

FINE PRINTS



SARAH SAUVIN

No.8 - November 2019



Tom. Stradany's invent.

SARAH SAUVIN

Fine Prints

sarah-sauvin.com

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1. Albrecht DÜRER

(1471 - 1528)

11000 €

The Apocalyptic Woman - ca. 1497

Woodcut, 392 x 279 mm. Meder 173, Bartsch 71. Impression of the 1511 latin edition with the latin text printed verso, the words Iohañes (line 1) and bestiā coccineam (line 2) instead of iohannes and bestiam coccineā. Before the breaks in the woodblock which are visible on impressions of the later editions.

Very fine impression printed on laid paper, trimmed on the borderline and very slightly inside in the bottom left corner. In very good condition. A few very short handling creases. Small remains of paper tapes on back and some notes in pencil. Number 10 written in ink.

Provenance : Karl Eduard von Liphart (1808-1891), his collection mark printed verso (Lugt 1687).



The Apocalyptic Woman is, after the title-plate, the tenth plate in Dürer's *Apocalypse* series. It illustrates a passage from Chapter XII in the *Book of Revelation*, verses 1 to 5 more specifically, describing the apparition of the woman clothed with the Sun and the great red dragon with seven heads, a prefiguration of the Beast of the Apocalypse.



C. S. Vidit Iohānes mulierem sedentem
super bestia cocāneā plenā nominibus blas-
phemie habentē capita septem et cornua decem
in cuius fronte erat scriptum bābylon magna.
Et describitur mulieris sacramentum.

Item ad Tredecimā figurā.

Capitulum XVII

Venit vnus de septem angelis qui
habebat septē phialas et locutus est
mecum dicens. Veni et ostendam tibi
damnationem meretricis magne
que sedet super aquas multas cum qua forni-
cant reges terre et inebriati sunt qui inha-
bitant terram de vino prostitutionis eius. Et
abstulit me in spiritu in desertum. Et vidi mul-
ierem sedentem super bestiam cocāneā plenā
nominibus blasphemie habentem capita septē
et cornua decem. Et mulier erat circumdata pur-
pura et cocino et inaurata auro et lapide precio-
so margaritis habens poculum aureū in ma-
nu sua plenum abominatiōe et immundicia for-
nicatiōis eius. Et in fronte nomē eius scriptū
mysterium bābylon magna: mater fornicatio-
num et abominatiōum terre. Et vidi mulierem
ebriam de sanguine sanctorum et de sanguine
martyrum Iesu. Et miratus sum cum viderem
illā admiratione magna. Et dixit mihi angelus
Iulius. Quare miraris? Ego dicam tibi sacramē-
tum mulieris et bestie que portat eā que habet
capita septem et cornua decem. Bestia quam vi-
disti fuit: et nō est. et ascensura est de abyssō et in
interitum ibit: et mirabuntur inhabitantes ter-
ram quorum non sunt scripta nomina in libro
vitę a cōstitutione mundi videntes bestia que
erat et non est. Et hic est sensus qui habet sapi-
entiam. Septem capita septem mōtes sunt sui
per quos mulier sedet: et reges septē sūt. Quin-
que ceciderūt. vnus est. alius nondum venit. Et
cum venerit oportet illum bene tempus mane-
re. Et bestia que erat et nō est: ipsa octava est
et de septem est. Et in interitum vadet. Et decem
cornua que vidisti decem reges sunt qui regnū
nondum acceperūt. sed potestatem tanquam reges
vna hora accipient post bestiam. Hi vnū con-
siliū habent et virtutem et potestatem suam be-
stie tradent. Hi cum agno pugnabūt et agnus
vincet illos quoniam dominus dominorū est
et rex regum: et qui cum illo sunt vocati et electi
et fideles. Et dixit mihi. Aquas que vidisti vbi
meretrix sedet. populi sunt et gētes et lingue et
decem cornua que vidisti in bestia hi odiet for-
nicariam et desolatam facient illam et nudam et
carnes eius manducabunt et ipsam igni cōdere
mābūt. Deus enim dedit in corda eorum vt sa-
ciant quod placitum est illi vt dent regnum su-
um bestie donec consumatur verba dei. Et mu-
lier quam vidisti est ciuitas magna que habet
regnum super reges terre.

Sequitur Decima figura.

101122

79



SACRIFICIO
DEL PATRIARCA
ABRAHAM.





2. Ugo da CARPI

(1480 - 1523)

Price on request

Sacrificio del Patricarca Abraham - ca. 1514-1515

[The Sacrifice of Abraham]

Woodcut, 800 x 1200 mm. J. D. Passavant no. 3; D. Rosand & M. Muraro cat. no. 3A; C. Karpinski 3rd state (of 6); J. Rapp 4th edition (of 8) (only one impression of each of the first three editions is known).

The print consists of four joined sheets printed from four separate woodblocks engraved by Ugo da Carpi. His name *UGO* is engraved in the upper right woodblock, on a leaf to the left of Abraham's foot.

Fine impression of the 4th edition (of 8 according to J. Rapp) printed on laid paper

Extremely rare. Bookseller Robin Halwas, who recently presented a restored impression of this 4th edition, noted that "the last impression seen on the market was sold by C.G. Boerner in 1933 (Auktion 183, lot 1088)."

In 1976, David Rosand and Michelangelo Muraro listed five different editions of *Abraham's Sacrifice* (*Titian and the Venetian Woodcut*, p. 55). The same year, Caroline Karpinski listed six of them in 'Some woodcuts after early designs of Titian' (in *Zeitschrift für Kunstgeschichte* 39 (1976), pp. 258-259 (note 4)). In 1994, Jürgen Rapp counted eight editions (« Tizians frühestes Werk : der Großholzschnitt 'Das Opfer Abrahams' » in *Pantheon Internationale Zeitschrift für Kunst* 52, pp. 43-61). In his study of *Abraham's Sacrifice* [on his website](#), Robin Halwas describes all eight editions and lists known impressions.

An intricate engraving depicting the biblical story of the sacrifice of Abraham. The scene is set in a rugged, mountainous landscape. In the upper left, a title cartouche reads 'SACRIFICIO DEL PATRIARCA ABRAHAM.' In the background, a fortified city with towers and a church spire is visible on a hillside. The central focus is on Abraham, dressed in a long robe and a turban, who is leading a group of men and pack animals (donkeys and camels) through a rocky path. One man is carrying a large bundle on his back. In the foreground, a man is kneeling in prayer or distress. To the right, a large tree stands prominently. In the upper right, a figure is seen carrying a large bundle on their back, and another figure is seated at a table, possibly preparing a meal or tending to a fire. The engraving is highly detailed, with fine lines and cross-hatching used for shading and texture.

None of the eight editions is dated. For some editions, only one copy is known, or sometimes only a fragment of an impression. The chronology of the different editions was established based mainly on alterations on the woodblocks and on successive versions of the text engraved in the title cartouche at the top of the upper left sheet.

The first known edition, for which the only remaining impression is in the Staatliche Museen in Berlin ([see description](#)), has the names of the author, Ugo da Carpi, and of the printer, Bernardino Benalio, in the cartouche: *In Uenetia per Ugo da carpi | Stampata per Bernardino | benalio: Cu[m] priuilegio, o[on]cesso | per lo Illustrissimo Senato. | Sul ca[m]po desan Stephano.* The 'privilege' mentioned here is the one

obtained by Bernardino Benalio on 9 February 1515, for three books and some prints, among which the *hystoria del sacrificio de abraham*. 1515 is thus the latest date for the creation of the print. It is generally suggested that the print was started in 1514, or even earlier.

On impressions from the second and third editions (out of eight according to J. Rapp), the name *Ugo da Carpi* has been erased, while the name of Benalio's nephew, *Bartolomeo Bianzago*, has been added to the privilege. R. Halwas suggests that this second edition, of which only one copy is known, might have been printed around 1520-1527 (Gotha, Museen der Stadt, Schlossmuseum, Inv.-Nr. G76, 1). Similarly only one incomplete impression is known for the third edition (Chatsworth, Devonshire Collection, IV, 73 n.97) (references by Robin Halwas).

On impressions from the fourth edition, of which the print we present here is one, the entire text has been erased from the cartouche and replaced with the title: *Sacrificio del patriarca Abraham*. Robin Halwas dates this edition to 1546-1549, "shortly after the death of Bernardino Benalio, and a presumed sale of his shop materials". R. Halwas adds: "He must have died before 8 August 1546, which is the date on a document identifying his wife as a widow ('Elisabetta vedova de Bernardino de Benalio stampatore') in Archivio di Stato di Venezia, Procurator Nobili, Busta 15, folio 143 recto (Witcombe, op. cit., p.106). Another multi-block woodcut named in Benalio's 9 February 1515 privilege, 'la submersione di pharaon' (Submersion of the Pharaoh's Army in the Red Sea), was reprinted with the address of Domenico dalle Greche in 1549. It could be that all the blocks in the Benalio shop were sold shortly after his death."





Robin Halwas lists ten impressions from this fourth edition, two of which are incomplete. Eight of them are in museums: Bergamo ([see description](#)), Berlin, Boston ([see description](#)), Copenhagen, Hamburg ([see descriptions](#)), London ([see description](#)), Paris ([see image](#)) and Vienna; another two impressions are mentioned in auction catalogues (Leipzig, 1864 and 1933).

The name of Titian is present in the cartouche of the fifth, sixth and seventh editions. Jürgen Rapp mentioned the difficulty of classifying editions after the fourth one with any degree of certainty, especially because he had not been able to examine some of the impressions. We adopt here the same order as Robin Halwas. Titian's name is mentioned as the author on impressions of the fifth edition: *Sagrificio del Patriarca | Abramo | Del celebre Tiziano* (R. Halwas lists 7 impressions). In the sixth edition, an address is added at the bottom of the print: *In Verona per gli Eredi di Marco Moroni* (3 impressions). Robin Halwas mentions that this publisher started in business around 1760. On the only known impression from the seventh edition, the name *Tiziano* is the only text in the cartouche. On the two known impressions of the eighth and last edition, the cartouche is empty.

Successive editions show damage to the woodblocks over time. From the fourth edition onwards, the print is narrower by 3cm, as a slim strip has been removed from each side on the outside edge of the woodblocks, and a new borderline has been added. The fourth edition also shows some wormholes, as well as a horizontal crack in the bottom right part, where the shepherd's foot is. This crack resulted in the loss of a horizontal strip of print, of approximately 3cm, at the bottom of the plate in later editions. Impressions from the last edition are printed from very worn and damaged woodblocks.

Our impression is from the fourth edition. It is in good condition overall, apart from some minor restorations: two small print losses (17 x 40 mm and 10 x 65 mm) restored and retouched in ink along the upper edge, as well as at the tip of the bottom right angle and at the tip of the top left angle; and a dozen tears that have been restored along the edges (5 to 80 mm). It is worth noting that cracks in the woodblocks or paler shadows have not been retouched in ink, as is the case on other impressions from the 4th edition. The four sheets have been backed with very thin japan paper and put together again.

