

SARAH SAUVIN

Old Master & Modern Prints



IFPDA Fair Fall 2023 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, Paris Print Fair, IFPDA Online Print Fair). We sell important prints to collectors and to museums and institutions all over the world (Metropolitan Museum of Art, 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.

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Hans Sebald BEHAM

(1500 - 1550)

Dido's Suicide - 1520

22 000 €

Engraving, 130 x 96 mm. Bartsch 80 undescribed state, Pauli 84, 1st state (of 2).

Very rare impression of the first state (of 2), before the reduction of the plate.

Very fine impression printed on laid paper. Impression trimmed 1 mm outside the image on three sides, to the borderline at the left sheet edge and very slightly inside the image in the bottom left corner. In very good condition. A thin vertical fold almost invisible on the recto of the sheet.

Provenance:

- Collection D. G. de Arozarena (ca.1860) ([Lugt 109](#)). This impression is number 44 of his March 1861 sale (Paris, expert Clément): "Magnificent impression of a first state unknown to Bartsch, before the plate was reduced".

- Collection Graf Ludwig Yorck von Wartenburg ([Lugt 2669](#)). This impression is number 231 of his May 1932 sale (Leipzig, C. G. Boerner): "Erster Abdruck von seltener Schönheit. Vor Verkleinerung der Platte. Von P. angeführtes Exemplar und aus der Sammlung Arozarena." [First impression of a rare beauty. Before reduction of the plate. Copy quoted by P[auli] from the Arozarena collection].

- Collection Pierre Lallier (1946-2021), printer (Lugt undescribed). This impression is cited by Pauli ("Klein Oels, Graf York") and Hollstein.

Adam Bartsch describes only the 2nd state, as indicated by the dimensions mentioned (4 inches 4 lines x 3 inches 4 lines) corresponding to the copper reduced to 119 x 90 mm. He also makes a mistake on the date that is engraved.

Pauli notes: "The figure is partly original and partly copied from the Venus of Mark Anton (Marc Antonio Raimondi)". (translated by us). If the two compositions indeed present similarities, the tragic figure of Dido is far from resembling Raimondi's Venus, quietly leaning forward to perform the harmless gesture of wiping her foot: while Venus's bent leg, bent face and outstretched arm express the grace of the goddess, Dido's bent back, slumped shoulder and hanging arm mark her despair.



Léon DAVENT

(active ca. 1540 - 1556) after LE PRIMATICE

A Sacrifice - ca. 1540/45

12 000 €

Etching, 275 x 490 mm. Jenkins LD39, 1st state (of 3), Zerner 39, Bartsch 14.

Impression of the first state before the plate was cut down to the right, bottom and left, before the inscription *His, et talibus monumentis olim ornata fuit [...]*, before Antonio Lafreri's address and the date 1565. "Early impressions" ("premières épreuves" according to Bartsch, *Le Peintre-graveur*, vol. 16, p. 315), that is impressions from the first state, are very rare.

Superb impression printed on laid paper; a few pale foxmarks; generally in excellent condition. Thread margins all around the platemark.

"This print, after a drawing by Primaticcio executed in Rome (inv. 584 Städel Museum, Frankfurt; Malke, 1980, no. 84), relates closely to a section of Trajan's Column (LXVI/XCI) that depicts the Emperor Trajan at an altar in the presence of Romans and Dacians, women and children (illustrated in Coarelli, 2000, pp. 150-151, plates 106 and 107)." Catherine Jenkins: *Prints at the Court of Fontainebleau, ca. 1542-47*, 2017, p. 58)



Jean MIGNON

(active ca. 1535 - 1555) after Luca PENNI

Cassandra Stopping Deiphobus from Killing Paris - ca. 1544/1545

19 000 €

Etching, 320 x 445 mm. Jenkins JM43, Zerner JM43, Bartsch 46.

Very fine impression printed on laid watermarked paper (watermark: grapes). A 20 cm repaired tear in the left part, almost invisible on the recto, a very light stain in the bottom. Thread margins all around the platemark.

Very rare.

“Long identified as the *Treacherous Sinon in the Camp of the Trojans*, this composition is now thought to represent *Cassandra preventing Deiphobus from killing their brother Paris*, who was the victor in the funerary games held in his memory in the mistaken belief that he was dead (Cordellier, 2012 (1), pp. 48-49).” (Catherine Jenkins: *Prints at the Court of Fontainebleau, ca. 1542-47*, 2017, vol. 2, p. 308).

Cassandra Stopping Deiphobus from Killing Paris is part of a set of five other etchings of the same dimensions engraved by Jean Mignon after models by Luca Penni, relating episodes of the Trojan War (Jenkins JM40 à 45): *Judgment of Paris*, *Abduction of Helen*, *Battle before Troy*, *The Trojans Bringing the Wooden Horse into their City*, *Battle in the Palace of Priam*.



Jean CHARTIER

(ca. 1500 - ca. 1580)

Vigilantia [Vigilance]

5 500 €

Engraving, 175 x 121 mm. Robert-Dumesnil 5, Andresen 1, IFF p. 213, undescribed state.

Fourth plate from a series of ten plates titled *Les Blasons de vertus* [Allegorical depictions of the Virtues]

Impression of an undescribed third state, with the title completed. In the descriptions of this print by Robert-Dumesnil and by André Linzeler (in the *Inventaire du Fonds Français*), the title engraved at the bottom is *Vigill*. On our impression, this title has been corrected in the plate to *Vigilantia* (the top of the second *l* still visible), which constitutes a 3rd state (of 3).

Very fine impression printed on watermarked laid paper. The watermark is difficult to identify but seems to be similar to Briquet 5374 and 5375: three crescents with the name PERRET inside a cartouche. These two watermarks were noticed by Briquet on documents kept in Sens and dating from ca. 1569 and 1571. According to Briquet, this paper was made in Mallay-le-Roy's paper mill, near Sens, that Claude Perret exploited shortly after 1559. This origin and datation seem to be consistent with Jean Chartier's production of prints in Orléans between 1557 and 1580. This watermark is identical to that on the unique impression of *Jean Chartier seated in his studio* that we sold to the [Rijksmuseum](https://www.rijksmuseum.nl) in 2021.

Condition: Impression slightly trimmed by 0.5 mm at bottom and 1 mm at top left. A tiny (7 x 6 mm) repaired loss of paper in the bottom right corner, with touches of watercolour. A very slight yellowish stain.

Extremely rare.

The title given to the series is that of the first plate, which serves as the frontispiece. It shows Jean Chartier in his bookshop, holding a large banner bearing the words: *Symbola Virtutum nobis num grata? Quid ipsi Virtutum fructus? Les blasons de Vertu, par Vertu se surmonte*. The plate is signed *I. Chartier pinxit* and located in *Aureliae* (Orléans). Séverine Lepape notes: "Chartier presents himself as the originator of the series (pinxit) and gives the place of publication but does not say that he is the publisher—as if to suggest that the mention of the former implies the latter." ("The Production of Prints in France at the Time of Hieronymus Cock", in *Simiolus*, vol. 39, no. 3, p. 218).

