

Fine Prints



SARAH SAUVIN – No.7

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sarah-sauvin.com

Catalogue no.7 – February 2019





1. Giovanni Battista FRANCO known as IL SEMOLEI

(c. 1510 - 1561)

Saint Jerome kneeling before a crucifix, with a skull and lion - ca. 1555

Etching and engraving, 888 x 485 mm. Bartsch 38; *The Illustrated Bartsch* 38; *The Genius of Venice* no. P52.

Superb impression printed on three sheets of laid paper joined end to end, backed with a large sheet of laid paper. Collection mark stamped bottom right ([Lugt 971](#)).

A watermark is visible above Saint Jerome's hands when the print is held up to the light (the watermark may be on the print itself or on the backing sheet): one-headed eagle in a circle topped by a crown (similar to Briquet 209; Verona, 1582-1596).



Generally in good condition. The impression, trimmed to the subject, has the largest dimensions of all impressions we are aware of. Some skinning of the paper, two very small triangular losses of paper in the upper and bottom right corners, a vertical tear in the center of the bottom sheet. Horizontal central crease.

Provenance: Friedrich August II (1797-1854), King of Saxony, Dresden ([Lugt 971](#)).



Lugt 971

We are aware to date of only five impressions of this print. Four are in museums: [British Museum](#), [Metropolitan Museum of Art](#), [Bibliothèque nationale de France](#), Domschatz- und Diözesanmuseum Passau (Graphische Sammlung des Bistums; mentioned in *Artificio et elegantia*, p. 42, cat. no. 8). One impression was sold on the American market in 2003 by David Tunick (quoted in *Nouvelles de l'estampe*, 2003, no. 185-6, pp. 77-78).



According to David Landau, Battista Franco's *Saint Jerome kneeling before a crucifix* is "one of the most impressive etchings of the second half of the sixteenth century" (*The Genius of Venice*, p. 347). Gert Jan Van Der Sman says that *Saint Jerome* and the *Crucifixion* by Battista Franco mark "the high point of 16th century printmaking" (*Le siècle de Titien - Gravures vénitiennes de la Renaissance*, p. 140, [our translation]). These opinions bear on both style and technique. David Landau emphasises Franco's mastery in his *Saint Jerome*, offering a synthesis of the style of the two great Italian masters of his time: "the *St. Jerome* reflects both the monumentality of Michelangelo so much admired by Battista during his years working in Rome, and the impression that Titian's works must have made on him when he returned to his native Venice in 1554" (Landau, *ibid.*).

Indeed, for his *Saint Jerome kneeling before a crucifix*, Franco drew inspiration in large part from Titian's *Penitent St. Jerome*, painted in the 1550ies for the altar of Santa Maria Nuova in Venice (the painting is nowadays in the Pinacoteca Brera in Milan). As for Michelangelo's influence, it is mostly felt "in the care with which the muscles have been sketched, and in the plastic effect of the torso" of the old man, according to Gert Jan Van Der Sman (*Le siècle de Titien*, p. 168, [our translation]).

This masterful synthesis rests on Franco's much-celebrated - including in its lifetime - draughtsmanship, and on his mastery of etching techniques, which he developed primarily after he returned to Venice. The power of *Saint Jerome kneeling before a crucifix* is born from the harmony between the strong composition and the graceful strokes that detail the hands, the face, the hair, the beard and the muscles of the saint.

Mixing etching and engraving techniques to achieve a final effect that is both powerful and subtle is characteristic of Battista Franco's style. This is what Wendy Thompson points out when she describes a series of small portrait prints that she argues should be attributed to the Venetian artist: "The combination of freely etched lines to create the textures of hair, fur and cloth, together with tightly hatched burin lines to model the flesh, is characteristic of no one but Battista Franco [...]" (*Print Quarterly*, vol. 26, 2009, p. 3). Note also the scattering of tiny dots between the parallel strokes, which soften their otherwise somewhat rigid regularity, and help to create different textures (skin, cloth...)

It is worth underlining the very large size of this work. David Landau insists: "In addition, this print is a monumental achievement from the technical point of view, for it is accomplished with a single plate, possibly the largest plate used in Italy in the sixteenth century : etching, engraving, inking and printing it must have posed many problems." (*The Genius of Venice*, p. 347).

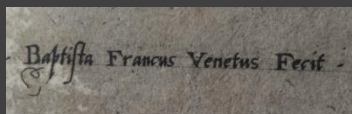


One such problem must have been the size of the sheet. David Landau wonders: “In fact, all the impressions known to me are printed on two or three sheets of paper, but I have not been able to establish whether the print was originally printed on several sheets because no sheet of paper large enough was available, or whether the original was cut at a later date to fit collector’s albums of different sizes.” (ibid.)

The impressions in the Bibliothèque nationale de France and the Metropolitan Museum of Art are composed like ours of three sheets which are joined at the same level to a few centimeters: a first horizontal line is visible at the height of the left elbow of St Jerome, a second line is visible at the level of his foot. The record of the impressions of the British Museum and of Passau mention only two sheets which are jointed, as we can see on the pictures, at the level of the hands. The arrangement of the sheets in both these impressions being different from that of the three other ones, it seems to confirm that *Saint Jerome kneeling before a crucifix* was etched on a single large plate.

