

RARE PRINTS









SARAH SAUVIN

*Rare Prints*

No.19 - March 2024







In this, our nineteenth catalog, we present a new selection of old master and modern prints, most of which are very rare and some extremely rare.

Among the rare or very rare prints are a superb impression of Domenico Beccafumi's chiaroscuro woodcut, *The Four Doctors of the Church*; a very large and beautiful engraving after a self-portrait of Baccio Bandinelli in his studio, attributed to Della Casa or Béatrizet; a very rare impression of *The Kermis of St. George* after Pieter Bruegel the Elder, by Johannes and Lucas van Doetecum ; an *Anthropomorphic Landscape* engraved by Matthäus Merian; the suite of three plates of Jacques Callot's *Sacrifices*; the very rare complete series of *Modèles de plats circulaires avec des divinités marines* by Adriaen Collaert; and a 1st state impression before any alteration of the stone of *The Good Samaritan* by Rodolphe Bresdin, of which a tear repaired in the upper left corner does not detract from the beauty of this very rare and sought-after first edition.

Extremely rare prints include Geoffroy Dumontier's *The Crowned Virgin in a Niche* of which only three other impressions are known, two held by the Bibliothèque nationale de France and one by the Metropolitan Museum of Art; the complete series of twenty-four plates from Juan Barcelón's *Cartilla para aprender a dibuxar por la Obras de Joseph de Ribera* after José de Ribera ; a very rare impression of the *Portrait of Edouard Dagothy in color* by Carlo Lasinio, printed without lettering and enhanced with only a few touches of gouache; a superb first edition of the very rare complete series of *Six Eaux-Fortes* by François Bonvin printed by Auguste Delâtre.





Principes de la Peinture à l'Encre, gravées par  
le Peintre François Bonvin  
Paris, 1861.

We also present two exceptional and extremely rare documents, each of particular historical interest.

The first is the *Livret du Salon 1877* in Pau, complete with eleven out-of-text etchings, including Degas' print *Sur la scène* (3rd plate). Only two other complete copies of this booklet are known, one of which was acquired by the Bibliothèque nationale de France in 2020.

The second document is the only known proof of the only known photographic portrait of Rodolphe Bresdin. This photograph was known only through Robert de Montesquiou's description in *L'inextricable graveur: Rodolphe Bresdin* (1913) and a poor reproduction in Van Gelder's catalogue raisonné. Its author, the photographer Ferdinand Berillon, had never yet been identified.

Finally, we present two other catalogs separately. The first presents two extremely rare prints relating to Jacques-Louis David's unfinished painting, *Le Serment du Jeu de Paume*: the first is one of two known impressions of the *Étude pour la figure de Mirabeau*, the only lithograph by Jacques-Louis David; the second is an extremely rare impression of the large, unfinished etching *Le Serment du Jeu de Paume*, etched by Dominique-Vivant Denon after and with the collaboration of Jacques-Louis David.

The second catalog presents an important collection of 157 plates from the sixteenth and seventeenth centuries, including the very rare series *Figures et Pourtraicts des sept aages de l'Homme* by the monogrammist IHF or HF after drawings by Baptiste Pellerin, and ten other engraved series, including several by Philip Galle, Adriaen Collaert, Pieter van der Heyden and Hendrick Goltzius, all in the first state.



# 1. Domenico BECCAFUMI

(c. 1484/1486 - 1551)

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*The Four Doctors of the Church* - c. 1540

Woodcut in chiaroscuro printed from two blocks, 175 x 220 mm (sheet). Bartsch 35, Takahatake cat. no. 68, 2nd state/2.

Impression of the second state (of 2). The first state is known only from a single impression, noted by Naoko Takahatake, in Chatsworth (The Devonshire collections). This state is characterized by the presence of parallel hatching on the calf of the figure on the right in the foreground on the line block, and by minimal differences on the tone block.

Superb impression printed in light green and black on watermarked laid paper (eight-pointed star surmounted by a crown and a flower). Impression trimmed very slightly inside the border line. A small repaired tear in the lower left-hand corner, reaching very slightly into the subject in the diagonal lines of the shadow; a 40 mm split, almost invisible on the recto, consolidated on the verso, in the vertical lines drawing the shadow in the upper left-hand corner. The impression has not been retouched.







“In the history of the Italian chiaroscuro woodcut, Domenico Beccafumi (1484/86-1551; also known as Mecarino) is unique among its practitioners for having designed and cut his own blocks.” Consequently, “Beccafumi’s prints are immediate, spirited expressions of his remarkable vision and aesthetic search.” (Naoko Takahatake, p. 173). While Adam Bartsch described *The Four Doctors of the Church* as the work of an anonymous printmaker after a drawing by Beccafumi, the print is now widely recognized as entirely the work of the master. Naoko Takahatake has relied on stylistic and technical examination to firmly support this attribution: “there is no reason to doubt that Beccafumi was responsible for the design and cutting of both [line and tone] blocks. Indeed, the splintered, ragged edges of the lines recall the idiosyncratic cutting of his Alchemy woodcuts and watermark evidence places the print alongside such uncontested works as his large *Apostoles*.” Beccafumi signed only one of his prints, one of the ten plates in his series on alchemy.

There are variations in the colour of the tone block from one impression to another. Some, like ours, are printed in light green and black, such as the impression in the Metropolitan Museum of Art, others in darker green and black, such as the impression in the Rijksmuseum, and still others in translucent grey and black.

Impression of the *Four Doctors of the Church* are very rare. We are only aware of one impression that was sold on the art market at Christie's on 10 December 2019. This impression had conservation defects, including "a skilfully repaired and made-up paper loss, circa 30 x 30 mm., at the lower left sheet corner", another of 3 mm x 3 cm in the upper left corner made up with pen and ink, as well as repaired splits in the centre (condition report, Christie's, liveauction 17352, lot 92).

The National Gallery of Art holds a preparatory drawing by Beccafumi for this print, showing two figures, including the one seen from behind in the woodcut. The subject of the print remains uncertain. Adam Bartsch identifies the four men as the four Doctors of the Church proclaimed in the 13th century by Pope Boniface VIII, but Andrea de Marchi suggests they are the four Evangelists (*Beccafumi e il suo tempo*, pp. 490-491).

Domenico Beccafumi,  
*Study for The Four Doctors of the Church*  
pen and brown ink with brown wash  
and red chalk heightened with  
white on laid paper, 165 x128 mm  
National Gallery of Art



References: Naoko Takahatake, Jonathan Bober (eds.), *The chiaroscuro woodcut in Renaissance Italy*, 2018.



## 2. Geoffroy DUMONSTIER

(active c. 1535-1573)

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### *The Crowned Virgin in a Niche* - 1543

Etching, 228 x 127 mm. IFF 11B, Robert-Dumesnil 12, Zerner GD 12.

Very fine impression printed on watermarked laid paper (hand crowned with a flower, four fingers clasped, thumb spread, laced at the wrist, with the initials PB). Impression trimmed on or just outside the borderline. A very tiny paper loss in the upper left corner and on the left edge. Tiny split in the shadow of the niche on the left. A few very small surface abrasions on the reverse. Generally in good condition.



Extremely rare. We only know of three other impressions. Two are at the Bibliothèque nationale de France, one at the Metropolitan Museum of Art. All Dumonstier's prints are of the greatest rarity, known in one, two or three impressions only.

The quote etched at the bottom is taken from the First Epistle of Saint John (chapter two, verse 1): *Si aucun a peche nous avons ung advocat auprez du père Ihs crist // Le iuste et cestuy est La reconciliation pour nos pechez*. [But if anyone does sin, we have an Advocate with the Father, Jesus Christ the righteous one, He is expiation for our sins].



1543

JEHAN

N. Z.

Si aucun a peché nous avons un advocat au prez du pere Ihesus  
Le iuste et castuy est La reconciliation pour nos pechez



*The Crowned Virgin* is one of Dumonstier's three etchings of figures in niches. In *The Virgin and Child standing in a Niche* (Zerner GD 13), the Mother of God can only be identified by the etched letter borrowed from a passage in Paul's first Epistle to Timothy. Unlike the *Crowned Virgin in a Niche*, she has no crown or other attribute. The two Virgins, on the other hand, are both barefoot, "of great humility", but dressed in a drapery "intricate with folds tied over the belly [which] confers some majesty" (Nathalie Strasser, p. 148). The third figure is a *Saint Holding a Palm Leaf* (Zerner GD 14). Nathalie Strasser emphasizes the "extreme simplicity" of the niche's design, "delineated by an almost mechanical hatching that contributes to the definition of a vigorous, cold chiaroscuro (should we speak of luminism?), which is Dumouëtier's trademark". Contours are "lightly accentuated, the line breaking in places", which is also typical of the artist's style.

Dumonstier's rapid, vigorous, unacademic style is reflected in the impression's careless printing, which is typical of the Fontainebleau school. Nathalie Strasser comments on the impression of *The Virgin and Child standing in a Niche* from the collection of Georg Baselitz:

"The impression, which is a little pale and irregularly inked (the Fontainebleau workshop is accustomed to this expeditious printing), shows lighter areas in the cross-hatching." (p. 148)

Geoffroy Dumonstier was indeed employed as a painter at the Château de Fontainebleau around 1537-1540, where he worked under the direction of Rosso Fiorentino. Catherine Jenkins believes, however, that Dumonstier's prints were probably not printed in the Fontainebleau workshop itself, as the most common watermark on Dumonstier's prints (the large hand surmounted by a flower with initials) is not found on any of the prints of the Fontainebleau school.

The life and work of Geoffroy Dumonstier are currently the subject of a study that will culminate in a major exhibition at the Archives départementales de la Seine-Maritime in autumn 2024, in collaboration with the Musée du Louvre and the Bibliothèque nationale de France. The exhibition will be accompanied by a catalog featuring studies of the artist's work, as well as a catalogue raisonné.

References: Henri Zerner, *École de Fontainebleau : gravures*, 1969; Nathalie Strasser, Rainer Michael Mason, Georg Baselitz, *Le Beau Style (1520 - 1620): gravures maniéristes de la collection Georg Baselitz*, 2002; Catherine Jenkins, *Prints at the Court of Fontainebleau, c. 1542-47*, 2017.



### 3. ANONYMOUS, attributed to Nicolo DELLA CASA (active c. 1543-48) or Nicolas BEATRIZET (1507/15 - c. 1565)

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#### *Baccio Bandinelli in his Workshop* -1548

Engraving, 420 x 310 mm. Nagler 1, Le Blanc 1, Davis cat. no. 20.

Very fine impression printed on watermarked laid paper: three tulips in a circle surmounted by a six-pointed star (47 x 49 mm). Good condition. A restored tear on the left edge of the image and a pale stain in the lower right corner; minor marginal soiling. Small margins all around the composition (sheet: 437 x 330 mm).



Provenance: former Félix Bouisset (1875-1960) collection, Montauban (handwritten note on old mounting).

"This engraving is the rarer and the lesser-known of two portraits of Bandinelli by Della Casa. Dated 1548, *Portrait of Baccio Bandinelli* depicts the Florentine sculptor with a younger appearance than in the other portrait of him in his studio." (Davis, cat. no. 20). The other portrait alluded to by Bruce Davis is of the sculptor, standing, mid-body, also surrounded by statuettes (see, for example, [the impression in the Rijksmuseum](#)). It is signed *N.D.LA CASA F.* These two engravings both reproduce self-portraits by Baccio Bandinelli.





The portrait of Baccio Bandinelli, dated 1548, bears no signature other than the edition mark *A. S. Excudebat*. While Bruce Davis attributes it to Nicolo della Casa, other attributions have also been put forward. Georg Kaspar Nagler and Charles Le Blanc consider it to be a work not only edited but also engraved by Antonio Salamanca. Erna Fiorentini and Raphael Rosenberg see it as the work of Nicolas Béatrizet. Adam Bartsch and Heinecken cite it as an anonymous piece.

The Saint Louis Art Museum (object number 205:2021) holds the only known impression of a reverse version of the Salamanca edition, unfinished and anonymous. Erna Fiorentini and Raphael Rosenberg believe it is by della Casa and may have served as a model for the author of the version dated 1548.