The other plates in the series are *Vigilance* (engraved title *Vigilantia*), *Strength* (engraved title *fortitudo*), *Justice*, *Wisdom*, *Prudence*, *Temperance* (engraved title *Temperantia*), *Patience* (engraved title *Patientia*), *Charity* (engraved title *Pietas*) and *Abundance*. Cynthia Burlingham observes that: "By omitting Faith and Hope, and introducing *Wisdom*, *Abundance*, *Vigilance* and *Patience*, the group departs from the seven canonical virtues so widespread in Renaissance art. The way it is presented evokes the tenacious French medieval tradition of heraldic virtues, usually represented by seated women designated by various attributes. [...] The elegant Mannerist figures in this series are set in landscapes with ancient ruins [...] or seated in interiors with windows overlooking landscapes. Books are often depicted, even though they are not part of the subject's usual attributes, and recall the library in the background of Chartier's curious self-portrait on the series' title page." (*La Gravure française à la Renaissance*, p. 393, our translation).

There are indeed two thick volumes in *Vigilantia*: the young woman is writing in one while reading another on her lap. This studious activity perhaps reflects the first Latin meaning of *vigilantia*: the habit of staying awake, studying, while the dog standing guard at the door perfectly illustrates the figurative meaning. Guy de Tervarent notes "on the reverse of a Florentine medal, made at the end of the 15th century for Robertus Macingius, a dog ready to pounce [which] stands at the feet of 'Vigilantia' (Hill, no. 984, pl. 161)". (*Attributs et symboles dans l'art profane*, 1997, p. 123) In the background, an armed man stands guard at the entrance to a fortified enclosure surrounded by a moat on the edge of which stands a fisherman.



Sebastiano de VALENTINIS

(active ca. 1540/1568)

Landscape with the Rest on the Flight into Egypt - ca. 1550/1555

15 000 €

Etching and engraving, 208 x 140 mm (sheet). Bartsch 1, Le Blanc 1.

Very fine impression printed on laid paper. A tiny surface abrasion on the left edge in the centre, a tiny wormhole at the top of the tree. A few light spots. Impression trimmed 1 mm inside the subject at the bottom, barely 1 mm on the right side at the top, and barely 1 mm in the upper left corner.

Provenance: Pierre Mariette II. His signature written in pen and ink on the back, with the date 1675: *P. mariette 1675* ([Lugt 1789](#)).

Impressions of this print are very rare.

Adam Bartsch lists only two prints engraved by Sebastiano de' Valentinis: *Landscape with the Rest on the Flight into Egypt* and *Prometheus*. Today he is credited with a march of the Turkish army dated 1558.

In the two prints catalogued by Bartsch, a mountain landscape serves as a frame for the scene depicted: rocks and trees or shrubs occupy the right and lower part of the print, a distant city is outlined in the left part. But while in *Prometheus* the massive figure of the hero occupies the center of the print and relegates the landscape to the background, the landscape plays an important role in *Rest in Egypt*, as

David Acton notes: "It is the remarkable landscape that creates the mood of this image". (David Acton, *Italian Etchers*, p. 38).

If the Virgin, Joseph and the baby Jesus, as well as their mount drinking from a stream, are represented in the foreground, their figures do not occupy the center of the image as is the case with *Prometheus*: the central figure of *Landscape with the Rest on the Flight into Egypt* is a very large shrub whose tapered trunk and tiered foliage guide the viewer's gaze towards the sky, where there is an angel presenting a tablet bearing this message: PIU ALTO NON SO DIR CHE MATER DEI ["I know of none higher than the Mother of God.]

The influence of the printmakers of the so-called Danube School, such as Albrecht Altdorfer and Wolfgang Huber, has often been noted in this landscape. David Acton rather identifies his style and figures with the art of Domenico Campagnola.



Cornelis BOS

(ca. 1506/10 - before 1555)

Christ delivering man from sin - 1554

1 100 €

Engraving, 294 x 206 mm. Schéle 34, New Hollstein (Maarten van Heemskerck) 433.

Engraved after a design by Maarten van Heemskerck.

Fine impression printed on watermarked laid paper (watermark: unicorn and name difficult to decipher inscribed in a cartouche). Generally in good condition. Four thin areas on the reverse, a very tiny repaired loss of paper in the upper right corner, and two tiny light stains.

The text engraved in the upper right corner is a quotation from the end of chapter 7 of the *Epistle to the Romans*: "O wretched man that I am, who shall deliver me from this body of death? It will be the grace of God through Jesus Christ our Lord. And so I myself am subject both to the law of God in the spirit and to the law of sin in the flesh."



Jan Cornelisz. VERMEYEN

(1500 - 1559)

Henry II, King of France - 1555

25 000 €

Etching and engraving, 146 x 105 mm. Hollstein 9, Popham 11, Horn A120, Passavant 9, Wurzbach 3.

Impression trimmed to 1 mm outside the platemark at top and right, and on the platemark at left and bottom. Very good overall condition. Small remains of mounting paper on verso along right edge.

A very rare impression. Hollstein mentions only two impressions, one of which was destroyed during the Second World War (formerly kept in Berlin), [the other now kept at the Rijksmuseum \(RP-P-1910-2325\)](#) and reproduced in the catalogue. Hollstein also mentions the existence of [a later impression, also in the Rijksmuseum \(RP-P-1882-A-6307\)](#). This impression is printed on the well-wiped plate. Our impression, which has not yet been described, conforms to the impression RP-P-1910-2325 reproduced in the Hollstein catalogue, printed with surface tone.

The letter in the top left-hand corner identifies the model: *Henricus Rex Gallorum, anno Dñi M.D.LV.* (Henri, King of France, the year of our Lord 1555).

This profile of Henry II in armour is close to several other small portraits by Vermeyen, notably that of the condottiere Ferdinando I Gonzaga (1507-1557) (Hollstein 8) and in particular that of Philip II King of Spain (1527-1598) (Hollstein 13), which is of similar dimensions and bears the same date, 1555. The

style is also very similar: the same use of parallel lines to shade the edges of the copperplate, and the same typography used for the engraved inscription *Philippus Rex Anglorum, Princepsq[ue] Hispaniarum anno 1555*. This typography can also be found on the tablet of the large plate of [The Last Rites](#) (Hollstein 2). The use of parallel lines and cross-hatching to define shadows and borders is typical of Vermeyen's style and can be found in many of his prints, for example the portrait of [A Young Woman](#) (Hollstein 15).