These defects in conservation are common in monumental, large-size prints. Thus the impression kept in Hamburg shows large tears, numerous touch-ups in ink, as well as small losses in the subject, which necessitated doubling at an early date. Some impressions show ample retouching in ink, in order to recreate contrasts and shadows (Hamburg, Boston, Robin Halwas), to hide certain defects, and sometimes, to replace or even invent a missing part (as in the lower left corner of the impression sold by Robin Halwas, in which Abraham's right leg differs from the original).

That *Abraham's Sacrifice* has known numerous editions attests to the success it enjoyed over a long period. Remaining impressions however are very rare, not only because of the usual fragility of such large-size prints, but also because of the specific way in which they were used. In their study of monumental prints (*Grand Scale - Monumental Prints in the Age of Dürer and Titian*) published in 2008, Larry Silver and Elizabeth Wyckoff explain that these large prints were often used as wall hangings, because they were less costly than paintings or tapestries. The poor conservation conditions of these prints, on the walls of private homes or of public or religious buildings, unfortunately resulted in their damage or loss.



As for impressions kept in collections, they were often folded, for example to be glued in albums, or rolled up. That is the case for some very large prints in the print collection of Cristopher Columbus' son, Ferdinand Columbus (1488-1539): the catalogue for this collection, kept today in the Biblioteca Colombina in Seville, mentions fifty-four Italian prints kept as *rotulos* (rolls 60cm or more in length), among which an impression of *Abraham's Sacrifice* from the first edition:

“Rotulo de 4 pliegos de marca los dos largos en largo y los dos anchos en ancho es del sacrificio de Abrahan [...] estampado en Venetia por Hugo de Carpi y Bernardino Benalio [...] » [« A roll of four sheets of *marca*-size [over 45 cm in length; the next size up is the *rotulo*] two-by-two lengthways, it is the sacrifice of Abraham [...] printed in Venice by Hugo da Carpi and Bernardino Benalio »] (quoted in M. P. McDonald, *The Print Collection of Ferdinand Columbus - 1488-1539 - A Renaissance Collector in Seville*, volume 2, pp. 487-488, n°2686).

The high number of monumental Italian prints mentioned in this precious contemporary inventory is a testament to their success, especially in Venice, where city views, maps, current news topics, processions and devotional subjects were in high demand. David Rosand and Michelangelo Muraro explain that young Titian (ca. 1488-1576) was influenced by these monumental prints, engraved on copperplates or woodblocks, and contributed to this production himself. His most famous monumental print is *Submersion of Pharaoh's Army in the Red Sea*, printed from twelve blocks and mentioned, along with *Abraham's Sacrifice*, in Bernardino Benalio's privilege in 1515.



Even though the name of Titian is engraved in the cartouche in impressions of the fifth, sixth and seventh editions of *Abraham's Sacrifice*, the attribution of its drawing has long been a subject of some debate. Pierre-Jean Mariette attributed it to Domenico Campagnola (*Abecedario*, edited by Ph. de Chennevières and A. de Montaignon, volume 6, pp. 310-311). David Rosand and Michelangelo Muraro, however, consider that Titian's participation in this work is beyond doubt: "That Titian supplied the design for its major elements is convincingly attested by the quality of the design itself, especially of the landscape of the right half, and is documented by the existence of the magnificent study of trees in the Metropolitan Museum (T. 1943)." (*Titian and the Venetian Woodcut*, p. 59, see [the description of the drawing on the MET's website](#)). They also mention that "A drawing for the group of Abraham and his two servants, varying somewhat from the final version is known through a small studio copy in the Louvre (T. 1956)." (ibid. p. 59, [see the description of the drawing on the website of the Musée du Louvre](#)). They maintain that Titian must have collaborated very actively in "a project that was evidently ambitious from its inception: all of the prints published by Benalio were monumental multi-block woodcuts and must have involved some fairly elaborate planning and coordination among designer, cutter and printer." (p. 60).

The late apparition of Titian's name in the cartouche is what makes some doubt about the attribution, but, according to Rosand and Muraro, this in fact reflects a change in the taste of the public: "later buyers, representative of a new breed of connoisseurs and collectors that emerged in the course of the sixteenth century, were apparently less interested in acquiring a particular religious image than a work [...] of the now universally acclaimed artist." (p. 19).



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As for Jürgen Rapp, he insists that the drawing for *Abraham's Sacrifice* could well be Titian's very first work: according to him, Titian would have first sketched the upper right part, around 1505/1506, before expanding the work to the whole of the four plates.

References: David Rosand and Michelangelo Muraro: *Titian and the Venetian Woodcut*, 1976; Caroline Karpinski, 'Some woodcuts after early designs of Titian' in *Zeitschrift für Kunstgeschichte* 39 (1976), pp. 258-259 (note 4); Jan Johnson: « Ugo da Carpi's Chiaroscuro Woodcuts », *Il conoscitore di stampe*, 1982, 57-58, vol. III and IV, pp. 2-87, revised version dated 2016 on [academia.edu](https://www.academia.edu); Jürgen Rapp, 'Tizians frühestes Werk: der Großholzschnitt "Das Opfer Abrahams"' in *Pantheon* 52 (1994), pp. 43-61; Mark P. McDonald, *The print collection of Ferdinand Columbus (1488-1539): a Renaissance collector in Seville* (London 2004); Larry Silver and Elizabeth Wyckoff (edited by): *Grand Scale - Monumental Prints in the Age of Dürer and Titian*, 2008 ; Robin Halwas, website : [sacrificio-del-patriarca-abraham..](https://www.sacrificio-del-patriarca-abraham.com)

3. After Johannes STRADANUS

(1523 - 1605)

5500 €

Sculptura in æs - ca. 1591

[The Invention of Copper Engraving]

Engraving, 202 x 273 mm. New Hollstein (Johannes Stradanus) 341
2nd state (of 4).

Impression of the 2nd state (of 4), with the number *19* added in margin at left, with Philips Galle's address, before Johannes Galle's address.

Very fine impression printed on laid watermarked paper (indistinct composition in a circle). Impression trimmed 1 mm outside the borderline or on the borderline, the text caption well preserved. A pale stain in the center of the composition, mainly visible *verso*, and two very short printer creases bottom left. Otherwise in very good condition.

Sculptura in æs is the last plate, bearing number 19, in a series of twenty engravings; the first plate in the series, which isn't numbered, has the title *Nova Reperta*. This series was engraved by several artists after Johannes Stradanus; not all of them have been identified. Some plates are signed by Theodoor Galle (plate number 1) and Jan II Collaert (plates 15, 17 and 18). Four other plates have also been attributed to the latter: the plates with numbers 2, 12 and 16, as well as the title plate (see New Hollstein, *The Collaert Dynasty*, nos. 1205-1211). The series was first published around 1591 by Philippe Galle in Antwerp and was then successively republished by Karel de Mallery (after 1612), Theodoor Galle (before 1636) and Johannes Galle (before 1677). The *Nova Reperta* series illustrates several noteworthy discoveries and inventions in late 16th century Europe: ranging from the exploration of the Americas to the cultivation of sugarcane, including the invention of the compass or the development of gunpowder.



19.

SCULPTURA IN ÆS.

Sculptor noua arte, bractea in lamina

Scalpit figuras, atque prælis imprimat.

Impressio librorum and *Sculptura in æs* represent a typographical printer's shop for the former, and a workshop for intaglio printmaking for the latter. Several drawings by Johannes Stradanus are in the Royal Collection at Windsor Castle, among which the preparatory drawing for *Impressio librorum*: the resulting engraving is faithful to its detail. In the same collection is another drawing by the Flemish master, representing an engravers' workshop in a format similar to *Sculptura in æs*. This drawing however, even though it is often mentioned as a preparatory drawing for the engraving, clearly differs from the print in the series. Its composition is not only different but Stradanus drew two screw-presses for printing books and woodcuts, while the engraving in *Nova Reperta* shows two roller-presses, or intaglio presses, used printing copperplates:

“Intaglio printmaking requires the use of a specific printing press, which consists in a table held in place by wooden pillars, with a moving board placed between two wooden cylinders; the printer controls its movement with a handwheel.” (Maxime Préaud, *Techniques de la gravure*, online article, our translation).

Stradanus' drawing does indeed show engravers *in æs*, that is to say, on copper, and not engravers on wood: showing screw presses is thus a mistake, because such presses cannot exert the required pressure for intaglio printmaking. The mistake has been corrected in the engraving, perhaps on the basis of another preparatory drawing, now lost. On the left in the print, a man is working the huge roller press: his effort is depicted in a very realistic way, his foot pressing down on one of the arms of the press, and he is looking up to the ceiling. The freshly printed engravings are hung to dry on lines at the back of the room.



While the drawing focuses on the work of engraving copperplates, *Sculptura in æs* foregrounds the careful inking of the copperplate: successful printing depends on this step.

“The plate must be inked all over with an ink that is greasy and soft but not liquid; the printer works the ink into the strokes with a pad (or *poupée*) while the plate is set on a burner, as the heat will soften the ink. Then the printer wipes off all the ink from the surface of the plate, first with rags, then with the palm of their hand, leaving only the ink in the hollows and strokes.” (M. Préaud, our translation).

We can see two workers taking care of these two successive tasks in the centre of the print: one is holding a plate over a brazier, while the other is wiping off the ink from a plate laid flat on the workbench. In a recess at the back, others are busy working with a second press.

The engraving work itself in fact takes up little space in this print. In Stradanus’ drawing, the engravers were in the centre of the composition (five of them were gathered around the table, busy engraving and drawing); in the final print, there is only one engraver, to the right of the composition, teaching his craft to two very young apprentices. On the table, the tools of his trade are laid out: engraving tools, whetstones, rag.

Sculptura in æs puts the emphasis less on the invention of copperplate engraving, and more on the invention of the roller press, which allowed intaglio to soar as an art. Ad Stijnman, who undertook an exhaustive study of the history of the development of manual intaglio printmaking processes in his book *Engraving and Etching 1400-2000*, notes that, when copperplate engraving appeared in Europe around 1430, it wasn’t done with a press but by hand, by rubbing the back of the paper laid against the copperplate. This would result in very weak impressions of unequal quality.



The use of roller presses was probably inspired by textile printing presses and started around 1460-1465. According to Jacques Bocquentin, as quoted by Ad Stijnman, the first roller press appeared in 1460-1465 in the Upper Rhine region, possibly in the workshop of the Master E.S. (Stijnman p. 39). The first known depiction of an engraver's workshop is a small woodcut, attributed to Arnold Nicolai, that was introduced in the 2nd edition of *Emblemata, et aliquot nummi antiqui operis* by Johannes Sambucus, published by Plantin in 1564 in Antwerp. The scene is rather simplistic and features only one character. *Sculptura in æs* is the first detailed and realistic depiction of an engraving workshop, where the division of tasks evokes the level of sophistication of the process as well as the distribution of a high number of impressions.

Reference: Ad Stijnman: *Engraving and Etching 1400-2000, A History of the Development of Manual Intaglio Printmaking Processes*, 2012 ; Maxime Préaud, *Techniques de la gravure*, online article.

