GALERIE MARTINEZ D.

Old Master & Modern Prints

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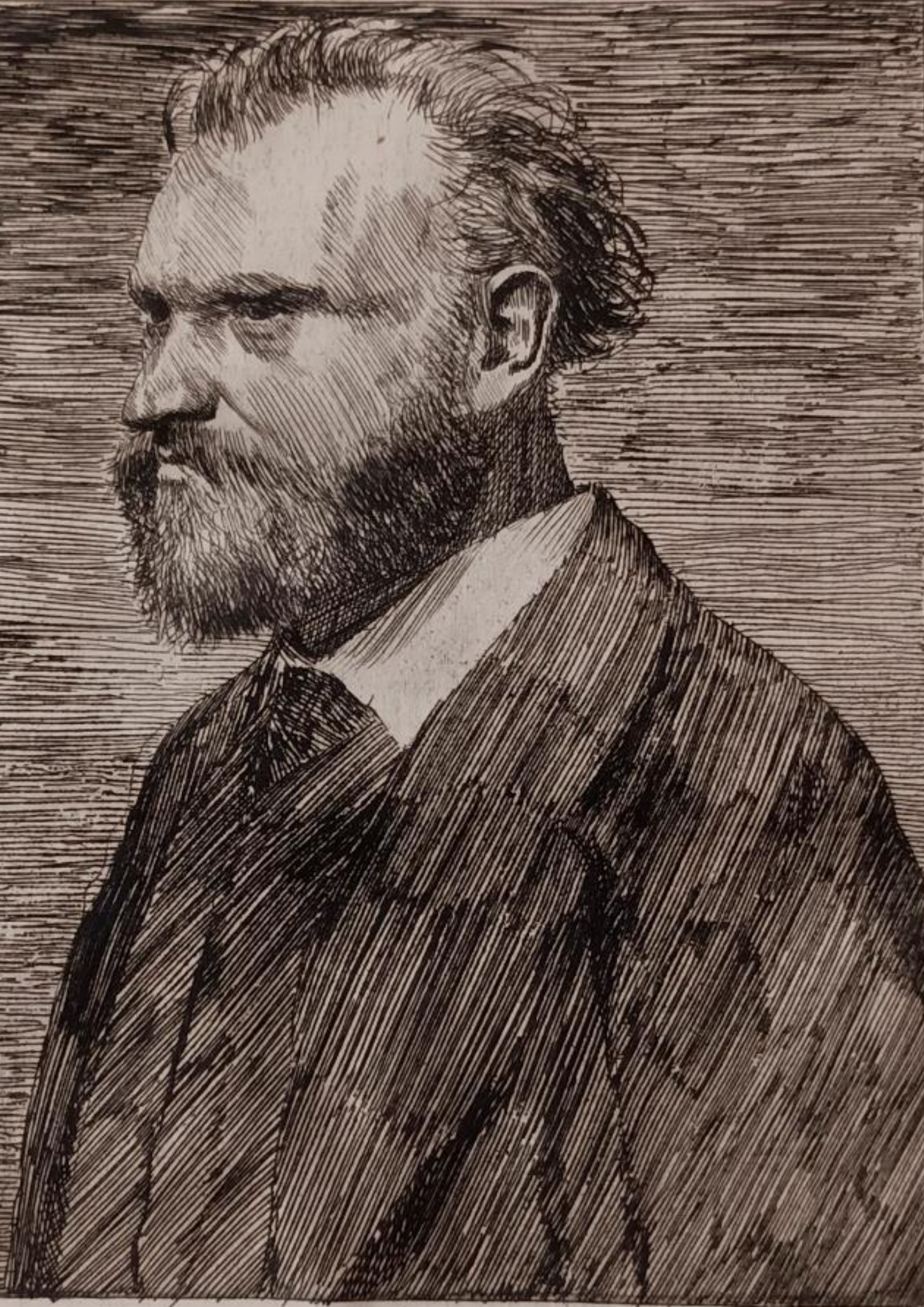

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1.

Albrecht DÜRER
Nüremberg 1471 † 1528 *id.*

***Joachim and St Anne meet at the Golden Gate.* 1504.**
Woodcut. One of the twenty plates of the series of the *Life of the Virgin*. Rare impression on blue laid paper, without text on the reverse, monogrammed in the subject. Printed in the years 1560s-1570s.

Trimmed to the border line. 298 x 211 mm.

Related works:
The National Gallery of Art of Washington holds a proof of the *Coronation of the Virgin* printed on a similar blue paper. (inv. 2003.142.1).
In his catalogue raisonné, Meder mentions an « isolated » print of *Joachim and the Angel* printed on blue paper.

Ref.:
Bartsch no 79 ; Hollstein no 191c ; Meder no 191.
Caroline Fowler, "Albrecht Durer and the Geography of Paper", *The Art of Paper: From the Holy Land to the Americas*, Yale University Press, 2019, p. 98-99.

$ 12 000

This extremely rare impression probably seeks to imitate the effects of Italian blue paper (« carta azzurra »), which Dürer discovered during his second trip to Venice (1505-1507). Its composition, although darkened and less legible, gains in dramatic intensity. As Caroline Fowler points out, the use of a coloured paper must have stand out as a curiosity for *amateurs*: « The publication of the series [of the *Life of the Virgin*] on blue paper helped to increase its status as a collector's item, despite the posthumous striking of the blocks. And it is also possible that blue paper resonated among collectors who knew dürer's carta azzurra drawings ». (C. Fowler)

1509

2.

Jacques ANDROUET DU CERCEAU
Paris 1511 ? † 1586 Annecy

***The Fortune of the Sea*. before 1546.**
Etching partly inspired by a fresco by Rosso Fiorentino (*Le Naufrage*, ca. 1535-1537, Galerie François 1er, Château de Fontainebleau). Design for an enamel cup (from a rare series of 10 projects of lids and bases of cup). Beautiful impression on laid paper, well contrasted, of an edition executed during the artist's lifetime.
Watermark: bunch of grapes, dated around 1550-1580 (Peter Fuhring, p. 45, fig. 42b).
Diameter: 170 mm [175]. Thread margins. Remains of mounting and annotations in pencil on the reverse of the sheet.

Ref.:
H. von Geymüller, *Les Du Cerceau, leur vie et leur œuvre*, Paris, Librairie de l'Art, 1887, p. 321.
I.F.F., Graveurs du XVIe siècle, tome 1, p. 64.
Peter Fuhring, « Catalogue sommaire des estampes », FC, in Jean Guillaume (dir.), *Jacques Androuet du Cerceau, « un des plus grands architectes qui se soient jamais trouvés en France »*, cat. exp., Paris, musée des Monuments français (10 february - 9 may 2010), Paris, Cité de l'architecture et du patrimoine, Éditions A. & J. Picard, 2010, p. 307. (Reproduced p. 20.)