Regardless of the author (or authors) of the two engraved versions of this full-length portrait, Erna Fiorentini and Raphael Rosenberg note that it is "probably the most monumental engraved representations of a sixteenth-century artist" (Fiorentini and Rosenberg, p. 38). A rival of Michelangelo and Benvenuto Cellini, the sculptor Baccio Bandinelli was an important and controversial figure on the Florentine art scene in the mid-16th century. Giorgio Vasari dedicated one of his *Lives* to him in the second edition of 1568, but he already refers to the artist and his strong personality in the first edition, published in 1550. The various self-portraits of Baccio Bandinelli, drawn or engraved, bear witness to his efforts to promote himself widely.

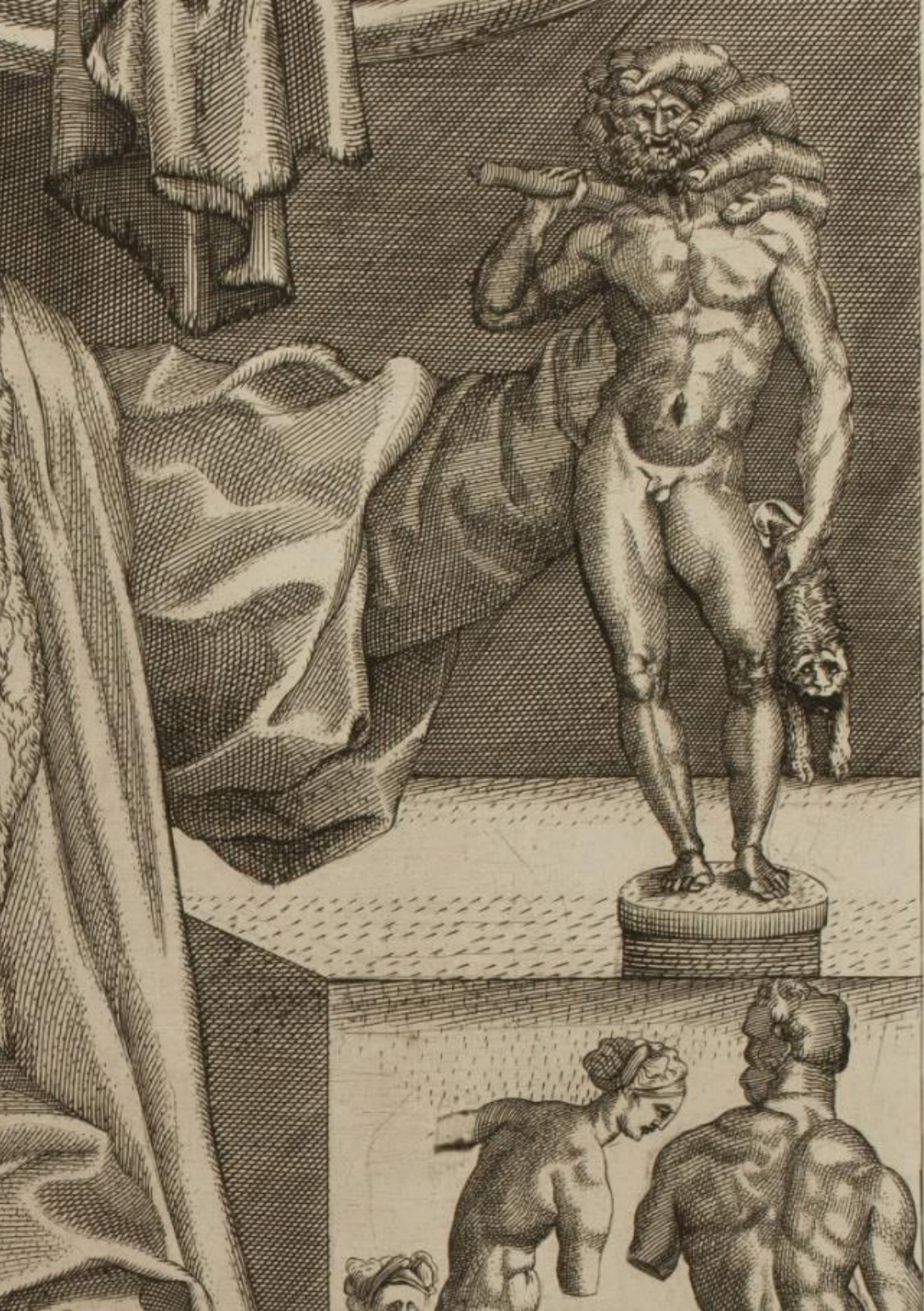






In the 1548 version, as in the one signed by Nicolo della Casa, Bandinelli poses proudly, surrounded by numerous statuettes and fragments of sculptures that also served as models for his pupils. Davis observes that he "Bandinelli is presented as a well-dressed gentleman rather than an artisan, an illustration of the sixteenth century's elevation of the artist to the rank of an aristocratic and intellectual courtier." (Davis, cat. no. 20).

References : Bruce Davis, *Mannerist Prints: International Style in the Sixteenth Century*, 1988; Erna Fiorentini and Raphael Rosenberg, "Baccio Bandinelli's Self-portrait" in *Print Quarterly* 19, no. 1 (2002), pp. 34-44.





#### 4. Lambert SUAVIUS (ZUTMAN) attributed to (c.1510 - 1574/1576)

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*Three Allegorical Figures: Bellum, Pax and Abundantia*  
- c. 1550

Engraving, approx. 102 x 72 mm each.

Superb impressions printed on laid paper. A small vertical crease on the right in two impressions and a tiny hole on the left edge at *Pax*.

Provenance: Peter Birman & Söhne (Lugt 414c), his collector's mark printed in black on the reverse of each plate. Peter Birman (1758-1844) was a landscape painter, art dealer and publisher from Basel.



The British Museum preserves a precious gilt brass box made around 1570, used as a case for drawing tools. "This is the earliest known set of drawing instruments in their original case; it was made by Bartholomew Newsum, clockmaker to Elizabeth I" (I. Meliconi, EPACT 1998). The four sides of the case are decorated with engraved figures, three of which are identical to those in our series, with only minor decorative details omitted or modified. Despite the precious nature of the case, the engravings are rather clumsy and stiff, suggesting that they were clumsily copied from prints or a common model.







Abundantia

Paris filia.



The 4th figure is an allegory of poverty. It bears the engraved inscription *Pauperies Belli filia*. The British Museum holds an impression of the corresponding print. The other three prints in this series are missing from the British Museum.

This series of allegories is extremely rare. We are aware of only one copy of the complete series, kept at the Bibliothèque nationale de France (former object number Ea. 19, b. rés.), which François Courboin describes in his *Catalogue sommaire des gravures et lithographies composant la Réserve*, 1900 tome 1, pp. 75-76, attributing it to an anonymous Italian engraver of the 16th century. The British Museum proposes an attribution to Lambert Suavius, known as Zutman.









Au Palais à Paris

## 5. Johannes and Lucas van DOETECUM

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*The Kermis of Saint-Georges* after Peter BRUEGEL THE ELDER- c. 1559

Etching and engraving, 523 x 332 mm. New Hollstein (Pieter Bruegel the Elder) 42, 2nd state/4; Orenstein 79.

Impression of the 2nd state (of 4), Hieronymus Cock's address replaced by that of Paul de La Houve: *Au Palais à Paris / Paul<sup>es</sup> de la Houve excud. 1601*. Before the inscription in the sky *LA GRANDE FESTE DE NOSTRE VILLAGE*, and other inscriptions in the plate.

Very fine impression, printed on watermarked laid paper (watermarks: bunch of grapes on one side of the sheet and vertical cartouche on the other).



Very good overall condition. A small 5 x 15 mm loss of paper in the upper edge, repaired and retouched with discreet pen-and-ink lines for the clouds; small 10 mm tear at the bottom, almost invisible, two tiny 2 mm repaired holes; some foxing, mainly in the upper left corner, and three vertical folds at the top of the sheet. Small brownish traces around the inscription "*Au Palais à Paris*", with very discreet old ink retouching. Thread margins all around the composition.

Very rare.



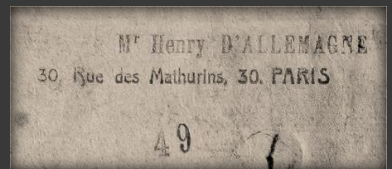


Provenance :

- Chevalier Joseph-Guillaume-Jean Camberlyn (1783-1861), This print appears in the catalog of his sale after his death in 1865 (no. 463 of the First Part, "Très-rare et superbe épreuve ..." [Scarce and superb impression]).



- Henry d'Allemagne (1863-1950), his collection mark printed on the reverse: *Mr Henry D'Allemagne 30, Rue des Mathurins, 30. PARIS*, with number 49 (Lugt not described).



Paul de La Houve (c. 1575 - after 1643) was a publisher and dealer in prints and paintings in Paris. "He had a store at the Palais, Galerie des Prisonniers, which Suzanne Caron [his wife, and Thomas de Leu's sister-in-law] owned from at least 1595." (*Dictionnaire des éditeurs d'estampes à Paris sous l'Ancien Régime*, p. 185, translated by us).

“The *Kermis of Saint George* is in the tradition of the numerous and often large-format prints showing peasant festivals produced by Antwerp artists in the 1550s and 1560s”. Nadine Orenstein notes that the injunction etched on the large banner “laet die boeren haer kermis houuen” [let the peasants have their festivities] echoes the last words of the legend of the *Peasant Fair* etched in 1559 by Pieter van der Borcht, his Antwerp rival. Bruegel differs from van der Borcht, however, by treating this traditional theme with greater subtlety. While Bruegel's view of the peasant feast seems at first glance more benevolent than that of his competitor, Nadine Orenstein draws our attention to two figures in the foreground that suggest a more critical reading: “One is a man who seems to be mocking the participants in the celebrations, as he looks out towards the viewer, exclaims to his companion and points to the scene before them. Even more telling is the presence of the fool, who walks before the cart in the foreground and is followed by several children.” (Orenstein, p. 196)







boeren gaen  
die kermissen hoorn

die if in du kro



## 6. Johannes and Lucas van DOETECUM

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*Imaginary View of a Street with the House Aux Quatre Vents* - 1560

Etching and engraving after Hans Vredeman de Vries, 210 x 257 mm. New Hollstein (Van Doetecum) 163, 1st state/2.

Printed in 1st state (of 2), before Hieronymus Cock's motto was replaced by Theodoor Galle's address.

Very fine impression printed on watermarked laid paper (Gothic P surmounted by a flower). Slight stain in the sky, rare marginal foxing, small remains of paper tapes on back. Wide margins (sheet: 260 x 330 mm).

*The Imaginary View of a Street with the House Aux Quatre Vents* is the first plate in a series of twenty perspective views drawn by Hans Vredeman de Vries and etched by the brothers Johannes and Lucas van Doetecum: *Scenographiae sive perspectivae ut Aedificia, hoc modo ad opticam excitata. Pictorum vulgus vocat pulcherrimae viginti selectissimarum fabricarum*. This series, also known as the *Big architectural perspective book*, was first published by Hieronymus Cock. It "evokes a new world of modern interiors and buildings presented in a wide variety of settings and spaces." (Peter Fuhring, *Hieronymus Cock*, p. 196)

The first plate in the series depicts an imaginary view of Hieronymus Cock's famous publishing house. Jan van der Stock describes it as follows:



laet de Cock eken om zwaeker Vullt

"On this plate [...] Cock proudly poses in the doorway of his house *Aux Quatre Vents*, identified by the sign and its putti heads blowing in the four directions and surmounted by the inscription *III vents*. In the store, we see Cock's wife, Volcxken Diericx, at her counter, in front of shelves