We are not aware of any impression that would have been printed on one sheet only. It is unlikely that the plate would have been printed onto one large sheet, which would then have been cut up in parts, instead of being folded. More probably the plate was partially printed onto several sheets that were then put together. On some impressions, there exists a slight mismatch in etched lines where two sheets meet: this clearly means that the work wasn't printed on blank sheets that would have been joined together before printing. On the impression that is in the Metropolitan Museum of Art, a few millimetres are even missing from the print where the two top sheets meet, reducing the height of the skull.

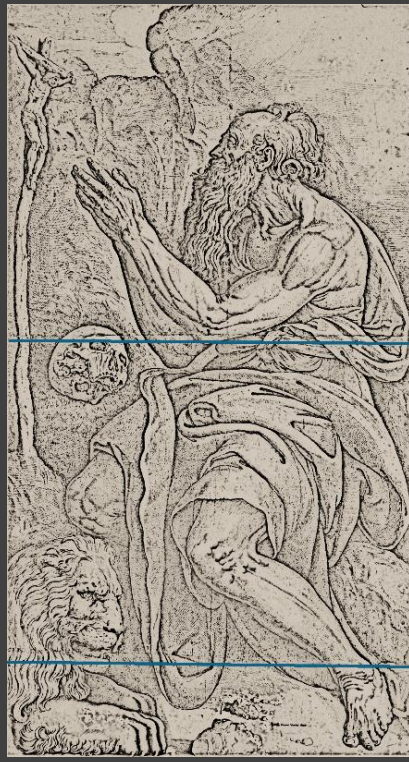
References: Adam Bartsch: *Le Peintre graveur*, vol 16, 1818, pp. 131-132; *The Illustrated Bartsch*, 1978, p. 194; Jane Martineau and Charles Hope (edited by): *The Genius of Venice, 1500-1600*: Royal Academy of Arts exhibition catalog, London, 1983, pp. 346-347, no. P52; Gert Jan Van Der Sman: *Le siècle de Titien - Gravures vénitiennes de la Renaissance*, 2003, p. 168; Massimo Firpo and Fabrizio Biferali: *Battista Franco «pittore veneziano» nella cultura artistica e nella vita religiosa del '500*, Pisa, 2007; Anne Varick Lauder: *Battista Franco*, coll. «Dessins italiens du musée du Louvre», vol. VIII, 2009; Lea Salvadori (1991): 'Riflessioni sull'opera incisa di Battista Franco', *Arte documento*, 5, 148-57; Wendy Thompson: 'An Unknown Portrait Series by Battista Franco', *Print Quarterly*, vol. 26, no. 1, Mars 2009, pp. 3-18; Eckhard Leuschner and Alois Brunner: *Artificio et elegantia : eine Geschichte der Druckgraphik in Italien von Raimondi bis Rosaspina*, 2003.