Vermeyen had engraved another portrait of Philip II in 1555, of which only one impression was known, which was unfortunately also destroyed during the Second World War (see Hollstein 12). It bore the inscription *la figure de Phililipes (...) comme il entra la ville de Bruxelles, le VIII de September Lan MDLV* [the figure of Philip (...) as he entered the city of Brussels, the VIII of September the year MDLV] with the signature *Jo Maius fecit cū Privilegio. Jan Cornelisz. Vermeyen*, who lived in Brussels at the time, had been in the service of Charles V for many years. The latter abdicated in 1555 in favour of his son, Philip II. We can assume that these various engraved portraits of kings were made by Vermeyen in 1555 in order to reflect current events.

The rarity of Vermeyen's prints is emphasised by all his cataloguers.



Julius GOLTZIUS

(active between 1555 and 1601)

A soldier bids farewell to his wife - ca. 1560 /1595

2 000 €

Engraving, 165 x 280 mm. Hollstein 49.

First plate in a series of four plates illustrating puns on the relationship between husbands and wives.

Very fine impression printed on laid watermarked paper (watermark: gothic P topped with a flower).

Three tiny repaired tears in the bottom margin, otherwise in very good condition. Small margins (sheet: 184 x 293 mm).

Rare.

“In the various plates [in the series], the women complain specifically about the suffering caused to them by their husbands. In this engraving, the wife complains that she is suffering enormously because the soldier has to leave as soon as the "Sturmklock" (tocsin) sounds. It is not impossible that this series of engravings with German inscriptions was commissioned from Julius Goltzius through Christophe Plantin, who is known to have regularly negotiated prints with engravers for third parties. In 1586, for example, Julius Goltzius also worked through Plantin for the German publisher Hans Gundlach.” (Jaco Rutgers, *Een Rijke Traditie*, p. 25, translated by us).

The other plates of the series are: [Hennentaster](#) [The Hen Groper], [Spinnende vrouw met haar echtgenoot](#) [Woman Spinning with Her Husband], [Veelvraat en Drinkboer](#) [A Drinker and a Glutton].

Reference: Susan Anderson, Erik Ariëns Kappers, Britta Bode, Franziska Gottwald, Jaco Rutgers, Leonore van Sloten, Jaap van der Veen, David de Witt: *Een Rijke Traditie - Twee Eeuwen Nederlandse Prentkunst uit Privébezit*, 2015, cat. no. 11.



Johannes and Lucas van DOETECUM after Hieronymus BOSCH
The Temptation of St. Anthony - 1561

34 000 €

Etching and engraving, 430 x 332 mm. New Hollstein (Joannes and Lucas van Doetecum) 216, Riggs 9.

Fine impression printed on laid paper, enhanced at the time in gouache colours and cloth-backed.

Two small repaired losses of paper, without ink retouching, one in the lower left corner, the other on the right edge downwards, and a tiny repaired loss under the frog, some minor surface rubbing and small creases. Usual central vertical fold.

Very rare.

Several prints by the van Doetecum brothers in period colors are known, including an exceptional print of a procession engraved in thirty-three plates and a print of *Landscape with Pilgrims at Emmaus*, engraved after Bruegel (*Painted prints: the revelation of color in Northern Renaissance & Baroque engravings, etchings & woodcuts*, p. 42 et p. 159 to 161). Susan Dackerman notes in particular about the prints engraved after Bruegel: "In 1558, the Antwerp book publisher and dealer Christopher Plantin sent the Paris bookseller Martin Le Jeune several painted impressions of prints after Bruegel for him to distribute in France. The prints were among a batch published by Hieronymus Cock, the publisher of Bruegel's design. Timothy Riggs surmises that Plantin, because he frequently hired colorists to paint the illustrations for the books he published, commissioned the coloring of these prints." (*Painted prints*, pp. 160-161).

Our impression of *The Temptation of Saint Anthony*, contemporary with these prints after Bruegel, could have been colored in the same circumstances.

Traditionally described as the *Temptation of Saint Anthony*, the print could also represent the temptation of Saint Christopher. "The holy giant - who is indeed depicted taller than the other figures - is nonchalantly lying under a sod shelter, his staff resting on one of the branches supporting the roof. The hermit mentioned in the legends of Saint Christopher is indeed represented on the left, engaged in a fight against multiple assailants. This character does not usually appear in the stories about St. Anthony, who was himself a hermit." (Matthijs IJssink, in Hieronymus Cock, *La Gravure à la Renaissance*, p. 252, translated by us).

In the estate of Volcxken Diericx, widow of Hieronymus Cock, the copper is described as "a copper plate of Saint Christopher by Hieronymus Bosch" [Een koperen plaete van Sinte-Christoffel van Jheronimus Bos]. The authors of the New Hollstein volumes, however, refer to another copper: "Een koperen plaete van Sint-Anthuenis Temptatie".



Angelo FALCONETTO

(1507 - 1567)

Sirens, Naiads and Tritons - ca. 1563

17 000 €

Etching, 230 x 312 mm. Bartsch 17, "premières épreuves" [early impressions].

Rare impression from 1st state (of 2) before *Ang^{lo} falco*'s signature bottom left.

Very fine impression printed on laid paper. Generally in excellent condition. A tiny stain above the left angel, a pale stain above the horses.

"These pieces are very difficult to find" wrote Bartsch about the engravings that he attributed to a certain "Angelo Falcone". The signature *Ang^{lo} falco* is nowadays read as that of the Verona painter and engraver Angelo Falconetto. Falconetto's prints are rare. The impressions of Mermaids, Naiads and Tritons are often printed in a dry and uneven manner. Our print is on the contrary well contrasted.

Bartsch notes that "this print is engraved according to a design attributed to Parmesan." (translated by us) Catherine Jenkins indeed underlines the influence of Parmigianino in the "sinewy and languid" style of the sea creatures, but she thinks that "Falconetto may have derived this small, animated group of frolicking sea creatures from a lost frieze design that was painted in a palace or villa in the Veneto. Elements of the composition, particularly the putto and dolphins along the lower edge, evoke the frieze adorning the salone centrale at the Palazzo Moneta (1558-1563) in Belfiore near Verona, the overall decoration of which Vasari attributed to the Veronese sculptor Bartolomeo Ridolfi."

Catherine Jenkins recalls that this type of marine procession "had its roots in the classical marine *thiasoi* carved on ancient Roman sarcophagi". She specifically notes that "the present motif of the Nereid viewed from behind riding on the back of a sea centaur [...] appears on a marine sarcophagus that was in the collection of Cardinal Andrea della Valle during the sixteenth century, which inspired

many Renaissance artists." (Nadine Orenstein et al.: *The Renaissance of etching*, 2019, cat no.82, pp. 178-179).

Bernard Barryte underlines the virtuosity with which Falconetto has treated a complex scene: "in spite of the complicated relationships established between the various types of bodies, the etching has about it an air of effortless grace - the draftmanship is fluid and refined, the work of a practiced hand at the service of a lively imagination." (Bernard Barryte: *Myth, allegory, and faith: the Kirk Edward Long collection of mannerist prints*, 2015, cat no. 59, p. 404).