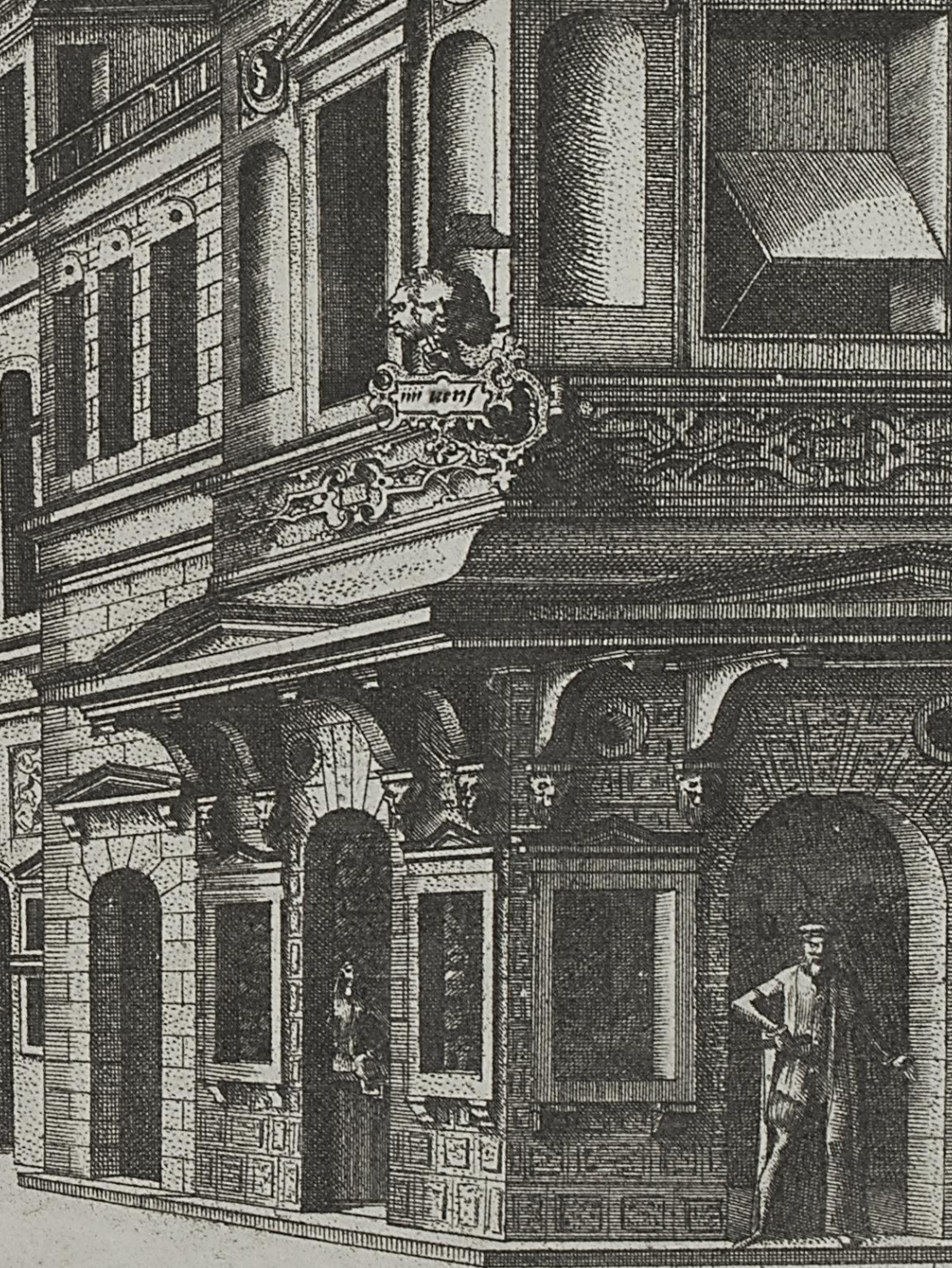


overflowing with bundles of prints. Through the open door on the right, we see [...] a monumental representation of the *Erection of the Bronze Serpent*. [...] The richly ornamented architecture is the fruit of Hans Vredeman de Vries's imagination, but is also partly based on reality". (*Hieronymus Cock*, p. 76, translated by us) The publishing couple had in fact initially chosen "the Nieuwe Beurs, the new commercial heart of the city [of Antwerp]. It was here, on the northern corner of Sint-Kathelijnevest - then still called Cattestraat - and Lange Nieuwstraat, that the publishing house *Aux Quatre Vents* set up shop. Prints were printed there from November 20, 1556, and certainly until October 24, 1565." (*Hieronymus Cock*, p. 17, translated by us).

Hieronymus Cock's motto "*Laet de Cock coken om tvolckx Wille*" ('Let the cook cook to the people's liking'), depicted here at the bottom [...] refers to the diversity of his publications, aimed at a wide range of audiences, but also - with a touch of self-mockery - to the central role of his wife Volcxken ('tvolck' meaning 'the people'. )" (*Hieronymus Cock*, p. 17, translated by us).

Reference : *Hieronymus Cock, La gravure à la Renaissance*, 2013.





laet de Cock coken om tuolekx Wiik

## 7. René BOYVIN

(c. 1525 - 1598 or 1625/6)

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*Clément Marot, Facing Right* - c. 1576

Engraving, 172 x 126 mm. IFF p. 190 no. A, Robert-Dumesnil 111, Levron 47.

Very fine impression printed on watermarked laid paper (watermark illegible). Very good condition. Small stain on the left edge of the sheet. Small margins all around the platemark (sheet: 191 x 145 mm).

René Boyvin produced several laureate bust portraits of Clément Marot. Four are referenced by Jacques Levron, three of which bear Boyvin's monogram.

Among Boyvin's engraved portraits, Jacques Levron distinguishes two main series with numbered plates. The first series: *Illustrium philosophorum et poetarum effigies XII - les effigies des douze illustres philosophes par René Boyvin* [The effigies of the twelve illustrious philosophers, by René Boyvin], published in 1566, is today exceedingly rare. The second series represents the great reformers: Martin Bucer, Jean Calvin, Jean Huss, Jean de Lespine, Luther, Melanchthon and Zwingli. Regarding this series, Levron explains that "around some date that is of course impossible to determine with precision, Boyvin left the faith in which he was born to embrace the cause of Luther and Calvin. The extent to which the reformed faith found many adepts in certain trades, for example among goldsmiths and jewellers, may not have been sufficiently emphasised. Being in frequent contact with Flemings or Germans who had converted to the new faith, French goldsmiths willingly followed the Reformation. Boyvin joined the movement: he



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CLEMENS · MAROTIVS ·

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publicly manifested his new beliefs by publishing, around 1566-1570, a series similar to the philosophers' one, but on the subject of the great reformers of all times." (Levron, p. 38, our translation). Levron groups the portrait of Clément Marot together with this series, as a "Protestant poet, or a poet suspected of Protestantism." He also highlights the very unflattering realism of the portrait, giving Marot "a thick nose" and "protruding eyes". Boyvin nevertheless had deep admiration for the poet: in a different version of the portrait, he describes him as *primus sui temporis poeta gallicus*: "the foremost French poet of his time" (R.-D. 113).

The style and composition of Clément Marot's portrait are similar to the reformers' portraits as well. Jean Calvin's portrait, for example, has the motto *prompte et sincere* at the top, while Martin Bucer's has the motto *mibi patria coelum*. On Clément Marot's portrait the following words are engraved: *la mort ny mort*, the poet's motto, to be found at the end of the Address to the Reader in *L'Adolescence clémentine*, Marot's collection of verse published in 1532.

There are several anonymous copies of this portrait of Clément Marot, one of René Boyvin's most famous, along with his portrait of Henry II.

References : Alexandre-Pierre-François Robert-Dumesnil : *Le peintre-graveur français*, vol. 8, 1850 ; Jacques Levron : *René Boyvin, graveur angevin du XVI<sup>e</sup> siècle : avec le catalogue de son œuvre et la reproduction de 114 estampes*, 1941.

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POETA · GALLICVS ·

. B. 1576 .

*René BOYVIN Portrait of Cément Marot, facing left - 1576*



## 8. Pedro PERRET

(c. 1555 - 1625)

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*Holy family with St John the Baptist*

Engraving, 191 x 162 mm

Slightly later impression with Johannes de Raam's address (1648-1693).

Fine impression printed on laid paper. Very good condition.

Rare.

Pieter Perret, or Pedro Perret or Perete, was a Flemish engraver who settled in Madrid in 1583 and was appointed printmaker to the King's Chamber by Philip II in 1595.

His *Holy Family* stands out for its beautiful frame decorated with flowers, insects and birds.



P. Perret sculp.

J. de Rambois del.



## 9. Jacques FORNAZERIS

(c. 1585 - 1619)

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*Pavone* [Peacock] - 1594

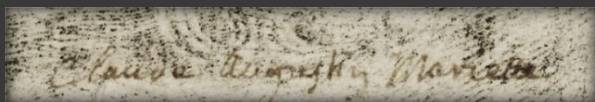
Engraving, 215 x 160 mm. Robert-Dumesnil and IFF undescribed; Pommier, mentioned but not describe; Vesme 69.

Printed at the address of Nicolas van Aelst (1526-1613) and bearing the monogram of Fornazeris lower right (letters I, b and F interlaced). Plate from a suite entitled *Vari Uccelai*, originally comprising around ten plates.



Fine impression printed on laid paper, trimmed just outside the borderline. Perfect condition. Thin strips of mounting paper on verso edges.

Provenance: Claude-Augustin Mariette, his signature in pen and ink on verso, with date 1689 (Lugt 1786). Claude-Augustin was one of the sons of Pierre Mariette I.



The plates in this series are extremely rare. Vesme writes: "These prints remained unknown to Robert-Dumesnil and all iconographers [...]" (Pommier, p. 354, translated by us)

Reference : H. Pommier, *Au Maillet d'argent – Jacques Fornazeris, graveur et éditeur d'estampes*, plates not described but mentioned pp. 41 and 354).

PAVONE.



*Nicolouan aelstformis. Roma. 1594.*





Cum  
privill.  
Ord. Jacq.  
Beig.  
1620.

...sijn de doodi  
...den Heere Jee  
...vum nu vooft.  
...sijn nu vooft.  
...sijn nu vooft.  
...sijn nu vooft.  
...sijn nu vooft.

H.  
fecit.







## 10. Hendrick HONDIUS I

(1573 - 1650)

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*Finis coronat opus* - 1626

Engraving, 211 x 261 mm. New Hollstein 20, 3rd or 4th state/4.

Impression of the 3rd or 4th state (of 4), with the address of Meyssens and perhaps of Vanden Sande.

Very fine impression printed on watermarked laid paper (crowned lily), trimmed to the engraving (the thin white bands on the sides and under the lower inscription have been trimmed), the upper part of Meyssens' address under this inscription still visible). Very good condition. Small abrasion on verso, small light stain in upper corner.

This beautiful Vanitas depicts a laurel-crowned skull on a table, surrounded by various symbols of impermanence and finitude (hourglass, candle, bouquet of flowers). In front of the table, on a bench in the foreground, are the instruments of the painter and printmaker: palette and brushes, ruler, quill and its case, copper plate leaning against a leather cushion, burins, sketchbooks... At the back, in the middle of the room, a wooden panel stands on an easel facing the back of the studio, where shelves hold books, a globe, scissors, scales...





The skull is placed on an open book on this passage from the Gospel according to Mark (13, 13): "[...] but he who perseveres to the end will be saved" and another from Revelation (14, 13): "Blessed are the dead who die in the Lord. From now on, says the Spirit, they will rest from their labours: for their works follow them." After their death, and on Judgment Day, the life of every man and the work of every artist will be weighed.