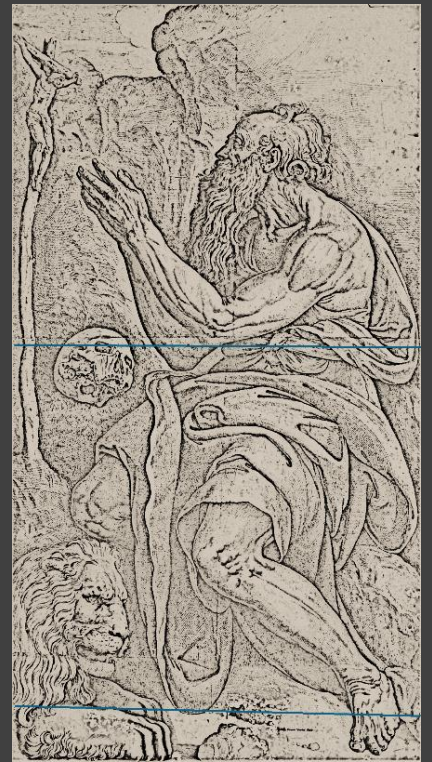
ASSEMBLAGE OF THE SHEETS



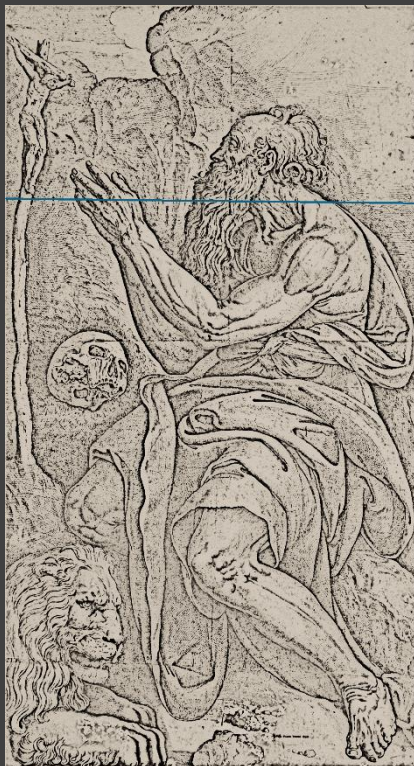
Our impression
885/888 x 480/485 mm



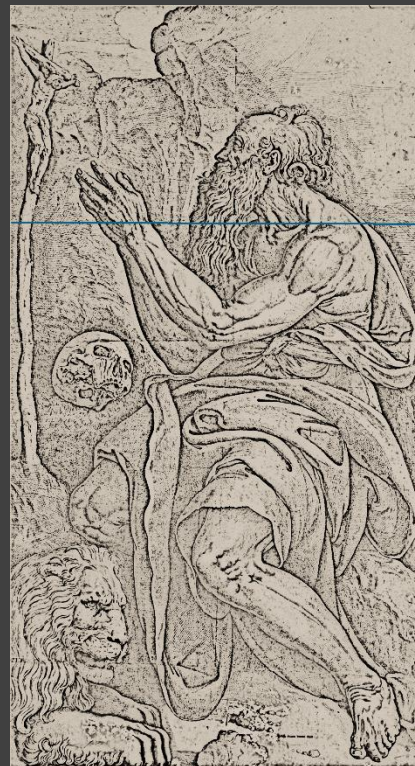
Bibliothèque nationale de France
882 x 485 mm



Metropolitan Museum of Art
880 x 484 mm



British Museum
874 x 477 mm



Domschatz- und Diözesanmuseum Passau
872 x 480 mm

2. Hans Sebald BEHAM

(1500 - 1550)

Infortunium [Misfortune] - 1541

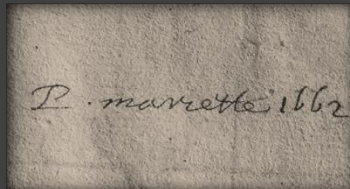
Engraving, 78 x 50 mm. Hollstein 144, 2nd state (of 4); Pauli 144; Bartsch 141.

Impression of the 2nd state (of 4) with a little tussock of grass on the rock to the left but before the additional tussocks of grass and other works.

Superb impression printed on laid paper, trimmed on the platemark (sheet: 79 x 51 mm). In very fine condition. Two traces of creases only visible *verso*. A very tiny foxmark in the rocks to the left. *Verso*: signature and date written in ink *P. mariette 1662*.

Provenance: Pierre II Mariette (1634-1716), his signature *verso* (Lugt 1790).

Infortunium works as a counterpart to *Fortuna*, dated 1541. It shows a woman being pulled backwards by a small winged demon. At her feet, there is an enormous lobster – lobsters were thought to be able to walk backwards.







3. Jacques BELLANGE

(1575 ? - 1616)

Diana and Orion - 1595/1616

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

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

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

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



Very rare.

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

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

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



Quaeret amans puerum si reptor agere nata
Dum cui cingitur per feta furta vobis

Qua mihi mane Trophoei placet amantem
Dum mea sic puerum pulchra aspera gratia

Jacques Bellange also etched bottom the following verses:

Gaudet amans nympha si raptor Agenore nata

Dum sua tergoribus per freta furla vehit

Qua mihi nunc Impleut placidam solatia mentem

Dum mea sic humeros pulchra diana gravat

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

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

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

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



Bellange

Gaudet amans nympha si raptor Agenore nata
 Dum sua tergoribus per freta furta vehit
 L. Blond excul

Qua mihi nunc Implent placidam solati mentem
 Dum mea sic numeros fulchra diapa gravata

4. REMBRANDT HARMENSZOOM VAN RIJN

(1606 - 1669)

The Descent from the Cross by Torchlight - 1654

Etching and drypoint, 210 x 162 mm. Bartsch 83; Biörklund and Barnard 54-G; New Hollstein 286, 2nd state (of 4).

Impression of the 2nd state (of 4) with the two dots in the upper right corner but before many shadows reworked, including hatching with the burin in the area between the right building and the right edge of the plate, and before the sky darkened (New Hollstein).

Fine impression printed on laid paper. In very good condition. Thread margins all around the platemark (sheet: 213 x 165 mm).



5. Giovanni Battista PIRANESI

(1720 - 1778)