$ 6 000

Jacques Androuet du Cerceau played a leading role in the decorative arts in France. In addition to his architectural prints, for which he is mainly known, the artist realised, between 1545 and 1570, sixteen suites of ornamental prints for goldsmiths, ceramists, cabinetmakers and enamellers. The edition of the *Fonds et couvercles de coupes* was part of a key moment in the artist's career, which then began « a shift towards an essentially decorative production ». (C. Evrard)

This series offers a refined vocabulary alternating geometrical motifs and allegorical compositions of Bellifontaine inspiration. Perfectly suited to the production of small objects, these prints were adopted by enamel painters. They were used as models for the plates, bowls and saltcellars of the Limousin enameller Pierre Reymond. The *Fortune of the Sea* illustrates the virtuosity of Androuet du Cerceau, who was able to interpret a monumental fresco by Rosso on a miniature copper plate, and to blend in his own inventions without a break in style: **« The adaptation [of Rosso's compositions] to the circular format is remarkable and Du Cerceau's translation of the drawings on copperplate has retained all the elegance and expression of Bellifontan art. » (P. Furhing)**

3.

RENAISSANCE AND BAROQUE ORNAMENT PRINTS

A Rare Set of French and Italian Ornament Prints from the 16th, 17th and 18th centuries.
Comprising 50 plates (caryatides, cartouches, and grotesque masks) in a small folio volume [440 x 285 mm], in hardback.

Among which:

Monogrammist L.V.H.
[Grotesque Masks]
4 plates from a series of 7 Louis XIII cartouches, probably intended for goldsmith's pieces in the « auricular genre » (Guilmard). Etchings. Impression on thin laid paper, lettered « L.V.H. » on two plates. Dimensions: about 120 x 90 mm each. Re-embossed prints. Ref. : Désiré Guilmard, *Les Maîtres ornemanistes*, Paris, Plon, 1880, no 53, p. 49.

Master with the Name of Jesus Christ (Italian, active between 1556 and 1572)
[Grotesque Masks] 1560.
Two engraved copies after Frans HUYS (c. 1522 † 1562), designed by Cornelis FLORIS (c. 1514 † 1575). Impression on thin laid paper, lettered « IHS » bottom centre.
158 x 150 mm and 156 x 140 mm. Re-embossed prints.
Our two prints belong to an italian series of 24 engravings, *Libro di variate mascare quale servono a pittori scultori et a huomini ingeniosi*, published in Rome by René BOYVIN in 1560. It includes 18 copies after Floris (whose designs were first published by Hans I LIEFRINCK between 1539 and 1560), as well as 6 original designs. This set, signed with the monogram IHS, also comprises a title page by René Boyvin.

Jean LE PAUTRE (Paris 1618 † 1682 *id.*)
Grotesques & Moresques
Etchings. Impression on thin laid paper, numbered « 18 » and « 19 ».
Watermark on one plate (Arms). 222 x 115 mm. Re-embossed prints.
Le Pautre prints were republished in 1751 by Charles Antoine Jombert in a 3 volumes series. The first one is dedicated to his ornaments and contains our two plates (under a different numbering, « 15 » and « 16 ») :*Œuvres D'Architecture De Jean Le Pautre, Architecte, Dessinateur & Graveur du Roi Contenant les Frises, Feuillages, Montans ou Pilastres, Grotesques, Moresques, Panneaux, Placarts, Trumeaux, Lambris, Amortissements, Plafonds, & généralement tout ce qui concerne l'Ornement.*

Huges SAMBIN, also called Master HS (Gray, circa 1520 † 1601, Dijon)
***Two Caryatids and Three Terms.* 1555.**
Etching and engraving. Impression on laid paper monogrammed in the lower centre. The two terms that normally appear on either side of the caryatids have been cut out. 320 x 211 mm. Traces of rubbing. Re-embossed impression.

Master AP.
***Artemisia of Ephesus*. 1555.**
Etching. Impression on laid paper, monogrammed « AP » in the upper right corner (monogram partly truncated). Annotation in pencil on the back: « This piece comes from the Delbecq cabinet in Ghent -

unique piece by an unknown master, mentioned by Duchesne, *Voyage d'un Iconophile* ». **Very rare.** Trimmed on the borderline at the left edge, and 2 mm from the borderline at the right edge. Subject trimmed about 10 mm at the head, below the date, and the same at the foot. 399 x 169 mm. Re-embossed impression. Ref: Bartsch 2. Provenance: Jean-Baptiste DELBECQ (1771 † 1840), Gand. Sale of his collection by L'Alliance des Arts, Paris, 11 March 1845, lot 19. Other known impression: Washington, National Gallery of Art (inv. 1998.34.1)

Our print is described by Jean Duchesne (1779-1855), former curator of the Cabinet des estampes de la bibliothèque nationale, in his *Voyage d'un Iconophile* (1834), among the rare pieces of the Delbecq collection, in Ghent: « A very remarkable piece is a very old etching by an Italian master. It represents the figure of Diana of Ephesus, placed on a platform between two stags. [...] In the upper left-hand corner [actually on the right corner] is a gothic letter which seems to me to be an A. This print is trimmed on the height ». Jean Duchesne, *Voyage d'un Iconophile*, Paris, Heideloff et Campé, 1834, p. 325.

Provenance of the all set :
Hippolyte DESTAILLEUR (1822 † 1893), Paris.
Sale of his collection, Paris, 21 May 1895, lot no 444

$ 18 000

3. Master with the Name of Jesus Christ (Italian, active between 1556 and 1572)
Grotesque Masks. 1560.

3. Master AP.
Artemisia of Ephesus. 1555.

3. Monogrammist L.V.H.
Grotesque Masks. 4 plates from a series of 7 Louis XIII cartouches

4.

Niccolò DELLA CASA, or Nicolas de la MAISON
Born in Lorraine. Active in Rome and Florence, between 1543 et 1550

***Self-portrait of Baccio Bandinelli,* circa 1545.**
Engraving after a drawing by Baccio BANDINELLI (Florence 1488 † 1560 *id.*), *Baccio Bandinelli with Sculptural models* (Florence, Galleria degli Uffizi, Gabinetto dei Disegni e delle Stampe, inv. 14964 F.)
Impression of the 1rst state (of 2), before the address of Antoine Lafréry. Titled in the plate : « BACCIO BANDINEL/ FLOs », and signed lower right in the subject : « .N.D.LA. / CASA. F. ».

Watermark: scissors (Briquet undescribed)

Collection mark *verso*: L. Bongard (Lugt undescribed).
A second provenance indicated in pencil, on the mount: « Collection Busche ».

Trimmed on/outside the platemark on three sides and cut along the borderline/inside the platemark on the right side. 291 x 219 mm (borderline) [294 x 223]

Ref.:
Robert-Dumesnil no 2
Erna Fiorentini, Raphael Rosenberg, « Baccio Bandinelli's Self-Portrait », *Print Quarterly*, vol. 19, no 1, 2002, p. 34-44.

Provenance:
Collection L. BONGARD, purchased on 10 March 1898, Paris, Hôtel des Ventes Drouot
Collection Antoine BUSCHE (Paris 1776 † 1856 *id*.), after-death sale, Paris, 5 rue des Saints-Pères, 23 - 28 March 1857, lot no 257.

