April 2018), in which there is a young student holding a portfolio. As for the drawing of *The Young Draughtsman*, Wintermute thinks it is of an earlier date, sometime between 1729-1732.

That Demartean engraved it many years later shows, according to Beverly Schreiber Jacoby, that Boucher had probably kept the drawing.

References : Pierrette Jean-Richard, *L’Œuvre gravé de François Boucher dans la collection Edmond de Rothschild*, 1978 ; Léopold de Leymarie, *L’Œuvre de Gilles Demartean l’aîné, graveur du Roi*, 1896 ; Beverly Schreiber Jacoby, *François Boucher’s Early Development as a Draughtsman 1720-1734*, 1986 ; Colin B. Bailey, Katherine M. Kraig, Regina Shoolman Slatkin [et al.] *François Boucher : 1703-1770: his circle and influence*, 1987.

25. Jean-Honoré FRAGONARD

(1732 - 1806)

The Vision of Saint Jerome - 1763/1764

750 €



Etching, 165 x 115 mm. Baudicour 21, 2nd state (of 2) with the number 8 bottom right; Wildenstein XIV.

Fine impression on laid paper. In good condition. On the back of the sheet, some annotations in pencil and very small thin areas on the reverse along the right and left border of the sheet. Thread margins all around the platemark (sheet: 172 x 118 mm).

Provenance: Jules Michelin (1817-1870), painter and printmaker. His collection mark printed *verso* (Lugt 1490).

Fragonard etched *The Vision of Saint Jerome* around 1763/1764, upon his return to France after a long stay in Italy between 1756 and 1761. The etching is a copy in reverse of an altarpiece, painted in oil by Johann Liss in the church of San Nicolò da Tolentino in Venice.

Fragonard produced very few etchings but his works show freedom as well as mastery within the technique and are animated with what Prosper de Baudicour calls “an extremely witty point”. Rena Hoisington emphasizes Fragonard’s liveliness, especially in *La Vision de Saint Jérôme*: « Fragonard’s etching vibrates with his characteristic energy; it is a symphony of marks that rewards close scrutiny. [...] In *The Vision of Saint Jerome*, the dense massing of lines at lower right denotes the lion’s ample mane and the shadows that engulf his head, whereas the squiggles isolated against the white of the paper above evoke the luminosity of the cloud-filled sky and the intensity of the saint’s vision. Fragonard also tweaked various details of Liss’s composition, showing one of the angels at upper left turning to smile at the viewer, making eye-contact. » (Rena M. Hoisington: *Aquatint - From Its Origins to Goya*, 2021, p. 69).



26. Louis-Marin BONNET (1736 - 1793)

*Première tête, aux trois crayons,
d'après Boucher - 1765/1767*
[Bust of a Young Woman, after
Boucher]

14000 €

Trois crayons manner, printed in red, black and white inks on blue paper, 311 x 230 mm. Hérold 9, 1st state (of 4).

Very scarce impression of the first state (of 4), before the letter was changed and before several borderlines were added, as well as two more plates, one for blue ink and one for yellow ink.

Superb impression with very fresh colors, printed on blue laid paper (the color of the

sheet slightly faded). In excellent condition. Small margins all around the platemark (sheet: about 325 x 245 mm). The sheet is pasted by the edges on a sheet of thin wove paper and a mat is pasted by a few dots of glue on the backing sheet.

The rather large, detailed text engraved underneath the subject only appears on impressions from the first state. It states that this work is the first to have been engraved by Bonnet in the *trois crayons* manner, that is, in red, black and white: “First print in the *trois crayons* manner after a drawing by M. Boucher / first painter to the King. Engraved by Louis Bonnet, who alone knows the / secret to printing whites from the Cabinet of M. de la Garégade, / Treasurer General to the Navy. / Paris, at the Widow Chéreau’s rue St. Jacques at the Two Golden Pillars. / and at Bonnet’s rue Gallante, find the carriage door between a candelabra and a dairy, opposite the rue du Fouar.”

These mentions also figure in the announcement published in the 18 May 1767 issue of *L’Avant-Coureur* (a magazine advertising news in science and the arts), concerning the publication by Bonnet of a “Bust engraved with the *trois crayons* method”. Louis-Marin Bonnet had just returned from a two-year stay in Russia; this might mean, according to Jacques Hérold, that this print could have been engraved before 1765. The advertisement in *L’Avant-Coureur* tells us more about the circumstances in which the print was published: “M. Bonnet, engraver in the chalk manner, recently published a Bust engraved with the *trois crayons* method, after a drawing by M. Boucher. The execution of such prints was fraught with difficulties, the most important of which were, to adjust the colours between the different plates, and the need to use a white ink, which color could be permanent. Different trials released by this Artist in recent years have proved to Connoisseurs of the art of Drawing that he was able to overcome these obstacles: eager to further explore this happy discovery, he engraved a Bust in the *trois crayons* method, which work he is only now presenting to the public, having received the approval of several famous established Artists. This print will soon be followed by another Bust in the pastel manner. This Engraving, or rather, this Drawing, can be bought in Paris at the Widow Chereau, rue S. Jacques; and at M. Bonnet’s, rue Galande, opposite the rue du Fouare.” (our translation)



Growing interest for drawing in the 18th century, especially for sketches in two or three colours of chalks and pastels, pushed printmakers to look for techniques that could imitate the texture and feel of chalks, as explained by the *Encyclopédie* in 1767, in the entry “Engraving in the chalk manner”: “The aim of this manner of engraving is to produce an illusion, to the point that at first glance the real connoisseur will not be able to tell the difference between the original sketch and the engraved print that is an imitation of it” (*Recueil de planches*, volume IV, plate VIII, our translation). For printmakers trying to produce a perfect imitation of drawings and sketches, what was at stake had pedagogical, artistic and commercial implications: prints in the chalk manner made it easier to teach draughtsmanship technique to art students, who could copy the best artists of the

time; they also allowed for wider circulation and knowledge of artistic works in the public ; lastly, and importantly, they created a new market that targeted people who appreciated sketches as well as print collectors.

Mostly from 1757 onwards, the engraver and printer Jean-Charles François developed the technique of engraving in the chalk manner: this imitated the quality of simple sanguine sketches, with the use of a roulette. That tool had until then only been used to add a few details to an engraving. Jean-Charles François was followed by Gilles Demarteau, Alexis Magny and Thérèse-Éléonore Lingée.

Louis-Marin Bonnet wanted to perfect the technique. Margaret Morgan Grasselli notes that “Bonnet was not content simply to turn out print after print in the standard chalk-manner technique. Instead, this inspired and determined innovator expanded the possibilities of the medium in a variety of directions. One of his first innovations was the formulation in about 1763 of a white printer's ink that could effectively imitate the appearance of white chalk and white gouache but would not turn yellow or black over time. This new ink revolutionized chalk-manner engraving and greatly expanded the types of drawings that could be reproduced in prints.” (*Colorful impressions*, p. 54).

Bonnet then decided to attempt engraving in the two or three crayons manner, that is, to imitate sketches in black chalk or in sanguine with white chalk details, or sketches that combined all three colours. This *Bust* after Boucher is his first engraving in the trois crayons manner. In a fascinating chapter, *Ink and Inspiration - The Craft of Color Printing*, Judith C. Walsh examined this print and analysed Bonnet's work: “The red and black were likely printed from one plate each, but the white required two plates. The smudged white highlighting on the flesh of the sitter was printed in a small

dot pattern from a deeply gouged plate, which put excess white ink on the sheet. The still wet white was evidently quickly overprinted, causing it to squash and spread slightly in a re-creation of smudged white chalk. The plate bearing the long, thick, white lines that describe folds in the bodice was charged with the same white ink, but as it was the last bit printed, the ink of the impasto "chalk" line dried proud of the sheet." (*Colorful impressions*, p. 27).

Having mastered each separate step of this painstaking work, Bonnet was able to create subtle trompe-l'œil effects. Margaret Morgan Grasselli notes that "since Bonnet never shared the secret of his white ink with anyone, he was the only chalk-manner printmaker to use it. He quickly capitalized on his monopoly, making a specialty of multicolored prints." (*Colorful impressions*, p. 54).

The following issue of *L'Avant-Coureur*, dated 25 May 1767, announced the publication of prints by Demarteau described as "Busts of women" engraved "with several colors in the crayons manner" in which the "thick and oily qualities of chalk are faithfully reflected." But Sophie Raux points out that "contrary to Bonnet, Demarteau and François were never able to discover the secret of the white ink and were forced to use the white of the paper as a workaround to artificially suggest white chalk highlights" and that "they were never able to reproduce the stunning textures that Bonnet achieved by overprinting with a plate inked in white." (*Quand la gravure fait illusion*, p. 60, our translation).

The second state of *Bust of a Young Woman* after Boucher was advertised less than five months later, in the 12 October 1767 issue of *L'Avant-Coureur*, under the title "Bust engraved in the pastel-manner, after M. Boucher" (our translation). Whereas impressions from the first state had four lines of text, only one line is left in the second state, and five square strokes have been added.

Two new plates were used: one to add a blue tinge to the subject and to the mat, and the other to bring shades of yellow onto the garment and mat.

This is Bonnet's first engraving in the pastel manner. In the third state, an impression of which is in the Louvre in the Edmond de Rothschild collection, Bonnet returns to the trois crayons method, which is easier to implement. The fourth state only involves two plates in black and red on white paper.

Impressions from the first state are very rare. The impression examined by Judith C. Walsh and exhibited in Washington for *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France* is in the National Gallery of Art.

References: Jacques Herold: *Louis-Marin Bonnet (1735-1793) : Catalogue de l'œuvre gravé*, 1935; *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France*, 2003; *Quand la gravure fait illusion : Autour de Watteau et de Boucher, le dessin gravé au XVIII^e siècle*, 2006.

27. Jean-Étienne LIOTARD

(1702 - 1789)

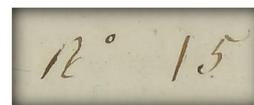
Autoportrait, la main au menton (grande planche)

[The Large Self-Portrait] - ca. 1778/1781

Price on request

Roulette and engraving over mezzotint, 466 x 394 mm (sheet). Rœthlisberger and Loche 522, I/II; Humbert, Revilliod and Tilanus 8 (undescribed state).

Impression of the first state (of 2), before the letter in the lower margin of the copperplate. Very fine impression printed on laid paper, trimmed inside the platemark in the blank part by about 4 mm in width and 13 mm in height. In very good condition. An 18th century annotation in ink on the back of the sheet: *n°15* and a more recent annotation in pencil: *Portrait de J.E. Liotard / gravé par lui-même*.



Provenance: Jean-Étienne Liotard, then by descent within the artist's family.

Jean-Étienne Liotard produced very few prints: Marcel Rœthlisberger and Renée Loche listed fourteen original prints in 2008, as well as two prints on which Liotard only engraved the subjects' faces; to this we should add the portrait of Archduchess Maria Anna of Austria, as reported by Perrin Stein in 2010 (« A Rediscovered Liotard », in *Print Quarterly*, March 2010, vol. 27, no.1, pp. 55-60). Impressions of these prints are all rare. The copperplates have not been preserved and there are no posthumous impressions known.

M. Roethlisberger and R. Loche quote 5 impressions of *The Large Self-Portrait* in 2008: 2 impressions of the 1st state and 3 of the 2nd state. To date, we count 10 impressions: 5 impressions of the 1st state (Rijksmuseum d'Amsterdam acquired in 1908, British Museum acquired in 1931, Metropolitan Museum of Art acquired in 1949, an impression sold at Christie's on January 29 2019 and the present impression, directly inherited from the painter's family); and 5 impressions of the 2nd state (Musée d'Art et d'Histoire, Geneva, Eidgenössische Technische Hochschule in Zürich (quoted by Roethlisberger and Loche), National Gallery of Art de Washington acquired in 1953, The Art Institute of Chicago (acquisition number 53.272, quoted in *Regency to Empire*, p. 245) and an impression sold at Christie's in 2009, then included in Nicolaas Teeuwisse's *Catalogue IX*, no. 26, in 2010, and now at the Fondation Custodia in Paris).