Jokingly, Hondius signed his work on the small copperplate decorated with a Hercules defeating the Hydra of Lerna and specified the privilege on the lower cover of a small book set against the Bible: *Cum privill. Ord. foed. Belg. 1626.*



## 11. ANONYMOUS

Spain, late 16th - early 17th century

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*Memento Mori : Nemini parco*

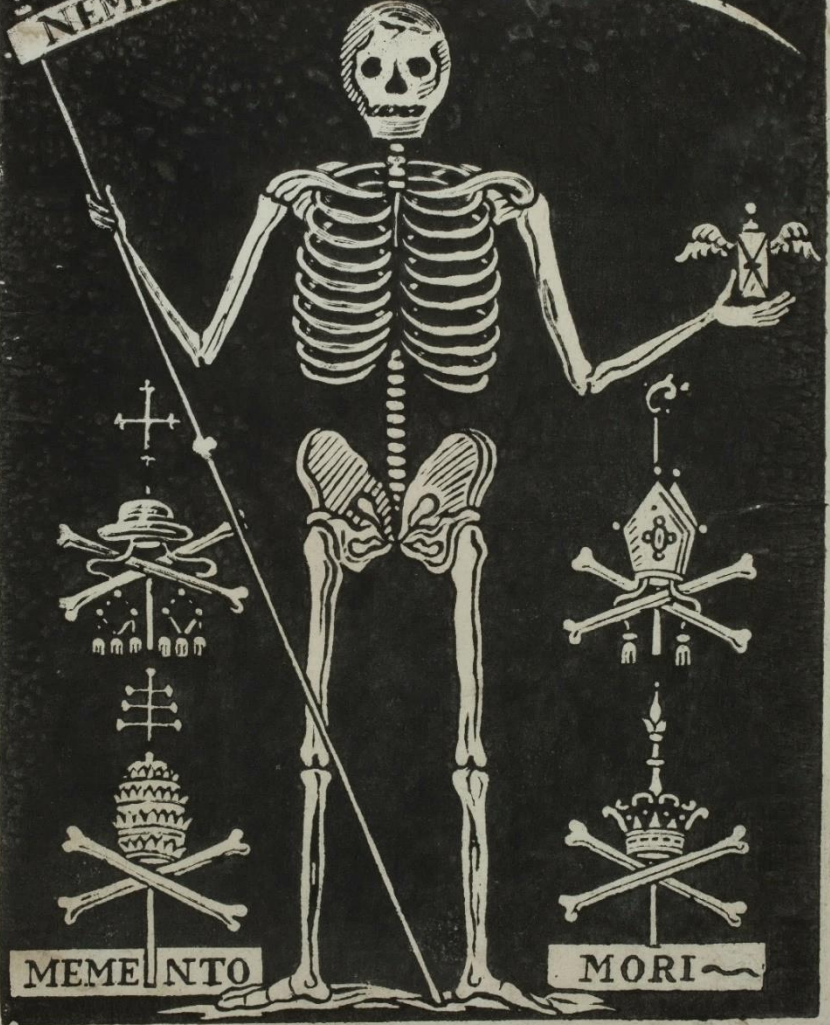
Woodcut, 189 x 140 mm.

Very fine impression printed on laid paper. Good condition. Small loss at top edge. The small white marks at the top are due to inking and can be found on other impressions. Small margins all around the composition. Glued at the corners to a sheet of laid paper.

Rare.

The cardinals' galero, the pontifical tiara, the bishops' mitre and the royal crown under Death's great scythe illustrate his warning: *Nemini parco*, I spare no one.

NEMINI PARCO



MEMENTO

MORI



## 12. Christoffel van SICHEM

(c. 1546 - 1624)

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*Portrait of François Ravailac, Murderer of Henri IV -  
c. 1610-1624*

Etching, 240 x 162 mm. Hollstein 29.

Fine impression printed on watermarked laid paper (bunch of grapes).

The British Museum presents two versions of this print, both engraved by Christoffel van SicheM I. The [British Museum's online entry](#) points out that Hollstein describes only one.

François Ravailac (1577-1610) is shown full-length, brandishing the knife with which he struck Henri IV to death, whose carriage was stuck in rue de la Ferronnerie, Paris. The murder is depicted in the lower-right background, while Ravailac can be seen on the left being questioned and quartered on the Place de Grève. The portraits of Henri IV, Marie de Médicis and their son Louis XIII dominate the print.

Rare.



A  
FRANCOYS  
RAVAILLAC  
MOORDENAER

REX  
HENRICVS III D  
FRANCORVM ET NAVARR

PHILIPVS  
IV D  
FRANCORVM

L  
LOVIS XIII D  
FRANCORVM ET NAVARR RE



### 13. Matthäus MERIAN I

(1593 - 1650)

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#### *Anthropomorphic Landscape*

Engraving, 111 x 170 mm. Wüthrich 576 II; Hollstein 405, 2nd state/2.

Impression of the 2nd state (of 2) with Peter Aubry's address (1596-1666).

Very fine impression printed on laid paper, trimmed on the borderline; tiny pinhole at the bottom, otherwise in very good condition.

Very rare.

Merian's engraving bears witness to the vogue for anthropomorphic landscapes in the early 17th century,



inspired by the success of the portraits of vegetables, fruit and other plants painted by Giuseppe Arcimboldo (1527-1593). Landscape and architectural elements make up a man's face: the eye is represented by a shooting target, the mouth and nose by an ancient castle and a small house, the ear by a small staircase, the beard and moustache by shrubs, the hair by rocks.



A few characters, busy with various tasks, animate the landscape, and this animation prevents the inanimate elements from being reduced to neutral forms, so that the viewer has to assume both interpretations at the same time, and feels embarrassed, if not uneasy.

This engraving was itself very successful and was copied several times, notably by Wenceslaus Hollar, and by an anonymous artist. Dali may well have drawn inspiration from it for his *Paranoid Face* (1935).



## 14. Jacques CALLOT

(1592 - 1635)

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*Les Sacrifices : Le Culte de Dieu, Le Culte du Démon, Le Culte des Hommes* - 1627

Etching, 66 x 50 mm each. Lieure 570 to 572.

Very fine impressions printed on laid paper. Small margins around the oval compositions for two plates, one plate trimmed in the oval and glued on old laid paper. *Le Culte du Démon* is very slightly trimmed in the oval at the top and bottom.

Provenance: W. Bell Scott (1811 - 1890), English painter, engraver and author (Lugt 2607).

Rare complete series, marked RR by Lieure.

Lieure says he doesn't know the exact subject of this series, and quotes Mariette, who had already wondered about it: "Perhaps they express the worship given to God, the devil and men; for it was customary among the Romans for soldiers to adore the image of the emperor. I suddenly thought that these three pieces might relate to the pagan, Judaic and Christian religions, and I find that two of them do; but I don't know what the other subject represents; it's not, as I thought, Philo in the presence of Caligula". (Mariette, *Notes manuscrites*, quoted by Lieure, no. 570-572, translated by us).





## 15. Jacques CALLOT

(1592 - 1635)

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*Les Caprices*, 2nd series

Series of 50 plates (1 title, 1 dedication and 48 etchings), Lieure 428 to 477.

Impressions of the 1st state (of 2), the title plate before the address of Israël Silvestre, the etchings before the numbers.

Volume in-12 (105 x 145 mm), full calf; ornate spine, red morocco title-piece bearing the title FIGURES BY CALLOT; small antique label glued to the bottom of the spine bearing the reference *K14*; marbled paper endpapers; bookplate on the first flyleaf (18th century binding). Binding in good condition.

Superb impressions printed on watermarked laid paper (part of a double C cut by the Cross of Lorraine, a watermark reported by Lieure for "the first edition of the series"). Good margins to all plates, thread margins to the last (*La Ronde*, Lieure 437) which has been mounted on the last leaf. An impression of the 2nd state (of 2) of Lieure 475 (*La Course de chars*) has been bound before the impression of the 1st state. The impressions are numbered in pen and ink in the upper margin. Excellent overall condition of all plates, very fresh.

Provenance: Printed bookplate of Alexandre Le Mareschal (1802-1875), of Beauvais.

The *Caprices* series is one of Callot's best-known works. It comprises 50 etchings with a wide variety of subjects: studies of figures depicted twice, in line and with the drawing shaded, sketches, views of Florence and its surroundings, grotesque dancers, duellists, Commedia dell'arte pants, etc.



An III.<sup>mo</sup> & Ecc. Sig. PRINCIPE  
 DON LORENZO MEDICI.

**L**e Stampe Ecc.<sup>me</sup> Sig.<sup>ra</sup> che io umilmente presento all  
 Ecc.<sup>za</sup> vra. sono per così dire i primi Fiori che io  
 ho colti nel campo del mio sterilit<sup>e</sup> in ogni Accetti  
 benigno il dono o per dir meglio, le primizie dell<sup>e</sup> mie fatiche,  
 douute a lei per obbligo di seruitù esse pare il luogo  
 doue nati sono, atto a produrre qualche frutto di  
 virtuosa operatione, si degni con i raggi della sua gra  
 di secondarlo che quanto mi saprà porgere le sarà  
 da me reuer.<sup>te</sup> consecrato Bacio umil.<sup>e</sup> a V.E. la veste  
 e le prego da Dio il colmo d'ogni felicità.

DIVECC<sup>za</sup>

Humil.<sup>e</sup> & Deuot.<sup>mo</sup> Seruo  
 Iacopo Callot







Lieure singles out in particular the views of Florence's squares, "small masterpieces of a hitherto unknown genre. Callot was able to fit an entire world into a small space. There's a carousel, a horse race, a chariot race, a balloon game, a fireworks display, etc." The entire series is "a marvel of composition and drawing, a prodigy of etching, of incomparable finesse and charm" (Lieure 214-263, 428-477, translated by us).





This series, etched for the first time by Callot in Florence, was a great success, which explains why he decided, on his return to Nancy, to etch it a second time in its entirety on more resistant copper, enabling larger print runs. The impressions before the numbers date from the 17th century, the numbers having been added by Fagnani in the early 18th century.









## 16. Jacques CALLOT

(1592 - 1635)

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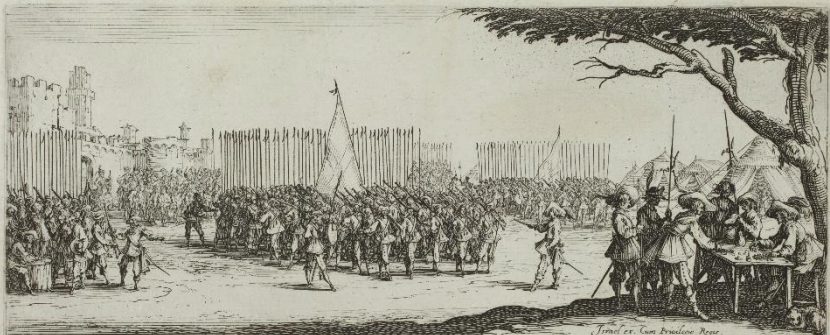
### *Les Grandes Misères de la Guerre* - 1633

Etching, 81 to 90 mm x 185 to 192 mm. Lieure 1339 to 1356.

Complete and homogeneous series of 18 plates, in an edition with the verses, numbers and address of Israël Henriet, before the latter was replaced by the words *Callot inv. and fec.* The series is made up, as is usual for early uniform sets, of the following states: Lieure 1339 (frontispiece) in 3rd state/3, L. 1340 to 1355 in 2nd state/3, L. 1356 in 3rd state/4. Impressions of the first state, without the verses attributed to the Abbé de Marolles, are extremely rare (RRRR according to Lieure).

Very fine impressions printed on laid paper, the backgrounds clearly visible, particularly in *La Bataille* (L. 1341). Huchet watermark. Very good condition. Small printing creases to title plate, small diagonal crease to plate 14, small remnants of mounting paper at top of verso plates, very rare light foxing. Unidentified collector's mark in pencil on verso: Letters *SS* and *Ac*.

The *Grandes Misères de la guerre* series is Jacques Callot's most famous work and one of the masterpieces of the history of engraving, but its genesis and interpretation have sparked many debates. "One of the most famous print series of early modern Europe is also one of the most enigmatic." (James Clifton, *The Plains of Mars*, p. 110).



*Ce Meurt qui l'hiton dans les voutes enfermez  
 Qui face en meime temps et la paix et la guerre.*

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

*On se font ambas que pour faire la Paix  
 Il faut que sa vertu s'arme contre la vice*



*Israel exced. cum Privil. Roy.*  
*Quelques vides que soient les atteintez de Mars,  
 Et les coups que son bras porte de toutes parts.*

*Cela n'estonne point l'invincible courage  
 De ceux dont la valeur seoit combatre l'orage.*

*Et qui pour s'acquies le talens de Guerriers,  
 Du sang des ennemis arrousent leurs Lauriers.*



This series of 18 plates is often considered to be the culmination of a project whose first attempt would have been the series of eleven smaller plates of the *Petites Misères* (The Small Miseries of War), engraved perhaps in 1632, but which remained unfinished 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).



*Ces courages brutaux dans les hostilités,  
Du beau nom de braves courent leurs victoires ;*

*Ils guerroient express ennemis du repos,  
Pour ne payer leur hôte, et prennent usqu'aux pots.*

*Usual 22. Cam. Franc. Roy.  
Aussi du bien d'autrui leur humeur s'accorde,  
Quand on les a foulés, et forcé à leur mode.*



*Voyez les beaux exploits de ces cœurs inhumains  
Ils vacagent par tout rien ne change à leur mains*

*Usual 23. Cam. Franc. Roy.*

*L'un pour avoir de l'or, s'insulte des supplices,  
L'autre à nul forçait anime les consplices ;  
Le vol, le rapt, le meurtre, et le violencement.*



*Ils par un effort sacrilège et barbare  
Car Demandé vengés, et s'insultent auare*

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

*Usual 24. Cam. Franc. Roy.  
Et tirent des saints lieux les Vierge desolées  
Qu'ils jettent en sautoir pour s'être volées.*

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 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*".