Cornelis CORT

(1533/36 - 1578) after Giorgio Giulio CLOVIO

Conversion of St Paul - 1576

4 500 €

Engraving, 370 x 494 mm. New Hollstein 80, evoked but undescribed state, i.e. 3rd state (of 3).

Very rare impression with the address of Giovanni Battista de' Rossi (ca.1601 - 1678), replacing the address of Lorenzo Vaccari. The New Hollstein notice states: "Zani 1819-22 (vol. II/IX, p. 225) mentions an edition with the address of Vaccari erased and replaced by: Gio. Batta Rossi f. in P. Narma [sic]:". However, this edition is not indicated after the two states described and no impression is cited.

Fine impression printed on watermarked laid paper (double circle, difficult to see). Point of upper left corner reattached, small brown spot at lower left, otherwise in good condition. Thread margins all around the platemark.

Cornelis Cort regularly engraved prints after compositions by Giulio Clovio. "Clovio provided Cort with drawings which were based, as far as we know, on miniatures he had made himself. The design for the engraving *The conversion of Paul*, derives from a representation from one of the manuscripts illuminated by Clovio, the 'Soane manuscript', as it is called, which was commissioned in about 1535 by Cardinal Grimani." (Manfred Sellink, *Cornelis Cort*, cat. 58, p. 167).



Jan II COLLAERT

(1561 - 1628)

Politura Armorum [The Invention of the Polishing of Armour] - ca. 1588

1 600 €

Engraving after Johannes Stradanus, 200 x 275 mm. New Hollstein (Johannes Stradanus) 339, 1st state (of 4).

Plate no. 17 in the *Nova Reperta* series.

Very rare impression of the first state (of 4), before number 17 was added in the bottom left margin, and before the change in the publisher's address.

Superb impression with strong contrasts, printed on laid watermarked paper (watermark: Gothic P). In very fine condition. Small margins (sheet: 219 x 285 mm).

The caption in Latin reads: *Enses, bipennes, arma Bellonae omnia, Nostro, haud vetusto, sunt polita tempore*: The swords, the double-edged axes, all the weapons of Bellona, are polished today, not in the past.

Two other plates in the *Nova Reperta* series are closely linked to war: *Pulvis Pyrius* [The Invention of Gunpowder] and *Staphae, sive Stapedes* [The Invention of Stirrups].

While gunpowder was a recent invention that revolutionised combat in the modern world, stirrups had been used for a long time, as had armour. The title and caption of *Politura Armorum* therefore clearly indicate the subject of the plate: the new practice of mechanised armour polishing. As in other engravings in the series, Johannes Stradanus introduces us to the workshop, where a whole world of apprentices, workers and foremen are busy around a large piece of machinery that is the centre of attention: "The eye is drawn to the gears, cogs and driveshafts of the polishing equipment as much as

to the men using it. The rotary action of the grinding wheels appears to derive from a water wheel below the building, indicated by the brick arch in the lower left.” (David Cressy, *Renaissance Invention*, pp. 154-155).

Reference: Markey, Lia, ed. *Renaissance invention: Stradanus's Nova reperta*. Evanston, Illinois: Northwestern University Press, 2020.



Jan II COLLAERT

(ca. 1561 - 1628)

Conspicilla [The Invention of Eyeglasses] - ca. 1588

1 600 €

Engraving after Johannes Stradanus, 205 x 270 mm. New Hollstein (Johannes Stradanus) 337, 2nd state (of 4).

Plate no. 15 in the *Nova Reperta* series.

Impression of the 2nd state (of 4) with number 15 in the bottom left margin.

Very fine impression printed on laid watermarked paper (watermark: crowned interlaced Cs). Slightly yellowed sheet. Small margins all around the platemark (sheet: 245 x 305 mm).

The caption in Latin reads: *Inventa conspicilla sunt, quae luminum Obscuriores detegunt caligines.* Glasses have been invented, which remove the veil of darkness from the eyes.

Sven Dupré recalls that spectacles with convex lenses to correct presbyopia were invented around 1285 in Italy, while those with concave lenses to correct myopia were readily available from the middle of the 15th century. However, the quality of the lenses remained mediocre until the seventeenth century, when advances in optics and the polishing of lenses enabled them to be better adapted to the eyes.

This time, *Conspicilla's* image do not show the invention or manufacture of spectacles, but their marketing and various uses. Sven Dupré observes that in the sixteenth century spectacles were no longer a luxury item but were mass-produced, and that their quality had to be carefully checked before they could be bought. An old man is leaning over the counter of the spectacle merchant, who is extracting various spectacles from a display rack, which the old man tries on one after the other, while a passer-by looks on through a monocle. In the same street, we see the stalls of a cobbler and a

bookseller or copyist, who are also wearing glasses, as are their customers, unlike the children, whose eyesight is still good. Spectacles are therefore not only necessary for some people with poor eyesight, they are indispensable for almost everyone who, as they grow older, would otherwise be unable to continue their manual or intellectual activities, and as such they deserve to feature in the *Nova Reperta* series.



Bernardino PASSERI

(ca. 1530 - ca. 1590)

Humanae Vitae Finis - 1589

4 500 €

Engraving, 522 x 383 mm. Bartsch undescribed.

Impression with the address of Marcello Clodio (active ca. 1587/1589). On [an impression in the Metropolitan Museum of Art](#), Clodio's address has been erased and replaced by that of Tommaso Moneta (active in Rome ca. 1588-1603). Our impression is therefore from the first state of the print.

Very rare.

Very fine impression on laid paper with a watermark close to Woodward 319, found on a map dating from ca. 1590: letter M under a star within a C-type coat of arms.

Few small light foxmarks around Christ; very small repaired marginal tear, otherwise in very good condition. Thread margins all around the platemark.

Bartsch writes at the beginning of the catalog of Bernardino Passari's works, in volume 17 of *Le Peintre graveur*: "We can assure our readers that the seventy-eight pieces detailed in our catalog all belong to Bernardin Passari alone; but we will not maintain that there are no other pieces similarly made by him which may have escaped us." (translated by us)

Humanae Vitae Finis bears two authors' names, that of Sebastianus Fabrianensis (*D. Sebastianus Fabrianen: inven.:*) and that of Bernardino Passeri (*Bern: passarus figuravit*).

According to the Abbot Pietro Zani, Sebastiano and Passeri are both inventors of the engraving, the first having provided the second with the theme and the entire conduct of the subject (*Enciclopedia Metodica critico-ragionata delle belle arti*, p. 39).

It is difficult to say whether Bernardino Passeri engraved his composition himself. The Metropolitan Museum of Art attributes his print to him.

The Rijksmuseum has another print published by Marcello Clodio, which is similar to *Humanae Vitae Finis* in size and title, also engraved in capital letters on its upper edge: [Speculum Humanae Vitae](#).