The *Autoportrait, la main au menton (grande planche)* is considered to be Liotard's printed masterpiece. It reuses the same composition as a pastel that was probably done in Geneva around 1770 and that Liotard exhibited at the Royal Academy in 1773 (R. and L. 447; Geneva, MAH, inv. 1925-5 ; 635 x 510 mm), for which there is a preparatory sketch in black stone and white chalk with sanguine highlights on blue-tinged paper, which Liotard exhibited in Paris in 1771 (R. and L. 447, preparatory sketch ; Geneva, MAH, inv. 1960-32 ; 488 x 359 mm). The engraving made in reverse after the pastel a few years later is noticeably different from both the pastel and the drawing: Liotard represented himself in more of a profile pose, and looks more directly at the viewer, with a slight, inquisitive smile. He also added behind him the top of the back of a chair called 'bernoise', that was produced at the time in Romandy, Switzerland : the moulded crosspiece is of a simple, unadorned style, contrary to the one in *Autoportrait à la longue barbe* from 1751-1752 (R. and L. 196 ; Geneva, MAH, inv. 1843-5). His hand is more clearly visible, emerging further from his sleeve than in the pastel and the sketch: the bones and sinews are apparent, etched in an energetic, nervous style. The sleeve of his kaftan folds back on itself, revealing the scalloped hem of his shirt sleeve, as is the case in other self-portraits. A few strands of hair stick out from under his cap on the side of his face that is in the light, in a similiary way to *Autoportrait riant* which he painted around 1768 (R. and L. 446 ; Geneva, MAH, inv. 1893-9).

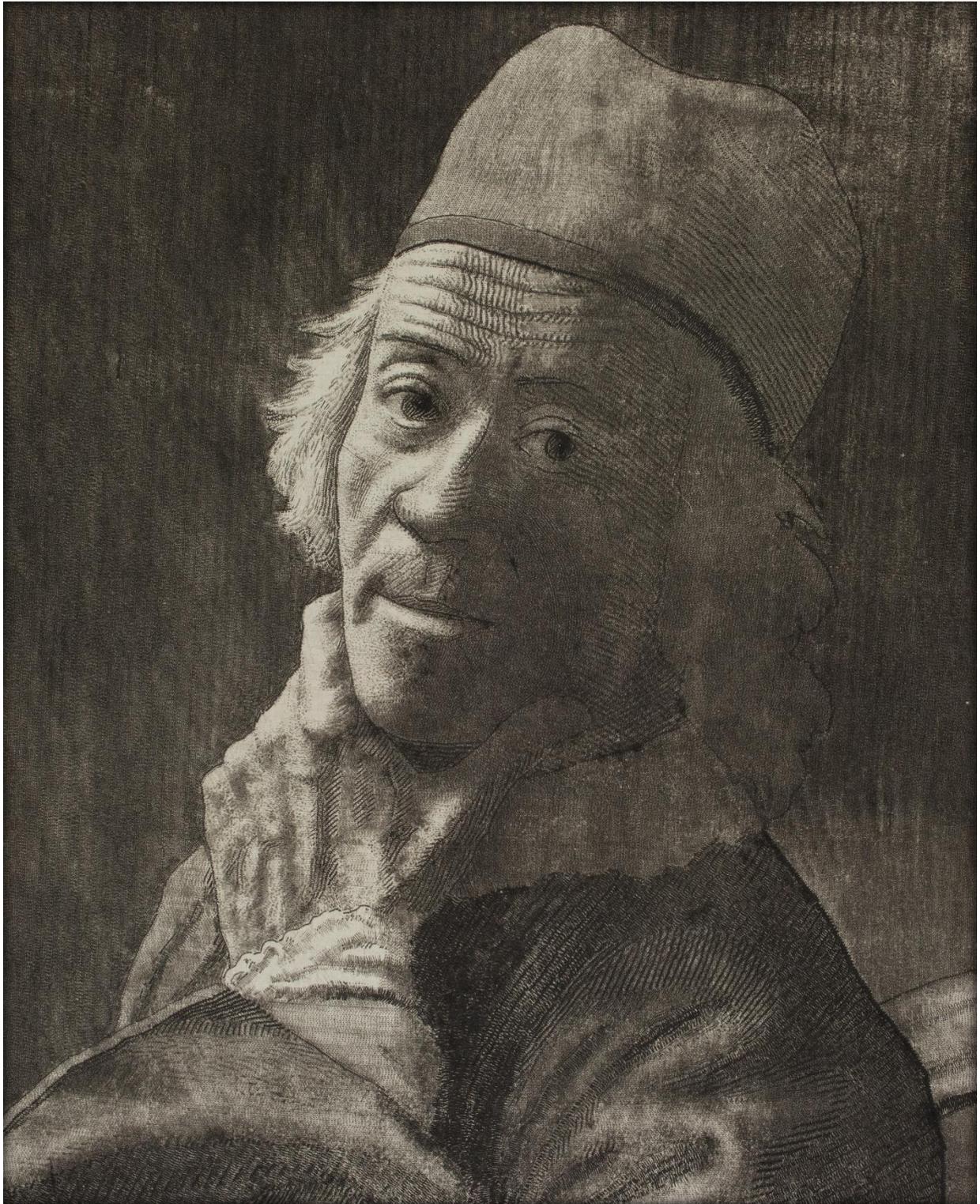


The *Autoportrait, la main au menton (grande planche)* belongs in a group of engravings that Liotard made between 1778/1781: the technique is close to the mezzotint and sets these engravings apart from five etchings made fifty years earlier. In addition to the portraits of Maria Anna of Austria and her sister Maria Christina of Austria (Duchess of Teschen), this group includes family portraits and portraits of important people, as well as subjects from Classical Antiquity and genre scenes, that Liotard used to illustrate his *Traité des principes et des règles de la peinture* ('A Treatise on the Principles and Rules of Painting') published in 1781. The plates unbound and bigger than the book were numbered I to VII for the reader's reference. They could also be sold separately, as Liotard points out in his *Avertissement* ('Foreword').

In the second state of the *Autoportrait, la main au menton (grande planche)*, Liotard engraved in the bottom margin: N^o.1. I.E. LIOTARD. Gravé par lui-même // Effet. Clair obscur sans sacrifice. ('Engraved by himself / Chiaroscuro effect, no sacrifice') This letter clearly indicates that he was planning to use the plate in order to illustrate his *Traité*. However, he also engraved the same letter underneath a smaller and slightly modified version of the *Self-Portrait* (R. and L. 523, 200 x 160 mm approx.). Of the seven plates listed in the *Avertissement* to his *Traité*, Liotard describes N^o. I. as a *Portrait de l'auteur*, with no mention of the size or any other element that would help us know which version he was referring to. Since both portraits bear the same letter, M. Rœthlisberger and R. Loche assumed that Liotard had planned to replace one with the other, without however being able to tell which one had been engraved first. In the second state of the '*grande planche*' however, we can see that the letter N in 'N^o' is a print capital letter followed by an Arabic numeral, whereas on the smaller plate, just like in the other six plates that illustrate the *Traité*, the N is a cursive capital letter, followed by a Roman numeral. We can then surmise that Liotard had wanted to use the larger *Autoportrait*, but then changed his mind and made a smaller version for the *Traité*.

It seems that he used the copperplate for the smaller self-portrait in order to test a printer, as indicated in his letter dated 6 April 1781 to his Geneva friend François Tronchin: 'I was told that there is here a good printer for engravings, I will feel him out and have him print my small portrait that I have here.' (Rœthlisberger and Loche, vol. 2, p. 756, our translation). Liotard was in Lyon at the time, staying with his nephews the Lavergne; he took refuge here in March 1781 for political and safety reasons (M. Rœthlisberger and R. Loche, vol. 1, p. 47). Even though the title page of his *Traité* indicates Geneva as place of publishing, it is in Lyon that he had the manuscript proofread and edited, and that is where he then completed the writing and had the book printed in July 1781. The plate that he calls 'my small portrait' in his letter to Tronchin is beyond doubt the smaller version of the large self-portrait. It is quite likely that he didn't take any other plates with him to Lyon, since on 29 May he asked Tronchin to send him from Geneva a crate of engraved plates which was under his bed in his bedroom, in order to have them printed at the same time as his book. He does not list the contents of the crate, and so it is not possible to know whether the copperplate for the larger *Autoportrait* was in it.

Liotard's *Traité des principes et des règles de la peinture* had no success. The preserved copies, as well as the plates, are very rare. In the foreword, Liotard lists the reasons why he thought it appropriate to give his self-portrait as an example: 'It has seemed judicious to offer it up for consideration due to the *chiaroscuro*, the *harmony* between dark areas, and the just distance to be observed between *light* and *dark* parts.' (*Traité*, p. 4, our translation). Under the entry devoted to *chiaroscuro*, he explains further: 'See N^o. I. my portrait: I endeavoured to give it a good *chiaroscuro*; and while the *dark* areas are strong, they are nonetheless soft, not having sacrificed *light* shades. The *shadow* of the hair and the shirt being slightly darker than the lightest light of the garment, the half-figure is well delineated against its background; in this several principles have been applied, that I will try to further explain in this work.' (p. 23, our translation). One of these principles consists in achieving *effect* by 'marrying *saliency* and *chiaroscuro*. That *effect* is the part which at first sight moves the viewer and strikes his eye, and better captures the mind of spectators. The best and simplest means to produce such an *effect* is to choose and to apportion half dark and half light shades, and most importantly to put an equal distance between light and dark, such as is seen in nature. See my portrait N^o. I.' (p. 25, our translation).



Liotard again refers the reader to his portrait in order to illustrate the notion of *saliency*, or the art of making painted objects appear three-dimensional, and gives the portrait as an example for rule III: ‘Never should a dark shade look like a light one, and the lightest light shade should still be lighter than the lightest dark one’: ‘See N^o. I., my portrait, the white hair and the shirt in the shadows are slightly darker than the lowest *light* of the habit.’ (p. 32, our translation). Again the self-portrait serves to illustrate one of the principles dearest to Liotard: that ‘*touches*’ should be avoided at all costs, since ‘one cannot see such ‘*touches*’ in the works of nature’ and ‘one should never paint what one does not see (pp. 39-40, our translation). To *touches* Liotard prefers *finish*, which ensures a perfect connection between the different parts of the work, and makes it possible to reproduce ‘the unified tint of a beautiful skin, the smoothness and the transparency of bodies, the colour of flowers, the fluff, the velvety to be seen on fruit [...]’. Rule IX summarises the proper distribution of lights and darks that will produce *effect* and *saliency*. Interestingly, here Liotard refers the reader to the three versions of his self-portrait: the pastel that was exhibited and sold in London in 1773, the