4. Jacques CALLOT

(1592 - 1635)

10000 €

Les Grandes Misères de la Guerre - 1633

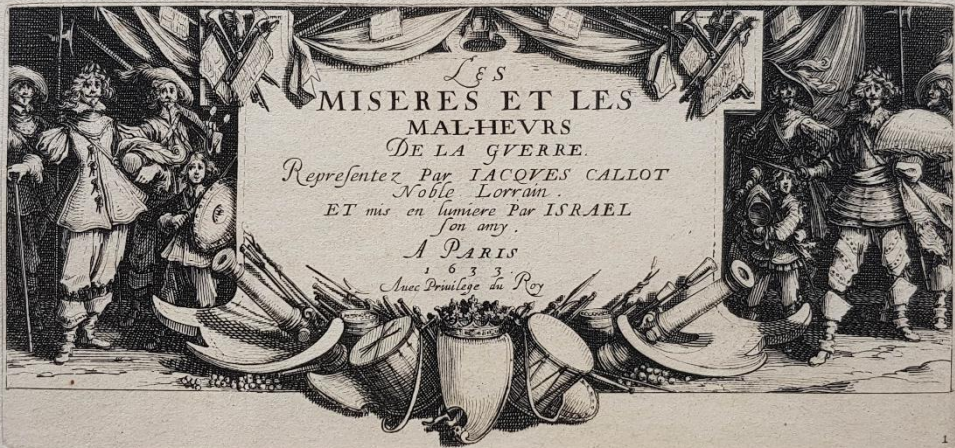
[The Large Miseries of War]

Eau-forte, 81 à 90 mm x 185 à 192 mm. Lieure 1339 à 1356.

Complete and uniform series of eighteen plates, edition with the verses, numbers and Israël Henriët's excudit, before the words *Callot inv. et fec* as a substitution for the excudit. As usual for the early uniform sets, the series comprises plates in the following states: Lieure 1339 (frontispiece) 3rd state (of 3), L. 1340 to 1355 2nd state (of 3), L. 1356 3rd state (of 4). Impressions of the first state, before the verses attributed to Michel de Marolles, are extremely rare (RRRR according to Lieure). The eighteen copperplates are kept in the Musée Lorrain in Nancy.

Very fine impressions printed on thin laid paper. Generally in very good condition. On the title-plate, a 18 mm wide strip reattached on the sheet's right edge. Wide margins (sheets: ca. 185 x 285 mm each).

Very fine impression with clearly visible backgrounds, which is not the case for many other impressions also bearing Israël Henriët's excudit, in which the backgrounds appear already worn. Regarding the third plate in the series, *La Bataille* [The Battle] (L. 1341), Jules Lieure notes that "Only the first impressions have a very clear and distinct background, particularly for the infantry fight, where the ground let the acid seep through in many small places." (J. Lieure, p. 73, our translation). On our impression, the background is still distinctly visible, with a few drypoint strokes on the lances of foot soldiers. Six plates were printed on laid paper bearing a watermark with a 'huchet' (hunting horn), of which four have a Lieure 44-type watermark, which he points out are typical of the *Grandes Misères de la Guerre* series in the 1st and 2nd state out of 3. The other two plates were printed on paper with a watermark that is closer to Lieure 47.



*C. Napol. qui Platon dans ses vaines enforce,
 Qui ject en mesme temps, et la paix, et la guerre,*

*Attire le soldat, sans crainte des dangers,
 Du lieu de sa naissance, aux Pays estrangers*

*Israel, qui, sans Privilège Roy,
 Ou s'estant embarqué pour sçavoir la -Milice,
 Il faut que sa vertue s'arme contre la vice*



*Israel exced. cum Privil. Roy.
 Quelque rudes que soient les atteintes de Mars,
 Et les coups que son bras porte de toutes parts.*

*Cela n'estonne point l'invincible courage
 De ceux dont la valeur seint combattre l'orage,*

*Et qui pour sçavoir le titre de Guerriers,
 Du sang des ennemis arrosent leurs Lauriers.*

The series of *Grandes Misères de la Guerre* is Jacques Callot's most famous work. It owes its fame to its high number of plates, its technical mastery and its subject matter. It is often considered to be the crowning achievement of a project that started with the series of eleven plates known as the *Petites Misères*, perhaps engraved in 1632, which remained incomplete and was only published after Callot's death.

There is very little information on the origins of the second series of the *Misères*. For instance, it is not known whether a patron commissioned it. The title on the frontispiece, *LES MISERES ET LES MAL-HEURS DE LA GUERRE*, is confusing: it seems to disapprove of war, whereas careful scrutiny of the plates, their texts and their sequence goes against such simplistic reading. Far from criticising wars or casting doubt on their legitimacy, the *Misères* actually deal with soldiers' discipline in wartime: "Callot's œuvre is calculated to demonstrate how much the discipline of soldiers and respect for occupied or conquered territories should be the constant concern of those whose mission it is to command armies." (Marie Richard, pp. 5-6, our translation). Regarding this, Paulette Choné noted that art historian Filippo Baldinucci (1625-1697) "who describes each plate praising Callot's technical mastery and creativity, reminds us that *Les Grandes Misères* first came to be known under the title *La Vita del Soldato*. The title of the *Misères* series in the inventory of the engraver's estate after his death is, in fact, *La Vie des soldats* [The Life of Soldiers]." (P. Choné, p. 397, our translation).

The sequence of plates in the series casts light on Callot's approach. "The engraved scenes are ordered according to rigorous logic which is required in any educational purpose." (M. Richard, p. 72, our translation). After the title plate, the series opens with the soldier enlisting, and this first maxim: *Il faut que sa vertu s'arme contre le vice* [He needs to arm his virtue against vice]. The next plate presents a sample of battles during which *l'invincible courage des soldats peut se*



*Ces courages brutaux dans les hôtelleries,
Du beau nom de butin couvrent leurs voreries ;*

*Ils querellent express ennemis du rapot,
Pour ne payer leur hosts, et prennent usquaux pots.*

*Israël ex. Cum Prival. Reg.
Ainsi du bien d'autrui leur humeur s'accomode
Quand on les a saulx, et seruis à leur mode . 4*



*Voilà les beaux exploits de ces cœurs inhumains
Ils rauigent par tout rien nechappe à leur mains*

Israël ex. Cum Prival. Reg.

*L'un pour avoir de lor, iuente des supplices,
L'autre à mil forfacts anime les complices ;*

*Et tous d'un même accord commettent mechement
Le vol, le rapt, le meurtre, et le violent . 5*



Israël ex. Cum Prival. Reg.

*Icy par un effort sacrilege et barbare
Ces Demons enragez, et d'une humeur auaire*

*Dillent, et brûillent tout, abattent les Autels ;
Se moquent du respect qu'on doit aux Immortels,*

*Et tirent des sanctes lieux les Viergez desolées
Qu'ils ont enleuer pour estre violées . 6*

manifester [soldiers have the opportunity to reveal their invincible courage]. Plates 4 to 8 however denounce the cruel abuses perpetrated by soldiers in wartime, as enemies of civil peace, at the expense of certain categories who are in theory protected by law: merchants and travellers, women and children, the clergy, the poor.” (P. Choné, p. 404, our translation). The *Misères* do not stop there: plate 9 depicts rogue soldiers captured by the regular army and marched back to camp. Plates 10 to 14 answer plates 4 to 8, which described the soldiers’ abuses, by representing the soldiers’ punishments for these excesses: tortures like strappado, hanging, harquebus shooting, burning at the stake, breaking on the wheel. It is to be noted though that the *Misères* do not focus only on rogue soldiers and their punishments: the next three plates depict the various fortunes of soldiers both good and bad. Some end their days in a hospice, on the side of the road, or even perish under the blows of peasants getting their revenge. Finally, “the conclusion glorifies the severity and the appreciation of a just and wise commander” (P. Choné p. 409 (our translation)) who *punit les méchants et les bons recompance* [punishes the evil and rewards the good]. That bad soldiers are punished and good soldiers are rewarded seems to be “the most obvious lesson of the *Misères*”.

Paulette Choné places this work by Callot in the context of the debate that started up again in 1618 as a result of the Thirty Years War: “The *Misères* closely adhere to contemporary concerns about how armies are recruited, disciplined and punished.” (p. 398, our translation). Callot’s series could thus be seen as a contribution to “the legal foundation of modern States.” (p. 400, our translation).

References: Paulette Choné: « Les misères de la guerre, ou « la vie du soldat » : la force et le droit », in *Jacques Callot*, exhibition catalog, Musée historique lorrain, Nancy, 13 June-14 September 1992; Marie Richard, *Jacques Callot, Une œuvre en son temps, Les Misères et les Mal-heurs de la guerre, 1633*, Nantes, 1992; Jules Lieure, *Jacques Callot : Catalogue de L'Œuvre Gravé*, vol. 2, edited by the Gazette des Beaux-Arts, 1927.



Israel ex. cum David. Reg.
 Caus que Mars entrepren de ses actes meschans
 Accommodent ausi les pauvres gens des champs
 Et les font prisonniers ils brûlent leurs villages,
 Et sur le bestail même exercent des ravages,
 Sans que la peur des Loix non plus que le deour
 Ny les pleurs et les cris les puissent émouvoir.



Israel ex. cum David. Reg.
 A l'écart des forests, et des lieux solitaires
 Bien long de l'exercice et des soins militaires
 Ces infames Voleurs vivent en Asisnes
 Et leur bras tout sanglant ne se plaît qu'aux larcins
 Tant ils sont possédez d'une cruelle epuis
 D'estor aux Voyageurs et les biens et la vie.



Israel ex. cum David. Reg.
 Apres plusieurs excez, indignement commis
 Par ces gens de neant de la gloire ennemis
 On les cherche par tout, avec beaucoup de peine,
 Et le Drapeau du camp au quartier les ramène,
 Afin d'y recevoir comme ils l'ont merité
 Un châtiment conforme a leur temerité.



Israel exult. cum David. Reg.

*Ce n'est pas sans raison que les grands Capitaines
Comme bien adoulez, ont inventé ces peines*

*Contre les fainéants, et les Blasphémateurs
Traîtres à leur devoir, querelleux, et menteurs*

*De qui les actions par le vice, aveuglées
Rendent celles d'autrui lâches et desreglées.*

10



Israel ex. Cum David. Reg.

*A la fin ces Voleurs infames et perdus,
Comme fruits malheureux à cet arbre pendus*

*Monstront bien que le crime (horrible et noire engeance)
Est luy mesme instrumet de honte et de vengeance,*

*Et que cost le Destin des hommes vicieux
D'aprouver cost ou tard la iustice des Cieux.*

11



Israel ex. cum David. Reg.

*Ceux qui pour oûbir à leur mauvais Génie
Manquent à leur devoir, s'ont de tyrannie,*

*Ne se plaisent qu'au mal violont le raison;
Et font des actions pleines de trahison*

*Produisent dans le Camp mil sanglans vicarnes
Sont ainsi châtiés, et passés par les armes.*

12



Israël 05. cum Princ. Reg.