Robert BOISSARD

(1570 ? - 1601 ?)

Nymphaeum

7 500 €

Engraving, 228 x 175 mm. IFF p. 165, Le Blanc 4, Andresen 3.

Very fine impression printed on watermarked laid paper (watermark difficult to identify). In very good condition. A few small, barely visible creases, a small tear entering 10 mm inside the subject on the right edge.

Fine impression with small margins around the platemark, unlike the impression kept in the Bibliothèque nationale de France which is trimmed (218 x 171 mm). Extremely rare.

Almost nothing is known about the life of Robert Boissard. His engraved work is dominated by a set of portraits and a series of *Mascarades* published in 1597.

Nymphaeum depicts a group of seven women in a public bath. The theme of women in the bath is a recurrent one in old prints: either the artist uses a mythological illustration as a pretext, as in *Venus Bathing Attended by her Nymphs*, engraved by Jean Mignon after Luca Penni (Jenkins 34), or he treats the subject realistically, as in *Three women in the bath-house* by Bartel Beham (New Hollstein 49). These prints often contain erotic details. Here, the wick trimmer in a niche explicitly evokes a male sex.



ANONYMOUS (COLLAERT Family?)
Allegory of Death - A pair of engravings

6 500 €

Death is not impressed by Wealth and Beauty

Engraving, 186 x 121 mm. New Hollstein (The Collaert Dynasty) 1143, undescribed state.

Impression of an undescribed first state, before Karel Collaert's address (*Carolus Collaert excud.*) bottom left. Superb impression printed on laid paper (watermark difficult to identify). A tiny foxmark with associated tiny hole and a few pale stains, otherwise in very good condition; small margins (sheet: 204 x 135 mm).

Death is not impressed by Courage and Strength

Engraving, 186 x 121 mm. New Hollstein (The Collaert Dynasty) 1144, undescribed state.

Impression of an undescribed first state, before Karel Collaert's address (*Carolus Collaert excud.*) bottom left. Superb impression printed on laid paper (watermark difficult to identify). Generally in very good condition. A tiny pale stain in the upper margin; small margins (sheet: 202 x 132 mm).

Both of these prints are extremely rare.



Gillis VAN BREEN

(ca. 1560 - 1602)

Allegory on the good and the corrupt tree - ca. 1600

2 500 €

Engraving after Karel van Mander (1548 - 1606), 193 x 285 mm (sheet). Hollstein (Gillis van Breen) undescribed, New Hollstein (Karel van Mander) 89, undescribed state.

Very scarce impression of an undescribed 1st state, before *CJ Visscher's* address. This address appears on the only other recorded impression of this print, [in the British Museum](#) (1937,0915.289), whose entry reads: "This is the only impression of this plate recorded in the New Hollstein volume.

Very fine and well-contrasted impression, printed on watermarked laid paper (coat of arms with a stripe). Very slightly trimmed in the lower white part with slight damage to the name of *C. Schonaeus*. Small margins on the other three sides. A tiny foxmark in the subject, otherwise in very good condition.

Cornelis Schonaeus is the author of the Latin verses engraved under the image, *Seducit miseros carnis damnosa voluptas:/ Spiritus ad Christum contendit, et aetheris arcem*: The fatal voluptuousness of the flesh leads the unfortunate astray:/ The Holy Spirit brings them back to Christ and the citadel of heaven.

This allegory illustrates a passage from chapter 7 of the *Gospel of Matthew*, verses 15 to 20: "Watch out for false prophets. They come to you in sheep's clothing, but inwardly they are ferocious wolves. By their fruit you will recognize them. Do people pick grapes from thornbushes, or figs from thistles? Likewise, every good tree bears good fruit, but a bad tree bears bad fruit. A good tree cannot bear bad fruit, and a bad tree cannot bear good fruit. Every tree that does not bear good fruit is cut down and thrown into the fire. Thus, by their fruit you will recognize them."

The richly-dressed couple can also be seen in a print of similar dimensions, also engraved by Gillis van Breen after Karel van Mander and captioned by Cornelis Schonaeus: *Allegory on the Narrow Way and the Broad Way* (see [the impression in the Rijksmuseum](#)). This print illustrates verses 13 and 14 of the same Gospel.



Giovanni Battista COSTANTINI

(active ca. 1616 - 1628)

A Bacchanal with Drunken Silenus - 1619

2 500 €

Etching, 243 x 252 mm (height and width of the octagonal copper plate). Le Blanc 1.

Very fine impression printed on laid paper. Very good condition. Small tear of 25 mm formerly restored on the left edge of the large margins (sheet: 324 x 282 mm). Two small stains and a few small creases in the margins.

Collector's mark in pen and ink in the lower margin, close to [Lugt 2903b](#) (unidentified mark, found on Italian drawings from the 15th and 16th centuries) or [Lugt 3805](#) (unidentified mark, found on a print published in Rome in the 17th century).

The subject of this bacchanal originated in a famous silver platter engraved by Annibale Carracci (now in the Museo di Capodimonte in Naples), which was also used as a plate for printing several impressions, [one of which is in the Metropolitan Museum of Art](#). The Calcografia Nazionale in Rome holds an octagonal copy of the plate, probably engraved by Luca Ciamberlano. "In 1619 Guido Reni designed a counterpart to the Drunken Silenus, however not to Annibale's original but to the octagonal copy. This design was engraved by Giovanni Battista Costantino. It is octagonal like its prototype, shows a similar wreath and in the centre Silenus drunk, reclining on his ass with a satyr to help him keep his precarious balance." (Otto Kurz: "Engravings on Silver by Annibale Carracci", in *The Burlington Magazine*, 1955, Vol. 97, No. 630, p. 286).



Isaac MAJOR

(ca. 1576 - 1630/1636) after Roelant SAVERY

Mountainous landscape with St. Jerome - 1622

4 500 €

Etching and drypoint, 545 x 713 mm. Hollstein 7, 1st state (of 2); Le Blanc 12.

Impression of the 1st state (of 2) before Wagner's address.

Very fine impression printed on laid paper. Three small marginal tears, one of which reaching the subject. One very small restored loss in the subject and a small spot of rust, otherwise in excellent condition. Small margins around the platemark (sheet: 577 x 745 mm).

The monumental *Mountainous Landscape with Saint Jerome* is the etched masterpiece of Isaak Major.



Jacques CALLOT

(1592 - 1635)

*Les Deux grandes vues de Paris: Vue du Louvre and Vue du Pont-Neuf -
1629/1630*

10 000 €

View of the Louvre:

Etching, 161 x 339 mm (sheet). Lieure 667, 2nd state (of 5).

Impression of the 2nd state (of 5), with Callot's name but before Israël Silvestre's address in the lower margin and before the rework, for example on the fleurs-de-lys.