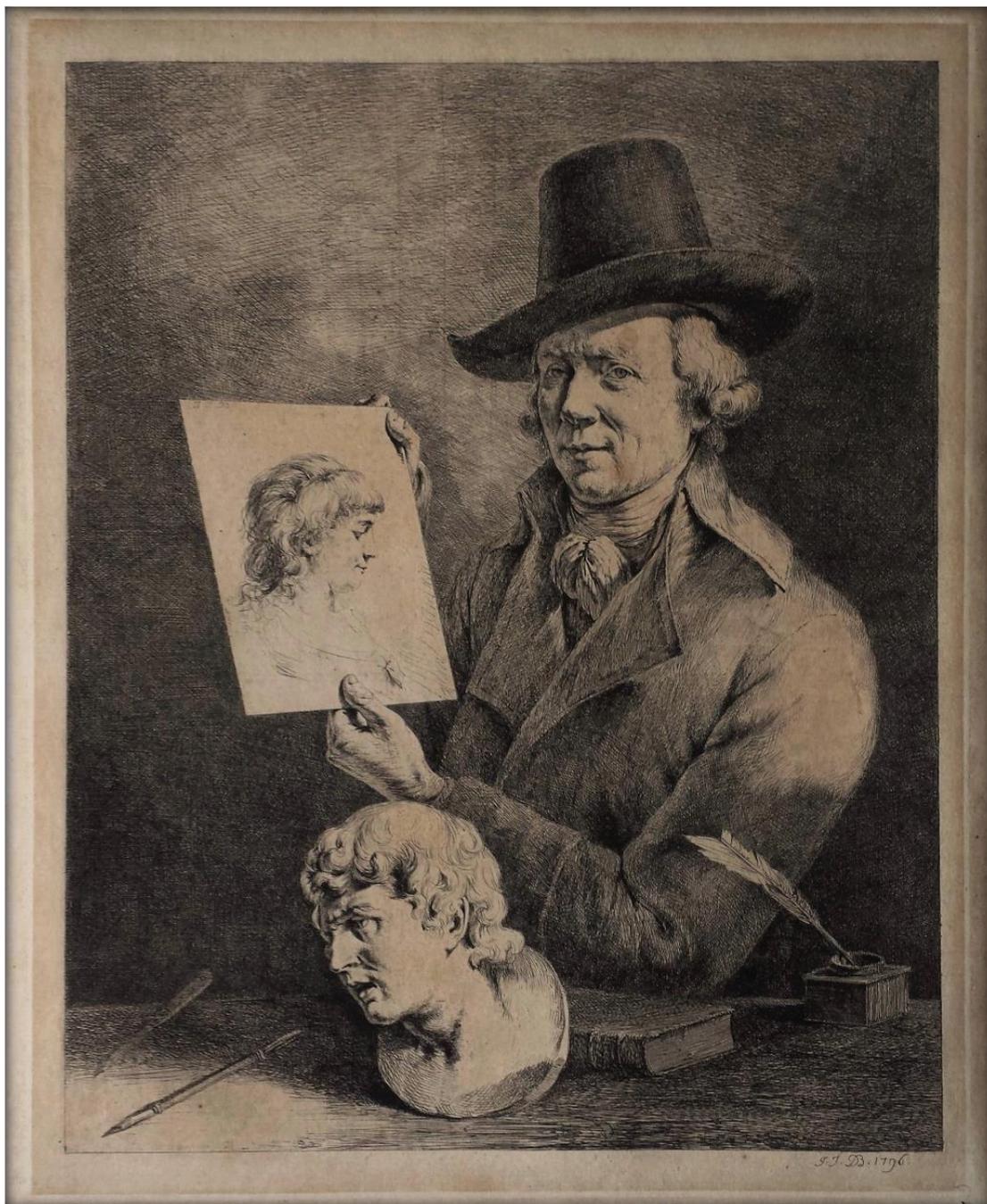
preparatory sketch, which, he informs viewers, can be seen at his house, and the engraved portrait. He explains that through these three techniques he endeavours to apply the same principles, guided by the same exacting search for truth in rendering nature, and the same concern for details and finish: 'The most disciplined reasoning, concentration and thought are required in order to be able to imitate, on a flat surface, the roundness and *relief* of nature.' (p. 59, our translation).

When Liotard took up engraving again, fifty years after his only five etchings, he settled on the technique of mezzotint. He probably had the opportunity to see mezzotints during his two trips to London in 1753-1755 and 1773-1774, since the technique was then enjoying a vogue in England. Victor I. Carlson wonders whether Liotard was able to see the famous series of large portraits engraved in mezzotint by Thomas Frye in the 1760s. Anyway, Liotard adapted mezzotint to suit his own aesthetic research, by experimenting and combining different techniques for intaglio printmaking. The result was a brilliant success: Campbell Dodgson declared it 'a performance so novel and imposing' when the British Museum acquired an impression of the first state of *Autoportrait, la main au menton* (*The British Museum Print Quarterly*, 1931, vol. 6, no. 1, p. 4), and it is 'a tour de force of roulette and engraving over mezzotint', according to Victor I. Carlson (*Regency to Empire*, cat. 84, p. 245). To begin with, Liotard prepared the whole background of the plate with a rocker and a roulette; he then burnished the surface in order to highlight light areas, which corresponds to the traditional technique of mezzotint. However, according to Carol Wax, 'the most interesting aspect of the image is the textures that were added with very small rockers of different gauges' (C. Wax, *The Mezzotint. History and Technique*, p. 88). The use of different sizes of rockers and roulettes allowed Liotard to reproduce not only the different textures of skin, hair and the vaporous fabric of the shirt or the heavier fabric of the kaftan, but also the differences in light, from *lighter* to *darker* shades, without *sacrificing* one to the other.

Even if the smaller version of the *Autoportrait* might seem at first sight almost identical, Liotard used a much simpler technique. Roethlisberger and Loche remark that 'contrary to the large plates, the whole surface is made up of a very fine grid pattern which remains clearly visible and gives the image a unity of style that verges on the abstract' (R. and L. cat 523). This simplification means that the small self-portrait loses a good part of the spirited energy that was evident in the large plate, which put it on a par with the self-portraits that Liotard painted or drew. Liotard's self-portraits, created at different times in his life, represent an artist who is exacting in his art, a nonconformist who variously dresses up as a Turk with a long beard or smiles to reveal a toothless grin.

The self-portrait of the older Liotard has been compared to some self-portraits by contemporary artists. Martin Hopkinson remarks that "In its honesty and poignancy, this image rivals the late self-portraits of Chardin" (« Liotard », in *Print Quarterly, Notes*, September 2004, vol. 21, no. 3, p. 298).

References: Marcel Roethlisberger and Renée Loche, *Liotard, Catalogue, Sources et correspondance*, 2008; Martin Hopkinson « Liotard », in *Print Quarterly, Notes*, September 2004, vol. 21, no. 3, p. 298; Campbell Dodgson, « Liotard's Portrait of Himself », in *The British Museum Print Quarterly*, 1931, vol 6, no. 1; *Regency to empire: French printmaking, 1715-1814*, 1984; « A Rediscovered Liotard », in *Print Quarterly*, March 2010, vol. 27, no. 1, pp. 55-60; Humbert, Revilliod and Tilanus, *La vie et les œuvres de Jean Étienne Liotard, 1702-1789*, 1897; Carol Wax, *The mezzotint: history and technique*, 1990.



28. Jean-Jacques de BOISSIEU
(1736 - 1810)

Jean-Jacques de Boissieu. Portrait of the artist - 1796

15000 €

Etching, 290/291 x 230/233 mm (to the borderline). Boissieu-Perez 102, 1st state (of 8).

Superb and very scarce impression of the 1st state (of 8) *à l'eau-forte pure* (only etching) before the drypoint on the shoulder and on the portrait held by Boissieu and before the roulette.

Impression printed on laid paper, trimmed inside the platemark; small margins of the copperplate (ca. 16 mm all around the subject). Sheet: 322 x 266 mm. A few light foxmarks and a light mat stain in the margins of the copperplate. In very good condition.

Three collection marks *verso*: É.-L. Galichon (Lugt 1058), F. Kalle (Lugt 1021) and D.B. (Lugt 4278).

Provenance:

- Collection Émile-Louis Galichon (1829 - 1875) ([Lugt 1058](#)). Two impressions of Boissieu's self-portrait were sold at his collection sale (Drouot, 23-26 February 1864): one *à l'eau-forte pure*, one before the portrait of Boissieu's wife was changed to a landscape. The impression *à l'eau-forte pure* (no. 57 of the sale) was described as follows: 'Portrait de J.-J. de Boissieu, tenant un dessin où est le portrait de sa femme (R.1). Superbe épreuve d'eau-forte pure. Extrêmement rare.' [Portrait of J.-J. de Boissieu, holding a drawing with his wife's portrait (R. 1). Superb impression *à l'eau-forte pure*. Extremely rare.] The buyer's name, Amsler, is written in pencil in the margins of the copy of the sale catalogue in the collection of the Bibliothèque nationale de France. Amsler & Ruthard was a gallery selling and publishing prints in Berlin from 1860.

- Collection F. Kalle (1804 - 1875). His collection was sold in Frankfurt in November 1875 ([Lugt 1021](#)). No. 172 of the sale catalogue is *L'œuvre de Jean-Jacques de Boissieu* and the first item of this lot is a 'Portrait du maître (Rigal 1). Epreuve extrêmement rare à l'eau-forte pure' [Portrait of the Master (Rigal 1). Extremely rare impression *à l'eau-forte pure*.]



- Initials *D.B.* printed in light violet ([Lugt 4278](#)) wasn't identified by Lugt. They are also printed on the reverse of an impression of *Passage du Garigliano* by Jean-Jacques de Boissieu (Paul Prouté Gallery, Catalogue No. 100, Paris 1992, no. 291).



Impressions from the fourth state of this *Portrait of the Artist* are rare, but impressions from the first state are quite impossible to find. We only know of two other impressions, those mentioned by Marie-Félicie Perez: the first one is in the Edmond de Rothschild collection, in the Louvre, and the second one belongs to a branch of the Boissieu family (see catalogue p. 227). Alphonse de Boissieu, the grandson of Jean-Jacques and the anonymous author of the 1878 *catalogue raisonné* of the artist's prints, insists, in his foreword to the catalogue, on the rarity and particular quality of impressions '*à l'eau forte pure*': "Often, after the copperplate was etched, and so as to better judge of the effect, M. de Boissieu would print a few impressions, known as *eaux-fortes pures*. They are few, and highly sought-after, because of their scarcity and especially because the master's skill, the precision and purity of his draughtsmanship, the assurance of his point are displayed without affectation, and finally because the copperplate, in all the vividness of the acid's bite, gives depth to the black tones of the imprints, brilliance to the light areas, and warmth to its colouring." (Alphonse de Boissieu, foreword to the *Catalogue raisonné* of J.-J. de Boissieu's prints, 1878, quoted in M.-F. Perez, *L'œuvre gravé de Jean-Jacques de Boissieu*, Geneva, 1994, p. 18).

The impression we present does not yet have the works in drypoint or roulette that can be noticed in later states in the background, on the shoulder of the model and on the portrait he holds in his hand (see opposite). The catalogue mentions that in this first state "the bite marks of the vices are apparent in the margins on the copperplate, in the top left corner and the bottom right corner" (Boissieu-Perez, 1994, n°102, p. 227). The margins on our impression are narrow, and so these bite marks are not visible.

Until the fourth state, J.-J. de Boissieu holds a portrait of his wife. In the fifth state, the portrait is replaced with a landscape with cows. Some have assumed this was because his wife had died, but she died in 1834, twenty-four years after him (Boissieu-Perez, 1994, p.227).

Reference: Marie-Félicie Perez: *L'œuvre gravé de Jean-Jacques de Boissieu, 1736-1810*, Geneva, Cabinet des Estampes, 1994 (which reproduces and supplements the *Catalogue raisonné* published in 1878 by Alphonse de Boissieu).