*Ces ennemis du Ciel qui pechent nul fois
Contre les saints Décrets et les divines Loix*

*Sont glorieux machamment de piller et d'abattre
Les Temples du vray Dieu d'une main idolâtre ;*

*Mais pour punition de les avoir brûlez,
Ils font eux mesmes en fin aux flammes immolez.*



Israël 05. cum Princ. Reg.

*L'œil toujours surveillant de la divine Astree
Bannit entièrement le duel d'une contrée ;*

*Lors que tenant l'Espée, et la Balance en main
Elle juge et punit le voleur inhumain ;*

*Qui quette les passans, les meurtrit, et s'en vante,
Puis luy mesme devient le jouet d'une roüe.*



Israël 05. cum Princ. Reg.

*Voyez, que c'est du monde et combien de hazards
Persecutent sans fin les enfans du Dieu Mars*

*Les uns estropiez se traînent sur la terre
Les autres plus heureux s'élèvent à la guerre*

*Les uns sur un gibet meurent d'un coup fatal,
Et les autres s'en vont du Camp à L'Hospital.*



Tract de l'Am. D'au. de Roy.

*Que du pauvre soldat déplorable est la chance !
Quand la guerre finit son mal-heur reconnoisse :*

*Alors il est contraint de s'en aller gueulant,
Et sa mendicite fait rire le passant ;*

*Qui maudit son abord, et tient pour une injure
De voir l'objet presant des peines qu'il endure .* 16



*Avec plusieurs degats par les soldats commis
A la fin les Peisans, qu'ils ont pour ennemis*

*Les guettent à l'escart et par une horripile
Les ayant mis à mort les mettent en chemise .*

*Et se vengent ainsi contre ces Malheureux
Des pertes de leurs biens, qui ne viennent que d'eux .* 17



Cette feste Tract. crointe.

*Cet exemple d'un Chef plein de reconnoissance,
Qui punit les mechans et les bons reconpance,*

*Doit picquer les soldats d'un aiguillon d'honneur,
Puis que de la vertu, depend tout leur bon-heur,*

*Et qu'ordinairement ils reçoivent du vice,
L'à honte, le mespris, et le dernier supplice .* 18



5. REMBRANDT HARMENSZOOM VAN RIJN

(1606 - 1669)

10000 €

The Baptism of the Eunuch - 1641

Etching and drypoint, 178 to 83 mm x 214 mm. Bartsch 98, Biörklund and Barnard 41-E, New Hollstein 186, 2nd state (of 4).

Impression of the 2nd state (of 4), the waterfall shaded over with new strokes, but before the little plus (+) added in the lower left corner (visible in early impressions of the 3rd state (fo 4) and before the accidental scratch to the right of St Philip's head visible on later impressions of the 3rd state (of 4).

Very fine impression with touches of burr in the darker areas, printed on watermarked laid paper. The watermark is a Basilisk A'.a (Hinterding, p. 65). According to Erik Hinterding, this paper was used by Rembrandt between 1640 and 1647 (*Rembrandt as an Etcher: The Practice of Production and Distribution*, 2006, p. 41). The Basilisk A'.a watermark is found in some impressions of the rare first state of *The Baptism of the Eunuch* and some impressions of the second state. Impressions of the 2nd state printed on this paper must have been printed on 1641 or shortly afterwards.

Generally in good condition. Two areas of paper thinning on the back, of which one has a tiny repaired nick (upper center in the sky). Four very tiny stains on the left. Small margins all around the platemark (sheet: 202 to 206 mm x 228 mm).



Impressions from the 2nd state are very rare on the market.



W. H. R. 161

Rembrandt etched eighteen prints in 1641, in some of which he employed less heavier lines resulting in a greyish look: 'In *The baptism of the eunuch* (B.98; fig. 58) of 1641, for instance, he employed a sketchy, open technique with the lines bitten more delicately than previously, but they are not combined with much heavier lines. As a result, even early impressions of this print have a greyish look.' (*Rembrandt as an etcher: The practice of production and distribution*, 2006, p. 97).

The copperplate is in the Bibliothèque nationale de France.

Chapter 8 of the *Acts of the Apostles* describes the first missions of Jesus' twelve disciples. The episode that Rembrandt represented here is the baptism of a high-ranking official of the Queen of Ethiopia. He meets Philip on the road to Jerusalem, where an angel had ordered the apostle to go around noon.

This episode is one of the most popular religious subjects in the early 17th century. Pieter Lastman (1583-1633), Rembrandt's teacher around 1625, made several paintings on this theme. One of them, dated 1615-1620, is in the Custodia Foundation in Paris. In the painting he made in 1626 (now in the Museum Catharijneconvent in Utrecht), Rembrandt focused on the central group in Lastman's picture and gave also the caravan more importance.

In the 1641 etching, the figure of Philip and that of the eunuch are more isolated, while the composition widens around them: on the right can once again be seen the water and the landscape from Lastman's painting, but human figures are more understated in this part, while the imposing figure of the guard dominates the left side of the picture.



6. REMBRANDT HARMENSZOOM VAN RIJN

(1606 - 1669)

12000 €

Christ at Emmaus: the smaller plate - 1634

Etching and drypoint, 104 x 73 mm. Bartsch 88, Biörklund and Barnard 34-K, New Hollstein 129, only state. Rare.

Superb impression printed on laid paper, trimmed on the platemark. On the back: Alcide Donnadiéu's signature (Lugt 97 and 107) with the annotations: *Souvenir offert à Mr. Ch. Blan 4 Nov. / 51* [Souvenir given to Mr. Ch. Blan 4 Nov. / 51]; number 91 written in ink; catalog references *D91* and *B88* written in pencil; traces of an inscription in pencil in the bottom blank part *recto*, to the right of the date.

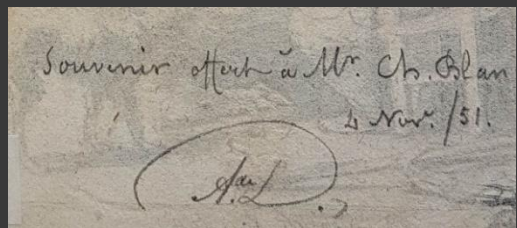
In very fine condition. A few light foxmarks; the number 91 barely showing through *recto*.

All the impressions of this etching have a foul biting at the bottom of the table, just underneath the tablecloth. Progressive wear on the plate accentuated this defect on later impressions, and touches of grey wash were sometimes added to remedy the problem. On our impression, the strokes etched in that area do not show any wear.

Provenance:

Alcide Donnadiéu (around 1791-1861) and Charles Blanc (1813-1882).

Alcide Donnadiéu was a French officer established in London, where he was dealing in drawings and autographs. His collection of prints, according to Lugt, was "small, but of very high value" (Lugt 97). Charles Blanc is the author of *L'Œuvre complet de Rembrandt, catalogue raisonné de toutes les eaux-fortes du maître et de ses peintures* published in two volumes in 1859/61.





Rembrandt f. 1634

7. Johannes LUTMA the Younger

(1624 - 1685)

2000 €

Posteritati Ianus Lutma [To the posterity - Ianus Lutma]:

Bust-portrait of Johannes Lutma the Elder

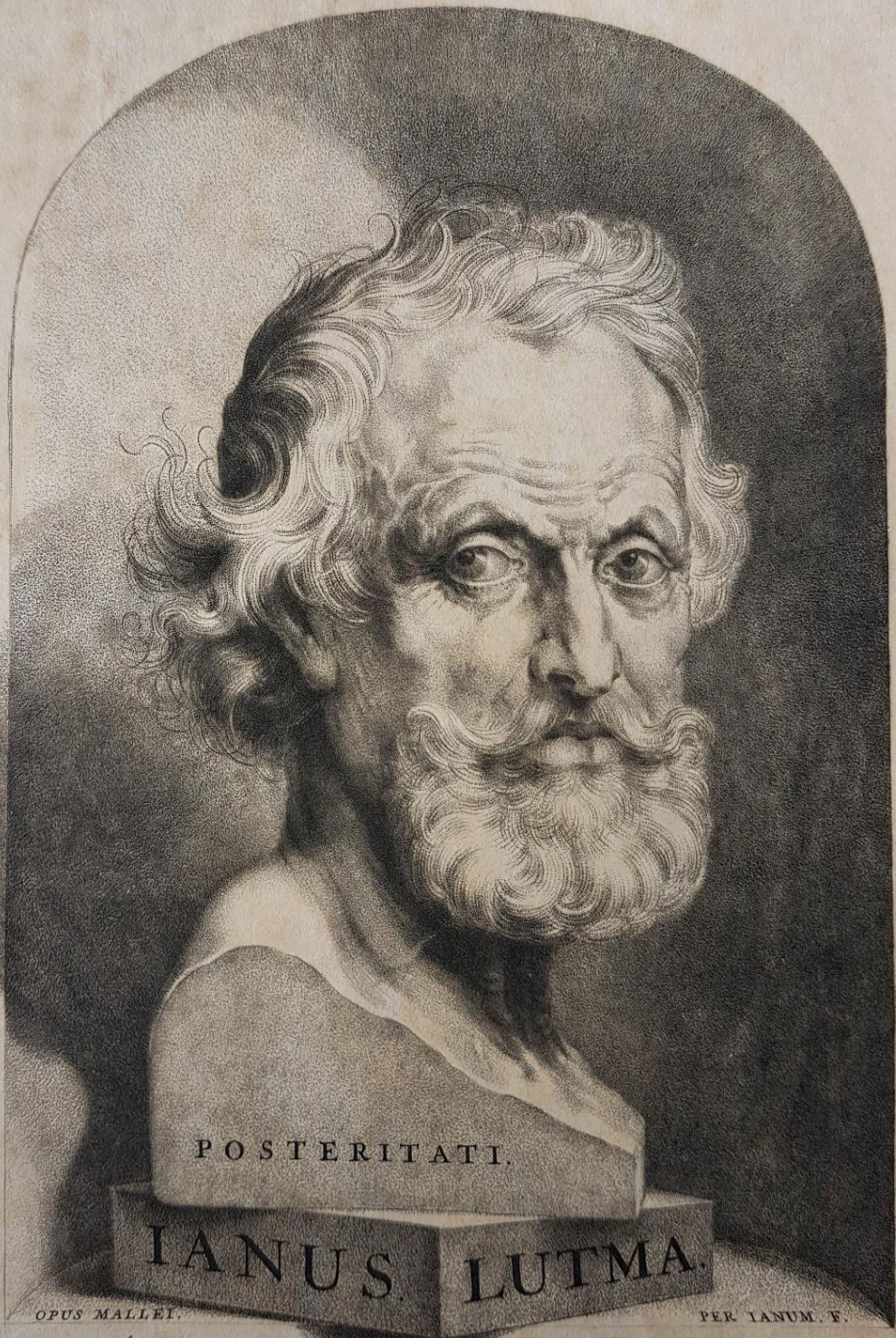
Punch engraving (*Opus mallei*), 305 x 210 mm. Hollstein 6, 1st state (of 2).