Perspective of Arches, with a Smoking Fire - 1749

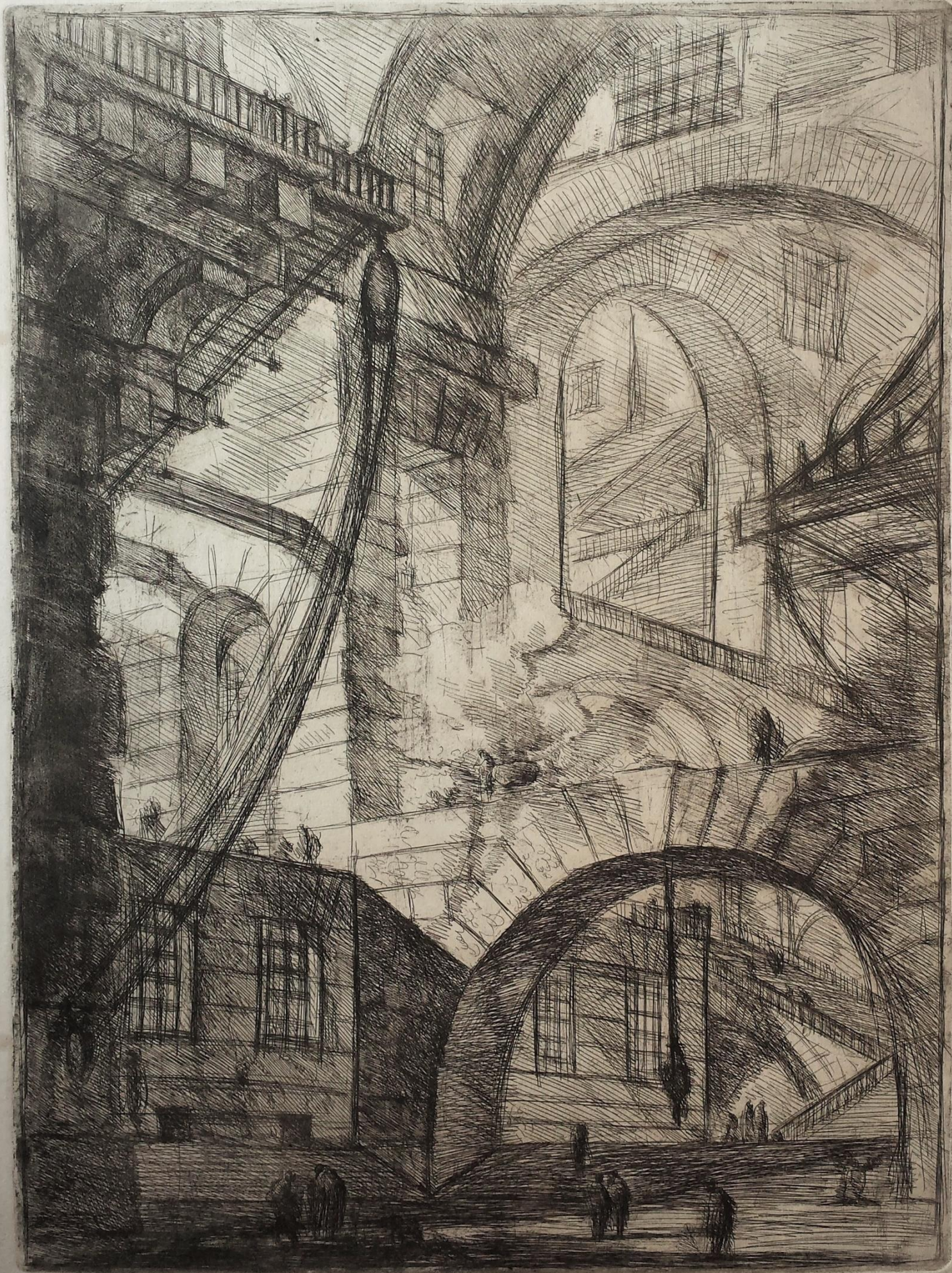
Etching, engraving, sulphur tint or open bite, burnishing, 540 x 400 mm. Robison 32, 1st state (of 7), 1st edition (of 6); Focillon 29; Hind 6

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

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

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

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



6. Giovanni Battista PIRANESI

(1720 - 1778)

Prisoners on a projecting platform - 1749/1761

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

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

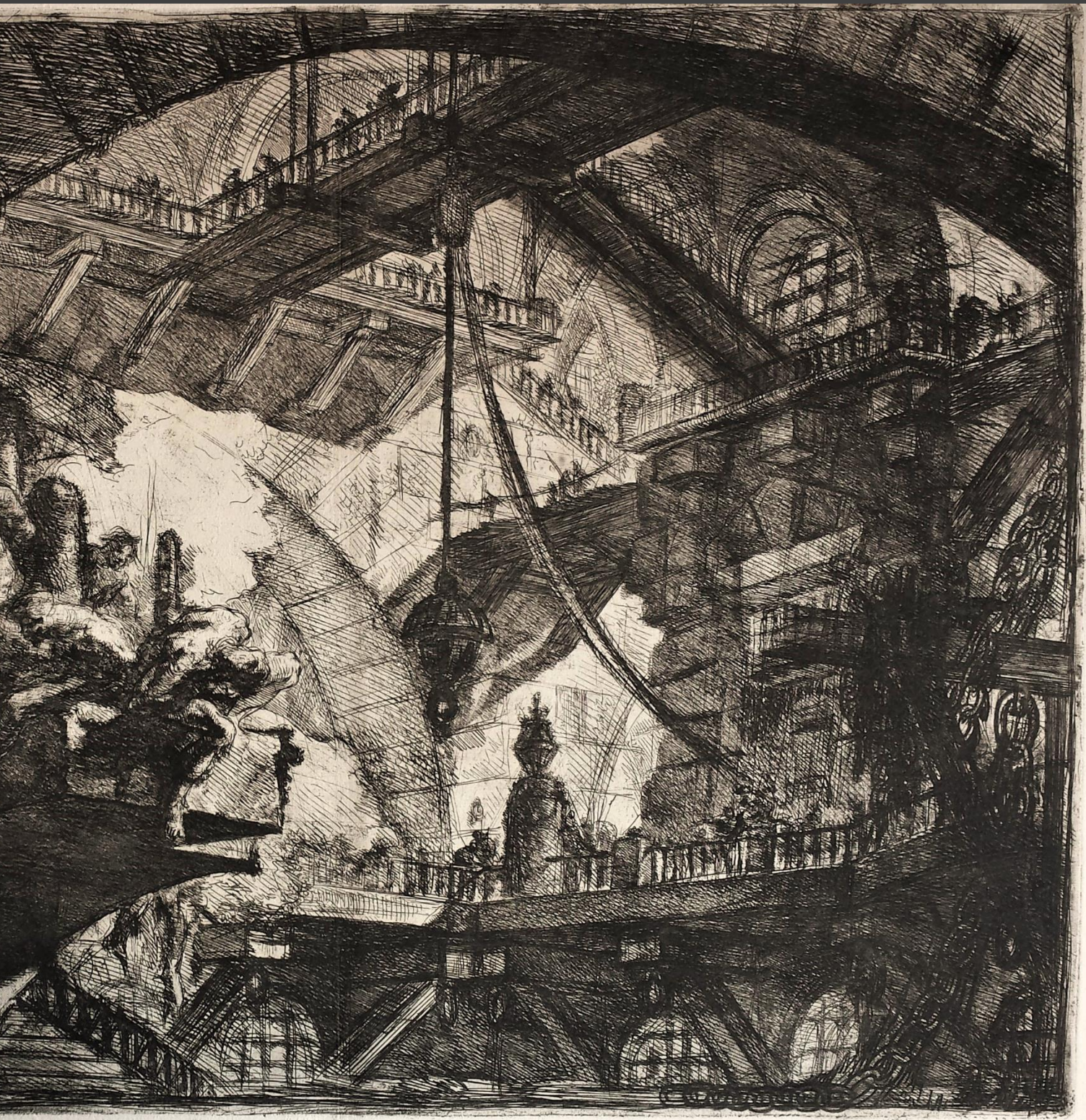
Impression of the 2nd state (of 6 according to Robison) with the addition of several objects including a wooden bridge upper right and a beam with heavy chains projecting in from the right edge, but before the Roman numeral.