29. Dominique-Vivant DENON

(1747 - 1825)

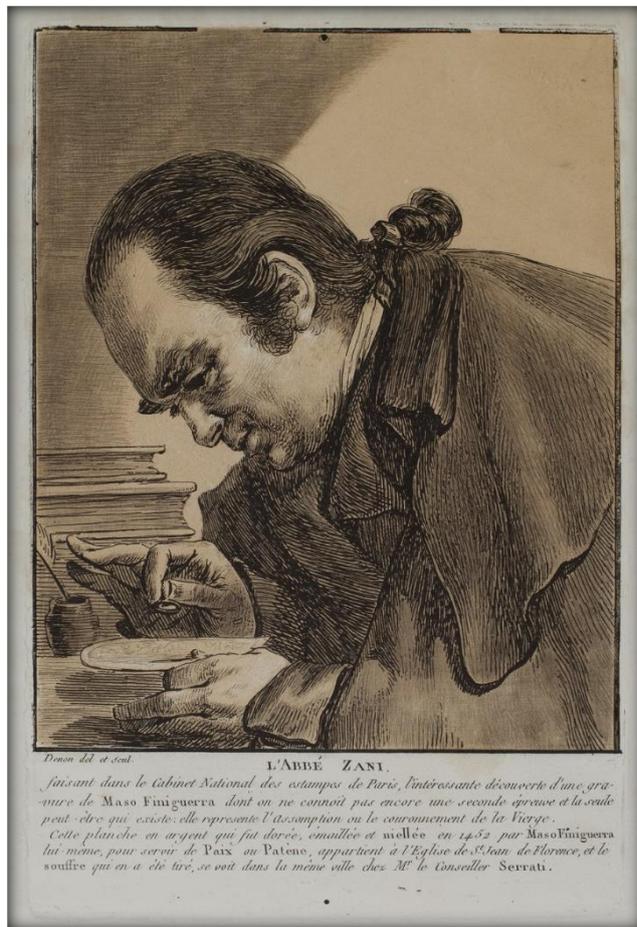
[The Abbé Zani making the interesting discovery of an engraving by Maso Finiguerra in the Cabinet National des Estampes in Paris] - ca. 1798

2200 €

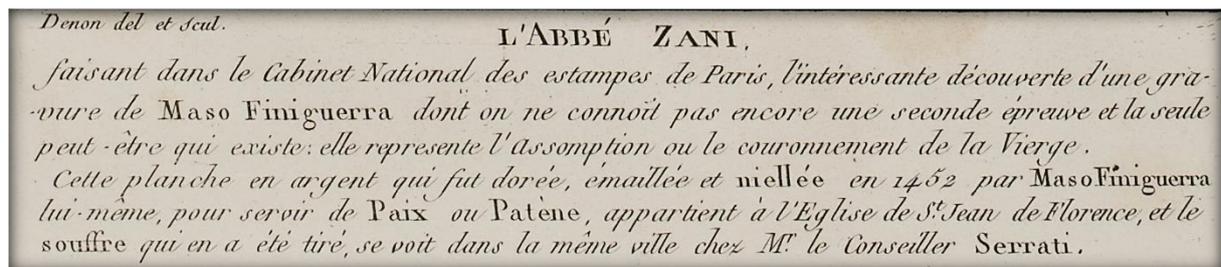
Etching, drypoint and lavis manner, 206 x 135 mm. IFF 341, 3rd state (of 3); De la Fizelière 209, The Illustrated Bartsch, vol. 121, no. 191

Impression of the 3rd state (of 3), with the new works in drypoint, the surface tone from an additional plate, and the letter engraved bottom.

Very fine impression printed with registration marks on wove paper. In very good condition. A few light foxmarks in the margins. Good margins (sheet: 276 x 230 mm).



Vivant Denon expounds the subject of the etching in the long letter engraved underneath the portrait: "The ABBÉ ZANI, making, in the Cabinet National des Estampes at Paris, the interesting discovery of an engraving by Maso Finiguerra, of which no second proof is known as yet, and which is possibly the only one in existence: it represents the Assumption or the Coronation of the Virgin. This silver plate, which was gilded, enamelled and nielloed in 1452 by Maso Finiguerra himself, to serve as a Pax or Paten, belongs to the Church of St. John of Florence, and the sulphur that was made on it, can be seen in the same city at the house of Councillor Serrati."



In 1797, the abbé Zani discovered a niello print representing the Coronation of the Virgin in one of the volumes of Old Master prints in the collection of Abbé de Marolles, which forms the core of the collection of prints in the Bibliothèque Nationale de France. This impression, the only one preserved today, results either from the printing on paper of the gilded and nielloed silver plate created in 1452 for the church of San Giovanni in Florence, currently in the Bargello museum (inv.33 O.R.), or from the printing of a sulphur cast made on the silver plate. Only two sulphur casts are known: one is in the British Museum, the other in the Edmond de Rothschild collection in the Département des Arts Graphiques at the Louvre.

The discovery of this unique impression by the abbé Zani was important: it was indeed the oldest preserved Italian "engraving". As Gisèle Lambert explains: "in Italy, the origin of the first engravings can be traced back to goldsmiths' works called niello plates. Impressions were printed

on paper from gold or silver plates that had been engraved in order to be nielloed (or sometimes from a sulphur cast used as an intermediate). This goldsmithing technique was the origin of the development of engraving in the country, giving it a distinct originality." The printing of a proof on paper "allowed the goldsmith to control his work - since the niello operation did not allow any retouching -, and to keep a record of his work, and perhaps also to constitute a book of models. It was not intended to be distributed, which explains the rarity of the preserved copies." (Gisèle Lambert, "Nielles", §1 and 3, in *Les Premières Gravures Italiennes*, our translation). At the time of the abbé Zani's discovery, Maso Finiguerra's niello on paper was even considered to be an impression of the very first datable engraving, making the discovery even more sensational.

Jean Duchesne aîné, who was then a young assistant at the Cabinet des Estampes of the Bibliothèque nationale, described the enthusiasm of the abbé Zani when he communicated his discovery to the curators of the Cabinet in 1798: "It would be difficult to paint the joy of the esteemed Abbé Zani, at the moment when, having acquired the certainty of his discovery, he hastened to inform us. This excellent man was so deaf that he could hardly hear the compliments that were made to him on the importance of the piece, which he had recognized as an impression drawn by Maso Finiguerra, after a plate engraved by him. His French being very poor, he expressed himself with great difficulty, and then, seeking to make himself better understood, he switched to Italian; then, to explain himself even better, he used Latin phrases that his pronunciation made it difficult to understand, and technical expressions, whose accuracy we often could not recognise; using unceasingly the words *niello, niellare, niellatore*, whose meaning was not known to us; the whole intermingled with joyful exclamations, of which he gave an account in his work, with wonderful naivety and bonhomie; one would however be quite at fault if one were to consider these the forgivable ramblings of an old man, prone to mere rhapsodic effusions in his work. The agitation that seized Abbé Zani seemed all the more singular, since for the last six months he had been coming to sit in the same place every day, and it was plain to see that his infirmity made him quite similar to a stone post and prevented him from taking part in anything that happened around him. I was very young at that time, and not able to attach to this interesting discovery as much importance as our learned amateur; I will never forget however the singular scene presented by the state of effusive enthusiasm of our esteemed Abbé Zani; it made such a strong impression on me, that after more than twenty-five years, it is still perfectly vivid in my mind." (*Essai sur les nielles*, 1826, pp. 55-56, our translation).

The endearing portrait of the abbé Pietro Zani etched by Dominique Vivant Denon is a vivid testimony of this discovery and the impression it made on the artist. Pietro Zani wrote: "I did not delay a moment in declaring my discovery to M. Joly [...] curator of the Cabinet (of France), to his employees and to several of his friends, among whom was the famous M. Denon, who wanted to engrave my portrait at once, at the very moment when he had seen me, magnifying glass in hand, examining this print". (*Materiali per servire alla storia dell'origine e de progressi dell'incisione in rame e in legno, e sposizione dell'interessante scoperta d'una stampa originale del celebre Maso Finiguerra*, quote translated in French by Georges Duplessis in *Histoire de la Gravure*, 1880, p. 31, our translation).

Although it has since lost its status as the very first engraving, Maso Finiguerra's niello print remains an important milestone in the history of engraving. The portrait engraved by Vivant-Denon testifies in turn, through the etching itself, to the pleasure and enthusiasm of historians and amateurs for precious prints, whose qualities they are delighted to examine, and whose artistic and historical importance they justly value.

References: Albert de la Fizelière, *L'œuvre originale de Vivant Denon*, 1873; Gisèle Lambert, *Les premières gravures italiennes: Quattrocento-début du cinquecento. Inventaire de la collection du département des Estampes et de la Photographie*. [New online edition](#); Jean Duchesne, *Essai sur les nielles*, 1826; Georges Duplessis, *Histoire de la Gravure*, 1880.

30. Francisco GOYA y LUCIENTES

(1746 - 1828)

Bellos consejos

[Pretty teachings] - 1798/99

4500 €

Etching, burnished aquatint and burin, 215 x 151 mm. Harris 50, III-1 (of 12). Delteil 52.

Plate 15 of the *Los Caprichos* [The Caprices] series, first edition, 1799 (approximately 300 copies).

Superb impression printed in dark sepia on laid paper. In very good condition. Slight yellowing of the sheet. Tiny thin areas on the reverse in the upper corners. Margins slightly reduced (sheet: 265 x 187 mm).

Provenance :

- Loys Delteil (1869-1927) collection, his



stamp in black on the back ([Lugt 773](#)). Loys Delteil, an important historian of printmaking and an engraver himself, dedicated volumes 14 and 15 of his *Peintre Graveur illustré (XIXe ET XXe SIECLES)* published in 1922, to the catalogue raisonné of Francisco Goya's prints.

- *Goupil Paris*, stamp printed in black, bottom right ([Lugt 1090a](#)). Maison Goupil was an art publishing house. Frits Lugt indicates in his 1921 directory of *Marques de collections de dessins & d'estampes* that mark 1090a is rare and found only on sheets not published by Goupil. Maison Goupil was founded around 1827 by Adolphe Goupil (1806-1893).

The manuscript in the Prado Museum, sometimes attributed to Goya, has this comment about the plate: "Los consejos son dignos de quien los da. Lo peor es que la señorita va a seguirlos al pie de la letra. ¡Desdichado del que se acerque!" "The advice is worthy of she who dispenses it. The sad thing is that the young lady will follow it to the letter. Woe is the first one to approach her!" (our translation).

The pair formed by the young woman and the old crone is reminiscent of the Maja and the Celestine, or the prostitute and her madam, recurring characters in Goya's œuvre. For now the chair of the suitor is empty, but he appears in other plates from the *Caprichos*, such as *Ni así la distingue* [And Still He Doesn't See Her], *¡Qué sacrificio!* [What A Sacrifice!] ou *¿Quién más rendido?* [Who Is The Most Servile?].

The Museo del Prado holds a preparatory sketch.



31. Francisco GOYA Y LUCIENTES (1746 - 1828)

Unos à otros [What one does to another] - 1799

4500 €

Etching, aquatint, drypoint and burin, 215 x 151 mm. Harris 112, III-1 (of 12).

Plate 77 of *Los Caprichos* [The Caprices] series, 1st edition, 1799 (approximately 300 sets).

Very fine impression printed from the yet unbevelled plate, with the contrasts between the light areas (on the heads to the left, the upper part of the 'picador' and the bull's back) and the darker parts.

Impression printed in lightish sepia ink on laid paper. In very good condition. Wide margins (sheet: 302 x 198 mm).

A manuscript in the Prado Museum, attributed to Goya himself, gives us this explanation:

« Así va el mundo, unos a otros se burlan y tolean: el que hacía de toro, hoy hace de caballero en plaza. La fortuna dirige la fiesta y distribuye los papeles, según la inconstancia de sus caprichos. »

[It is the way of the world. People jest and fight with one another. He who yesterday played the part of the bull, today plays the 'caballero en plaza' [picador]. Fortune presides over the show and allots the parts according to the inconstancy of her caprices.] (quoted by Harris, p. 155).