Rare impression of the first state (of 2) with *opus mallei / per ianum f.* [punch engraving by Johannes the Son] engraved in the plate, but before the letter in the upper corners: *OBIIT MDCLXIX // AETATIS LXXXV* [He died in 1669 // 85 years old].

Very fine impression printed on watermarked laid paper (letters *RC*). Very fine condition. Thread margins all around the platemark. A few foxmarks. An old inscription written in brown ink in the bottom margin: *Orfèvre hollandais vivant en 1650* [Dutch goldsmith active ca. 1650].

Johannes Lutma the Elder (1584-1669) was a renowned Dutch goldsmith and a close friend of Rembrandt, who etched his portrait in 1656 (*Jan Lutma, Goldmish*, New Hollstein Rembrandt no. 293). His son, Johannes Lutma the Younger, who became a member of the Antwerp Guild in 1643, also enjoyed an excellent reputation as a goldsmith.

Johannes Lutma engraved two portraits of his father. The first, an etching, dated 1656 (the same year as Rembrandt's portrait), has the title *IOANNES LUTMA AURIFECX* in the margin. Rembrandt's influence is evident: the portrait is lively and realistic, showing his father at work, holding a tool and his glasses. The second portrait represents the bust of his late father, his shoulders naked in the manner of an ancient statue, placed in a niche. The text *POSTERITATI.* and *IANUS. LUTMA.* is engraved on the lower part and base of the statue. However, the old man's portrait is far from static, as Dana Angotta points out: : the very



POSTERITATI,

IANUS. LUTMA.

OPUS MALLEI.

PER IANUM. F.

Orfèvre hollandais

visant en 1650

concrete detail of his hair fluttering around his head, the marked wrinkles on his forehead and his neck, and his gaze fixed directly on us, with his right eye in the center of the composition, achieve an effect of liveliness and presence.

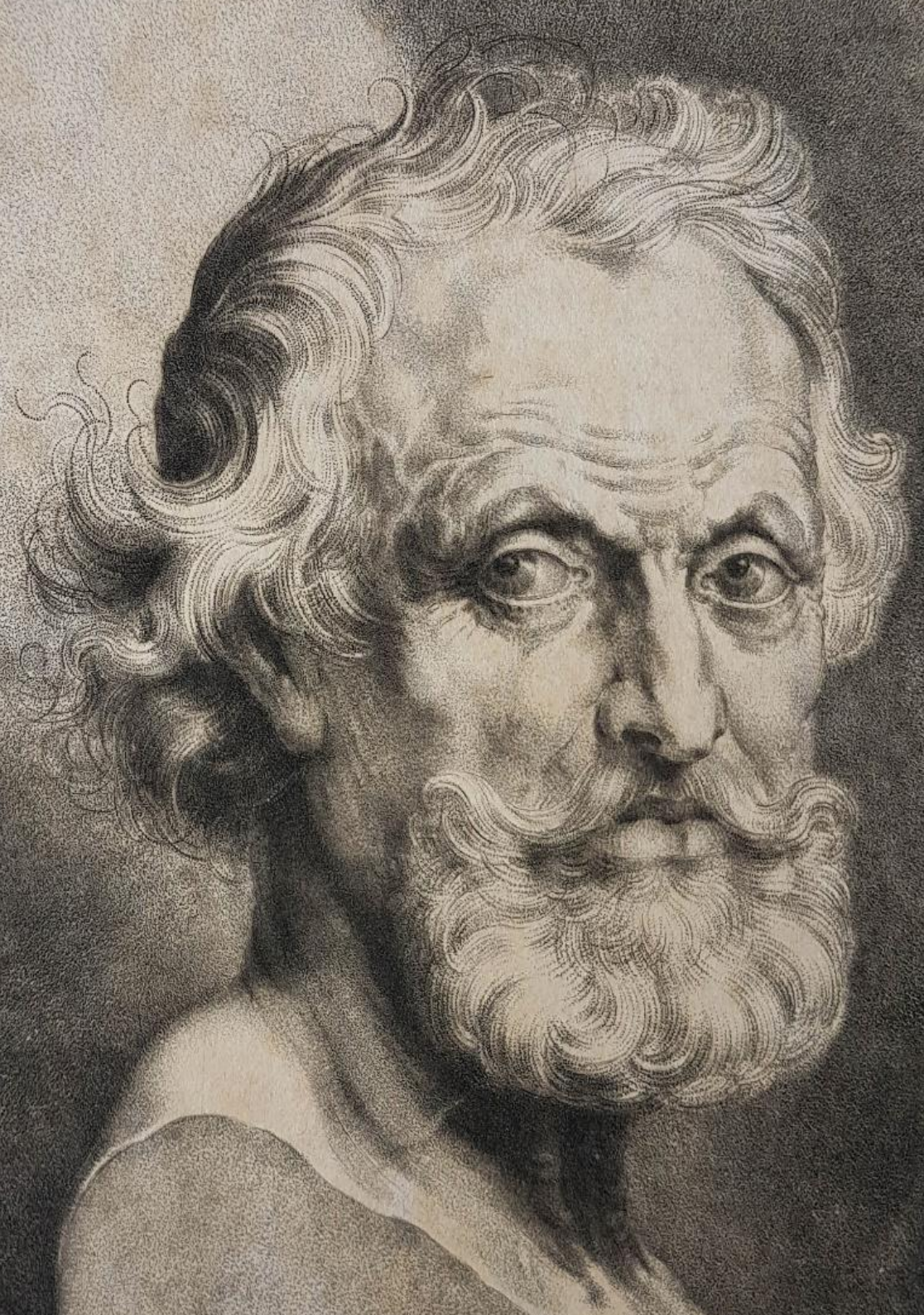
Three other prints by Lutma the Younger also represent bust-portraits placed in a niche: a self-portrait dated 1681, a portrait of the poet Pieter Cornelisz Hooft, and a portrait of another contemporary poet, Joost van den Vondel. All three are stylistically very close and are engraved in *opus mallei* (punch engraving), as stated by Johannes Lutma on each print: *Per se opere mallei, Opus Mallei per Ianum Lutma, Opus Mallei per J. Lutma.*

Opus mallei is a technique practiced by goldsmiths: the artist works the metal with punches and a hammer. The image thus obtained is made up of tiny dots of varying shape, density, thickness and depth. The plates engraved in this way were not meant to be printed but goldsmiths thought of applying the technique to printmaking. Johannes Lutma the Younger was not the first to use the technique, but he worked on perfecting it and wanted to make it known, by emphasising it in the letter of his engravings.

In Latin as in English, “posterity” means both future time, and somebody's descendants. The word engraved on the bust of Johannes Lutma the Elder thus highlights both the goldsmith's contribution to the work of future generations, as well as the author's filiation.

Opus mallei work are sometimes touched with grey wash in order to reinforce contrasts between light and shadow. This is not the case in this impression of the 1st state, on which the fine hammerwork is well visible.

References: Susan Lambert, *The Image Multiplied: five centuries of printed reproductions of paintings and drawings*; Dana Angotta: ‘Jan Lutma the Younger: Posteritati’ in *Letters & Lines: Text and Image in Northern Renaissance & Baroque Prints.*



8. Charles MERYON

(1821 - 1868)

2500 €

Saint-Étienne-du-Mont - 1852

[Saint-Étienne-du-Mont church]

Etching and drypoint, 247 x 130 mm. Delteil 30, Burty 44, Schneiderman 25, 6th state (of 8).

Impression of the 6th state (of 8), the workman on the first platform of the scaffold redrawn, his arms held wide apart, but before the addition of an additional poster on the left wall and the inscriptions on the top of the Pantheon.

Very fine impression printed on laid watermarked *Hallines* paper. In very good condition. A very tiny scrape to the right of Saint-Étienne-du-Mont's rose window. Full margins (sheet: 490 x 322 mm).

Rare impression. Richard S. Schneiderman only listed two impressions of this state in the 97 collections he surveyed: one is at the Detroit Institute of Arts (Detroit, Michigan), the other in the collection of Frank W Raysor II, in New York.

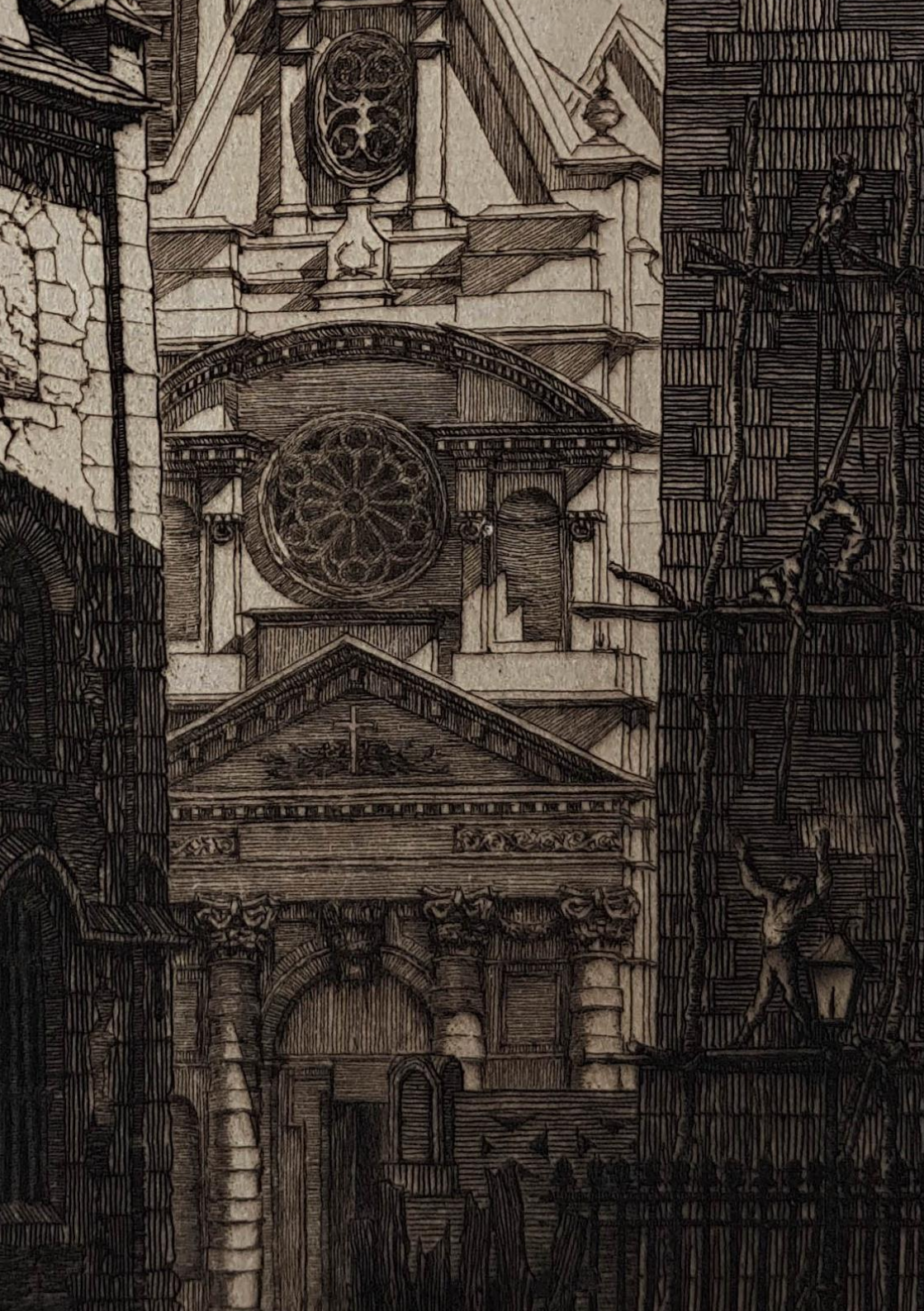
Saint-Étienne-du-Mont is one of twelve prints in the series *EAUX-FORTES SUR PARIS* etched by Meryon between 1850 et 1854. Work on this project coincided with a house move:

“In 1850, Meryon left his lodgings in the rue St André-des-Arts, to move to the rue St Etienne-du-Mont - in the house that bears his monogram on the plate representing the Collège Henri IV- “a flat in which dark rooms followed one after the other like cabins between decks on a ship” [Burty, *La Nouvelle Revue*]. It was in this “dark” flat that he produced the work that remains one of the most unexpected and surprising manifestations of the specific genius of etching: the series *EAUX-FORTES SUR PARIS*. » (Loys Delteil, introduction, p. 4, our translation).