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

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

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













7. Giovanni Battista PIRANESI

(1720 - 1778)

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

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

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

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

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

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

Piranesi's 1961 exhibition catalog (Smith College Museum of Art, Northampton) mentions eight recently discovered proofs of the *Différentes vues* series in the Library of the Museum of Fine Arts in Boston (of which seven are to date digitised on [MFA's website](#)) and points out that « the Boston proofs have considerable technical interest in that several lack the strong massings of light and shade which were finally added in a plate such as the present one [plate X of the series] to bind the forms together in a Baroque unity. » (Piranesi, p. 40). One of these eight proof is an impression of the *Vue des restes du derrière du pronaos du Temple de Neptune* in a state which is not only before letters but also before the large massings of shade on the columns and in the foreground and before some details as the staff held by the leaning man with his back turned, on the right. Our impression, with these details, is from an intermediary state between the Boston proof and the Roman 1778 edition. Some other working proofs are in a private Italian collection. One (plate X) was exhibited in Galleria civica d'arte moderna in Turin in 1968 (*L'Incisione europea dal XV al XX secolo* exhibition) and is quoted in the catalogue (no. 206 and illus.).

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

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



W. P. Smith del. & sculp.

8. Francisco GOYA Y LUCIENTES

(1746 - 1828)

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

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

Plate 77 of *Los Caprichos* [The Caprices] series, 1st edition, 1799.

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

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

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

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

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



Unos à otros.







9. Francisco GOYA y LUCIENTES

(1746 - 1828)

¡ Que guerrero !, Una reina del circo, Otras leyes por el pueblo, Lluvia de toros - 1816-1823.

Etching, aquatint and drypoint, each 245 x 350 mm. Delteil 220 to 223; Harris 266 to 269, III/III.

Complete set of 4 additional plates to the *Los Proverbios* [The Proverbs] series.

Very fine impressions on laid paper of the 1st edition, published by *L'Art* in 1877. Wide margins (sheet: around 422 x 280 mm each).

The twenty-two plates of the *Proverbs* are Goya's last prints. He worked on them between 1816 and 1823 and they were only published after his death. The plates for eighteen prints (Harris 248 to 265) that were kept by Goya's son were rediscovered after his death in 1854 and were published for the first time in 1864 by the Real Academia de Nobles Artes de San Fernando under the title *Los Proverbios*. The four so-called additional plates that were discovered some time later in the collection of Spanish painter Eugenio Lucas were published for the first time in 1877, printed by François Liénard in Paris for the magazine *L'Art*. The prints, inserted into the magazine, were published along with a study by Charles Yriarte on *Goya aquafortiste* [Goya as an etcher]. The four plates were bought in 2011 by the Société des Amis du Louvre [for the museum's Chalcography department](#).

From this series, only a few early trial proofs are known. Tomás Harris points out that the quality of the first impressions made for *L'Art* magazine is very close to that of the trial proofs, since the plates were not printed in the meantime.

The early trial proofs bear manuscript annotations that have sometimes been attributed to Goya. Some are titles or captions that are variations on the noun *Disparate* (folly, nonsense) with a complement. The trial proofs, which are today in the Museo Lázaro Galdiano in Madrid, bear the following mentions: *Disparate conocido* [Well-known folly], *Disparate puntual* [Punctual folly], *Disparate de bestia* [Animal folly] and *Disparate de tontos* (or *toritos*) [Fools' (or Little Bulls') folly]. These annotations gave the series the name *Los Disparates*, under which it is also known.

The Spanish and French titles that were engraved onto the plates when they were printed for *L'Art* in 1877 were invented at that time: *¡ Que guerrero !* (*Quel guerrier*), *Una reina del circo* (*Une reine du Cirque*), *Otras leyes por el pueblo* (*Autres lois pour le peuple*), *Lluvia de toros* (*Pluie de Taureaux*) [What a Warrior!, A Queen of the Circus, Other Rules for the People, Rain of Bulls].