$ 22 000

Baccio Bandinelli's inclination for self-portraits is well known. Among the Italian sculptors of his time, he was undoubtedly the one who most devoted himself to this exercise. Michelangelo's great rival is shown here in the prime of life, surrounded by his works. Beneath a lush beard, his chest proudly displays the order of the Cross of Saint James, granted by Emperor Charles V in 1529. In his painted and engraved self-portraits, Bandinelli never fails to recall his knighthood and deliberately omits to show his sculptor's tools: above all, he wants to be an intellectual and a court artist.
The sculptor slipped some of his works into the composition: under the palm of his right hand, we can recognise the *Hercules and the apples of the Hesperides* (1545, Bronze, Bargello Museum, Florence); in the background, in the half-light, a draped figurine recalls the prophets in bas-relief from the Choir of the Basilica of Santa Maria del Fiore, in Florence.
Bandinelli attached great importance to the dissemination of his art. At least until 1545, his workshop regularly provided drawings for engravers. The sculptor called upon the talents of Enea Vico and the Frenchman Niccolo della Casa. Originally from Lorraine and for a long time confused with his compatriot Nicolas Béatrizet, Della Casa first stayed in Rome, in Marcantonio Raimondi's workshop, before joining Bandinelli's in Florence. Very few prinrs by Della Casa have survived. The artist realised a second portrait of the Florentine sculptor, and a portrait of Cosimo I de' Medici, also after Bandinelli. Finally, he also engraved after Michelangelo (*The Boat of the Damned*, detail of the fresco in the Sistine Chapel).

BACCIO BANDINEL
FLO.S
N.D. LA
CASA F.
Nicolas de la Casa.
Le Blanc. 2.
Baccio Bandinelli, sculptur florentin.

5.

Robert BOISSARD
Valence v. 1570 † v. 1607 *id.*

Henricus Borbonius Regii Sanguinis In Gallia Primus Princeps. 1596.
Portrait of Henri II de Bourbon (1588 † 1646), prince of Condé, at 8. Engraving. Impression on watermarked laid paper. Monogrammed in the subject « B ». Captioned and signed in the plate, under the title: « In honorem ac gratiam ornatissimi Viri Renati Graviseti civis Argentoratensis, hoc opus in aere incisum / feci, eique donavi atque dicavi. Robertus Boissardus ». Dated upper left: « AETATIS SVAEIX ANo DNO 1596 ». Annotated in brown ink, top left: « Nascibvt [? The last two letters are difficult to read.] A. C. 1588. »

Trimmed to the subject. 350 x 250 mm

Ref. :
I.F.F. undescribed
Le Blanc undescribed
Firmin-Didot, *Les graveurs de portraits en France. Catalogue raisonné de la collection des portraits de l'école française appartenant à Ambroise Firmin-Didot, précédé d'une introduction. Ouvrage posthume*. Tome 1er, Paris, Librairie de Firmin-Didot, 1875-1877, no 133.

Very rare. Other known impressions:
Chantilly, Musée Condé (inv. EST P 22)
Versailles, Châteaux de Versailles et de Trianon (inv. LP20.31.1)

Provenance:
Collection L. BONGARD, purchased on 8 March 1893 at « la Veuve Mayer », 40 rue Lepelletier, Paris.

$ 18 000

In 1596, Henri de Bourbon, the future father of the Grand Condé, became heir presumptive to the King of France – and remained so until 1601. The elevation of his rank explains the commission of this large bust portrait - the only one of this size representing the prince as a child. A few others, much smaller in dimensions and quality, were engraved by Thomas de Leu, Jacques de Gheyn II and Léonard Gaultier.
The child is dressed in the Spanish fashion: his rigid doublet gives him a hieratic silhouette, which contrasts with his round figure and his tousled hair. The care taken in the rendering of the costume, drawn with a firm hand, reminds us that Robert Boissard, author of a large number of portraits (including those of Ronsard and Henri IV), also engraved a famous series of costumes for festivals and carnivals, the *Mascarades* (1597).

ÆTATIS SVÆ IX. AN° DNO 1596
Natalis A.C. 1588.
HENRICVS BORBONIVS REGII SANGVINIS IN GALLIA PRIMVS PRINCEPS
In honorem ac gratiam ornatissimi Viri Renati Grausseti cius Argentoratensis, hoc opus in ære incisum
feci, eique donaui atque dicaui. Robertus Bosssardus

6.

Antonio FANTUZZI (after)
Active between 1537 and 1550

***A Sybil*. Circa 1570-1580.**
Etching. Reversed copy after Antonio FANTUZZI dated around 1544-1545, after a composition by PRIMATICE (1503 † 1570). Impression on thin laid paper. Watermark: bunch of grapes and fleur-de-lys.

Thread margins. 234 x 170 mm (borderline) [240 x 177]. A tiny lack under the right breast. Some foxing. Small remnants of mounting on the back.

Ref.: Zerner no AF73 ; Bartsch no 337/2

$ 3 000

7.

Dirck VAN BABUREN
Wijk bij Duurstede c. 1592-1593 † 1624 Utrecht

***The Entombment*. Circa 1610-1620.**
Etching. Impression on thin laid paper, before any letter, after the painting by Michelangelo Merisi da CARAVAGGIO, *The Entombment* (Rome, Chiesa Nuova, dated ca. 1602-1604).

Watermark: pewter pot with one handle (Briquet undescribed).

Thread margins. 273 x 215 mm (286 x 220 mm).
Trimmed outside the platemark. A stain in the subject, on the shoulder of the figure in the foreground (Nicodemus). Slight rubbing in the upper left corner. A tiny hole in the lower left corner. Otherwise in fine condition.

Very rare. Only 4 other known impressions, all without letter:
London, British Museum (inv. V,9.70)
Boston, Museum of Fine Arts (inv. 61.606)
Glasgow, Hunterian Museum & Art Gallery (inv. GLAHA:7220)
Germany, private collection.

Other attribution:
The Boston Museum also lists the Flemish Michael SWEERTS (1618 † 1664) as a possible author.

Ref.:
Hollstein undescribed.
Alfred Moir, *Caravaggio and his copyists*, New York, New York University Press, 1976, cat. no 5.
Michiko Fukaya, « Dutch Painters in Roman Churches in the Early Seventeenth Century: The Entombment of Christ by Dirck van Baburen in the Context of Patronage », in Kayo Hirakawa [ed.], *Sacred and Profane in Early Modern Art*, Kyoto, Kyoto University, 2016, vol. 1, p. 107-128.

$ 12 000

This impression is exceptional in two ways. Firstly, because Dirck Van Baburen's printed work includes only two etchings. Secondly, because etched and engraved copies of Caravaggio are extremely rare in the 17th century - only seven exist, according to Alfred Moir's study. The powerful chiaroscuro effects developed by Caravaggio were more suited to painting than to printmaking. Van Baburen, who studied Caravaggio's works during his stay in Rome (1611-1621), offers here an experimental etching, executed with a firm, straightforward hand, which is one of the earliest printed copies of Caravaggio, made shortly after his death. It can be compared with the only other known print by Van Baburen, an *Entombment* etched after the altarpiece he executed for the Spanish diplomat Pietro Cussida, in 1617.