32. Nicolas-Toussaint CHARLET (1792 - 1845)

Le Marchand de dessins lithographiques [The Seller of Lithographic drawings] - 1818/19

2000 €

Lithograph, 237 x 310 mm. La Combe 85, IFF 66.

Very fine impression printed on white wove paper. A small 10 mm tear repaired in a summary way in the bottom margin (in the blank part, to the left) and a few small stains in the margins.

Impression trimmed half a millimetre inside the platemark bottom (loss of the tip of the g in *Lithographiques*) and small margins on the three other sides (sheet: 257 x 345 mm).

Nicolas-Toussaint Charlet sketched his favourite subjects, a sapper and a conscript, with a lot of humour, as they pore over lithographs that represent them in their daily life: marching into combat, taking care of horses, etc. As for the print dealer, he seems to be sleeping in his open-air market.

This famous lithograph was printed at François-Séraphin Delpech's printing workshop (1778-1825). It can be dated to 1818-1819, which makes it a lithographic incunabulum. François-Séraphin Delpech had his own shop and printing workshop at 3, Quai Voltaire in Paris, which Carle Vernet depicted in an 1818 lithograph: *Imprimerie lithographique de F. Delpech*.

Rare (marked 'R' in La Combe's catalogue raisonné).



33. Honoré DAUMIER (1808 - 1879)

Ne vous y frottez pas !! [Do not get on the wrong side of them!!] - 1834

4000 €

Lithograph, 315 x 435 mm (at the inner borderline). Delteil 133.

Very fine impression printed on wove paper. Normal central fold, slightly broken at the upper edge. A few small handling creases in the upper left part of the sheet and a few small tears repaired in a summary way on the edges. Sheet: 360 x 490 mm.

“A muscular printer, sculpturally drawn in the foreground, is waiting, ready for Louis-Philippe, who is surrounded by Jean-Charles Persil and Odilon Barrot (left background), while the fate of Charles X, rescued by foreign monarchs (right), foreshadows Louis-Philippe’s own fate if he opposes this popular figure of press freedom.” (Valérie Sueur-Hermel p. 66, our translation).

Ne vous y frottez pas !! was published for the *Association mensuelle lithographique* [Monthly Lithographic Association] in March 1834. This was a supplement to the magazine *Charivari* created by Charles Philippon in 1832, in order to ensure the survival of the magazine by offering large-size lithographs to subscribers. Daumier created five lithographs for the *Association mensuelle*, among which *Rue Transnonain*, *le 15 avril 1834* and *Le Ventre législatif*. With *Ne vous y frottez pas !!*, these five lithographs were hailed as masterpieces as soon as they were published.

Reference: Valérie Sueur-Hermel: *Daumier : l'écriture du lithographe*, 2008.



**34. Adolphe Théodore Jules Martial POTÉMONT,
known as MARTIAL
(1828-1883)**

Siège de la Société des Aqua-fortistes
[The Headquarters of the Société des Aquafortistes] - 1864

2000 €

Etching, 292 x 385 mm. Bailly-Herzberg p. 134.

Superb impression with dark contrasts, printed on cream *chine appliqué* on cream wove paper. Excellent condition. Impression trimmed 1 mm outside the platemark on three sides and just inside the platemark on the left (without any loss of the image).

The *Headquarters of the Société des Aquafortistes* was published by the Société des Aquafortistes in the first issue of its third year (1st September 1864). The ordinary edition was on laid paper. There was also a luxury edition of 25 impressions before letter on Holland paper. This impression, printed on cream *chine appliqué* on wove paper, was also probably a luxury impression. Prints bought through subscription could also be sold separately at a higher price point.

In front of the wide, richly furnished shop windows, at the corner of the rue de Richelieu and the rue Ménars, connoisseurs and curious people, men and women from all walks of life, are crowding together, examining and commenting on the works on display: etchings, paintings, drawings, sculptures... The year is 1864. Alfred Cadart opened his store the previous year, after having separated from Félix Chevalier; together, they had founded the Société des Aquafortistes in 1862. With Jules Luquet, Alfred Cadart founded the company *Cadart et Luquet*, which moved to 79, rue de Richelieu, trading at the sign *Aux Arts modernes*. The numerous inscriptions on the façade, which Potémont also engraved under the picture, list the products offered in the store. Works of art are available for sale: paintings, engravings, lithographs, sculptures, bronzes, marbles and terracottas,



watercolours and drawings; but also artists' supplies: tools for etching, pigments and grounds. The building also housed a workshop where Cadart and Luquet invited artists to come and try their hand at etching, declaring that "they would be happy to show all those who would come to them the use of tools, how to apply the different grounds, the details of the etching process, and the various techniques that form the basis of etching" (Bailly-Herzberg, p. 22, our translation). Many artists did just that. Janine Bailly-Herzberg mentions Degas in particular, who would make sketches of dancers from observation, and would then visit Cadart to etch his sketches on a copperplate. Vollard also tells us that Degas would create monotypes at Cadart's atelier, sometimes highlighting them with pastel.

Among the thirty or so etchings exhibited in the glass display cases between the large windows are the titles of two publications: a *Treatise on Etching*, which emphasises the pedagogical aims of the premises, and *L'Ancien Paris*, an important series of views of Paris, in which Martial-Potémont recorded the changes that the capital was undergoing. This publication, which included 300 etchings, was the artist's first great success.

References: Janine Bailly-Herzberg: *L'eau-forte de peintre au dix-neuvième siècle: La Société des aquafortistes, 1862-1867*, Paris, 1972; Janine Bailly-Herzberg: *Dictionnaire de l'estampe en France, 1830-1950*, Paris, 1985.



35. Odilon REDON (1840 - 1914)

Lutte de cavaliers - 1865 [Horsemen in combat]

22000 €

Etching, 83 x 182 mm (image), 100 x 200 mm (platemark). Mellerio 4, undescribed state; Harrison 3, 1st state or state between 1st and 2nd (of 3).

Extremely rare impression, before the second state described by Harrison: before the whole upper half of the plate was modified, before the addition of new works in the lower part and of the signature *O. REDON* onto a rock, bottom right.

The first state described by Harrison is known through one impression only, “in collection David Tunick, Inc., New York (ex-coll. Richard Bühler, Winterthur), with penciled signature "Odilon Redon" in small capitals lower right” (Harrison). According to Harrison, the first state, that is, the impression in the David Tunick collection, is “Nearly complete except for the sky. ‘Od. Redon’ lightly etched lower left platemark”.

There is a photograph of the impression belonging to David Tunick in the catalogue raisonné by Harrison, but its quality is not good enough to allow comparison with our impression. It is possible that our impression has some new works in the sky and on the rocks, and that the borderline is better defined. This could only be clarified by comparing the two impressions. On our copy, we cannot see the signature ‘Od. Redon’ in the lower left platemark, but perhaps it wasn’t inked.

Only two impressions from the second state are known, one in the [Rijksmuseum, Amsterdam](#), the other one in the [Art Institute of Chicago](#). The third state, in which the plate has been cut down by a third lengthwise on the right side, was printed in 1886; 30 impressions were made, signed in pencil. A posthumous print run was made in 1922, at the request of Madame Redon.

Superb impression, with rich, deep black tones, printed on thick white wove paper, signed in small capitals in pencil in the lower right platemark: ODILON REDON. Wide margins (sheet: 200 x 300 mm). Very good general condition. Some foxing in the margins; the platemark, slightly fractured on the right and left edges due to sustaining too much pressure during printing, has been repaired. Some tiny areas of paper skinning *verso*



Horsemen in combat is part of a group of etchings Odilon Redon made while he was learning engraving with Rodolphe Bresdin. Several of these etchings feature the same gloomy, barren landscape of menacing rocks, errant or fighting horsemen and stormy skies.

Peter Morse highlighted the influence that the epic poem *The Song of Roland* had on Odilon Redon's first etchings. It has been established that he knew the poem very well. He was fascinated by the landscapes of the French and Spanish Pyrenees and had travelled there; he travelled to Roncevaux, where Charlemagne's nephew died, according to legend; he painted *Roland at Roncevaux* in 1862 (today in Bordeaux' Museum of Fine Arts). According to Peter Morse, *Horsemen in combat* could illustrate a specific episode of the *Song of Roland*: « These two battling knights may well be the emperor Charlemagne and the Saracen emir Baligant in their climactic struggle. The cavalier at the left is bearded, as Charlemagne was said to be. The knight at the right is wearing a helmet of Moorish style. They are entirely alone, and the epic says that all fighting ceased on the whole battlefield when the two leaders began to fight, leaving them to determine the outcome for all. » However, Peter Morse adds that this interpretation should not be reductive: « Redon undoubtedly wished his etching to be considered as pure art, not as illustration. We can continue to look at it in his way, while gaining still more appreciation by surmising its origin". (*The Etchings Of Odilon Redon*, foreword, pp. XI-XII).

References: André Mellerio, *Odilon Redon, Peintre, dessinateur et graveur*, 1923; Sharon R. Harrison: *The Etchings Of Odilon Redon*, 1986.



36. Jean-Baptiste Camille COROT

(1796 - 1875)

*Vénus coupant les ailes de
l'Amour, 1re planche - ca.
1869/70*

[Venus Clipping the Wings of
Cupid, 1st plate]

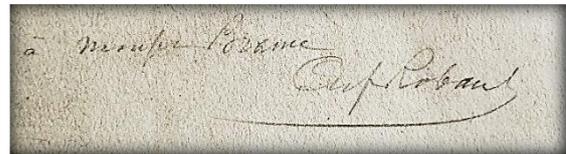
8000 €

Etching, 240 x 160 mm. Robaut 3132 (titled *Vénus coupe les ailes à l'Amour*), Delteil 10, Melot 10.

Very fine impression printed on laid paper. In perfect condition. Wide margins (sheet: 325 x 224 mm).

Extremely rare early impression, printed by Alfred Robaut in 1873, dedicated by him à *monsieur Brame / Alf Robaut* and inscribed in pencil bottom left: *Eau-forte originale de COROT (inédit)*. [Original etching by COROT (unpublished)]

Provenance: Hector Brame, founder in 1864 of the Brame gallery, today Brame et Lorenceau, and heirs.



In a handwritten note mentioned by Loÿs Delteil, Alfred Robaut, a close friend of Corot and the editor of the artist's catalogue raisonné, describes the circumstances in which Corot gave him three copperplates in 1872. These unpublished copperplates had been etched a few years earlier, and Robaut had them printed in 1873: the first versions of *Vénus coupant les ailes de l'Amour* [Venus Clipping the Wings of Cupid], *Souvenir des fortifications de Douai* [Memory of the Ramparts at Douai] and *Dôme florentin* [Florentine Dome].

“On 6 June 1873 I had Salmon do a trial run of this plate and the next two. I had him make 2 impressions of each on mould-made paper – Holland paper – and 5 impressions on loose china paper. M. Delaunay Alf. took care of the biting of the plates; they were, especially on the next landscape, in a frightful condition. The ground had cracked and was full of scratches, due to the plates rubbing against each other in storage as they were kept in a drawer. The Master found them last winter and gave them to me, because he couldn't do anything with them... On 14 November 73 I had Cadart make 2 impressions of each on japan paper. » (as quoted by L. Delteil, catalogue no. 10, our translation)

It is not the first time that Corot abandons a copperplate before biting. Claude Bouret, acknowledging the central part played by Corot's 14 etchings in 19th century printmaking, concedes that Corot is “incapable of taking care of the copperplate biting or of printing trial runs” of his etchings, and that he has to rely for this on professional printmakers who, luckily for him, are ready to help him and “whose technical know-how proves indispensable”: Félix Bracquemond, Jules Michelin, Alfred Delauney. Bracquemond is the one who, around 1865, encourages Corot to rework his first copperplate, *Memory of Tuscany*, etched twenty years earlier, and to have a few impressions made. The etching will only be published in 1875, after Corot's death. Corot also relied

on the help of Bracquemond and Jules Michelin in order to deliver three engravings to the Société des Aquafortistes (of which he became a member from the start); these were published in 1863 and 1866.