Meryon moves into the house at number 26, rue Neuve Saint-Étienne-du-Mont (today rue Rollin, near the place de la Contrescarpe): this neighbourhood is thus familiar to him when he represents it in 1852 in his print *Saint-Étienne-du-Mont*; its vertical and narrow format is the same as that of *Tourelle, rue de la Tixéranderie* [Tower, rue de la Tixéranderie] (Schneiderman 24), another print in the series *Eaux-fortes sur Paris*. The composition however is different. While in *Tourelle, rue de la Tixéranderie*, the view over the street is unobstructed and the tower in the centre of the picture is entirely visible, in *Saint-Étienne-du-Mont*, the façade of the church in the centre is partly hidden, to the left by one side of the Collège de Montaigu, and to the right by the angle of the Panthéon.

The picture thus brings together three buildings with very different recent histories. The church of Saint-Étienne-Du-Mont had changed little since the 17th century, illustrating a certain continuity in the appearance of Paris. On the contrary, the old Collège de Montaigu, founded in 1314, was for the most part demolished between 1844 and the beginning of the 1850s, to allow the construction of Sainte-Geneviève Library and the widening of the square: the collège on the left of the print is thus only a ruin awaiting its impending destruction. Building works on the church of the Panthéon, designed by Soufflot a century earlier, had started when Louis XV laid the foundation stone in 1764, but ended under the Revolution—during which the church became a Republican temple, before being reconsecrated as a Catholic church, and then deconsecrated again to become a temple dedicated to the memory of “great men” under the July Monarchy, and finally reconsecrated as a church by Napoléon III in 1851. Meryon's print shows ongoing construction work through the scaffolding raised at the end of the northern arm of the transept, where builders are hard at work, as if conjuring up the turbulent history of the monument.



In the plate's 7th and 8th states, Meryon adds inscriptions to the pinnacle of the Panthéon's roof: in the 7th state, the text *ST E^{NE} DU MONT ET L'ANCIENNE BIBLIOTHEQUE STE GENEVIEVE* [Saint-Étienne-du-Mont and the former Sainte-Geneviève library] reminds the viewer that the Collège de Montaigu became a reading room during the construction of the new library, which opened in 1851. In the 8th state, Meryon chooses to remind us instead of the origin of the building: *ST E^{NE} DU MONT ET L'ANCIEN COLLÈGE DE MONTAIGU* [Saint-Étienne-du-Mont and the former Collège de Montaigu]. This extreme preoccupation with historical accuracy even tried the patience of Baudelaire, even though the poet had a deep admiration for Meryon's etchings, at a time when he tried to collaborate with the engraver to publish the views of Paris:

“Delâtre asks me to write some text to go in the album. Well, isn't that an opportunity to daydream, in writing, over the course of ten, or even twenty or thirty lines, inspired by beautiful prints: the philosophical musings of a Paris flâneur. However M. Meryon does not share this opinion and starts interfering. One must say: to the right, you can see this; to the left, you can see that. One must look up notes in musty old books. One must say: this building originally had twelve windows, which the artist chose to render as six; and one must go up to the Hôtel de Ville and ask after the exact date of the demolition. M. Meryon talks and talks, looking up to the ceiling, and does not pay attention to a word one says.” (letter to Poulet-Malassis, 16 February 1860, our translation).

Meryon's deep attachment to a Paris that is disappearing under his very eyes is obvious in the whole series *Eaux-fortes sur Paris*; he calls it, in an invoice he writes out in 1866, his “suite des vues anciennes de Paris” [series of views of Old Paris] (as quoted by Loys Delteil).

References: Loys Delteil, *Le Peintre-graveur illustré*, tome second, Charles Meryon, Paris, 1907; Richard S. Schneiderman, *The Catalogue Raisonné of the Prints of Charles Meryon*, Londres, 1990.



9. Jean-Baptiste Camille COROT

(1796 - 1875)

2000 €

Jeune mère à l'entrée d'un bois - 1856

[A Young Mother at the Entrance to a Wood]

Cliché-verre made by scratching and rubbing the collodion-coated glass plate, 345 x 265 mm. Robaut 3180, Delteil 59, Melot C. 59.

Very fine impression printed in dark brown on salted wove paper, watermarked *DE CANSON F[RERES]*. Very tiny scrapes in the upper left corner and a very small loss of paper at the tip of the bottom left corner. In very good condition. Sheet: 360 x 275 mm.

Extremely rare early impression, very likely one of the first edition printed by Adalbert Cuvelier.

The plates for the clichés-verre sketched by Corot in 1855 and 1856 were printed for the first time by Adalbert Cuvelier (1812-1871). His son Eugène kept fifteen plates, among which *Jeune mère à l'entrée d'un bois*, which were then sold in 1911 to the Paris collector Albert Bouasse-Lebel, for whom Paul Desavary printed Corot's clichés-verre between 1911 and 1913 (ten to fifteen impressions for each plate, on vintage paper specially made by Lumière in Lyon (Melot, 1978, p. 23). Maurice Le Garrec bought Bouasse-Lebel's clichés-verre collection in 1919 and in 1921 published a portfolio of reprints of the plates with the title *Quarante clichés-glace de Corot, Daubigny, Delacroix, Millet, Th. Rousseau, tirés sur les plaques de la collection Cuvelier*. These impressions were printed "in black, on Neos (?) from the Maison Lumière" (*Le cliché-verre. Corot et la gravure diaphane*, p. 108, our translation).

Our impression is printed on a sheet of wove paper with the watermark *DE CANSON F[RERES]*. That paper was frequently used by artists in the 1850s. Adalbert Cuvelier used it in particular for photographic prints, as he explains in a note from 1854, in which he details the processes he invented for preparing the paper:



“For lack of better paper, I prefer the one made by Canson frères, because it is not any worse than the others and it withstands the baths better.” (*M. Cuvelier à M. Charles Chevalier. Arras, le 12 février 1854*, in *Guide du photographe*, second part « Nouveaux mémoires et renseignements sur les moyens d’obtenir de belles épreuves sur papier [...] par messieurs G. Roman, Cuvelier, Dufaur, Laborde, [...] », p. 46, our translation).

The Bibliothèque nationale de France keeps a contre-type that was made after our impression (mounted in volume 2 of Corot's œuvre, kept in the general collection of the Département des Estampes et de la Photographie, classification number DC-282(A)-FOL). Contre-types are copies made from the original plate or from an impression of that plate. On the impression kept in the Bibliothèque nationale can be noticed the same small defects as on our print (small scratches in the top left corner, small part missing from the bottom left corner): they were “photographed” with the rest of the impression. The contre-type in the Bibliothèque nationale de France comes from an important bequest from the collection of the lawyer Paul Cosson in June 1926; it might have been made by Charles Desavary (1837-1885), who printed some of Corot's cliché-verre plates, and who also made numerous contre-types from them.

Impressions from early editions are extremely rare. P.-J. Angoulvent, who established a catalogue for Corot's engraved œuvre in 1926, mentions “6 or 7 impressions” for each cliché-verre (in *Le cliché-verre. Corot et la gravure diaphane*, p. 108, our translation). Loys Delteil in his catalogue published in 1910 mentions 5 impressions of *Jeune mère à l’entrée d’un bois*. Our impression is very likely the one in the Félix Bracquemond collection, mentioned by Delteil.

In 1853, in Arras, Corot learns the then newly introduced technique of cliché-verre from artists and photographers Léandre Grandguillaume and Adalbert Cuvelier. The technique consists in sketching in drypoint, or with other instruments like brushes, on a glass plate covered in

collodion. The image is then printed in the same way as images made from photo negatives, in daylight, on salted or albumen paper. Corot took a liking to this technique and he produced sixty-six clichés-verre.



“The figure of the mother standing with her child in her arms is a frequent motif with Corot. The sketch of the peasant woman with two children, dated around 1855-1860 (A. Robaut, I, p. 189, repr.), can be considered as the prototype for several variants. The same touching group can be seen almost stroke for stroke in two lithographs, *La Rencontre au bosquet* [Meeting in the Woods]

and *Une famille à Terracine* [Family at Terracina]. Everywhere in this cliché-verre the drypoint work remains very light, and the rubbing very subtle. This delicate work expresses an authentic feeling of being out in the open air; the whole scene is bathed in a soft and diffuse light, worthy of the most beautiful atmospheric effects achieved by the Impressionists.” (*Corot, le génie du trait*, p. 69, our translation).

References: Alfred Robaut, *L'œuvre de Corot, catalogue raisonné précédé de l'histoire de Corot et de ses œuvres* par E. Moreau-Nelaton, Paris, 1905; Loys Delteil, *Le Peintre-graveur illustré*, volume V, *Corot*, 1910; Michel Melot, *L'œuvre gravé de Boudin, Corot, Daubigny, Dupré, Jongkind, Millet, Théodore Rousseau*, Paris, 1978; *Le cliché-verre. Corot et la gravure diaphane*, 1982; Alain Paviot, *Le Cliché-verre. Corot, Delacroix, Millet, Rousseau, Daubigny*, Paris 1995; *Corot, le génie du trait. Estampes et dessins*, Paris, 1996; *Gravure ou photographie ? Une curiosité artistique : le cliché-verre*, Arras, 2007.

10. Odilon REDON

(1840 - 1914)

Price on request

La Peur - 1866

[The Fear]

Etching, 140 x 224 mm. Mellerio 6, Harrison 7, i/iii.

Extremely rare impression of the first state (of 3), with the date engraved top left in the margin of the copperplate and the signature engraved bottom left in the margin of the copperplate. In 1986, Sharon R. Harrison quotes the only three known impressions: one in the Rijksmuseum in Amsterdam, the second in Museum of fine arts in Boston and the third one in a private swiss collection.