*Israel ex. cum David. Reg.*  
 Ceux que Mars intercepte de ses actes méchans  
 Accommodent aussi les pauvres gens des champs  
 Ils les font prisonniers ils brûlent leurs villages,  
 Et sur le bestial même exercent des ravages,  
 Sans que la peur des Loix non plus que le devoirs,  
 Ny les pleurs et les cris les puissent émouvoir.



*Israel ex. cum David. Reg.*  
 A l'écart des forêts, et des lieux solitaires  
 Bien loin de l'exercice et des soins militaires  
 Ces infâmes Voleurs vivent en Assassins  
 Et leur bras tout sanglant ne se plaît qu'aux Larcins  
 L'un ils font posséder, d'une cruelle epouse  
 Doivent aux Voyageurs et les biens et la vie.



*Israel ex. Cum David. Reg.*  
 Après plusieurs exces, indignement commis  
 Par ces gens de renom de la gloire ennemis  
 On les cherche par tout, avec beaucoup de peine,  
 Et le Pruisst du camp au quartier les ramène,  
 Afin d'y recevoir comme ils l'ont mérité  
 Un châtiment conforme à leur mérité.

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 : Jules Lieure : *Jacques Callot : Catalogue de L'Œuvre Gravé*, vol. 2, by the Gazette des Beaux-Arts, 1927 ; Maxime Préaud, Marianne Grivel, Pierre Casselle, and Corinne Le Bitouzé : *Dictionnaire des éditeurs d'estampes à Paris sous l'Ancien Régime*, 1987 ; 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 ; James Clifton and Leslie M. Scatone : *The plains of Mars: European war prints, 1500-1825, from the collection of the Sarah Campbell Blaffer Foundation*, 2009.





Jerusal. ex. cum Privil. Reg.

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

Contre les faucons, et les Blaphémateurs  
Traîtres à leur deutor, querelleux, et menteurs

De qui les actions par le vice, auvigliées  
Rendent celles d'austrey lacher et desreglées.



Jerusal. ex. Cum Privil. Reg.

A la fin ces Voleurs, infames et perdus,  
Comme fustes malheureux a cet arbre pendus

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

Et que cest le Destin des hommes vicieux  
De prouuer tost ou tard la iustice des Cieux.



Jerusal. ex. cum Privil. Reg.

Ceux qui pour obse a leur mauuaise Genie  
Mangrent a leur deutor, yfene de tyrannie,

Ne se pluyent qu'au mal violent le rayon,  
Et dont les actions pleues de traifon

Produisfont dans le Camp nul sanglant vacarme  
Sont ainsi chassiez, et passiez par les armes.





*Israël ex. cum Primal. Reg.*

*Ces ennemis du Ciel qui pechèrent mil fois  
Contre les saints Décrets et les amonés Loix*

*Font gloire machamment de piller et d'abattre  
Les Temples du vray Dieu d'un orgueil audacieux ;*

*Mais pour punition de les avoir brulés,  
Ils font eux mêmes esfin aux flammes immolés .*



*Israël ex. cum Primal. Reg.*

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

*Lors que tenant le Pécé et la Balance en main  
Elle juge et punit le voleur inhumain .*

*Qui quette les passions, les meurtres, et l'en soule,  
Pas luy mesme devent le jouet d'une ruse .*



*Israël ex. cum Primal. Reg.*

*Voyez que c'est du monde et combien de bazars  
Pursifolent sans fin les enfans du Dieu Mars*

*Les uns esropiez, se treinent sur la terre  
Les autres plus heuroux s'élèvent à la guerre*

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





*Il est un soldat d'un Roi*

*Que du pauvre soldat déplorable est la chance!  
Quant la guerre finit son mal-heur racômence;*

*Alors il est contrainct de seï aller queuïtant,  
Et sa mendicité fait rire le payïant;*

*Qui maudit son aboy, et tient pour vne misere  
De voir l'obyt presant des peines qui endure.* 16



*Après plusieurs deoyz par les soldatz commis  
A la fin les Payïans qu'ont eulx pour ennemis*

*Les quoyent à l'escort et par vne surprisè  
Les ayant mis à mort les mettoit en chemisè,*

*Et se voyoient aulx costez ces Malheureux  
Des portez de leurs biens, qui ne virement que deux.* 17



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

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

*Et qu'ordinairement ils recoivent du Vice,  
La bonte le mepris, et le dernier supplice.* 18

## 17. Giovanni Benedetto CASTIGLIONE

(1609-1664)

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*Head of a Man Wearing a Feathered Hat (Self-portrait, or Bernini Portrait)* - c. 1645-1650

Etching, 135 x 188 mm. Bartsch 31, Bellini 8, 1st state/3.

Scarce impression of the 1st state (of 3), before the rework, the small head in profile and the *CASTILIONUS* inscription on the left below the portrait still clearly visible.



Fine impression printed on laid paper, trimmed just outside the platemark. Small traces of ink at the bottom, otherwise excellent condition.

Adam Bartsch believes it to be a self-portrait by Castiglione (Bartsch, vol. 21, no. 31, p. 27). However, he seems to have hesitated over this identification, as he also catalogs it a few pages later under no. 53, in the series of *Grandes têtes d'hommes coëffées à l'Orientale*, specifying: "It is claimed that this head represents the portrait of Castiglione". Exact identification of the model is still debated. Paolo Bellini isolated this plate from the *Grandes têtes orientales* series and believed it to be a portrait of the sculptor Gian Lorenzo Bernini, whom Castiglione met in Rome.

Reference : Paolo Bellini, *L'opera incisa di Giovanni Benedetto Castiglione*, 1982.



G. CASTILIONVS  
GENOVESE. FE.



## 18. ANONYMOUS

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### *L'Homme de mesnage*

Engraving, 270 x 180 mm.

Impression with the address of André Basset, known as Basset le Jeune (active circa 1750-1785), rue Saint-Jacques, with the sign representing Genevieve.

Superb impression printed on laid paper. Three very small holes repaired and retouched in ink in the "beard", otherwise in very good condition. Thread margins.

Very rare.

The Bibliothèque nationale de France holds a trimmed impression of a very similar version of this print (RESERVE QB-201 (75)-FOL < p. 30 >), as well as another version, engraved as a counterpart. They also hold an impression of this image's counterpart, La Femme de Mesnage, of identical dimensions.

These engravings satirize marriage, which cages the man and burdens the woman with care and grief.

« Vous Critiques tousiours grondans, / Mouches, Guespes, et Chiens mordans, / Censeurs du plus parfait ouvrage, / Misanthropes à triple estage, / Chargeurs de gens, railleurs glosans, / Vous avés un plain avantage, / Quand vous contemplés cette Image / Ou vous voyés les accidents / De mon facecieux visage, / Que l'embarras du mariage, / A faconné malgré mes dents, / P'estois garçon bien fait et Sage, / Mais conduit par de faux ardans, / Ma liberté se voit en cage, / Et ie suis l'homme de mesnage, Qui fait rire les regardans »



L'Homme de Mesnage

Vous Critiques toujours grondans,  
 Mouches, Guépés, et Chiens mordans,  
 Censeurs du plus parfait ouvrage,  
 Misantropes à triple estage,  
 Chargeurs de gens, railleurs glosans,  
 Vous auez un plain aduantage,  
 Quand uous contemplez cette Image  
 Ou uous uoyés les accidens

Auec Pruiilege du Roy

De mon facecieux visage,  
 Que l'embarras du mariage,  
 A façonne malgré mes dents,  
 T'estois garçon bien fait et Sage,  
 Mais conduit par de faux ardans,  
 Ma liberté se uoit en cage,  
 Et ie suis l'homme de mesnage,  
 Qui fait rire les regardans.

A Paris chez Barrot ruefflaques à S<sup>t</sup> Geneuève



## 19. Adriaen COLLAERT

(c. 1560 - 1618)

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### *Designs for Circular Plates with Sea-Gods*

Engraving, each approx. 168 x 168 mm. New Hollstein (The Collaert Dynasty) 1682 to 1685. Guilmaard p. 479.12

Very rare complete series of four plates depicting *Arion riding on his dolphin*, *Thetis on a shell*, *Neptune in a shell drawn by horses*, *Galatea on a shell*.

Very fine impressions printed on watermarked laid paper (hand surmounted by a horn and a star). Wide margins (sheets: approx. 190 x 250 mm each). Excellent overall condition.

The figures in this series are compared by Ann Diels and Marjolein Leesberg (New Hollstein) with Philippe Galle's series of divinities and nymphs of the seas and rivers (cf. NHD Philips Galle 412-47).











*Albia. Collaert fecit.*

*Phts galli excudit.*







4  
*Adrianus Collaert fecit.*

*Paris Gallie excudit.*



## 20. Louis Carrogis CARMONTELLE

(1717-1806)

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*Pierre-Victor-Joseph de Brünstatt, baron de Besenval*

- c. 1761

Etching, 280 x 190 mm. Baudicour 2, Gruyer 122.

Very fine impression printed on watermarked laid paper (cartouche: *AUVERGNE 1742*). Very good condition. Minimal foxing in the subject, very small reinforced tear in the right margin. All margins untrimmed (sheet size: 350 x 264 mm). Early annotation in pen and ink in lower margin: *Besenval*.

Louis Carrogis de Carmontelle, a self-taught painter of modest origins, became famous for his numerous portraits (over 750) of his contemporaries in profile, men and women from all walks of life. These drawings were already known and appreciated during his lifetime. Baron Grimm wrote in 1763:

“For several years now Carmontelle has been working on a collection of portraits in pencil, with colour washes. He has superior talent for capturing the mien, the deportment and the countenance of the people he paints, his portraits are made with infinite ease, grace and wit. It has often happened to me that I recognised in real life people I had only ever seen in his books.” (Friedrich Melchior, baron Grimm, *La Correspondance littéraire*, 1st January – 15 June 1763, our translation).



*Carmonetta Delin. et Sculp.*



While Carmontelle drew many portraits, he etched very few. Baudicour describes only six etchings, five of which are etched after his own drawings and one after a composition by Boucher. Impressions of these etchings are rare.

Pierre-Victor-Joseph de Brünstatt, baron de Besenval (1721-1791), a Swiss-born soldier, writer and court man, was a close friend of Marie-Antoinette. His portrait by Carmontelle shows him wearing the Cross of St. Louis, awarded in 1761. The original drawing, in red chalk and black pencil, is in the Musée de Chantilly. It is described by Gruyer in no. 122 of his catalog.

Reference : François-Anatole Gruyer, *Chantilly : Les Portraits de Carmontelle*, 1902.



## 21. Juan BARCELÓN after José de RIBERA

(1739 - 1801)

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*Cartilla para aprender a dibuixar sacada por las Obras de Joseph de Rivera, llamado (bulgarm.<sup>16</sup>) el Españoleto - 1772*

[Notebook for learning to draw, taken from the works of Joseph de Rivera, known (commonly) as el Españoleto].

Extremely rare series of twenty-four numbered plates (one frontispiece and twenty-three prints).

Etching and engraving, 180 x 150 mm (frontispiece) and 155 to 165 x 122 to 131 mm (plates 2 to 24). *El maestro de papel* catalog no. 32.

Title plate: margin a little trimmed at bottom, the sheet along the upper and right platemark partially broken and consolidated on verso. Other plates: a few small tears at leaf edges, a few small creases, rare marginal stains; three leaflet holes in top leaf margin.

Fine impressions printed on watermarked laid paper (interlaced letters).

This *Notebook* is a copy of the second edition of the *Livre de portraiture recueilly des œuvres de Joseph de Rivera dit l'Espagnolet*, published by Louis Elle, known as Louis Ferdinand, in Paris in 1650 (*El maestro de papel* catalog no. 26) and now very rare. Ferdinand's collection introduced Ribera to the world as an aquafortist. José Manuel Martilla explains that, at the time, Ribera was not yet considered a great painter, as he was seen as a follower of Caravaggio.