References: Tomás Harris, *Goya - engravings and lithographs*, 2 volumes, 1964; Pascal Torres « *Quatre Disparates de Francisco Goya entrent à la Chalcographie* », in *La Revue des musées de France. Revue du Louvre*, 2012-1, pp. 16-19.



Goya. Inv. del. 2.

L. Art.

¡QUE GUERRERO!
(Quel guerrier)

F. 112. L. 10. 10. Paris.

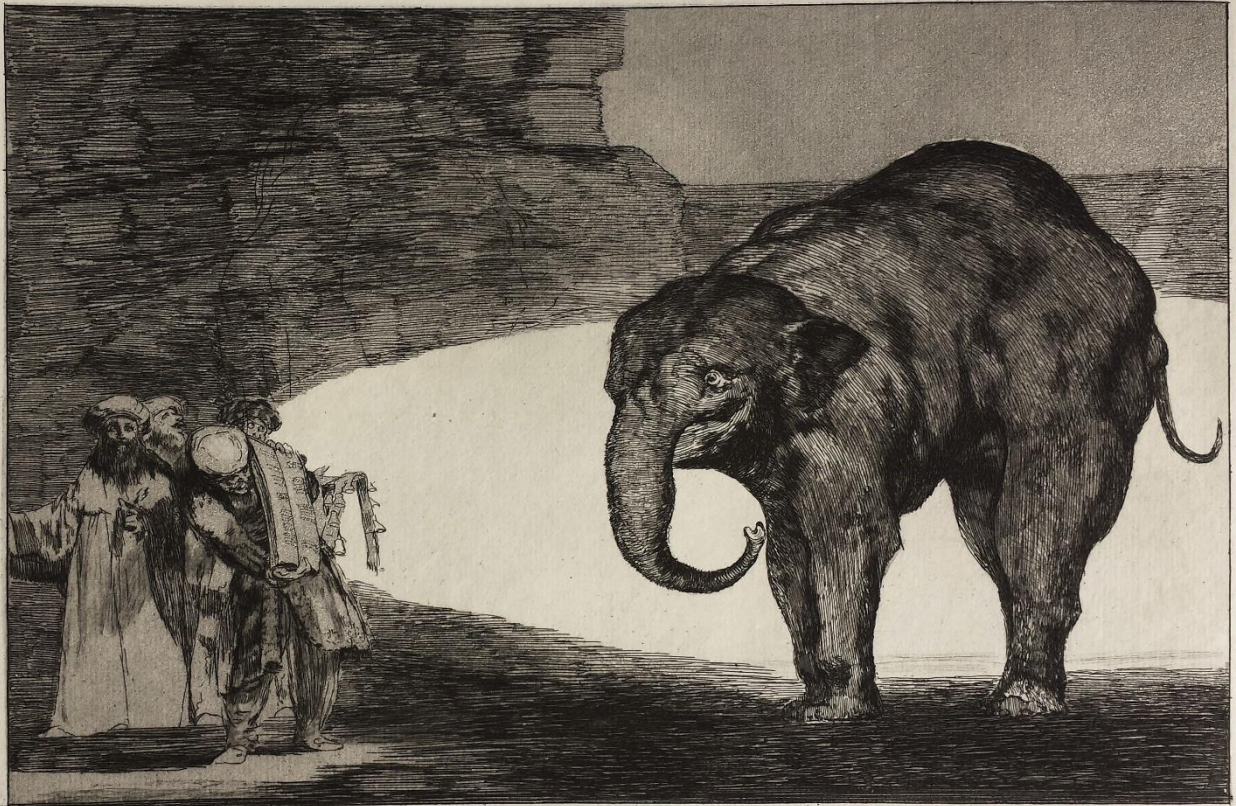


Goya. Inv. del. 2.

L. Art.

UNA REINA DEL CIRCO.
(Une reine du Cirque)

F. 112. L. 10. 10. Paris.



Coyanov et sc.

L'Art.

OTRAS LEYES POR EL PUEBLO.
(*Autres lois pour le peuple*)

F. G. Lissard, Imp. Paris.



Coyanov et sc.

L'Art.

LLUVIA DE TOROS.
(*Pluie de Taurcaux*)

F. G. Lissard, Imp. Paris.

10. Félix BUHOT

(1847 - 1898)

L'Enterrement du burin, frontispiece for L'illustration Nouvelle - 1877

[The engraving's burial]

Etching, 345 x 278 mm. Bourcard/Goodfriend 124, 1st state (of 5).

Impression of the 1st state (of 5 according to Goodfriend), the locomotive alone in the right part of the print, before many additional works.

Superb impression printed on laid watermarked paper (letters *D&C*). In excellent condition. A very tiny foxmark in the subject and some rare tiny foxmarks in the margins. Full margins (sheet: 514 x 353 mm).

Provenance: Marcel Lecomte, his blindstamp with initials *ML* in the bottom left margin (Lugt undescribed).

Extremely rare working proof of the first state.

Buhot first etched the locomotive "in bold, brutal strokes" (Gustave Bourcard [our translation]). In the second state, he completed the left side with more precise strokes of varying thickness. In the third state, according to Bourcard, the rebite of the plate produced partial foul biting in order to create a wash-like effect similar to the aquatint. Notice the woman's face of the winged monster with a serpent's tail: its traits are perfectly visible in the first state, but disappear in shadow in the second state.