Superb impression, printed with deep contrasts on wove paper, signed in pencil *Odilon Redon* and dedicated à *Monsieur Dumont*.

Scattered foxing, a pale staining in the upper margin, otherwise in good condition. Wide margins (sheet: 269 x 357 mm).

In 1866, Odilon Redon, aged 26 years old, was living in Bordeaux, where he regularly met with Rodolphe Bresdin who was teaching him engraving. Though Redon's first etchings borrowed from Bresdin's technique and style, however the subject matter and the atmosphere were already very much his own.

The print's title, *La Peur*, was given by Odilon Redon: it can be found under the year 1866 in his list of his works called "livre de raison" (Bibliothèque Sainte-Geneviève, Paris, Ms 42820). In a rocky landscape that is typical of Bresdin's etchings, but was also dear to Redon since he discovered the Pyrénées, a man riding a horse holds a child close to him while he rides towards a precipice. Sensing the danger, the horse rears up.



OPILAN REGIA

a Monsieur Dumont
Adieu Redon



Valérie Sueur-Hermel notes that neither the precipice nor the child were mentioned in Mellerio's description, but “the mysterious presence of this child was revealed by Sharon Harrison and allowed her to identify a probable inspiration for the subject matter (1986, p. XXIX): Goethe's ballad *Erkönig* [The Elf-King], which was known in France through a translation by Charles Nodier.” (our translation)

We quote the beginning of this poem in E. A. Bowring's translation:

*“Who rides there so late through the night dark and drear?
The father it is, with his infant so dear;
He holdeth the boy tightly clasp'd in his arm,
He holdeth him safely, he keepeth him warm.”*

The poem ends with the child's death:

*“The father now gallops, with terror half wild,
He grasps in his arms the poor shuddering child;
He reaches his courtyard with toil and with dread, –
The child in his arms finds he motionless, dead.”*

Valérie Sueur-Hermel remarks that “the theme of the threatened child is a regular one in Redon's oeuvre”, and that “it could be an allusion to the childhood illness he suffered, a form of epilepsy that was cured miraculously in 1846.” She adds that the monogram “OR” on the coat of the rider could be a confirmation of this personal link. It also evokes the monogram “BR”, for his master Rodolphe Bresdin, which is often hidden in his works.

References: André Mellerio: *Odilon Redon, Peintre, Dessinateur et Graveur*, 1923; Dr. Sharon R. Harrison: *The Etchings of Odilon Redon: A Catalogue Raisonné*, 1986; Rodolphe Rapetti (dir.) : *Odilon Redon, Prince du Rêve, 1840-1916*, 2011.

11. Félix BUHOT

(1847 - 1898)

2000 €

Une jetée en Angleterre - 1879

[A Pier in England]

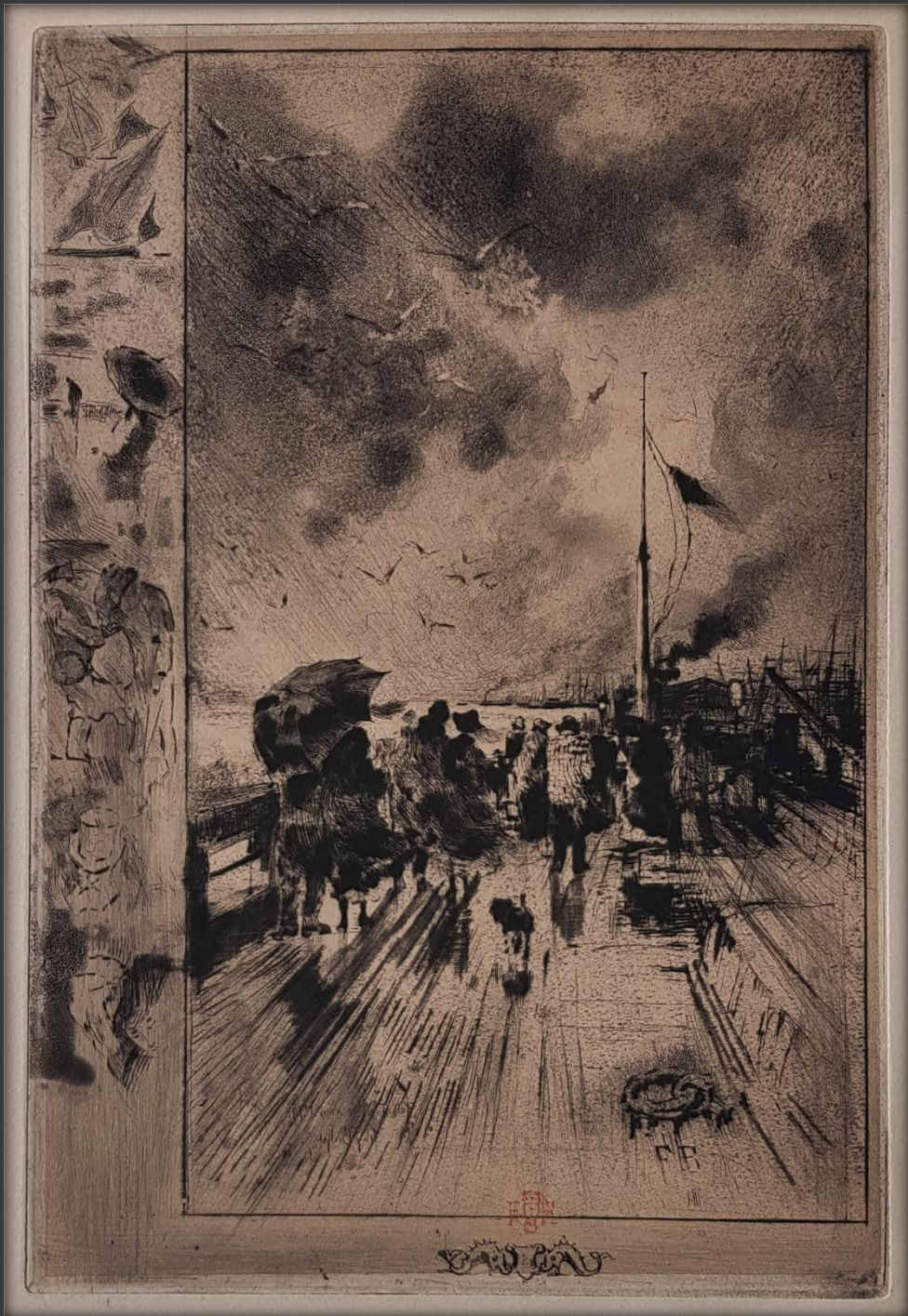
Drypoint, with aquatint, 298 x 200 mm. Bourcard/Goodfriend 132, 2nd state (of 8).

Impression of the 2nd state (of 8), before the removal of the marginal sketches and of the cartouche with two dolphins.

Superb impression printed with very rich burr on pink-tinted *chine appliqué* on heavy wove paper. Bearing the red owl stamp signature bottom. In very good condition. Full margins (sheet: 450 x 315 mm).

Jean-Luc Dufresne notes that in 1879, Buhot “became friends with Roger Leigh and spent times in the South-East of England (Maidstone – Rochester) from 6th August 1879 to December 1879. He took notes on Constable and Turner. He painted and sketched around Medway.” (*Félix Buhot, Étude et catalogue raisonné des peintures, pastels, aquarelles et gouaches*, p. 8, our translation).

In several of his English etchings, *Un débarquement en Angleterre* [Landing in England], *Une Jetée en Angleterre* [A Pier in England], *La Traversée* [The Crossing], or *Un vieux chantier à Rochester* [An Old Building Yard At Rochester], Buhot reveals his sensitivity to the atmosphere and his taste for rainy weather. The pink-tinted appliqué paper in this impression of *Une Jetée en Angleterre* adds an exceptional stormy nuance to the print.



1874
J. W. G. W.

12. Félix BUHOT

(1847 - 1898)

4000 €

La Traversée - ca. 1879

[The Crossing]

Etching with drypoint, aquatint and roulette, 325 x 244 mm.
Bourcard/Goodfriend 143, 3rd state (of 4).

Impression of the 3rd state (of 4) before cancellation of the plate.

Superb impression printed in two colors, black for the main subject, dark bistre for the symphonic margins, on thin wove paper. Signed and notated in pencil bottom: *Epreuve d'artiste du 2^e état / Félix Buhot* [Artist proof of the 2nd state / Félix Buhot]. Bearing the red owl stamp signature in the lower part of the image. Paper slightly browned, some tiny tears on the edges of the sheet, otherwise in good condition. Full margins (sheet: 480 x 335 mm).

Rare.

One impression in the catalogue *Félix Buhot* published by gallery C. & J. Goodfriend (*Catalogue Number Four*, 1986, no. 52) bears the mention *Essai abandonné, tiré à très-petit nombre* [Trial, abandoned, very small print run]. Two drawings grouped together with this print showed details in the symphonic margins and bore the annotations *en vue de Calais* [nearing Calais harbour] and *à bord du Dover-Calais-Boat* [aboard the Dover-Calais-Boat], showing that this crossing is the one Félix Buhot made when returning to France after his stay in England.



A Holiday
Rain, Storm and
Music

Le Traversee 70 193

2 pages 2 articles
du 2^e état
Felix Buquet

13. Félix BRAQUEMOND

(1833 - 1914)

4500 €

Portrait d'Edmond de Goncourt - 1881

Etching and tools, 512 x 340 mm. Beraldi 54, 6th state (of 9).

Impression of the 6th state (of 9), the letters on the portfolio strengthened – especially the last letter of Goncourt's name – as well as some shadows, but before a few slight reworks, for instance in the cigarette smoke.

Superb impression printed on laid japan paper, inscribed in pencil by Bracquemond bottom left 6^{em}. Wide margins (sheet: 545 x 360 mm). In very good condition. A few light foxmarks in the bottom margin and slight discoloration of the paper *verso*.

Very rare impression. According to Beraldi, there are around 20 impressions of the 1st state; 6 impressions of each of the following states to the 7th state; 25 impressions on vellum and 150 on japan paper of the 8th state. Later impressions, corresponding to the 9th state, bear a title engraved and were printed in 1912: they were therefore not described by Beraldi in 1885. The inscription *6em* on our impression, without the final *e* of « sixième », is written in pencil by Bracquemond.

Jean-Paul Bouillon, a specialist of Félix Bracquemond's œuvre, wrote a study of *Portrait d'Edmond de Goncourt* for the exhibition “Le Portrait gravé de Goncourt par Bracquemond : une exceptionnelle conjonction d'art”, at the museum of Gravelines in 2004-2005. The exhibition presented seven successive states that were bought by the museum of Gravelines in 1999. In the exhibition catalogue, *Bracquemond/Goncourt*, Jean-Paul Bouillon reminds us of “the meaning and the significance of the notion of 'state'” for Bracquemond (our translation). Each state is, according to Bracquemond, a tool in the artist's work, “indispensable in order to



show the engraver the various relationships between all the values in his print”, that is, as Jean-Paul Bouillon points out, the full range of blacks and whites on the brightness scale. At the same time, each state reveals to the collector the “art value” of the print. In Bracquemond's eyes, “an affection for the different 'states' is, in a collector, a sign of affinity, the point of contact, in a given work, between his mind and the engraver's. [...] The collector is more of an artist when he can discern the art value of a certain 'state', than the professional who puts the finishing touches to his work before he has even begun, so to say.” (Félix Bracquemond as quoted by Jean-Paul Bouillon, p. 44, our translation).