**CARTILLA**  
**PARA APRENDER A DIBVXAR**  
*sacada por las Obras de Joseph de Rivera.*  
*llamado (fulgarini) el Españoloto.*

*Se hallará en la R<sup>a</sup>. Coleccionista,  
en la Imprenta R<sup>a</sup>.*

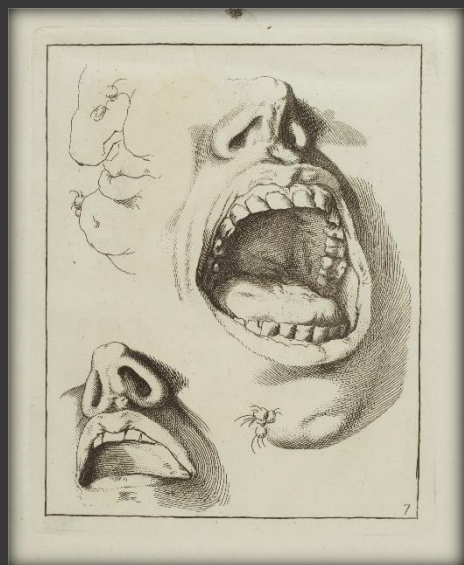
*Luan Barcelon las Casas en Madrid.*



A century later, "in the years in which Barcelón published the *Cabier*, the recognition and historiographical construction of the Spanish school of painting with Velázquez, Murillo and Ribera at its head had begun to take shape, and this project to disseminate the etched works of the Xàtiva artist can therefore be resituated in this context of national vindication." (*El maestro de papel*, p. 324, translated by us). The choice of copying a French model, explains Martilla, stems from the fact that Spanish students at the Académie were boarders in Paris, and French prints were regularly used as models.

After a cartouche-shaped frontispiece, numbered 1, inspired by Ribera's print of the Marquis de Tarifa's coat of arms, plates 2 to 17 feature studies of heads, eyes, noses and mouths, ears, legs and feet, arms and hands. The details of these studies are taken from well-known Ribera prints, such as his *Drunken Silenus*. Plates 18 to 24 reproduce larger parts of Ribera's prints, or even entire etchings: Plate 18 features a detail of the angel in the etching *Saint Jerome Hearing the Trumpet of the Last Judgment*; Plate 19 reproduces the angels in the etching of the Marquis of Tarifa's coat of arms; Plate 20 is a detail from *The Martyrdom of Saint Bartholomew*; Plate 21 reproduces the entire *Small Grottesque Head*, and Plate 22 the *Large Grottesque Head*; Plate 23 features a detail of Saint Peter in the print *The Penance of Saint Peter*; and the last plate reproduces *The Poet in its* entirety.

Reference : María Luisa Cuenca García, Ana Hernández Pugh, José Manuel Matilla : *El maestro de papel: cartillas para aprender a dibujar de los siglos XVII al XIX*, 2019.





## 22. Carlo LASINIO

(1759 - 1838)

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*Portrait of Edouard Dagoty, Inventor of Color Print - c. 1784*

Colour mezzotint printed from four plates, 502 x 435 mm (sheet). Nagler 3, Le Blanc 149, Singer 444.

Very rare impression, without any printed letter, a title added in Italian in pen and ink: *Ritrato del Sig<sup>e</sup> : Edoardo Dagoti inventore d'incidere a colori, nato in Parigi l'anno 1745, morto in Firenze an: 1783*. It is possible that the letter has not yet been engraved, unless it has not been printed on our impression. The engraved letter found on most impressions (see, for example, [the Rijksmuseum impression](#)) is in French: *Portrait d'Edouard Dagoty inventeur de la gravure en cōleurs / nèè a Paris l'An 1745. mort a Florèce l'8. Maj 1783 / Pent par Kanchsius Gravé, et desinee par de Lasinio Imprime par Labrelis. Nr. 4*. Some impressions do not include the number (see, for example, [the National Gallery of Art impression](#)). The caption on our impression specifies the subject of the print, without mentioning the authors or the printer. Hans Singer reports another impression with a handwritten inscription in Italian: *Odoardo Dagoty / Inventore d'incidere a Colori / pintosto migliori, poiche l'invenzione / e dovuta a Giac<sup>o</sup> Le Blond / In Parigi nato 1745 Morto 1784 in Milano*. While the place and date of Gautier d'Agoty's death are erroneous here, the attribution to Le Blond of the invention of the black manner in colour is entirely accurate.



Portrait of the engraver Edoardo Dagest, known for his work on the 'Corti' series, born in Paris in 1745, died in Rome in 1795.

Superb impression printed in colours (dark brown, light brown, blue-green and red), with a few rare gouache highlights (as is often the case) on watermarked laid paper (watermark: GORI LIVINI e COMPAGNI). Trimmed to the platemark, as is often the case with this print. Very good condition. Very tiny losses of paper at top and bottom edges; some abrasions and foxing on verso.

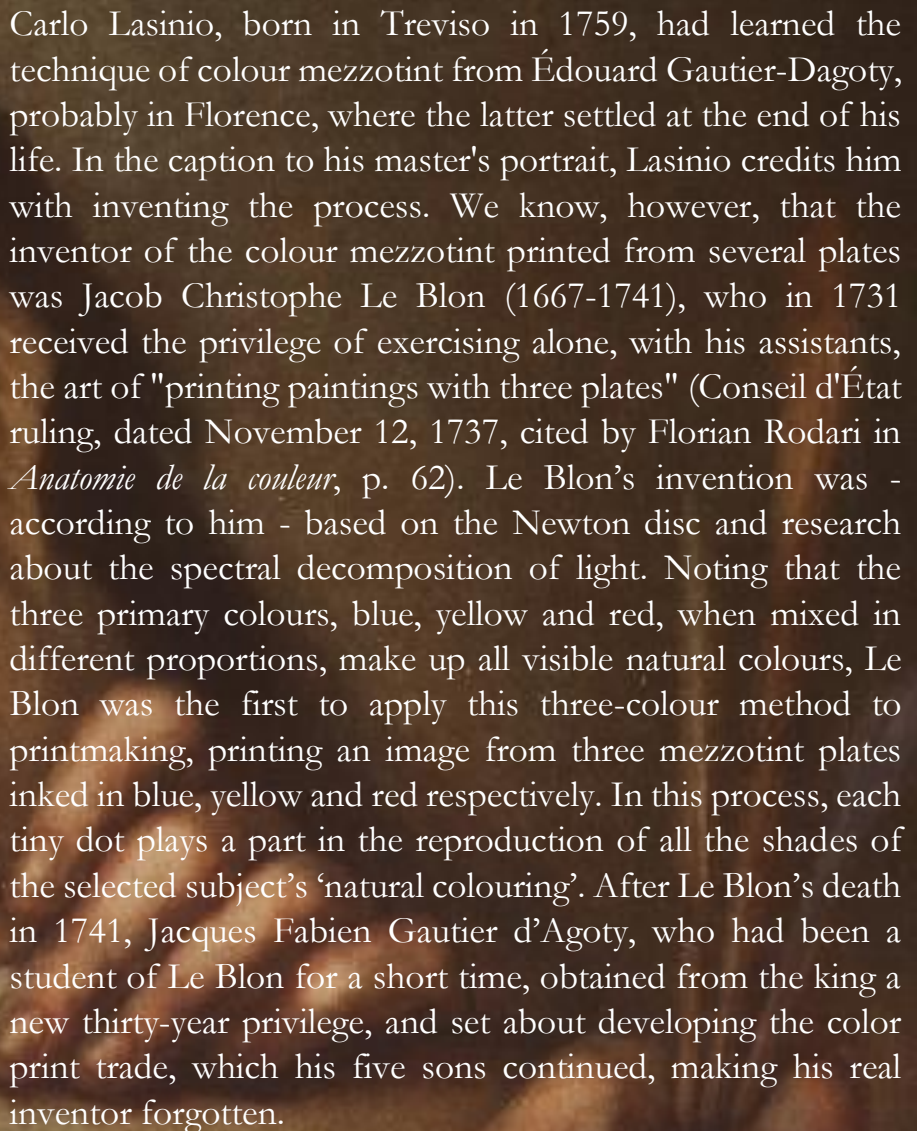
Most impressions of this rare portrait are enhanced with gouache. Some are almost entirely overpainted, which distorts the colour mezzotint. This is the case, for example, of [this impression sold on April 29, 2021 at Drouot](#), or of [this impression in the British Museum](#). Our impression, on the other hand, contains only a few light hints of gouache: a small touch of violet on one of the brushes and on the edge of the drawing board, a small hint of white on the teeth and in the eyes. The rest of the impression is the product of hundreds of tiny dots of colour mezzotint.

#### Provenance:

- Louise Balthy (1867-1925), café-concert performer during the Belle Époque. This print was sold at auction in 1917 at the Galerie Georges Petit; it is [number 42 in the catalog](#), reproduced opposite page 8 and described as follows: "Magnificent and extremely rare impression printed in colour and before all letters. On the blank part below the portrait, we read the following Italian inscription, which was translated into French in later impressions, with the letter: Ritrato del Sige Edoardo Dagoty, inventore d'incidere a colori, nato in Parigi l'anno 1745, morto in Firenze an. 1783." (translated by us).

- Henri-Jean Thomas (1872-1960), his collection mark printed on the reverse ([Lugt 1378](#)).





Carlo Lasinio, born in Treviso in 1759, had learned the technique of colour mezzotint from Édouard Gautier-Dagoty, probably in Florence, where the latter settled at the end of his life. In the caption to his master's portrait, Lasinio credits him with inventing the process. We know, however, that the inventor of the colour mezzotint printed from several plates was Jacob Christophe Le Blon (1667-1741), who in 1731 received the privilege of exercising alone, with his assistants, the art of "printing paintings with three plates" (Conseil d'État ruling, dated November 12, 1737, cited by Florian Rodari in *Anatomie de la couleur*, p. 62). Le Blon's invention was - according to him - based on the Newton disc and research about the spectral decomposition of light. Noting that the three primary colours, blue, yellow and red, when mixed in different proportions, make up all visible natural colours, Le Blon was the first to apply this three-colour method to printmaking, printing an image from three mezzotint plates inked in blue, yellow and red respectively. In this process, each tiny dot plays a part in the reproduction of all the shades of the selected subject's 'natural colouring'. After Le Blon's death in 1741, Jacques Fabien Gautier d'Agoty, who had been a student of Le Blon for a short time, obtained from the king a new thirty-year privilege, and set about developing the color print trade, which his five sons continued, making his real inventor forgotten.