L'ILLUSTRATION
NOUVELLE

PARIS

1877

11. Félix BUHOT

(1847 - 1898)

L'Enterrement du burin, frontispiece for L'illustration Nouvelle - 1877

[The engraving's burial]

Etching, 345 x 278 mm. Bourcard/Goodfriend 124, 3rd state (of 5).

Impression of the 3rd state (of 5 according to Goodfriend), the plate completed on the left and rebitten, but before the new works in drypoint in the sky, before the aquatint and before the addition of the signature bottom left.

Superb impression printed on laid paper. Generally in excellent condition. A small thinning of the paper with a very tiny pinhole in the subject. Full margins (sheet: 519 x 350 mm). Annotated in pencil, probably by Buhot himself, bottom left: *2^e Etat*.

Provenance: Marcel Lecomte, his blindstamp with initials *ML* in the bottom left margin (Lugt undescribed).

As it is before the numerous strokes in drypoint that Buhot will add in the sky in the 4th state, this impression has still a high brightness which contrasts strongly with the deep blacks and reinforces the dramatic intensity of the scene created in the 2nd state.

This print was designed by Buhot as a frontispiece for the 9th volume of *L'illustration Nouvelle par une société de peintres-graveurs à l'eau-forte*; it is also known under the title *L'Enterrement du burin*. James Goodfriend describes the scene: "The subject of this curious allegory is the 'death' of reproductive engraving (the spirit of the engraver's tool is carried aloft by angels, while the 'body' is taken off by an old hearse, labelled 1876, drawn by a winged horse) and the triumphant arrival of original etching transported by a modern locomotive called '*L'illustration Nouvelle*' and dated 1877." (C. & J. Goodfriend, catalogue number four, *Félix Buhot*, 1986, no. 90).

Henri Beraldi was a tad less enthusiastic when he commented on the print ten years later: "This piece was also called: *L'Enterrement du burin*. Right... This title naively uncovers the ambitions of etching's supporters at the time. They have since had to come down a peg or two. " (*Les Graveurs du XIX^e siècle, guide de l'amateur d'estampes modernes*, volume 4, 1886, p. 31, no. 124). Beraldi however truly enjoyed the work of the young artist and it was him who commissioned Buhot with the frontispiece for volume 4 of *Les Graveurs du XIX^e siècle*. Another drawing, that Jean-Luc Dufresne called « *Cy gist l'eau-forte, fantaisie pour le frontispice des Graveurs du XIX^e siècle* » [Here lieth etching, A fantasy for a frontispiece for *Graveurs du XIX^e siècle*], shows that, as in *L'Enterrement du burin*, Buhot had been toying with the idea of illustrating the death of an artistic genre, etching this time, "killed" by photography (Jean-Luc Dufresne, *Étude et catalogue raisonné des peintures, pastels, aquarelles et gouaches*, PhD dissertation, 1981, no. 392). He abandoned the project, perhaps on Beraldi's advice, and finally created the frontispiece as we know it (B/G 164).



12. Félix BUHOT

(1847 - 1898)

Frontispiece for *Henri Beraldi's Les Graveurs du XIX^e siècle* - 1884/1886

Etching and drypoint, 248 x 178 mm. Bourcard/Goodfriend 164, undescribed intermediary state between 1st and 2nd state (of 7).

Impression of an intermediary state between the 1st and the 2nd state (of 7) with the three first letters of CONQUET's name but before the two additional lines framing the main subject and before numerous additional works described by Bourcard for the 2nd state.

Superb impression with much burr printed with tone on laid paper, annotated in pencil by Buhot: *Félix Buhot 71 B^d de Clichy* and probably by someone else bottom left: *2^e état intermédiaire* [intermediary 2nd state] and bottom right: *tirée à 2 ou 3* [2 or 3 impressions printed] and *B. 164*.