Since none of the two versions of *Venus Clipping the Wings of Cupid* were ever published, the extant impressions are extremely rare. Alfred Robaut mentions a 9-copy print run made under his direction in 1873 (2 on Holland laid paper, 5 on china paper and 2 on japan paper). In 1910, Loys Delteil mentions three impressions sold at auction: one from the collection of Hector Giacomelli, which sold for 70 fr. in 1905 (printed on japan paper), and two (one of which on japan paper) that had belonged to Alfred Robaut, which sold for 95 fr. and 90 fr. respectively in 1907. One impression from the collection of Alfred Robaut was presented to the Bibliothèque nationale by Étienne Moreau-Nélaton in 1927. The impression in the Budapest Museum of Fine Arts is dedicated by Robaut *à mon ami Roger Marx* [to my friend Roger Marx]. The copperplates for both versions of *Venus Clipping the Wings of Cupid* were bought by Edmond Sagot in the sale of the Alfred Robaut collection in December 1907. A restricted print run was ordered by Maurice le Garrec around 1920.

Corot made several sketches of Venus or a nymph disarming Cupid or clipping his wings. The Louvre has two studies in pencil: *Venus Clipping the Wings of Cupid* (around 1855) in a 58-sheet album (Robaut, no. 3049 - Louvre, no. 8707, notebook no. 12); and *Nymph disarming Cupid* (around 1856) sketched in another notebook (Robaut, no. 3095 - Louvre no. 8720, notebook no. 58). Corot also exhibited in the 1857 Salon an oil painting with the title *Nymph disarming Cupid* (Robaut no. 1100), which is in the Musée d'Orsay today. Apart from the two etchings, he drew the same subject again in 1870 in a preparatory drawing: *Venus Clipping the Wings of Cupid* (Robaut, no. 2940 - Louvre, no. 8816), and an oil painting that was exhibited at the École des Beaux-Arts in 1875: *Venus Holding Cupid and Clipping his Wings* (Robaut no. 1998).



References:

Alfred Robaut, *L'œuvre de Corot, catalogue raisonné précédé de l'histoire de Corot et de ses œuvres par E. Moreau-Nélaton*, Paris, 1905; Loys Delteil, *Le Peintre-graveur illustré*, volume V, *Corot*, 1910; *Estampes et dessins de Corot*, Bibliothèque nationale, 1931; Michel Melot, *L'œuvre gravé de Boudin, Corot, Daubigny, Dupré, Jongkind, Millet, Théodore Rousseau*, Paris, 1978; *Corot, le génie du trait. Estampes et dessins*, Paris, 1996.



37. Rodolphe BRES DIN (1822 - 1885)

L'Adoration des Mages [The Adoration of the Magi]

4500 €

Etching, 43 x 81 mm. Van Gelder 3.
Dirk van Gelder only mentions this impression, which he describes from a photograph in the Art Institute of Chicago.

Only known impression of this print.

Impression on heavy laid paper. A small abrasion in the bottom right corner. The upper corners are truncated, as is sometimes the case with impressions of Bresdin's early prints. Mounted at the left edge on a sheet of wove paper bearing in the lower right corner Pierre Alexandre Regnault's stamp printed in burgundy ([Lugt 2069a](#)) together with annotations written by him in pencil: *adoration des Mages Rod. Bresdin Acheté de Paul Bresdin Nice 6/5 – 29* and his signature *P A R.*

Provenance: Paul Bresdin, son of Rodolphe. Sold by him in May 1929 as part of an important group of prints and drawings by Rodolphe Bresdin to Pierre Alexandre Regnault (1868-1954), a Dutch industrialist. Regnault lived in Laren, the Netherlands, as did another Bresdin enthusiast, Nicolaas Sax. Part of his collection of modern paintings, drawings and prints was sold at Paul Brandt's in Amsterdam on 15-17 November 1949. Dirk van Gelder states that *The Adoration of the Magi* was bought at this sale by Mr. van der Linden. Prints and drawings by Bresdin from the collection of Pierre Alexandre Regnault are now in public collections, including the Gemeentemuseum Den Haag (The Hague), the [Art Institute of Chicago](#) and the [Fogg Museum](#) (Harvard Art Museums, Cambridge).

Rodolphe Bresdin was only sixteen years old when he began to engrave in 1838. *The Adoration of the Magi* is one of his earliest works, most of which are undated and unsigned, and are small or very small in size (some measuring only 40 x 40 mm). These early prints are often only known in one or two copies. Their technique is still imperfect and their inspiration varied. Dirk van Gelder sees in *The Adoration of the Magi* an Italian influence and a style that is unusual for Bresdin. The nervous hatching and the confused composition are nevertheless quite characteristic of the young engraver's early work.

The religious theme is central to Bresdin's work. Maxime Préaud observes that "about one fifth of Bresdin's engraved and lithographed work, not to mention numerous drawings, is devoted to religious subjects". He points out that "of these thirty or so pieces, seventeen are devoted to representations of the Holy Family, in various forms (Adoration of the Shepherds or the Magi, Flight to Egypt, etc.)". And he notes that the Holy Family was already part of the subjects treated by the young adolescent when he leaved his family: "without falling into easy psychology, we can think that, as a child left to his own devices, he had a desire for family. When he founded his own, he took great care to provide for them, and it was especially for his wife, his daughters and his sons that he solicited the resources of his friends." (Préaud, pp. 83-84).

References: Dirk Van Gelder: *Rodolphe Bresdin, Monographie en trois parties* and *Catalogue raisonné de l'œuvre gravé*, 1976; Maxime Préaud: *Rodolphe Bresdin, 1822-1885 : Robinson graveur*, 2000.

38. Rodolphe BRES DIN

(1822 - 1885)

L'Éclaircie dans la forêt [Clearing in the Forest] - 1880

8000 €



Etching, 242 x 163 mm (sheet). Van Gelder 147.

Very fine impression printed on chamois *chine appliqué* on white heavy wove paper. Slight stains in the corners, otherwise in very good condition. Impression trimmed inside the platemark, with good blank margins around the subject. The impression is mounted with a hinge of paper on an old sheet of laid paper.

An extremely rare impression. Dirk van Gelder only mentions “two authentic impressions known” printed by Bresdin himself “on *chine appliqué*”: one is in the Kunstmuseum Den Haag, formerly Gemeentemuseum (this impression is reproduced in Van Gelder’s catalogue), and the other, bearing Bresdin’s personal red stamp, used to be in the Richard Bühler collection in Winterthur (this impression is reproduced in *Die Schwarze Sonne des Traums*, p. 96, cat. no. 56). Van Gelder adds that “there were very probably only a few posthumous impressions, all on laid Holland paper, for example the impression with

blind stamp in the Bibliothèque nationale in Paris, which Rodolphe Bresdin described as : ‘one of the prints that Delâtre printed for me on Holland chine... a marvellous etching from a copperplate that was left with Delâtre.’” (our translation). Maxime Préaud describes this impression, now in the Réserve des Estampes in the BnF, as “an impression on cream *chine appliqué* on cream laid paper, with the blind stamp (Lugt, 2194) encroaching slightly over the subject and which by mistake has been placed in the upper left corner.” (our translation). Van Gelder mentions another impression from a posthumous edition, in the Chicago Art Institute; it is printed on cream laid paper. He also mentions an impression in the Paul Prouté collection in Paris.

This impression is most likely from the first print run. The paper, a chamois *chine appliqué* on heavy white wove (not laid) paper, was indeed one that Bresdin himself commonly used for his prints. Van Gelder notes that in his early days, Bresdin most often printed his etchings on laid paper or fine handmade wove paper, but that “later, and especially when he began to make lithographs, Bresdin resorted more and more to chine paper, which was very fashionable in the 19th century. It was generally fine or extra fine wove paper, of excellent quality and of various colours: from off-white or light gray to cream, yellowish and light brown;” this was then applied to “a second, larger sheet of wove paper, which would serve as a mount for the impression” (Van Gelder, vol. 1, Appendix VI, p. 186, our translation). We also know that Bresdin frequently trimmed his own impressions.



Bresdin etched *L'Éclaircie dans la forêt* [The Clearing in the Forest] on the copperplate of another etching, *La Forêt* [The Forest] (VG 142), which he had made shortly before; the new etching covers the previous one almost entirely, as Dirk van Gelder realised, noticing that Bresdin had done the same in several of his later etchings: “In his last period he only depicts an uninhabited world. In 1880 he produced four etchings, the fruits of a deep intimacy: *Paysage rocheux* [Rocky Landscape] (cat. 143), *Cours d'eau* [The Stream] (cat. 144), *Ruisseau sous-bois* [Stream in the Woods] (cat. 145) and *Éclaircie dans la forêt* [Clearing in the Forest] (cat. 147). All four are based on earlier works: *Le Ruisseau des gorges* [The Torrent in the Gorge] (cat. 130) for *Paysage rocheux*, *Cité lointaine* [The Distant City] (cat. 131) for *Cours d'eau*, *Baigneuses dans la montagne* [Women Bathing in the Mountain] (cat. 115) for *Ruisseau sous-bois*, *Forêt* [The Forest] (cat. 142) for *Éclaircie dans la forêt*. Financial difficulties spurred Bresdin to miracles of ingenuity. He scraped his old copper plates and covered them with black varnish, no longer, as in Bordeaux, to modify his designs, to create new states, but to project his new dream on the remains, salvaged from the scraper, of a world now disowned.” (Van Gelder, vol. 1, p. 152, our translation).

The subject of *L'Éclaircie dans la forêt* remains mysterious. Van Gelder quotes the description given by Robert de Montesquiou of the impression he had in his collection at the time (which according to Van Gelder is the one now in the Art Institute of Chicago): “perhaps a reminiscence of the journey to America, as if a frontispiece depicting a virgin forest : an inextricable jumble of branches tangled with foliage and vines in circles, around a vague gap in the branches, with light at its center, such as among the thorny impediments of difficulties and obstacles, a luminous perspective on the unknown, on hope...” (Robert de Montesquiou, pp. 29-30, our translation).

If the perspective of *L'Éclaircie dans la forêt* seems at first sight similar to that of *Branchages* [Branches] (VG 146), very soon it is obvious that it is definitely not as clear. In *Branchages*, the perspective is a low-angle view, with the viewer's gaze at the bottom of the trunk, at the level of the roots of the tree. Similarly, *Paysage rocheux*, *Cours d'eau* and *Ruisseau sous-bois* are situated in a classical landscape space, one in which the viewer can easily situate himself. This is no longer the case with *L'Éclaircie dans la forêt*: despite the perspective opened up by the gap in the branches, the viewer finds no point of reference. Contemplating this tangle of branches and foliage, we wonder not only about what we see but also about where we are seeing it from. Are we inside or outside, below or above? As François Fossier observes, “one really does not know where to place oneself in this inextricable tangle of roots, ferns, vines, and thin leaves.” (Fossier, p. 17, our translation). The gap in the canopy itself is not, strictly speaking, an opening onto a background, as in *Le Bon Samaritain* [The Good Samaritan] (VG 100) or *La Fuite en Égypte* [The Flight into Egypt] (VG 85), where a city is visible in the distance. The only point of reference Bresdin gives are the almost invisible signatures engraved at the bottom: the monogram RB in the middle and the letters *RoDophe BReDin (sic)*, with the date 1880 in front, on the right. However, the print could be viewed just as well the wrong way round. This explains why, on the impression at the BnF, Rodolphe Bresdin's stamp and then that of the library have been mistakenly affixed at the top of the print and not at the bottom, where the signatures are (this print was subsequently reproduced upside down in *Bresdin, Dessins et gravures* by Dirk van Gelder in 1976, and then right way up in the catalogue raisonné).