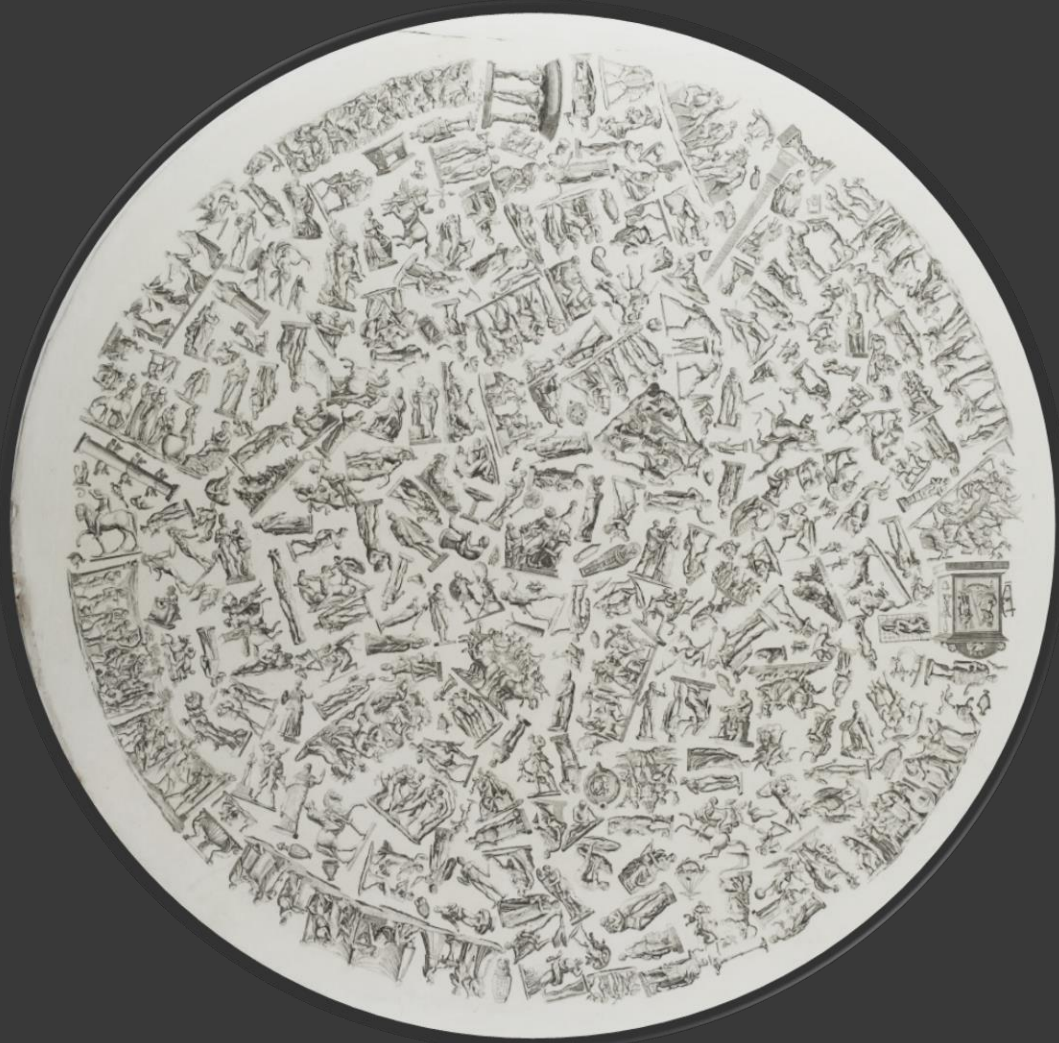
The large *Portrait d'Edouard Dagoty*, engraved by Carlo Lasinio after a painting by the German portraitist Johann Ernst Heintze, known as Heinsius (1740-1812), is one of his finest achievements in this technique, and a fine tribute from the pupil to his teacher. Despite the difficulties associated with the very demanding technique of the colour mezzotint, Lasinio has succeeded in creating a lively, harmonious portrait of Édouard Gautier d'Agoty clutching a drawing board under his right arm and holding pencils and brushes in his hand, his face beaming, ready to get to work.

References: Hans Wolfgang Singer : « Der Vierfarbendruck in der Gefolgschaft Jacob Christoffel Le Blons : mit Oeuvre-Verzeichnissen der Familie Gautier-Dagoty, J. Roberts, J. Ladmirals und C. Lasinios (Schluß.) ». *Monatshefte für Kunstwissenschaft* 11, n° 2/3 (1918) : p. 52-73 ; Florian Rodari (ed.) : *Anatomie de la couleur: l'invention de l'estampe en couleurs*, 1996.









## 23. Jean-Philippe LE GENTIL, Comte de PAROY

(1750 - 1824)

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*Two Designs for Pedestal Tables: Mosaic of La Fontaine's Fables and Mosaic of Archetypes from Antiquity* - 1789

Etching, 440 x 440 mm (*Fables*) and 410 x 410 mm (*Antique Archetypes*). Portalis and Beraldi, *Les Graveurs du dix-huitième siècle*, Tome 3, 1st part, page 276.

Fine impressions printed on laid paper. Very good condition. Slight yellowing of the sheets. The margins have been folded on a conservation mount board. Diameter of mounting boards: approx. 470 mm. Presented in two antique round frames.

Even though he had a military career, Jean-Philippe-Guy Le Gentil was very fond of the arts. He studied under Janinet and then became a member of the Royal Academy of Painting and Sculpture, before becoming famous as a printmaker specialising in miniatures. The two designs for pedestal tables are two masterpieces of the genre.

According to Roger Portalis and Henri Beraldi, these etchings were to decorate the top of two pedestal tables: “Paroy [...] also etched two large round pieces in the shape of pedestal table tops, one representing hundreds of antique statues, and the other all the Fables by La Fontaine; a sheet of glass, encircled in a copper border, protected the etching.”





Jean-Philippe-Guy Le Gentil etched similar patterns for sweet boxes, snuffboxes and buttons. The impressions of these decorative etchings have not survived and so are very rare today.

## 24. Anne ALLEN

(c. 1749/50 - after 1808 or active in Paris in the 1790s)

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*Chinoiserie* - c. 1790

Plate from the series *Nouvelle Suite de Cahiers arabesques chinois a l'usage des dessinateurs et des peintres*

Etching printed in colours *à la poupée* and with registration marks, 138 x 194 mm. IFF 1 (part of).

Very fine impression printed on laid paper. Excellent condition and very fresh. A remnant of an old mounting tab on the left edge of the sheet. Wide margins (sheet: 203 x 235 mm).

Anne Allen's colour etchings reflect two contemporary trends. First, there was the taste for *chinoiserie*, i.e. motifs inspired by Asian art, which found their way into European decorative arts. Then came the popularity of colour prints, for which printmakers developed or invented highly refined techniques: crayon manner, colour mezzotint, chiaroscuro woodcuts... The use of several etched plates to bring the different colours to the print requires the sheet to be registered on these different matrices, thanks to small holes on the edge of the plates. Another technique consists of inking a plate directly with several colours, using very small stumps of tightly rolled linen, known as *poupées* [dolls]. Both techniques can be combined, as is the case with Anne Allen's etchings.



J. Sillemont in.

Anne Allen S



This combination enables her to achieve very subtle colours that do not blend, despite the fine details of the subject. Inking and printing require meticulous work on the part of the printer, making each impression precious and unique.

Jean-Baptiste Pillement's designs blend Asian and Rococo influences. They were very popular in the decorative arts. Anne Allen etched several series based on the designs of her husband.

Reference: Chelsea Foxwell and Anne Leonard: *Awash in color: French and Japanese prints*, 2012.











## 25. Rodolphe BRES DIN

(1822 - 1885)

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*The Good Samaritan* - 1861

Pen-and-ink lithograph, 565 x 445 mm. Van Gelder 100, 1st edition, 1861; Becker 1st state/2; Préaud 29, 1st state before 1A and 1B.

Very rare impression of the 1st state before any deterioration of the lithographic stone: before the black smudge on the left leg of the monkey, before the “white bird” and before the white thistles.

Superb impression on white *chine appliqué* on wove paper. The *chine appliqué* paper is, as usual, very slightly smaller than the printed surface, which extends over the sheet of wove paper.

A repaired vertical tear in the upper left corner. A very small restored loss in the upper white margin. Few light stains. Margins trimmed. Soiling and spotting on verso.

Provenance: private collection from Toulouse.

In March 1861, Bresdin, who had been living in Toulouse for almost ten years, went to Paris with a large lithographic stone whose subject was the good Samaritan. In Paris, he had the lithograph printed for the first time between mid-March and mid-April by Lemercier. On April 9, Bresdin wrote to his friend Justin Capin, who was living near Toulouse, to tell him that the printing of his stone had been successful and that his lithograph was well-received. He asked Capin to help him sell a dozen or so impressions to his acquaintances and said he was about to send some impressions to Toulouse and “everywhere”.







On May 1, his lithograph was exhibited in the Paris Salon, with the title: *Abd el-Kader secourant un chrétien*. On May 6, the lithograph was also exhibited in the Exposition des Beaux-Arts organized in Toulouse by the Union Artistique, of which Bresdin's close friend, the painter Jules Garipuy, who was a teacher at the École des Beaux-Arts and a curator at the Musée des Augustins, was one of the founders. Bresdin's lithograph was listed in the exhibition catalog in the part dedicated to the *Prints, lithographs and photographs*: “BRES DIN (Rodolphe) à Paris. 6 : Le Samaritain (lithographie).” (p. 75).

We don't know how many impressions of *Le Bon Samaritain* were printed by Lemercier in 1861. According to Van Gelder, this first edition seems to have been “relatively limited”. Later issues were made in 1867, 1871, 1873, 1880, 1882 and some impressions might have been printed again in 1899, after Bresdin's death, for his daughter Rodolphine. The lithograph was also transferred onto another stone in 1868.

The dating of the impressions of *Le Bon Samaritain* is based upon the quality of printing and upon the chronology of the defects due to the alterations of the stone, whose earliest, as D. P. Becker pointed out, is the black smudge on the left leg of the monkey; then come the “white bird” stain in the lower left corner and the white thistles to the left of the camel (Becker, 1983, pp. 10-11). The impressions from the “*Pierre de report*”, which are titled *Le Bon Samaritain* in the bottom margin, show these same defects.



Our impression is one of the very few copies which show none of the defects due to the alteration of the lithographic stone. Considering its very high quality, we may regard it as one of the earliest impressions, among which some were printed on white *chine* (Becker, 1983, p. 11, 14).

References : Dirk van Gelder, *Rodolphe Bresdin*, La Haye, 1976: vol I. Appendice IX, Lettre à Justin Capin du 9 avril 1861, p. 196; vol. II: *Catalogue raisonné de l'œuvre gravé*, no. 100, pp. 66-73; Maxime Préaud (et alii), *Rodolphe Bresdin, 1822-1855, Robinson graveur*, Paris, Bibliothèque nationale de France, 2000, pp. 65-81; David P. Becker, "Rodolphe Bresdin's *Le Bon Samaritain*", in *Nouvelles de l'estampe*, no. 70-71, juillet-octobre 1983, pp. 7-14; Union Artistique, Toulouse, 1861, Catalogue of the *Exposition des Beaux-Arts ouverte à Toulouse le 6 mai 1861*, p. 75 ([online pdf file on the website of the Toulouse Library](#)); *Journal de Toulouse*, no.101, April 12, 1861).





Chché N°

Rodolphe Bressin  
graveur



**FERDINAND BERILLON**

PEINTRE PHOTOGRAPHE DE PARIS

Atelier central Rue Lormand, 12

**BAYONNE**

et Succursale Place de la Carrière

**BLARRITZ**







## 26. Ferdinand BERILLON

(active between 1863 and 1890)

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*Photographic Portrait of Rodolphe Bresdin - 1866 or 1867*

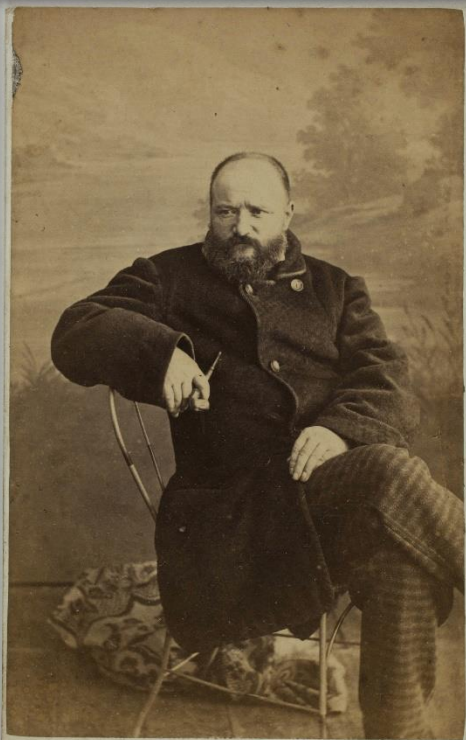
Only known proof of the only known photographic portrait of Rodolphe Bresdin.

Lifetime proof on albumen paper (96 x 60 mm) pasted on a business card (105 x 62 mm). Initials F. B. printed on the left in the blank part below the photograph. On the reverse side of the card are the addresses of Berillon's studio in Bayonne and his branch in Biarritz.

Annotation in violet ink on verso: *Rodolphe Bresdin graveur.*

Until now, the name of the photographer who produced this portrait of Bresdin, of which no proof was known, was unknown. However, the portrait was not unknown. Robert de Montesquiou had described it in his essay on Bresdin:

"I have before me two portraits of Bresdin, in better times: one, a print by Monsieur Aglaüs Bouvenne, shows a reclusive head with a bushy beard and a Socratic skull, quite similar to the Verlaine of his later years. The other, much preferable, is a photograph of the good man, sitting cross-legged, in a familiar attitude under his heavy cloth paletot, his checked pants, his pipette in his hand, his head debonair and wilful, peasant and fine." (Robert de Montesquiou, *L'inextricable graveur: Rodolphe Bresdin*, H. Floury 1913, p. 47, translated by us).