For this print, a few very rare series of seven or eight states are known, which were created by Bracquemond himself. He sometimes numbered and signed, and sometimes only numbered the prints. Apart from the series kept in Gravelines, Jean-Paul Bouillon mentions one in the British Museum, another one in the New York Library, and finally one in the Bibliothèque nationale de France. (Jean-Paul Bouillon, p. 52, annex 1).

Reference: Jean-Paul Bouillon: *Bracquemond/Goncourt*, Paris, 2004.



14. Armand SEGUIN

(1869 - 1903)

8000 €

L'Entrée de la rivière - 1893

[The Mooring]

Etching, 179 x 300 mm. Field, Strauss & Wagstaff 30.

Rare. Edition of 15 impressions.

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

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

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

Seguin was impressed by the so-called Volpini exhibition that Gauguin organised in 1889, and which gathered together works by the "Impressionist and Synthetist group"; he started engraving the following year. He then made several stays in Pont-Aven, in 1891 and 1892, before settling in Saint-Julien close to Le Pouldu in the summer of 1893. There he worked in engraving alongside Roderic O'Conor, as told by Jos Pennec:

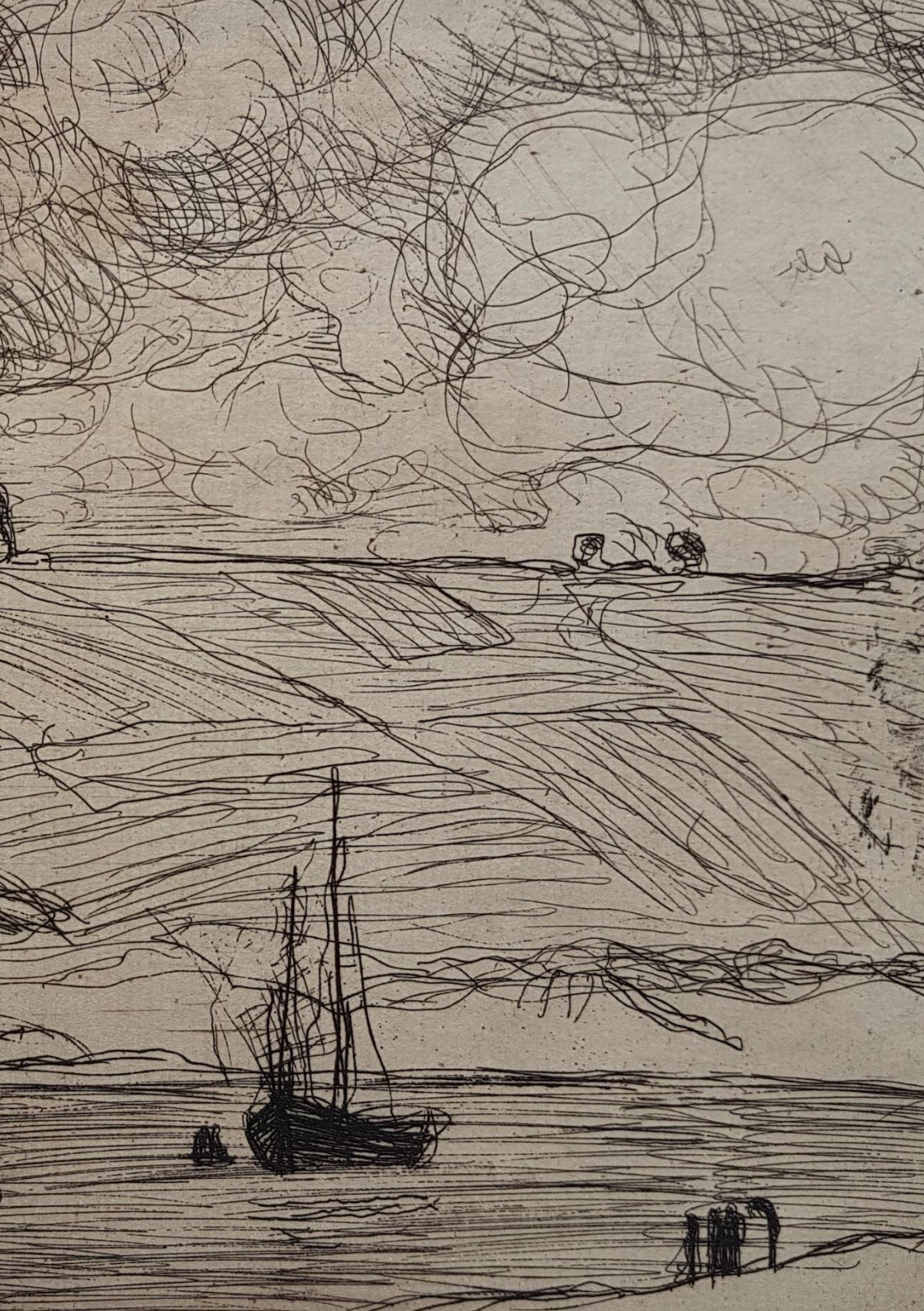
"They worked in concert on a series of etchings, landscapes of the Pouldu region, trees with fluid and tormented outlines, daily gestures of Breton peasant women. Their style changed and became more marked, landscapes became synthesised into progressively more abstract studies of shapes and planes; each part



of the landscape was marked out in the Cloisonnist style, with a succession of vigorous vertical strokes and horizontal bands that highlight the different masses in the composition. Seguin had mastered the technical possibilities of etching to perfection, and was at the height of his artistic powers.” (Jos Pennec, *Armand Seguin, 1869-1903*, Musée de Pont-Aven, 1989, our translation).

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

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





da - segu



un. 93.

15. Armand SEGUIN

(1869 - 1903)

14500 €

Rêverie - 1893

[The Daydream]

Lithograph, 138 x 220 mm. Field, Strauss & Wagstaff 66.

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

Very fine impression printed in dark brown ink on white wove paper, signed in the plate under the image: *a. Seguin* and dated 93.

Condition: a repaired tear (45 mm) in the upper right margin, just touching the subject; a small repaired loss of paper (25 x 5 mm) at the bottom sheet edge; a very small crease in the upper left part of the subject; three very tiny skinned spots in the blank part of the subject; very pale light stain. The tiny white vertical stroke on the young Breton's back is likely a defect on the lithographic stone and is also visible in the O'Connor impression (see below). Wide margins. Sheet : 233 x 312 mm.

We know only of one other impression of this print, printed on imitation Japan paper which belonged to Roderic O'Connor, and was sold at the Hôtel Drouot in 1956 (lot no. 69 in the catalogue). In their *catalogue raisonné* of Seguin's oeuvre, in which they list all the impressions that they know of for each print, R. S. Field, C. L. Strauss and S. J. Wagstaff Jr. only mention for *Rêverie* the one that belonged to Roderic O'Connor, and which was at the time in the Pierre Fabius collection (no. 66, with the title *The Daydream*). The O'Connor impression is again mentioned in the catalogue for the exhibition *Gauguin & l'École de Pont-Aven* that took place in the Bibliothèque nationale in 1989 (no. 103), and in the catalogue for the exhibition *Armand Seguin, 1869-1903* in the Pont-Aven museum the same year (no. 57 in the catalogue). There is no restrike.



During his lifetime, Seguin's works have been printed only at a very small number of copies. In the catalogue of Seguin solo exhibition at Le Barc de Boutteville's gallery in February 1895, the prints exhibited are mentioned to have been printed at 2, 5, 10 or 20 impressions, but we assume that not all these editions have actually been completed. Consequently, lifetime impressions of Seguin's prints are very rare and often come from his circle of friends and family. It is the case for this impression of *Rêverie*, which belonged to the painter Émile Jourdan. Originally from Vannes, Jourdan had been a student at the Académie Julian. He settled in Pont-Aven in 1886 and became friends with Gauguin, Seguin and O'Conor.



Armand Seguin - *La Primavera*, 1894 - 1895, zincograph
gallica.fr - Bibliothèque nationale de France

Armand Seguin only created two lithographs: *Rêverie* and *La Plaine*. They are part of a group of seven prints from 1893-1894, which Field, Strauss and Wagstaff single out for their considerable degree of finish (no. 66 to 70 in their catalogue).

The main subject of *Rêverie* is a young Breton woman, half-reclining in the grass and leaning on her right arm. This figure is found in several of Seguin's prints, including his very first print, *La Femme nue à la chauve-souris* (*Naked Woman with a Bat*, 1890). Several studies in etching go over the same or a similar subject again (Field 51, 52, 56, 57). In *La Primavera*, a zincograph from 1894-1895, the young woman faces the viewer: staring dreamily, surrounded by flowers, she symbolises the renewal brought by spring, evoked in the title of the print.

In *Rêverie*, Seguin adopts a resolutely Synthetist and Cloisonnist style, favouring the flat forms in whites, greys and blacks to the detriment of details.

In the preface to the catalogue of Seguin exhibition at Le Barc de Boutteville's gallery, Gauguin writes:

“It will be enough to warn the visitor that Seguin is, first and foremost, a cerebral artist – I wouldn't go as far as to call him literary -, one who expresses not what he sees, but what he thinks, with an original harmony of lines, and designs curiously contained within the arabesque.”

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



1. Albrecht DÜRER
The Apocalyptic Woman- ca. 1497
2. Ugo da CARPI
Sacrificio del Patricarca Abraham - ca. 1514 - 1515
3. After Johannes STRADANUS
Sculptura in æs - ca. 1591
4. Jacques CALLOT
Les Grandes Misères de la Guerre - 1633
5. REMBRANDT HARMENSZOOM VAN RIJN
The Baptism of the Eunuch - 1641
6. REMBRANDT HARMENSZOOM VAN RIJN
Christ at Emmaus - the smaller plate - 1634
7. Johannes LUTMA the Younger
Posteritati Ianus Lutma [To the posterity - Ianus Lutma]
8. Charles MERYON
St Etienne-du-Mont - 1852
9. Jean-Baptiste Camille COROT
Jeune mère à l'entrée d'un bois - 1856
10. Odilon REDON
La Peur - 1866
11. Félix BUHOT
Une jetée en Angleterre - 1879
12. Félix BUHOT
La Traversée - ca. 1879
13. Félix BRACQUEMOND
Portrait d'Edmond de Goncourt - 1881
14. Armand SEGUIN
L'Entrée de la rivière - 1893
15. Armand SEGUIN
Rêverie - 1893

Notices : Sarah Sauvin
Catalogue : Maurice Sauvin

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SARAH SAUVIN

sarah-sauvin.com

contact@sarah-sauvin.com

+33 (0)6 24 48 33 64

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