References: Dirk van Gelder, *Rodolphe Bresdin*, vol. 1, Monographie, vol. 2, Catalogue raisonné de l'œuvre gravé, La Haye, 1976; Dirk van Gelder, *Rodolphe Bresdin : Dessins et Gravures*, Paris, 1976; Hans Albert Peters, *Die Schwarze Sonne des Traums : Radierungen, Lithographien und Zeichnungen von Rodolphe Bresdin, 1822-1885*, 1972; Robert de Montesquiou, *L'inextricable graveur - Rodolphe Bresdin*, 1913; François Fossier, *Rodolphe Bresdin (1822-1885) un graveur solitaire*, 1990.

39. Armand SEGUIN (1869 - 1903)

Les Pins [The Pine Trees] - 1893

13000 €

Etching and roulette, 182 x 303 mm. Field, Strauss & Wagstaff 40.

Superb impression printed on laid paper with partially wiped plate tone. Exceptionally dated *1893*, signed *a - Seguin* and dedicated *pour Ibels* in orange pencil in the right margin. Stamped with Armand Seguin's red and green stamps.

Generally in good condition. Paper slightly foxed in the upper margin and strong foxing on the reverse of the sheet. Two small holes due to an hook in the middle of the upper margin. Good margins (sheet: 280 x 400 mm).

Provenance: Henri-Gabriel Ibels (1867-1936), painter, engraver and poster artist, member of the Nabis group together with Seguin, and nicknamed the "Nabi journalist".

Field, Strauss & Wagstaff gave this etching the title *The Pine trees*. The title *Les Sapins* appears on the list of Seguin's prints exhibited at the Galerie Le Barc de Boutteville in February 1895, number 47 (announced edition of 15 impressions). This title is obviously wrong: the trees represented by Seguin on this print are clearly pines, not firs. Field, Strauss & Wagstaff list two impressions: one in the Bibliothèque nationale de France and a second from the former O'Connor and Pierre Fabius collections. There is no reprint of this etching.

Henri-Gabriel Ibels was one of Armand Seguin's oldest friends. He evoked in his diary the time when they were both students in Paris: "In 1887, we were sat next to each other on the worm-eaten benches of the old School of Decorative Arts, rue de l'École de Médecine. He was fatherless, his mother had died young. He lived with his remarried stepfather, in an appalling environment. [...] My father, who was rich at the time, liked to help young artists. He paid for a stay in Normandy for us both and Seguin was able to paint. It was during the years 1888 and 1889 [...] that we made our first sketches together, our first paintings, that we exchanged our first impressions as art students in front of nature." (Henri-Gabriel Ibels, Journal, quoted in *Armand Seguin*, Musée de Pont-Aven, 1989, our translation). The year 1889 was also the year of the so-called Volpini exhibition, which had been organized by Gauguin and brought together works of the "impressionist and synthesist group". This exhibition made a great impression on him and Seguin took up engraving the following year.



1853.
a. S. J. J. J.
p. J. J. J.

40. Armand SEGUIN (1869 - 1903)

L'Entrée de la rivière - 1893 [The Mooring]

8000 €

Etching, 179 x 300 mm. Field, Strauss & Wagstaff 30. Rare. Edition of 15 impressions.

Provenance: Émile Jourdan (1860-1931), thence by descent.

Very fine impression printed in dark bistre on laid paper, inscribed in reverse bottom left in the plate *Juillet 93* [July 93]. Small margins (sheet: 215 x 350 mm). Four 10 mm repaired tears in the upper margin and a pale stain top middle in the clouds. Generally in good condition.

Field, Strauss and Wagstaff assume that this is the print mentioned in the catalogue of Seguin's solo exhibition in Le Barc de Boutteville's gallery in February-March 1895, under the title *L'entrée de la rivière* (no. 38), with a projected edition of 15 impressions. There is no restrike.

Seguin was impressed by the so-called Volpini exhibition that Gauguin organised in 1889, and which gathered together works by the "Impressionist and Synthetist group"; he started engraving the following year. He then made several stays in Pont-Aven, in 1891 and 1892, before settling in Saint-Julien close to Le Pouldu in the summer of 1893. There he worked in engraving alongside Roderic O'Connor, as told by Jos Pennec: "They worked in concert on a series of etchings, landscapes of the Pouldu region, trees with fluid and tormented outlines, daily gestures of Breton peasant women. Their style changed and became more marked, landscapes became synthesised into progressively more abstract studies of shapes and planes; each part of the landscape was marked out in the Cloisonnist style, with a succession of vigorous vertical strokes and horizontal bands that highlight the different masses in the composition. Seguin had mastered the technical possibilities of etching to perfection, and was at the height of his artistic powers." (Jos Pennec, *Armand Seguin, 1869-1903*, Musée de Pont-Aven, 1989, our translation).

Field, Strauss and Wagstaff mention three impressions of *L'Entrée de la rivière*, one of which is signed by Seguin "to Monsieur Beltrand". In 2005, the C. G. Boerner gallery presented in its catalogue an impression that had belonged to Roderic O'Connor. Our impression belonged to Émile Jourdan, who lived in Pont-Aven and regularly met with Gauguin, Seguin and O'Connor. It is known that Seguin sent some of his plates to Paris with instructions to the printmaker Delâtre on how to print them (see Boyle-Turner, p. 82). He probably printed a few impressions himself on a small printing press at Le Pouldu, and then gave them to his friends.

References: R. S. Field, C. L. Strauss and S. J. Wagstaff Jr.: *The Prints of Armand Seguin 1869-1903*, Davison Art Center, 1980; M. Grivel (curator): *Gauguin & l'École de Pont-Aven*, Bibliothèque nationale de France, 1989; C. Boyle-Turner: *The Prints of the Pont-Aven School: Gauguin and his circle in Brittany*, MOMA, 1986; C. Puget (dir.): *Armand Seguin, 1869-1903*, Musée de Pont-Aven, 1989.



41. Eugène DELÂTRE

(1864 - 1938)

Marcel - 1894 [The artist's son]

2500 €

Etching and aquatint, 180 x 254 mm. Cate and Grivel 65, undescribed state.

This impression is the only one we know of before the copperplates were cut down by around 3 mm on all sides. The other two impressions we know of are both printed from the reduced plates. This reduction resulted in the etched signature and date being cut in the middle and therefore difficult to read. One impression is at the Zimmerli Art Museum (quoted in *De Pissarro à Picasso*, p. 185, cat. 65, and reproduced in *Art Nouveau Bing*, pl. 26); its dimensions are 174 x 248 mm and it is signed in blue pencil, numbered *n°5* and annotated *Marcel, tir. à 28 ép* [Marcel, edition of 28 impressions]. Another impression was offered for sale by Zygmunt Voss' Gallery in Chicago; it was numbered *n°27* and signed.

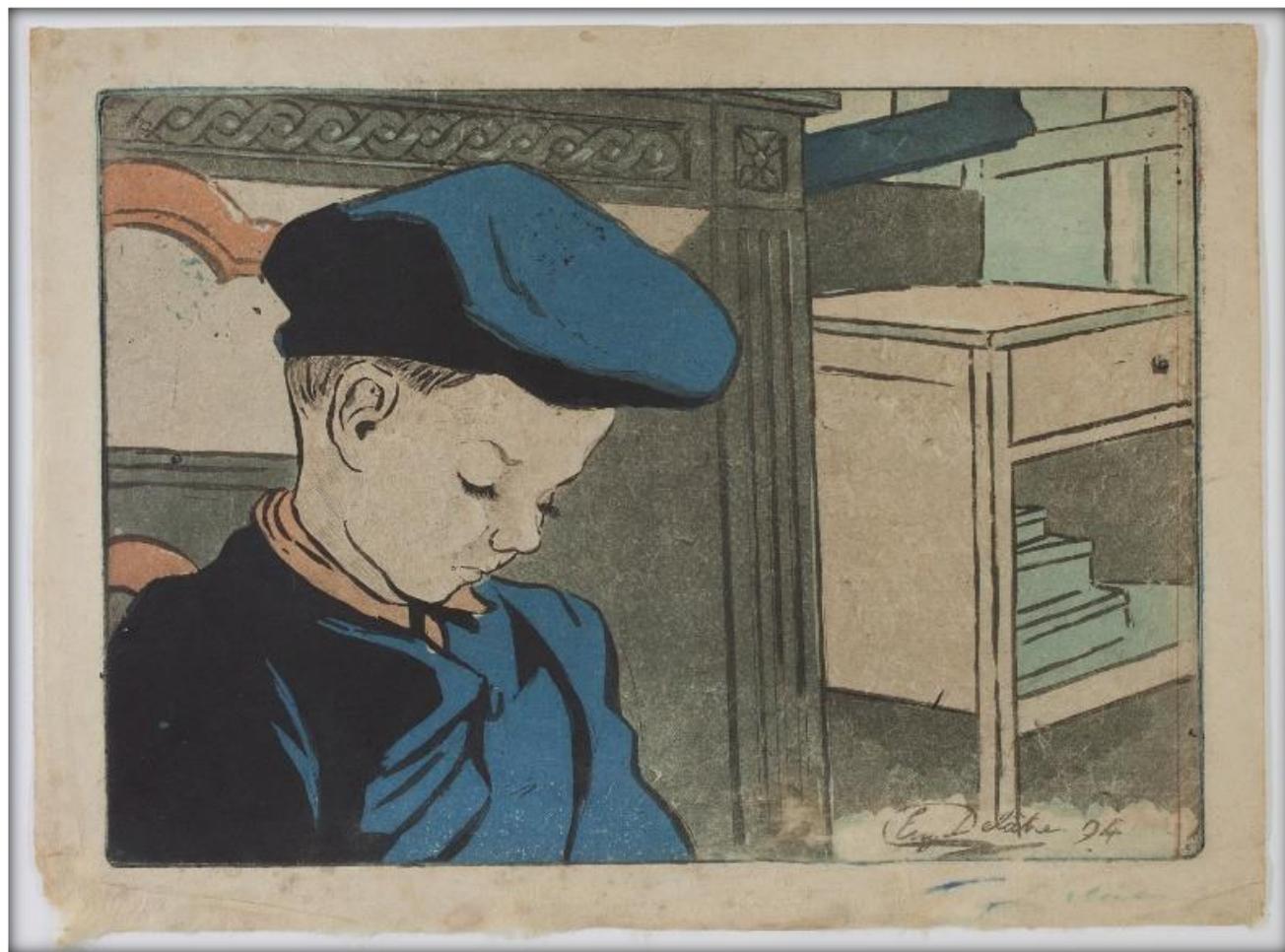
Fine impression printed with registration marks in dark blue, light blue, pale rose and orange on Japan laid paper. Signed in plate *Eug Delâtre 94*. Signed in blue pencil in the bottom margin (signature almost completely erased). A few tiny handling creases and some slight surface rubbing in the right part of the picture. An area of paper thinning in the bottom right margin *verso*. Small margins all around the platemark (sheet: 210 x 285 mm).

Nicholas-Henri Zmelty points out that Eugène Delâtre was a pioneer for his research on colour etching, from the early 1890s. With his friend the painter and printmaker Charles Maurin, he first explored the technique of printing in colour “au repérage” by registering several plates (one per colour), before turning, around 1895, to the process of inking “à la poupée” (a small ball-shaped wad of fabric to ink the plate) which required only a single plate. He taught this process to many artists of his generation, and printed their etchings.

Delâtre used the technique “au repérage” to print *Marcel*, as well as other portraits, including family portraits, from the same period: his daughter Pauline standing at the garden gate, his father Auguste examining an impression, standing next to a large press, and his beautiful self-portrait in his Montmartre studio. Another etching printed in colour with the same technique, circa 1895, again shows his son Marcel, this time smoking a cigarette.