8.

Giuseppe VASI
Corleone 1710 † 1782 Rome

Four Monumental Views of Rome. 1765-1771.

a. **[View of the ruins of the Campo Vaccino]. 1765.**
Dedicated, titled, signed and dated in the plate: « Sua Eccellenza il Sigr D. Abondio Rezzonico Nipote della Santità di Nostro Signore Papa Clemente XIII e Senatore di Roma/ Le Rovine della antiche Magnificenze di Roma che si veggono nel Campo Vaccino presente e dedica il suo umilissimo, divotissimo, ed obbligatissimo Servitore Giuseppe Vasi Conte Palatino e Cavaliere dell'Aula Lateranense, dal medesimo disegnate e incise l'anno 1765 ». 1002 x 680 mm [1236 x 793].
Ref. : Scalabroni no 314.

b. **[View of the Leonine city, with the Bridge and the Castel Sant'Angelo]. 1765.**
Dedicated, titled, signed and dated in the plate : « To Eccellenze Loro i Signori / Conservatori del Popolo Romano / Magistrato Eccelentissimo / dell' Alma Città di Roma / Il prospetto della Citta Loenina, che si vede colla Basilica / Vaticana, Ponte, e Castel S. Angelo, presenta e dedica / L'umilissimo Devotissimo Obbligatissimo Servo Giuseppe Vasi Conte Palatino, e / Cavaliere dell' Aula Lateranense, disegnato e inciso dal medesimo l'anno 1765. » 1005 x 682 mm [1205 x 782].
Ref: Scalabroni no 315

c. **[View of the Basilica of St. Paul Outside the Walls].** 1771.
Dedicated, titled, signed and dated in the plate: « To Sua Eccellenza il Sigr D. Agesilao Bonanni / Grisafi, Joppolo, Gianquercio, e Spadafora/ Principe di S. Antonino Duca di Castellana &c &c. Pretore e Capo del Senato di Palermo, Grande di Spagna di prima Classe/ La veduta della basilica di San Paolo fuori delle Mura ed adiacenze dal Monte Aventino, e dal Fiume Tevere D.D.D./ L'Umilissimo, divotissimo ed obbligatissimo Servo Giuseppe Vasi Conte Palatino, e Cavaliere dell'Aulo Lateranense, l'anno 1771. » 1002 x 680 mm [1200 x 790].
Ref: Scalabroni no 316.

d. **[View of the Basilica of Santa Maria Maggiore].** 1771.
Dedicated, titled, signed and dated in the plate : « All' Eccellentissimo Senato Palermitano / Grande di Spagna du Prima Classe / Supremo Magistrato della / Citta di Parlermo etc. etc. / D. Agesilao Bonnani Prin-cipe di S. Antonino / e Duca di Castellana Pretore / [...] La veduta della Basilica di S. Maria Maggiore : della parte verso le quattro Fontane D. D. D. / L'Umilissimo Doctissimo Obbligatissimo Servo, e Cittadino Giuseppe Vasi / Conte Palatino, e Cavaliere dell'Aula Lateranense, disegnata ed incisa dal medesimo l'anno 1771 ». 1015 x 682 mm [1227x 785].
Ref: Scalabroni no 317.

Etchings. Each subject printed from three plates.
Very fine and well constrated impressions, on thick laid paper, with large margins. **In very good condition.**
Watermarks: two fleur-de-lys inscribed in a double circle, surmounted by the letter B, and with the letter V in pendant.
Collection mark *verso*: L. Bongard (Lugt undescribed).
Provenance: Collection L. BONGARD (purchased on 21 Sept. 1895, at P. Prouté, Paris).

$ 24 000

Henri Focillon wrote of Giuseppe Vasi that he was, along with Piranesi, « one of the poets of ancient and modern Rome ». Originally from Sicily, Vasi settled in the Eternal City in 1736 and quickly became its leading vedutist. In the first half of the 18th century, Rome, heir to a monumental past, was the high point of the Grand Tour. Its architecture fascinated: ancient remains, old basilicas, fountains, squares and baroque churches formed an extraordinary urban theatre for artists and visitors. Vasi devoted his entire career to recording the remarkable monuments, both old and new, in publications intended mainly for pilgrims and travellers. Between 1747 and 1761, he engraved the *Magnificenze di Roma Antica e Moderna*, a series of two hundred and thirty-eight topographical plates, with meticulous lines, published in ten books.
In 1765, the artist embarked on a new large-scale publishing project. He executed a gigantic panorama of Rome (100 x 265 cm, Scalabroni 313), soon accompanied by four plates of the same height, representing the major basilicas of Rome and their surrounding districts (S. no 314, 315, 316, 317): these monumental, immersive prints are undoubtedly Vasi's most complex and accomplished works. They can be compared with two other large etchings, executed for the jubilee of 1775, showing the interior and exterior of St. Peter's Basilica (S. no 434 and undescribed).

8.a Giuseppe VASI, [View of the ruins of the Campo Vaccino]. 1765.

8.b Giuseppe VASI, [View of the Leonine city, with the Bridge and the Castel Sant'Angelo]. 1765.

8.c Giuseppe VASI, [View of the Basilica of St. Paul Outside the Walls]. 1771.

8.d Giuseppe VASI, [View of the Basilica of Santa Maria Maggiore]. 1771.

9.

Giuseppe VASI
Corleone 1710 † 1782 Rome

Two Monumental Views of St Peter's Basilica in Rome. 1774-1775.

a. [View of St. Peter's Square]. 1774.
Dedicated, titled, signed and dated in the plate : « All Altezza Reale Eminentissima di Errigo Benedetto Maria Vescovo di Frascati / Cardinal Duca d'Yorck Vice: Cancelliere della S. Romnan Chiesa, Sotto Decano del Sagro Collegio / ed Arciprete della Sagrosanta / Basilica Vaticana / Il prospetto principale del Tempio e Piazza di S. Pietro / in Vaticano, e Palazzo Pontifico, Presenta, e Dedica/ L'Umilissimo Devotissimo Obbligatissimo Servo Giuseppe Vasi Conte Palatino e / Cavaliere dell'Aula Lateranense, dal medesimo disegnato ed inciso l'anno 1774. » Full margins, untrimmed. 705 x 975 mm [785 x 1165]. Ref: Scalabroni undescribed.

b. [St. Peter's Basilica. Interior]. 1775.
Dedicated, titled, signed and dated at the foot in the tablet: « Alla Santità del Sommo Pontefice / Papa PIO VI. Felicimente Regnante / L'Interno della Basilica Vaticana colla rappresentanza dell' Ordine, con cui l'Ecclesiastica Gerar-chia dé Cardinali / Arcivescovi, Vescovi, Prelati, ed altri Perfonaggi, processionalmente colla Santita Sua si porta per cele-brare le Sagre Solemni Funzioni / prostrato a Suoi SS. Piedi Giuseppe Vasi Conte Palatino, e Cavaliere dell' Aula La-teranense, da se / disegnato, ed inciso in rame l'Anno del Giubbileo 1775, unilmente Da, Dona, e Dedica. » Large margins. 705 x 965 mm [788 x 1066]. Ref: Scalabroni no 434

Etchings. Each subject printed from two plates. Very nice impressions on thick laid paper, with large and full margins. Some minor accidents along the edges. **Otherwise in very good condition.**

Collection mark *verso*: L. Bongard (Lugt undescribed).
Provenance: Collection L. BONGARD (purchased on 21 Sept. 1895, at P. Prouté, Paris).