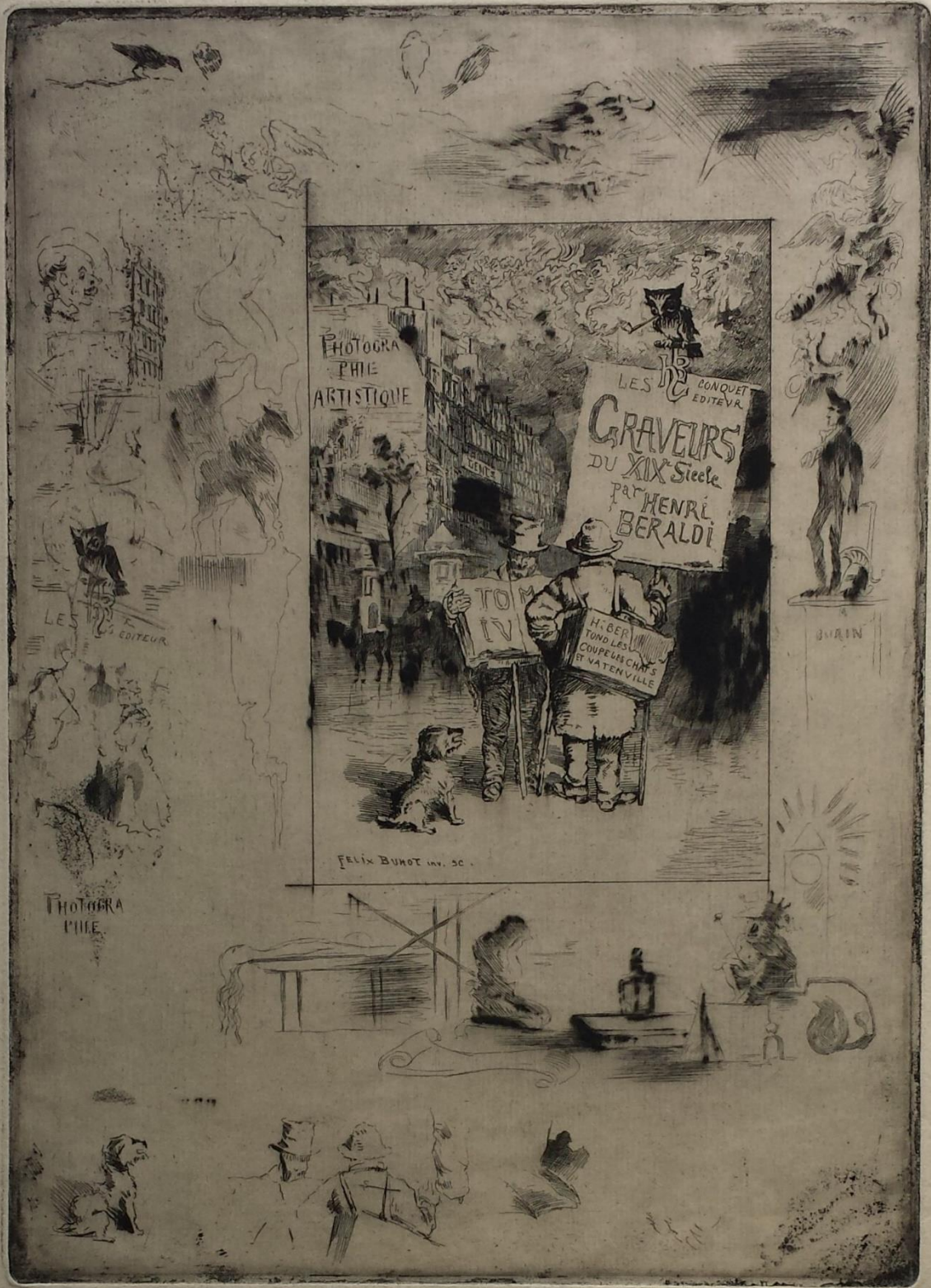
In perfect condition. Full uncut margins (sheet: 310 x 224 mm).

Provenance: Marcel Lecomte, his blindstamp with initials *ML* in the bottom right margin (Lugt undescribed).

A similar impression, but with less drypoint, is at the New York Public Library (Samuel Putman Avery collection). It is annotated by Buhot *Premier état (une dizaine d'épreuves pour Mr Henri Beraldi)* [First state (about ten impressions printed for Mr Henri Beraldi)].

In its finished version, Buhot's etching was used as a frontispiece for luxury copies of volume 4 of *Graveurs du XIX^e siècle, guide de l'amateur d'estampes modernes*, published in 1886 by the bookseller Conquet. In fact, volume 4 deals with artists from Brascassat to Chéret, and it contains a catalogue of all works by Buhot to date. Henri Beraldi notes in his introduction: "Buhot will almost always let his tool wander in the margins of his plates, will let it daydream so to speak, and slowly form patterned frames, small secondary sketches, that follow the main subject in an amusing procession. It is essential to get his prints with these fantastical remarques." (p. 26, [our translation]).

In 1881 Félix Buhot moves to 71, boulevard de Clichy. He moves his studio there and in 1884 he buys a printing press in order to print his etchings himself (Jean-Luc Dufresne, *Étude et catalogue raisonné des peintures, pastels, aquarelles et gouaches*, PhD dissertation, 1981, p. VIII).



Felix Buhot

2^e état
intermédiaire
71. Bd de Clugny

tire a 2 an 3 81.766



1. Giovanni Battista FRANCO

Saint Jerome kneeling before a Crucifix with a Skull and Lion - c. 1555

2. Hans Sebald BEHAM

Infortunium - c. 1541

3. Jacques BELLANGE

Diane and Orion - 1595/1616

4. REMBRANDT HARMENSZ. VAN RIJN

The Descent from the Cross by Torchlight - 1654

5. Giovanni Battista PIRANESI

Perspective of Arches, with a Smoking Fire - 1749

6. Giovanni Battista PIRANESI

Prisoners on a projecting platform - 1749/1761

7. Giovanni Battista PIRANESI

Vue des restes du derrière du Pronaos du Temple de Neptune - 1778

8. Francisco GOYA Y LUCIENTES

Los Caprichos: Unos à otros - 1797/1799

9. Francisco GOYA Y LUCIENTES

Complete set of 4 additional plates to the *Los Proverbios* series - 1816-1823

¡ Que guerrero !, Una reina del circo,

Otras leyes por el pueblo, Lluvia de toros.

10. Félix BUHOT

Frontispiece for l'Illustration nouvelle, 1st state - 1877

11. Félix BUHOT

Frontispiece for l'Illustration nouvelle, 3rd state - 1877

12. Félix BUHOT

Frontispiece for Henri Beraldi's Les Graveurs du XIX^e siècle -1884/1886

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