The very tight framing, at child's height, leaving hardly anything to see of the furniture in the room, which is truncated by the edges of the plate, is strongly reminiscent of Japanese prints. The composition is structured by the vertical and diagonal lines of the fireplace, the bedside table and the window – the bottom of the two open window wings are just visible. The plain decoration (a simple frieze of interlacing patterns and a flower on the mantelpiece, three cardboard boxes placed in the bedside table) and the concentrated mien of little Marcel give this intimate portrait all its charm.

References: Gabriel P. Weisberg: *Art Nouveau Bing : Paris Style 1900*, 1986; Phillip Dennis Cate and Marianne Grivel, *De Pissarro à Picasso, L'Eau-forte en couleurs en France*, 1992; Hélène Koehl and Nicholas-Henri Zmelty: *Impressions à Montmartre : Eugène Delâtre & Alfredo Müller*, 2013.



42. Camille PISSARRO

(1830 - 1903)

Baigneuse près d'un bois - ca. 1896

[Woman bathing near a wood]

8000 €

Lithograph, 205 x 124 mm. Delteil/Cailac 158, 3rd state (of 4).

Impression on yellow *Ingres appliqué* on laid paper with watermark Van Gelder Zonen, signed in pencil bottom right C. Pissarro, inscribed bottom left *3e ep d'état n° 1* [3rd state, no. 1] and titled bottom center *Baigneuse près un bois*. Very fine impression; print in excellent condition. A pale mat stain in the margins; a mark left by a previous brass fastener on the back, barely visible *recto* in the upper margin. Good margins (sheet: 309 x 225 mm).

Camille Pissarro printed 12 impressions of *Baigneuse près d'un bois*: 2 impressions of the 1st state (one is numbered and signed); 2 impressions of the 2nd state (numbered and signed); 4 impressions of the 3rd state (three are numbered and signed); and 4 impressions of the 4th (final) state (three are numbered and signed). It was not published during Pissarro's lifetime. 18 impressions numbered and stamped *C.P.* were printed in 1923.

The present impression is the copy no. 1 of the 3rd state printed on yellow *Ingres* paper. It comes from the Camille Pissarro collection, which was sold at Drouot, Paris, in 1928 and 1929; it is described in the *Catalogue de l'oeuvre gravé et lithographié de Camille Pissarro* (auction sale, December 8, 1928, lot 202): “*Baigneuse près d'un bois* (L.D., 158). Very fine impression of the 3rd state (of 4), on yellow *Ingres appliqué*, signed, titled, and annotated by the artist : *3e épr. d'état n° 1*. VERY RARE (4 impressions).” (our translation). It is also reproduced on a plate.

References: *Catalogue de l'oeuvre gravé et lithographié de Camille Pissarro - Eaux-fortes, aquatintes, lithographies, monotypes [...] composant la collection CAMILLE PISSARRO, Deuxième vente, 7 et 8 décembre 1928; Catalogue de l'oeuvre gravé et lithographié de Camille Pissarro - Eaux-fortes, aquatintes, lithographies, monotypes [...] composant la collection CAMILLE PISSARRO, Troisième vente, 12 et 13 avril 1929.*



3° ep Toilet n°1

C. PISSARRO

43. Théophile Alexandre STEINLEN (1859 - 1923)

*Femme nue assise,
s'essuyant les pieds* - 1902
[Seated woman drying her feet]

7500 €

Etching, soft ground and aquatint, 298 x 297 mm. De Crauzat 66, 2nd state (of 2).

Very fine impression of the final state, printed in colours from two plates using registration holes, on laid ARCHES watermarked paper, signed in pencil lower right.

Slight discoloration in the margins of the sheet; faint diagonal fold in the lower right corner of the sheet; very slight x-shaped mark above the woman; the sheet along the upper platemark partially broken in the middle and reinforced on the back with paper tape. Small margins (368 x 325 mm).

Very scarce etching. According to de Crauzat, the 1st state, before some additional work as the tub in the lower left corner, was printed from only one plate and only 4 impressions are known; in the 2nd state, the 2 plates are completed. 6 impressions, numbered A to F and signed in pencil in the margin, were printed in colours, and 2 proofs were printed one in black the other one in grey. This unnumbered impression comes in addition to the 6 impressions printed in colours mentioned by de Crauzat.

In 1898, when Steinlen made his first etchings, the Montmartre artist was already well-known for his lithographs. In March 1902, he etched *Femme nue assise, s'essuyant les pieds* and prints it in colours; the model appears in almost identical poses in three other works from the same year: two works in soft-ground etching and aquatint with the same title, made in May and June (Crauzat 79 and 91), and a pastel, *Le Bain* [The Bath], in which the naked young woman, seated on a low chair, is sketched in reverse. In the pastel sketch, Steinlen represents the bedroom and its furniture in a more realistic way: a wrought iron bedstead with a woollen blanket, the striped wallpaper with a floral motif, a carpet with a geometric pattern, an earthenware basin and its jug, with a decoration of flowers. The young woman is represented in the same pose as in the etching: bent over, her face leaning towards the floor. However, if the representation of her body is almost identical in the two works, the technique and style used by Steinlen in the etching give it a very different dynamic. In the pastel, her attitude is static: the young woman is washing her feet; her immobility matches the minute care taken to represent her surroundings. In the etching, her body is tense and angular, as if broken in two, contorted by the young woman's effort in drying her feet; that sense of an effortful movement is in keeping with the rustic (ou simple) interior design and the roughness of the floorboards. The topic of the etching is not the same as that of the pastel: beyond the theme of a woman washing herself, with a high-angle view, the etching is concerned with the body tensed in effort, which Steinlen emphasises by tightening the composition and lowering the perspective to the height of the subject.

Steinlen knew how to use different engraving techniques (aquatint, etching, soft-ground etching) and printing with several plates, in order to create a final effect that was close to both pastel and etching in colours: the woman's soft halo of hair, which evokes pastel, stands in contrast with the flat, smooth background, obtained with uniform inking; the shading of the body is done in aquatint, and the roughness of the floorboards is rendered in soft-ground etching. We know that Steinlen made his first etchings following the advice given by the printer Eugène Delâtre, who specialised in etchings printed in colours. *Femme nue assise, s'essuyant les pieds* was very probably printed in his workshop.



44. Jean-Émile LABOUREUR

(1877 - 1943)

Le Bar en Pennsylvanie - 1904 [The Bar in Pennsylvania]

12000 €

Woodcut, 195 x 195 mm. Only state. S. L. 618 bis. Monogram *jel* inside the plate, used here by Laboureur for the first time.

Trial proof printed on buff paper. Four tiny pinholes as registration marks, two of them at the bottom corners of the subject and the other two 10 mm above the borderline at left and right. Sheet: 320 x 245 mm. A few slight handling creases in the margins. Very good condition.

Unique known proof printed in colours by the artist.

This work remained unknown until the lineblock was found with three trial proofs in 1987 in the family's archives. Sylvain Laboureur then wrote an article, published in *Nouvelles de l'Estampe*, in which he presented this unknown print: "This woodcut hadn't been inventoried until now, and it was accompanied by three trial proofs, partially hand-coloured (...): one of them was exhibited for the first time at the Pavillon des Arts in Paris (July-September 1987). (S. Laboureur, 1987, p. 22). He also mentioned a notebook in which J.-É. Laboureur had noted, he said, "the works he had engraved at the beginning of his stay in America, where he arrived at the end of 1903". And he added: "The first page contains this description: « *Le Bar*, bois au canif, en couleurs, 1904 : août. Quelques épreuves d'essai. » ["The Bar, woodcut carved with a knife, in colours, 1904: August. A few trial proofs"]."



The block which was found in 1987
(*Les Nouvelles de l'Estampe*, n°96, p. 22).



In the note 618 bis of the *Catalogue complet de l'œuvre de Jean-Émile Laboureur*, Sylvain Laboureur specifies that the three trial proofs printed in 1904 are "the only known proofs printed by the artist", and he clarifies that they have been "enhanced with watercolour" by Jean-Émile Laboureur (S. Laboureur, 1991, p. 559). At the end of the note, he explains that Laboureur had envisioned printing the woodblock in colour:

"The three trial proofs printed by the artist in 1904 are hand-coloured by him: he had indeed planned to do another colour version. A year after the discovery of the first woodblock, we found a woodblock of the same dimensions, the carving of which had not yet been done, but on which the drawing of the first woodblock was accurately reproduced, with five colours indicated, most likely matching up with the work he planned to do on five woodblocks, or with the various printings to be made from only one." (Ibid.: p. 560)

Our proof confirms this hypothesis: unlike the proof photographed in the 1987 article, its colours were not applied by brushstroke; they were, therefore, most likely printed from the second woodblock found a year later. Furthermore, we can see the four registration holes, which made it possible to reposition the paper: two on the lower angles of the subject and two at one centimeter above the upper borderline, on the left and on the right. Sylvain Laboureur mentions five colours. We count six in this proof: a brown ocher for the counter, a light ocher for the walls, brown and gray for the customers' clothes, pink for the faces, and a pale blue for the blouses of the servers and the reflections of daylight in the mirror and on the floor. A slight shift of the colours is noticeable on the jacket and pants of the man with his back to us, the profile of the man's face looking to the left, the back wall, the counter and the waiters' clothes. The identical shift of several colours suggests that they were all printed at once. In the article of *Nouvelles de l'Estampe*, Sylvain Laboureur explains that his father did not have the effective equipment in Pittsburgh and had to "make the trip to New York in order to print his etchings". (S. Laboureur, 1987: p. 23). It is obvious that this proof in colours was printed with basic means.

Laboureur gave up the idea of printing *Le Bar en Pennsylvanie*. It wasn't because the work did not seem successful in his opinion, but probably for the same financial reasons he invokes in 1905 to explain why he quit painting: etchings, he says, "are easier to sell" (S. Laboureur, 1987: p. 23). Although he gave up the idea of printing the woodcut, the picture of *Le Bar en Pennsylvanie* never left his mind. The woodcut is indeed the original form of an image that would "punctuate the work of the artist for over twenty years" (ibid.). It is found in several works, using various techniques and styles. The Musée des Beaux-Arts in Nantes houses an oil painting on a 40 cm square panel which copies the woodcut and bears the same title.

Sylvain Laboureur emphasizes in the 1987 article that this painting, which, according to him, dates back to 1904, "had always been stored in a good place at the successive Laboureur family estates." (Ibid.). Ten years later, Laboureur made an etching: *Bar en Pennsylvanie* (S. L. 134) reproducing the same composition, but in the manner of cubism he had just appropriated. He would replicate this composition yet another time, in a more classical and watered-down form, in order to illustrate the work of N. Toye and A.-H. Adair: *Petits et Grands verres*, published in 1927 by *Au Sans pareil*.

In 1988, 55 numbered impressions and 3 hors-tirages were printed to be included in a portfolio issued on the occasion of the publication of the catalogue raisonné of Jean-Émile Laboureur's works by Sylvain Laboureur. These modern impressions bear the stamp with a crab.

References: Sylvain Laboureur, "Un bois inconnu de J.-É. Laboureur", *Les Nouvelles de l'Estampe*, n°96, december 1987, pp. 22-25; Sylvain Laboureur, *Catalogue complet de l'œuvre de Jean-Émile Laboureur*, Neuchâtel, Ides et calendes, 1989-1991, Vol. I, Gravures et lithographies individuelles, pp. 559-560; *Idem*, Peintures, aquarelles et gouaches, cat. no. 45, p.50, reproduction in colours; Musée des Beaux-Arts de Nantes, Inv. : 994.2.1.P, purchased in 1994.

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