$ 12 000

All'Altezza Reale Eminentissima di Errigo Benedetto Maria Vescovo di Frascati
Cardinal Duca d'York Vice-Cancelliere della S.Rom.a Chiesa, Sotto Decano del Sagro Collegio

Alla Santità del Sommo Pontefice
Papa PIO VI. Felicemente Regnante

10.

TOILET CASKET ORNAMENTED WITH PRINTS
France. First half of the 18th century.

Casket in cardboard. The various interior compartments - fitted with small cardboard cases, boxes for powders, perfumes and ointments - are entirely covered with french dominoté papers, as well as cut-out and watercoloured etchings, published by Martin ENGELBRECHT (1684-1756), an Augsburg printmaker and dealer. Each compartment has a singular decoration (gallant scenes, putti, flowers and birds).

Height: 15 cm. Depth: 30 cm. Width: 43.5 cm.

$ 12 000

This decoration, probably due to the owner of the casket, was made according to a technique invented in Venice in the 18th century, called « Arte Povera » or « Lacca Povera ». This consisted of cutting out coloured prints, pasting them onto a prepared background. The whole was covered with several layers of transparent varnish. This technique was used to cover everything : ceremonial furniture, ornamental panels, boxes, caskets... Although furniture and objects made of Venetian Lacca Povera are regularly found on the art market (often at very high prices), evidence of amateur practice of cut-outs is much rarer: firstly, because this fashion was short-lived and secondly because these objects, which were modest, were often destroyed once they had worn out. This casket is therefore a rare and precious object. Its decoration bears witness to the so-called « popular » uses of the printed image. In addition, it has not been restored - as evidenced by old remains of powders.

11-13

**THREE PHYSIOGNOTRACES BY
CHARLES-BALTHAZAR-JULIEN FEVRET DE SAINT-MEMIN**

Saint-Mémin (1770-1852) came to the United States in 1793. Until his return to France in 1814, this French émigré artist gained his livelihood by making physiognotrace portraits. The physiognotrace was a device designed to simultaneously trace a shadow, a « Silhouette », in actual and reduced size. This technique had been invented around 1785 by Gilles-Louis Chrétien (1754-1811), but Saint-Mémin was largely responsible for its introduction into America. It was, according to the historian Henri Bouchot, an equivalent of « the photography of the French Revolution and the 1rst Empire ». This invention brought about a real revolution by making portraiture an art form within everyone's reach.

From the outset, the physiognotrace was a huge success. Saint-Mémin began an itinerant career in the Atlantic Coast States, executing portraits of many of the Founding Fathers of the United States. The printmaker travelled successively to Philadelphia, Washington, Richemond, Charleston and Burlington. During his american career, Saint-Mémin produced several hundred portraits, including those of George Washington and Thomas Jefferson. An important collection of Févret de Saint-Mémin's physiognotraces is kept in the National Gallery in Washington.

11.

Charles Balthazar Julien Févret de SAINT-MEMIN (Dijon 1770 – 1852 *id.*)
***Portrait of General Jonathan WILLIAMS (Boston 1751-1815).* 1798.**
Etching, aquatint and roulette after a physiognotrace drawing. Fine impression on wove paper. Good margins. 70 x 65 mm [124x92] mm. Annotation in pencil in the bottom margin. Ref.: Dexter no 152. Miles no 953. Jonathan Williams was the grandnephew of Benjamin Franklin. This writer became Chief of Engineers of the Army Corps of Engineers, was the first Superintendent of the United States Military Academy, and was elected to the 14th United States Congress.

$ 2 000

12.
Charles Balthazar Julien Févret de SAINT-MEMIN
Dijon 1770 – 1852 *id.*
and
Thomas BLUGET DE VALDENUIT
Ricey-Bas 1764 1843 *id*.

***Portrait of Cornelia Schuyler MORTON (Albany 1776–1808).* 1797.**
Etching, aquatint and roulette after a physiognotrace drawing. Fine impression on wove paper, signed in the plate: « St-Memin & Valdenuit n°27 Fine St N. York ». Small margins. 75 x 65 [95x80] mm. A slight trace of rubbin in the upper left corner. Titled and dated in pen in the lower margin. Ref.: Dexter no 37. Miles no 592. Cornelia Morton was the youngest daughter of General Philip Schuyler and his wife Catharina Van Rensselaer Schuyler. In 1797 she married Washington Morton.

$ 2 000

13.

Charles Balthazar Julien Févret de SAINT-MEMIN (Dijon 1770 – 1852 *id.*)
***Portrait of William Clarke SOMERVILLE (Maryland 1790-1826).* 1808.**
Etching, aquatint and roulette after a physiognotrace drawing. Fine impression on wove paper. Titled and dated in pen, in the bottom margin. Small margins. 72 x 65 [97 x 84] mm. Some slight foxing, and annotations in pencil. Ref.: Dexter no 624. Miles no 781.

William C. Somerville was an American historian, diplomat, and militia officer during the War of 1812. After the war, Somerville travelled extensively in Europe and made friends with several political, military and social figures. His stay in France inspired him to write *Letters from Paris*, *on the Causes and Consequences of the French Revolution*, first published in Baltimore in 1822. He died in 1826 at the Château de la Grange-Bléneau, owned by the Marquis de Lafayette.

$ 2 000

14.