Very fine impression printed on watermarked laid paper (watermark: crowned interlaced Cs and countermark with number 4 and cross of Lorraine (Lieure 29 and 34)). Impression trimmed to the borderline or 1 mm outside this line and 2 mm outside at bottom. In very good condition. Central vertical fold, barely visible.

View of the Pont-Neuf:

Etching, 160 x 337 mm (sheet). Lieure 668, 2nd state (of 5).

Impression of the 2nd state (of 5), with Callot's name but before Israël Silvestre's address in the lower margin and before the rework.

Very fine impression printed on watermarked laid paper (watermark: crowned interlaced Cs and lion with a star (Lieure 29 and 38)). Impression trimmed to the borderline or 1 mm outside this line and 2 mm outside at bottom. In very good condition. Trace of a vertical fold at left, barely visible, small repaired surface abrasion on verso, tiny pale stains on left side.

“Callot drew these views during his stay in Paris in 1628-1630, they were probably engraved after his return to Nancy and it does not even seem that the copperplates were sent to Paris, to Israël, as the impressions of the first two states are generally on paper with interlaced Cs watermark (see watermark 29 and 30 and also 33 and 34). None of the impression bears Israël (Henriet)’s excudit. It was only later that Israël Silvestre’s address was added to the plates.” (Lieure, p. 28, translated by us)

Impressions of the 1st state are of the greatest rarity (noted RRRR in Lieure's catalogue). As for the proofs bearing Callot's name, Lieure notes that "it is rare to find them in good and equal impressions". "In the good impressions [of the *View of the Louvre*] one can see, above the roof of the 2nd house on the left, numerous small black dots caused by the acid, which passed under the poorly applied varnish" (translated by us). These small dots are clearly visible in our impression. Above all, the farthest backgrounds are very sharp, without any wear. In the 4th state of the *View of the Pont-Neuf*, the backgrounds are worn, particularly in the left-hand part: on the contrary, they are very well preserved in our impression.

These two views of Paris are among Jacques Callot's most beautiful and famous prints. The *View of the Louvre*, with the Porte de Nesle and Tour de Nesle on the left and the Galerie du Louvre on the right, depicts a nautical festival held in Paris on 25 August. Jousts were organised on the Seine. The *View from the Pont-Neuf* offers a snapshot of daily activity on the left bank of the Seine: "On the left flows the river in which horses are bathing, among the boats of laundresses and wood merchants" (Lieure, translated by us). In the background, you can easily make out Notre-Dame de Paris, the Pont-Neuf, the houses of the Place Dauphine facing the statue of Henri IV and, further to the left, the Saint-Jacques tower.



Cornelis GALLE the Younger

(ca. 1615 - 1678)

Exitus Acta probat

1 500 €

Engraving, 132 x 200 mm (sheet). Hollstein undescribed.

This print does not seem to correspond to Hollstein 147 ("Allegory on Death, after Nic. van der Horst"), which refers to the description in Le Blanc 39: "Le Temps tirant un rideau et montrant un miroir dans lequel on voit la Mort : Nic. van der Horst. P. en Haut." [Time drawing a curtain and showing a mirror in which one sees Death: Nic. van der Horst. Vertically]

Very fine impression printed on watermarked laid paper (watermark: Foolscap with Five-Pointed Collar). One small tear of 18 mm summarily repaired on the lower edge and one of 9 mm on the right edge. A light stain at the bottom.

Rare.



Abraham BOSSE

(1602/4 - 1676)

La Vieillesse [Old Age]- 1636

1 800 €

Etching and engraving, 257 x 322 mm. Préaud 129; Blum 155; Lothe 303.

Plate from the series *Quatre âges de l'homme* [The Four Ages of Man].

Very fine impression coloured at the time and printed on laid paper. Two tiny scratches, a tiny pinhole, a few small folds, otherwise in very good condition. Thread margins all around the platemark.



REMBRANDT HARMENSZ. VAN RIJN

(1606 - 1669)

Woman with a High Headdress Wrapped Around the Chin: Bust - ca. 1630

6 000 €

Etching, 71 x 58 mm. Bartsch 358, New Hollstein 58 ii/ii.

Impression of the 2nd state (of 2) after reduction of the copperplate.

Fine impression printed on laid paper with thread margins around the platemark; the diagonal scratches on the left are clearly visible; pale foxmarks, a fragment of the upper right corner reattached, otherwise in good condition.

Provenance: Charles Delanglade (born in 1870) ([Lugt 660](#)).

Very rare print (Usticke RR+). Only two impressions of the 1st state before reduction of the copperplate on the right are known (Rijksmuseum, British Museum). In some impressions of the 2nd state the lower part left blank by Rembrandt has been trimmed.



REMBRANDT HARMENSZ. VAN RIJN

(1606 - 1669)

Young Man in a Velvet Cap (Petrus Sylvius?) - 1637

30 000 €

Etching, 97 x 83 mm. B. 268; K.G.Boon 268; BB 37-C; New Hollstein 164, ii/ii.

Superb impression printed on watermarked laid paper (upper part of the Strasbourg lily watermark); small margins (sheet: 109 x 100 mm). In excellent condition.

Slight trace of vertical fold visible in grazing light; two small rust spots on right edge, otherwise in excellent condition.

Very rare (Nowell-Usticke RR).

The New Hollstein counts as a 1st state an impression kept by the Bibliothèque nationale de France showing a small additional line at the back of the hat and a few dots on the model's left cheek. Nowell-Usticke considers it a trial proof.

Our impression shows burr visible on the earliest impressions: on the hair, upper lip, chin, left eye, dark areas on the background and clothing folds; as well as the two scratches: a horizontal wavy line to the left of the face and a vertical line above the beret (Nowell-Usticke). Such a fine impression with good margins and in excellent condition is very rare for this print, even in museum collections.

Provenance: Louis Jouas-Poutrel collection (b. 1874); by descent. Louis Jouas-Poutrel was an aquafortist from Normandy. The Musée du Petit Palais holds his views of Rouen.

The model for this portrait, which Bartsch entitled *Jeune homme assis et réfléchissant*, was assumed to be Ferdinand Bol (Nowell-Usticke) before the old ink inscription *Petrus Sylvius* on the reverse of an impression was taken to be the sitter's name (DeHoop Scheffer, *Liber Amicorum Karel J. Boon*, Amsterdam, 1974, pp. 96-101). This impression, which belonged to Vivant Denon, is now in the Musée cantonal de Lausanne. Petrus Sylvius was the son of Pastor Jan Cornelis Sylvius, of whom Rembrandt etched two portraits (NH 124, NH 235).



REMBRANDT HARMENSZ. VAN RIJN

(1606 - 1669)

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

35 000 €

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

Rare.

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. Light stains in the upper corners. 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 Ouderkerk 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*.



REMBRANDT HARMENSZ. VAN RIJN

(1606 - 1669)

Christ Returning from the Temple with his Parents - 1654

34 000 €

Bartsch 60; Hind 278; New Hollstein 276, only state.