Marcellin de GROISEILLIEZ
Paris 1837 † 1880 *id.*

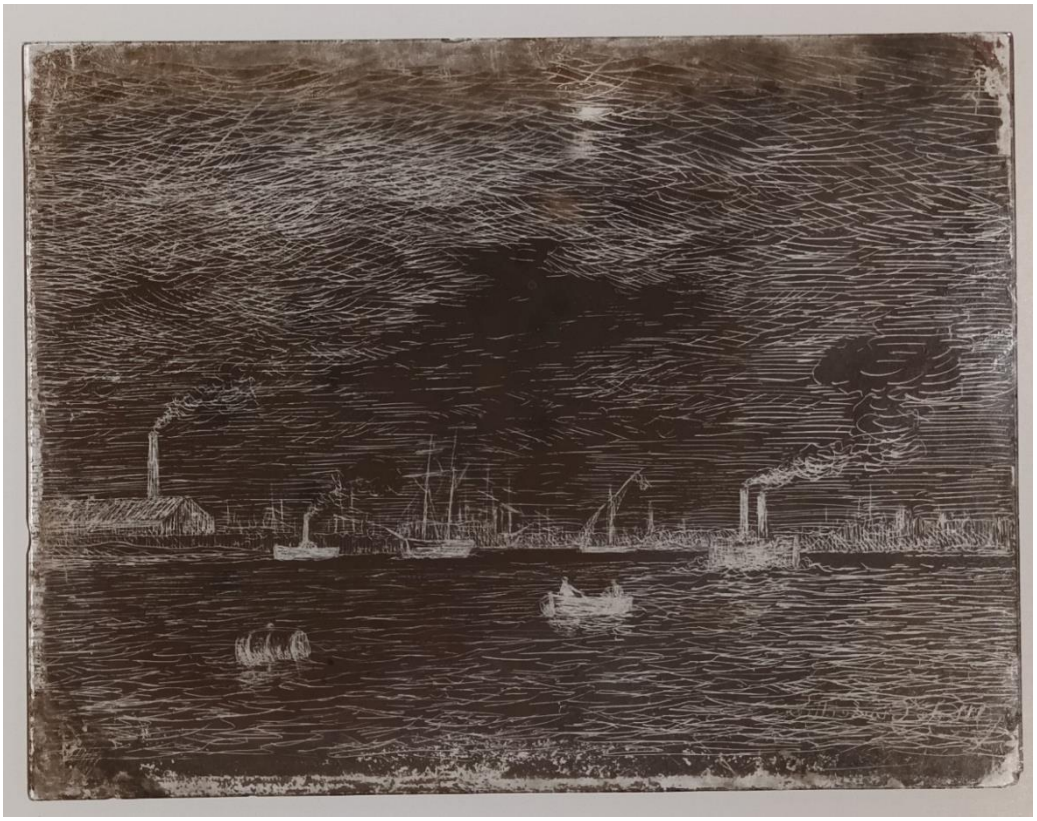
***View of a Harbor.* Circa 1859-1862.**

Cliché-verre matrix. Signed lower left.
136 x 176 mm. A tiny loss in the lower left corner.

Ref. :
Elisabeth Glassman, Marilyn F. Symmes, *Cliché-verre : Hand-Drawn, Light-Printed. A Survey of the Medium from 1839 to the Present*, cat. exp., Detroit, The Detroit Institute of Arts, 12 july. - 21 august 1980, Houston, The Museum of Fine Arts, 11 sept. – 23 oct. 1980, Detroit, The Detroit Institute of Arts, 1980, p. 92, no 63 (reproduced).

« Little is known about the life of landscape painter Marcelin de Groiseilliez. According to Bénézit, he began his training in the studios of Boyer and Pasini [...]. De Groiseilliez entered the landscape paintings in the Salon from 1863 to 1878, winning a third-class medal in 1874. De Groiseilliez did visit Barbizon and, most probably, produced his cliché-verre in that center. In this harbor view, de Groiseilliez presented a 19th century interface of old and new. Modern steam-driven ferries is still few, their solid round smokestacks nevertheless dominate the scene because of their belching vapors. » (E. Glassman)

$ 18 000



15.

Paul HUET
Paris 1803 † 1869 *id.*

***March* or *Traveler (Marécage* ou *Le Voyageur)*. Circa 1861-1868.**

Cliché-verre matrix. 177 x 235 mm
A tiny loss in the lower left corner.
Verso : Remnants of « noir de fumée ».

Ref. :
Delteil no 96
Elisabeth Glassman, Marilyn F. Symmes, *Cliché-verre : Hand-Drawn, Light-Printed. A Survey of the Medium from 1839 to the Present*, cat. exp., Detroit, The Detroit Institute of Arts, 12 july. - 21 august 1980, Houston, The Museum of Fine Arts, 11 sept. – 23 oct. 1980, Detroit, The Detroit Institute of Arts, 1980, p. 95, no 6 (reproduced).

« According to Hédiard, Huet's first cliché-verre [...] was drawn [...] in 1855. In 1861, Huet, after viewing several of Corot's clichés-verre, indicated his interest in having some. Writing to Desavary, Dutilleux suggested his son-in-law also send plates so that Huet himself might try the process. In all probability, Desavary did forward the plates, and the result was Huet's six additional clichés-verre. [...] Surely Huet must have seen in Corot's linear clichés-verre a drawing surface receptive to his particular graphic style. »
« The spare economy of *Marécage* recalls Huet's pen drawings. With a few rambling lines, Huet suggested both the foreground plane and the distant hills. The artist alternated concentrated tones in the trees with the white unworked areas to render a sense of the shifting light on the foliage. The mood is one of peaceful harmony; a traveler, grazing cattle, and quite grasslands » (Glassman)

$ 24 000

16.