Counterproof printed on laid paper with part of a Foolscap watermark at the upper edge of the sheet (New Hollstein, text II, p. 227; Hinterding, *Foolscap with five-pointed collar*, Gb, 1654, vol. II p. 123); small margins with the presence of a platemark offset two millimeters from the subject (sheet 100 x 149 mm).

Annotated in ink on verso: *The Reverse*.

Provenance: Charles Delanglade (b. 1870) ([Lugt 660](#)) stamped on verso.

Some light foxing; small vertical tear in lower left margin entering 5 mm into the subject; small surface abrasion in upper left corner; otherwise in very good condition.

The New Hollstein catalogue lists three impressions of this etching: [British Museum \(1843,0607.36\)](#), [Fitz William Museum \(23.K.5-80\)](#), [Petit Palais, collection Dutuit \(GDUT7730\)](#)

The counterproofs of Rembrandt's prints that have retained a margin may, like this one, feature a more or less pronounced platemark: for example, [Beggars Receiving Alms at the Door of a House](#); [Thatched Cottage and Barn](#) (British Museum); [Family of Peasants on a Journey](#); [View of Amsterdam from the Kadijk](#) (Rijksmuseum). The presence of this platemark testifies to a print made according to the rules of the art by placing the freshly printed impression on the turned-over plate, as Abraham Bosse explains:

"Before I finish, I'll tell you what printers call proof & counterproof: Proof is the first, second or third impression they make from a plate that hasn't yet been printed, or from those that are in the process of being printed again: The counterproof is made with the said proof in this way; namely, having made the proof, it is placed fresh on its reverse side on the plate that made it; then a sheet of soaked paper

is placed on the said proof, then the maculature & then the printing blanket; & then the whole is passed between the rollers, & having lifted the said sheet, the proof is found to have made the counterproof on the said sheet of paper: this is usually done to see more easily to correct, especially as the counterproof is according to the drawing, namely turned on the same side. " ([*Traicté des manieres de graver en taille douce sur l'airin par le moyen des Eaux Fortes, & des Vernix Durs & Mols.*](#), 1645, p. 73, translated by us).

We also read in Watelet's *Encyclopédie méthodique*, in the article *Contr'épreuve*, that the printing of a counterproof "is useful to printmakers, because it shows them the print they are working on in the same way as the drawing or painting they are copying, & makes them see more easily if they have deviated from it". But the author of the article wisely adds: "However, printmakers quite often neglect to obtain a counterproof of their prints."¹ (translated by us).

Rembrandt may sometimes have printed some counterproofs in order to rework the copperplate, but this does not explain why he often printed several of them, and why they bear no indication, as Christopher White points out². The fact that some counterproofs are printed on Japan paper, such as the one of *Jesus returning from the temple with his parents* in the Dutuit collection, suggests that he may have been responding to collector demand.

The scene depicted in this print follows *Christ Seated Disputing with the Doctors* which, as Charles Rosenberg observes, illustrated "an important moment in the Synoptic Gospels, for it marks the first time that the boy, recognizing his destiny, acts independently and challenges the authority of the Old Law"³. Charles Rosenberg also points out that *Christ Returning from the Temple with his Parents* was the first work to deal with the theme of Christ's return to Nazareth with his parents after his dispute with the Temple doctors, and that it has therefore sometimes been misidentified.

Edme-François Gersaint's catalog listed it as a depiction of the Flight into Egypt, and Adam von Bartsch's catalog referred to it as [*The Return from Egypt*](#).⁴

Christ Seated Disputing with the Doctors and *Christ Returning from the Temple with his Parents* illustrate the episode recounted in the *Gospel According to Luke*: "Every year, Jesus' parents went to Jerusalem for the festival of the Passover. When he was twelve years old, they went up, according to the custom of the festival. Then, when the days were over and they returned, the child Jesus remained in Jerusalem. But his parents did not know it. Believing that he was with their traveling companions, they went a day's journey and looked for him among their relatives and friends. But when they didn't find him, they went back to Jerusalem to look for him. After three days, they found him in the temple, sitting among the teachers, listening to them and asking them questions. All who heard him were struck by his intelligence and his answers. When his parents saw him, they were astonished, and his mother said to him, "Child, why have you done this to us? Behold, your father and I were anxiously looking for you". He said to them, "Why were you looking for me? Didn't you know that I must be in my Father's house?" But they did not understand what he was saying. Then he went down with them to Nazareth, and was obedient to them. His mother kept all these things in her heart. And Jesus grew in wisdom, in stature, and in grace, before God and men." (2, 41-52; our translation)

¹ Claude-Henri Watelet, *Encyclopédie méthodique - Beaux-Arts* (1788) Panckoucke, 1788, article de M. Levesque, p. 147

² Christopher White, *Rembrandt as an etcher*, Yale University Press, 1999, p. 11

³ Charles Rosenberg, *Rembrandt's Religious Prints: The Feddersen Collection at the Snite Museum of Art*. Indiana University Press, 2017, p. 29

⁴ Op. cit. p. 239

In Rembrandt's etching illustrating the last verses, the movement of the figures reflects their state of mind: the solidity of Joseph, walking with a firm step, staff in hand, protector of the Child, whose hand he holds tightly in his own; the inspiration of the Christ Child, who holds back his step, eyes raised to heaven, her hand resting on her mother's; the pensive contemplation of Mary, who abandons her hand to that of the Child, whose step she follows.

The composition of the etching is inspired by Rubens' painting *The Return of the Holy Family from Egypt* (in the Wadsworth Atheneum Museum of Art), whose prints by Schelte Bolswert: *Et erat subditus illis* (1620) and Lucas Vosterman: *Dei et Matris et Filii fvgam in Aegyptam* (1620) Rembrandt may have seen. The dramatic tension of the scene in Rembrandt's etching contrasts, however, with the nonchalance and tranquility of the figures in Rubens' painting and the two prints.

References: Abraham Bosse, *Traicté des manieres de graver en taille douce sur l'airin par le moyen des Eaux Fortes, & des Vernix Durs & Mols. Ensemble de la façon d'en imprimer les Planches & d'en Construire la Presse, & autres choses concernans les dits Arts*, 1645; Claude-Henri Watelet, *Encyclopédie méthodique - Beaux-Arts* (1788) Panckoucke, 1788, article by M. Levesque, p. 147; Christopher White, *Rembrandt as an etcher*, Yale University Press, 1999, p. 11; Charles Rosenberg, *Rembrandt's Religious Prints: The Feddersen Collection at the Snite Museum of Art*, Indiana University Press, 2017.



Giovanni Battista PIRANESI

(1720 - 1778)

Colonna Trajana [Trajan's column] - 1758

6 000 €

Etching, 552 x 410 mm. Focillon 798; Hind 51, 1st state (of 7). Plate from the series *Vedute di Roma disegnate ed incise da Giambattista Piranesi architetto Veneziano*.