François CHIFFLART
Saint Comar 1825 † 1901 Paris

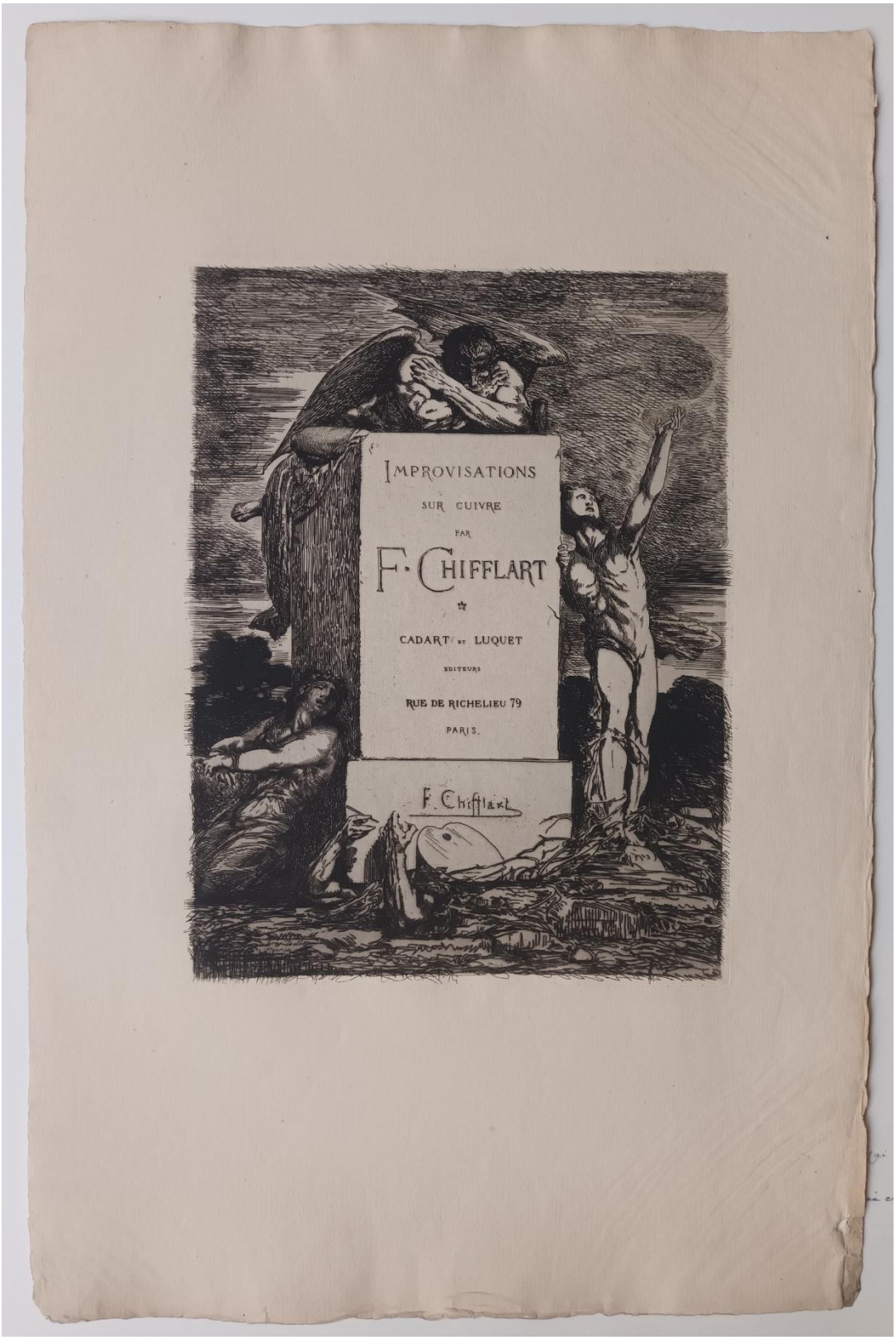
***Improvisations sur cuivre* [Improvisations on Copper].1865.**
Etchings. Set of 15 plates, published by Cadart et Luquet, in Paris:
- 13 impressions bearing Cadart's address in the upper left corner, on watermarked laid paper (« Aqua-Fortistes »), : Frontispice (Sueur no 5); *Le Triomphe de la Justice et de la Vérité* (S. no 6) ; *Les Vendanges* (S. no 7) ; *La Justice, la Vengeance et de la Vérité* (S. no 8) ; *Le Génie des arts* (S. no 9) ; *Académie d'homme* (S. no 10) ; *La Méditation* (S. no 11) ; *Le Choléra sur Paris* (S. no 12) ; *Persée et Andromède* (S. no 14) ; *Persée* (S. no 15) ; *Feuille de Croquis* (S. no 17) ; *Carrière près de Montmartre* (S. no 18) ; *le Diable d'argent* (S. no 19).
- 1 impression before all letters, on watermarked laid paper ("Aqua-Fortistes"): *Diane et ses nymphes* (S. no 16)
- 1 impression with the title and the publisher's address at the bottom, dry-stamped by Cadart, on watermarked laid paper (« Montgolfier Annonay »): *Surprise* (S. no 13).

Average dimensions of the plates: 320 x 240 mm [560 x 365]
Full margins. Drying creases at the corners on the frontispiece. Small handling creases. Some foxing in the margins of two plates. Otherwise in very good condition.

Ref: Beraldi no 3 ; I.F.F. no 6 ; Sueur no 5 to 19.

$ 12 000

François Chifflart began working with etching at the very end of the 1850s. A history painter disappointed by the reception of his works at the Salon, and struggling with a classical training from which he felt distant, Chifflart found in etching a means of free expression, emancipated from all academic constraints and public judgements. The *Improvisations sur cuivre*, drawn directly on the copper, reveal a great vigour of execution, a romantic and visionary temperament. They do not follow any iconographic logic, nor do they illustrate any narrative. For Chifflart, the only thing that counts is the strength of his imagination, « that queen of faculties » dear to Baudelaire and the Romantics. The author of *Les Fleurs du mal* was, with Victor Hugo, one of the first to recognise the profound originality of Chifflart's talent, praising « the strength of his mind ». As for Hugo, he saw in him « the breath of the great art of the nineteenth century ».



16. François CHIFFLART. Improvisations sur cuivre : Frontispice

16. François CHIFFLART. Improvisations sur cuivre : Le Choléra sur Paris

16. François CHIFFLART. Improvisations sur cuivre : Surprise

16. François CHIFFLART. Improvisations sur cuivre : Diane et ses nymphes

16. François CHIFFLART. Improvisations sur cuivre : La Justice, la Vengeance et la Vérité

17.

Edgar DEGAS
Paris 1834 † 1917 *id.*

***Edouard Manet Bust-Length Portrait.* Circa 1863-1865.**
Etching and drypoint. Rare impression of the 3rd state (of 4, according to Adhémar and Cachin), before the aquatint, on watermarked laid paper.

Large margins. 129 x 105 mm [284 x 204 mm].
On the back: red stamp of Degas studio (Lugt n°657). Remnants of hinges on the back.
In very fine, pristine condition.

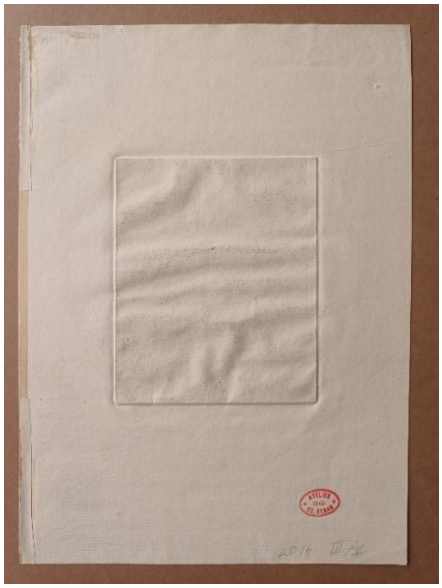
Compared to the impression in the Metropolitan Museum, ours is cleanly wiped (especially on the jacket), and corresponds to the "épreuve nature" described in the sale catalogue of Degas Estate (lot no. 10, erroneously described as “2nd state”).

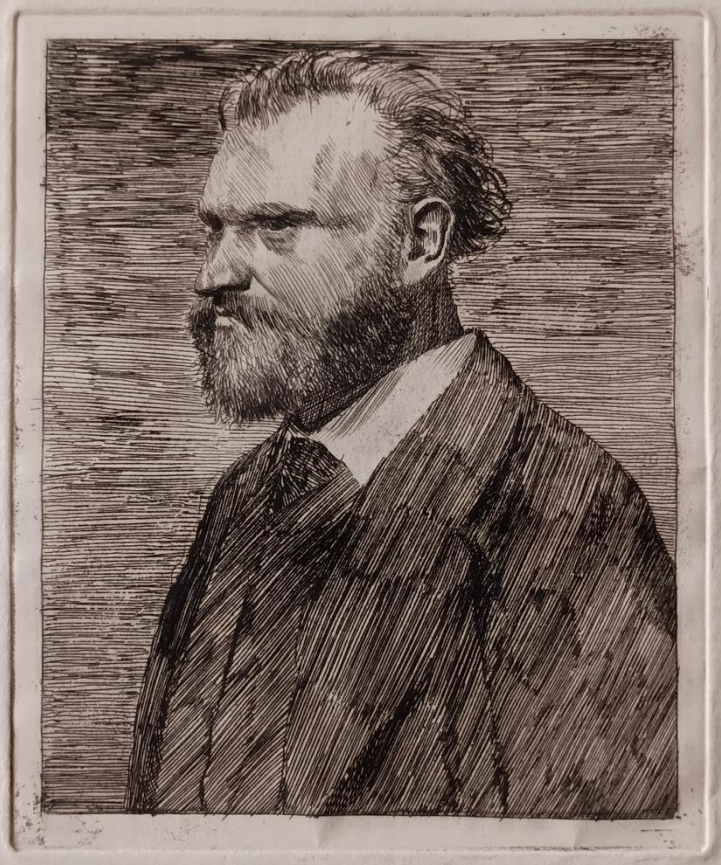
Very rare: Only three other impressions of the third state have been identified, of which only two have been located to date: one in the Metropolitan Museum of Art (inv. 49.127.7); the second, reported by Reed and Shapiro, in a private German collection, and annotated in pencil « Degas 1868 ». A third print, whose present whereabouts are unknown, was sold like ours during the fifth Degas Estate auction and described in the catalogue as « épreuve retroussée ».

Ref. :
Reed et Shapiro no 19, III/IV
Adhémar et Cachin no 17, III/IV.
Delteil no 14, III/V

Provenance :
Martinez D. S.A.S., 2020
Arsène Bonafous-Murat
Degas's Estate, fifth sale, November 1918, lot no 10: « Second state [actually third], the background and the jacket darkened, but before the aquatint grain. Wiped impression ».

$ 110 000





18.

Edgar DEGAS
Paris 1834 † 1917 *id.*

***Au pied d'un arbre* [Sitting a the Foot of a Tree].**
Monotype in black ink, with a small highlight of white pastel. Printed on Hallines laid paper. Mounted on a strong wove paper. On the back of the mounting: red stamp of Degas studio (Lugt no. 657).

Good margins. 212 x 160 mm [300 x 199].
A small marginal stain. **Otherwise in pristine condition**.

Ref.:
Adhémar and Cachin: not described
Eugenia Parry Janis: not described

This monotype is not reproduced in any catalogue. It has remained unpublished until now.

Provenance :
Martinez D. S.A.S., 2020
Arsène Bonafous-Murat
Ambroise Vollard
Degas's Estate, fifth sale (November 1918), lot no 313: « At the foot of a tree / Monotype with slight colour enhancement / Height 210; width 160. »

$ 80 000

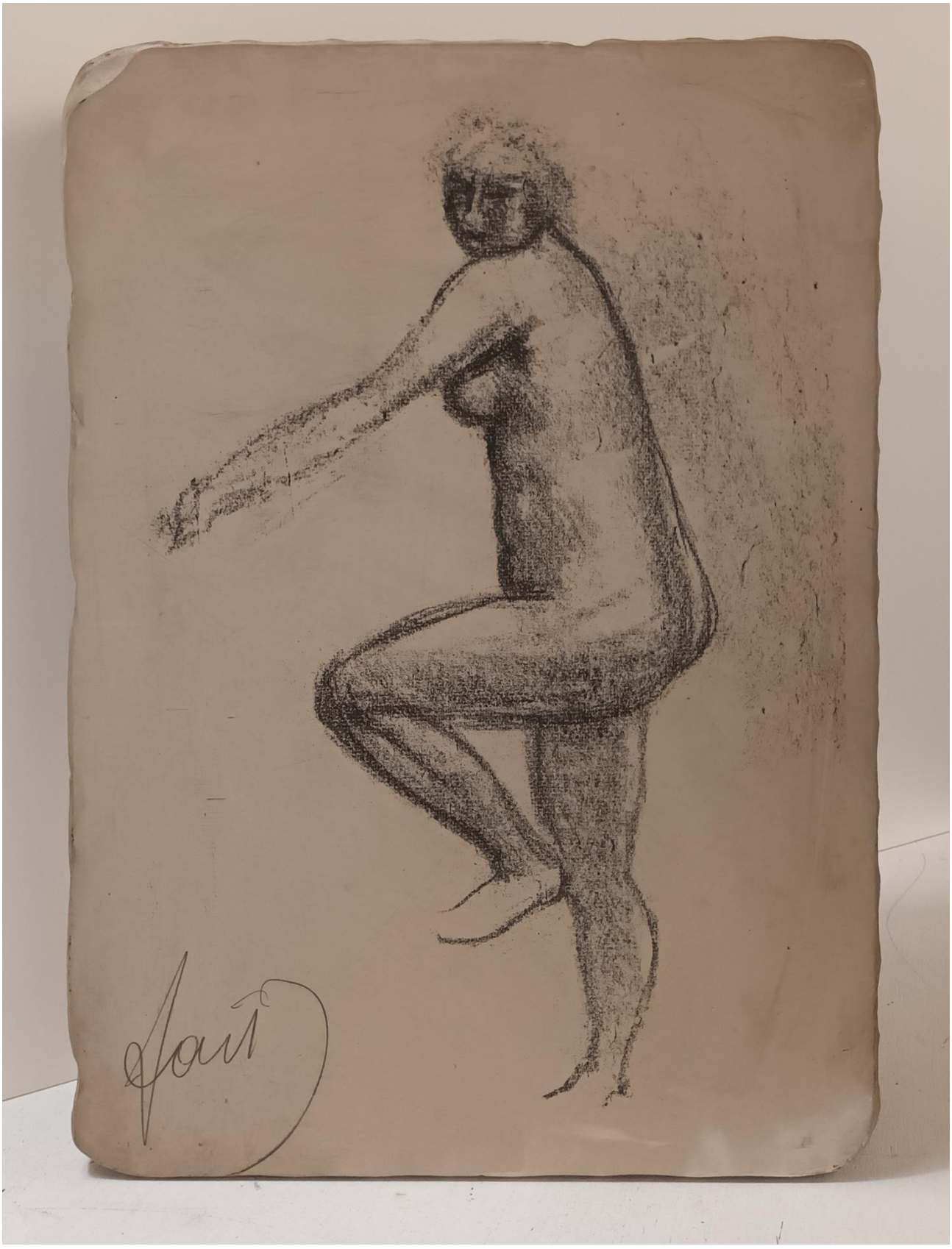
19.

André DERAIN

1880 Chatou † Garches 1954

***Nu debout, de profil, appuyé sur une jambe, le bras droit en avant*. [Standing nude, in profile, leaning on one leg]. 1929.**
Lithographic stone. 335 x 225 mm [380 x 265 x 70]. 18,5 kg. Annotated in pencil in the lower left corner: « Fait » (« done »).
Attached: Autograph. Impression on chine volant. Full margins. 455 x 308 mm.
Collection mark *verso*: Henri Petiet (Lugt n° 5031). Two small light brown spots. Otherwise in very good condition.

Ref.: Adhémar no 89, 9.

$ 12 000

André Derain first started working with lithography in 1919. From 1926 onwards, he began to produce numerous studies of nudes on lithographic stone. Our subject, with its light, uncluttered drawing, slightly blurred by the lithographic transfer, bears witness to Derain's stylistic evolution towards order and balance and attests to his taste for Greco-Roman statuary.