Extremely rare impression of the 1st state (of 7), before *Bouchard e Gravier's* address.

Superb impression printed on laid watermarked paper (watermark: fleur-de-lys in a single circle (Hind 1)). Small margins all around the platemark (sheet: 615 x 490 mm). Edges of the sheet slightly yellowed; tiny pinhole on Scala's *I*, otherwise very good condition.

Impressions of the second state bear Bouchard and Gravier's address. Giovanni Bouchard, or rather Jean Bouchard as he was from France, arrived in Rome in the early 1740s. From 1753 onwards, he was associated with one of his compatriots, Joseph Gravier. By the time he etched the *Colonna Trajana*, Piranesi had already been publishing prints with Bouchard for some time: his name appears (spelt Giovanni Buzard) in the 1749/1750 edition of the *Carceri*. We can assume that the impressions of the first state were trial proofs printed by Piranesi before the edition (also rare) by Bouchard and Gravier.

The *Vedute di Roma* series is one of the most important in Piranesi's work, comprising a total of 135 plates etched over a period of thirty years, between 1748 and 1778.



Louis-Marin BONNET

(1736 - 1793)

Marie-Rosalie Vanloo - ca. 1764

4 500 €

Crayon manner printed in black and white on blue paper, 402 x 302 mm. Héroid 55a, 2nd state (of 5).

Impression of the 2nd state (of 5) before replacing the address of Bonnet, Pont St. Michel, in Paris, by that of the widow Chéreau.

Very fine impression. Roughly trimmed to the borderline. A few tiny pinholes in the subject, and a small crease in the upper right corner, otherwise in very good condition and freshness.

Provenance: Roland de Perthuis (1927 - 2016), his mark printed in black on the back ([Lugt 4237](#)).

From 1757, the printmaker and printer Jean-Charles François developed the technique of engraving in the chalk manner (imitating the sanguine drawing) by using in particular the roulette, which was used until then only to add some details to a print. This manner was imitated by Gilles Demarteau, Alexis Magny, Thérèse-Éléonore Lingée and Louis-Marin Bonnet who perfected the technique as Margaret Morgan Grasselli explains: "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 did not share the secret of his technique and was thus the only one to print with white ink ([see on our site](#) the detail of this technique in the description of our impression of the [Première tête, aux trois crayons, engraved after Boucher](#) (1765/1767) opposite).

The choice of paper was also important for the final result of the test. "Printing black-and-white impressions on blue paper was a favorite variant, for the blue of the paper not only added an extra dimension of color, but also enhanced the brightness of the whites and their contrast with the blacks." (*Colorful impressions*, p. 55).



David MARTIN

(1737 - 1797)

Portrait of the Sculptor Lewis Francis Roubiliac - 1765

1 200 €

Mezzotint, 380 x 255 mm. Smith 6, 2/2.

Impression of the 2nd state (of 3) with letter. The British Museum has indeed an impression of a third state not described in Smith's catalogue, with reworks in the shadows.

Fine impression printed on thin laid paper. A small stray hair embedded in the ink during printing, very slight rubbing, otherwise in very good condition. Thread margins.

This lively portrait of the sculptor Louis François Roubiliac (1702 - 1762) was engraved by David Martin after a painting by Adrien Carpentiers (ca. 1713 - 1778) [in the National Portrait Gallery](#), London. It shows the sculptor working on the preparatory terracotta for his statue of Shakespeare, formerly held by the British Museum and now by the [British Library](#).

Reference: John Chaloner Smith, *British Mezzotinto Portraits: Being a Descriptive Catalogue of These Engravings*, 1884.



Jean-Jacques de BOISSIEU

(1736 - 1810)

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

3 600 €

Etching, 377 x 298 mm. Boissieu-Perez 102, 4th state (of 8).

Impression of the 4th state (of 8) before the portrait of Boissieu's wife was replaced by a landscape.

Very fine impression printed on laid paper, trimmed on the platemark at the top and with small margins on the other sides (sheet: 400 x 318 mm). In very fine condition.

While impressions of the 4th state of this *Portrait of the Artist* are rare, those of the first three states are almost impossible to find. The impressions of the 1st state are pure etchings (we know of only three impressions, including [the one presented on our site](#)); in the impressions of the 2nd state, Boissieu added slight shading with roulette and drypoint; in the 3rd state, he made changes to the shading on the upper left arm. The only difference between the proofs of the 4th state and those of the 3rd state is the removal of the bite marks of the vices in the copperplate margins. The vices were used to fix the plate so that it could be engraved more easily.

"This is Jean-Jacques de Boissieu's most famous print. The printmaker, dressed in a neat suit, has surrounded himself with his tools, a partial cast of the Laocoon, a book and a quill dipped in the inkwell, like so many coats of arms of his profession and culture. While watching out for the amateur, he exhibits

a copperplate that underwent spectacular changes: from a portrait of his wife, he soon moved on to a landscape with cows, certainly more typical of his production". The author adds that the hypothesis that his wife had died during the Revolution is incorrect, since Madame de Boissieu did not die until 1834, twenty-four years after him. (Boissieu-Perez, 1994, p. 227, translated by us).

References: Marie-Félicie Perez: *L'œuvre gravé de Jean-Jacques de Boissieu, 1736-1810*, Genève, Cabinet des Estampes, 1994 (this catalogue takes up and completes the *Catalogue raisonné* published in 1878 by Alphonse de Boissieu).



Félix BUHOT

(1847 - 1898)

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Henri RIVIÈRE

(1864 - 1951)

Les Balises, la Bouche, Chéruette et l'Anneau au crépuscule (Saint-Briac) - 1890

14 000 €

Woodcut printed in colours, 23 x 34,4 cm. Toudouze, 160-162.

Plate no.2 from the *Paysages bretons* [Breton landscapes] series, printed in 20 impressions from 5 woodblocks burnt after printing.

Impression in very good condition, stamped with the red monogram ([Lugt 1362](#)).

Superb impression hand-printed by Rivière on old laid paper imported from Japan as he explained in his autobiography: "I made the colours myself, crushed them, sized them; fortunately I had been able to obtain from an importer several reams of a beautiful paper with a form, not glued, more than a hundred years old, which came from the liquidation of a factory in Tokyo; but I crushed and sized the colours myself, and with a pad of my own invention I printed the plates by hand, twenty impressions each." (Henri Rivière, *Les détours du chemin*, Equinoxe, 2004, p. 65, our translation).

The woodcuts made by Rivière between 1890 and 1894, "gathered in two series, *La mer, études de vagues* [The sea, wave studies] and *Paysages bretons*, constitute the most innovative part of his work." (Valérie Sueur-Hermel, in *Japon, Paris, Bretagne*, Musée départemental breton, 2012, p. 36).

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