F. B.

Cliche N°

*Rodolphe Bessière*  
*graveur*



**FERDINAND BERILLON**

**PEINTRE PHOTOGRAPHE DE PARIS**  
Atelier central, Rue Lormand, 12

**BAYONNE**

et Succursale, Place de la Vierge

**BIARRITZ**

Tous les clichés sont conservés - Les personnes qui désireraient  
d'autres épreuves n'ont qu'à donner le N° du Cliché

In his monograph on accompanying the catalogue raisonné of his engraved works, Dirk Van Gelder presents a poor reproduction of this photograph, with the bottom cut off and the background decoration erased:

"To try to picture Bresdin, we have only one photograph (fig. 10). Let's imagine him rising from his seat. He is, as Redon tells us, "a man of medium height, stocky and powerful, with short arms". A middle-aged man, in his forties. "Young still, but already aged", Cladel had said a few years earlier. We also have a drawing of Bresdin (fig. 132). Executed by Condeixa, his son-in-law, it



gives us a peaceful image of the artist's old age, especially when we consider the sixty-year-old Bresdin as described by Alexandre Hepp: "A head to frighten, the eyes extinguished, the torso broken". Photography and drawing are the only two authentic portraits we have found, and it's hard to get an idea of the younger Bresdin." (Van Gelder, *Rodolphe Bresdin*, Vol. I. *Monographie en trois parties*, 1976, p. 39, translated by us).

Inspired by this photograph, says Van Gelder, Ernest Bouvenne produced the etching for the frontispiece of his *Catalogue des pièces gravées de Rodolphe Bresdin* (op. cit. p. 160).

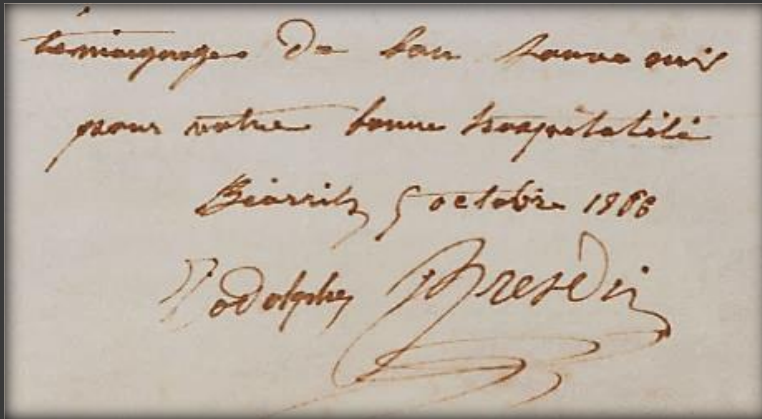


In the catalog for the exhibition *Rodolphe Bresdin (1822-1885) : Robinson graveur* at the Bibliothèque nationale de France (May 30 - August 2, 2000), Maxime Préaud quotes Robert de Montesquiou's text and says that he only knows the photograph from reproductions by Neumann (1929) and Van Gelder:

"We haven't managed to get our hands on an original proof. It is perfectly described by Montesquiou. It served as a model for a lithograph executed as a counterpart by Auguste André Lançon (1836-1885), exhibited and reproduced as a work by Alphonse Legros at the Chicago exhibition of 1931(...) Where this photograph comes from, it is rather difficult to say with certainty. Bresdin's relationship with photography deserves a little study. Van Gelder thinks that this photograph was taken in the 1860s, when Bresdin was in Bordeaux, which is quite likely." (p. 32 – our translation)

However, this is not the case. The unobtainable proof we were lucky enough to acquire tells us that this portrait was taken by the photographer Ferdinand Berillon, based in Bayonne and Biarritz. The photograph was most probably taken in Biarritz, where Bresdin stayed several times: once as a guest of his friend Capin, again in October 1866, and again "with unknown friends" in autumn 1867 (Van Gelder, *Monographie* pp. 19, 62, 95).

Bresdin's presence in Biarritz in 1866 is attested by the dedication on an impression of *The Good Samaritan*: "témoignage de bon souvenir / pour votre bonne hospitalité / Biarritz 5 octobre 1866".



Handwritten dedication in French: "témoignage de bon souvenir pour votre bonne hospitalité Biarritz 5 octobre 1866 Rodolphe Bresdin". The text is written in a cursive script on a rectangular piece of paper.

Dedication by Rodolphe Bresdin at the bottom of an impression of *Le Bon Samaritain* (Former Galerie Michel collection)  
Ader sale, May 12, 2022, lot 103

It is possible that Bresdin, whose means were very modest, ordered only a very small number of proofs of his portrait from Berillon, or that he was even content with this single proof, not following up on the photographer's offer at the bottom of the verso: "All plates are kept. Anyone wishing to obtain further proofs need only quote the plate number". (There is no number on the reverse of our proof). This would explain why the Bibliothèque nationale de France and the INHA have no proof to date, and why neither Van Gelder nor Maxime Préaud have been able to locate any.





## 27. François BONVIN

(1817 - 1887)

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*Six EAUX-FORTES, dessinées et gravées par François BONVIN, peintre -1861*

Etching and drypoint. Beraldi 2, IFF 6 to 11, 1st state (of 2 or 3 depending on the plates).

Extremely rare complete set of six plates and a frontispiece, printed by Auguste Delâtre and published by the author. The plates are in their original folder with etched title.

Extremely rare impressions of the very first edition (1861). In this edition, the plates are in their first state (out of 2 or 3), before modification of the letter and before further rework. The impressions are of excellent quality, with deep blacks. The plates were republished several times: first in 1871 for the *Première Suite de DIX EAUX-FORTES par François BONVIN, peintre* published this time by Cadart, then in 1887 and 1888 in the magazine *l'Art*.

- *Six EAUX-FORTES, dessinées et gravées par François BONVIN, peintre, A Paris, Chez l'Auteur, rue Saint-Jacques, N°236. 1861. Imprimé par Aug. Delâtre, même rue n°265. F. Bonvin sc. Etching, 265 x 190 mm. Printed on blue wove paper, folded as a folder (dimensions of unfolded folder: 460 x 660 mm).*

SIX  
EAUX-FORTES,

dessinées et gravées  
Par François BONVIN  
peintre,



A PARIS,  
Chez l'Autheur, rue Saint-Jacques, N<sup>o</sup> 236  
1861.

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Imprimé par J. B. Delâtre, même rue n<sup>o</sup> 265.



- *Frontispice, Instruments de l'Eau-forte* [Frontispiece, Etching instruments]. Etching, 225 x 148 mm. Impression of the 1st state (of 3), with etched title *Première Suite d'Eaux-Fortes, gravées par le Peintre François Bonvin, Paris, 1861* and inscription at bottom *Imp. Par Delâtre*. In the 2nd state, the title is removed and the signature *F. Bonvin 1871 London* is added. In the 3rd state, the letter has been completely erased. Superb impression printed with tone on HUDELIST watermarked laid paper. Full margins (sheet size: 445 x 305 mm).

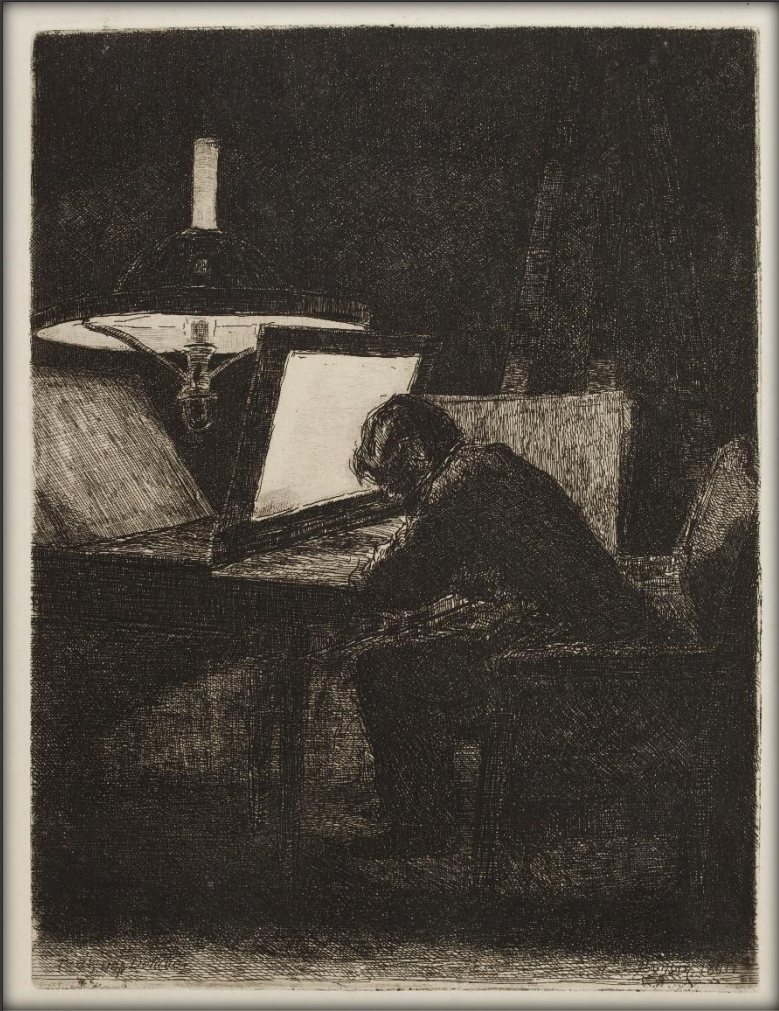




-*Fileuse bretonne* [Breton spinner]. Etching, 276 x 217 mm. Impression of the 1st state (of 3) with the word *Guingamp* under the printmaker's signature and before further work. In subsequent states, new hatchings are added, notably to cover Auguste Delâtre's address, then the height is reduced by 8 mm and a letter is added. Superb impression printed on laid paper. Full margins.



-*Enfant mangeant sa soupe* [Child eating soup]. Etching, 224 x 147 mm. Impression of the 1st state (of 2), before the printer's signature was removed. Superb impression printed with tone on laid paper. Full margins.



-*Le Graveur* [The Printmaker]. Etching and drypoint, 215 x 163 mm. Impression of the 1st state (of 2), before the new hatchings overprinting Delâtre's address. Superb impression printed on laid paper. Full margins.





-*La Rue du Champ de l'Alouette (Misérables)*. Etching, 138 x 185 mm. Impression of the 1st state (of 2) before Delâtre's signature is erased, and before the number 5. Superb impression printed with tone on laid paper. Full margins.



- *Joueur de Guitare* [Guitar player]. Etching, 279 x 214 mm. Impression of the 1st state (of 2), inscribed *Paris, Imp.* Superb impression printed with tone on laid paper. Full margins.

All the impressions are of remarkable quality. Blacks are very deep and the drypoint, when used, is very sharp, whereas it disappears from later impressions. This is particularly true of the plate *Le Graveur*, where the drypoint marks on the printmaker's screen and on the lamp quickly disappear.

Overall in very good condition. A few small creases on the edge of the folder and two small tears at the fold. Minor flaws to edges of the sheets.

Known for his paintings depicting the daily lives of modest folk, landscapes and still lifes, François Bonvin did very few prints. Jean Laran and Jean Adhémar count only 24 prints (IFF après 1800, pp. 135-136).

Galerie Berès devoted an exhibition to this artist in 1998. In the exhibition catalog, the authors clarify the dating of the series of *Six Eaux-fortes*: "A letter to Champfleury dated October 22, 1861, inviting him to dinner, mentions Bonvin supervising the printing of his etchings in Delâtre's studio, which precisely dates the publication of the collection to the end of the year." (*François Bonvin*, p. 104, our translation)

In 1861, etching was already enjoying a revival in France, but the Société des Aquafortistes had not yet been founded. It was in 1862 that Alfred Cadart, a Parisian printer and publisher, founded the famous society, which would bring together numerous artists with a common taste for etching and the same goal: to revive public interest in this technique, which had been dethroned by lithography and woodcut since the turn of the century.





The collection met with some success. "Baudelaire, who appreciated and knew Bonvin well, spoke favorably of the collection in the *Revue anecdotique* of April 1862, then in *Le Boulevard* of September 14, 1862: "M. Bonvin, not long ago, put on sale at M. Cadart (the publisher of works by Bracquemond, Flameng, Chiffart), a book of etchings, laborious, firm and meticulous like his painting." The plates of *Le Graveur* and *Instruments de l'Eau-forte* are still often reproduced in specialized books.

## 28. Marcellin Gilbert DESBOUTIN

(1823 - 1902)

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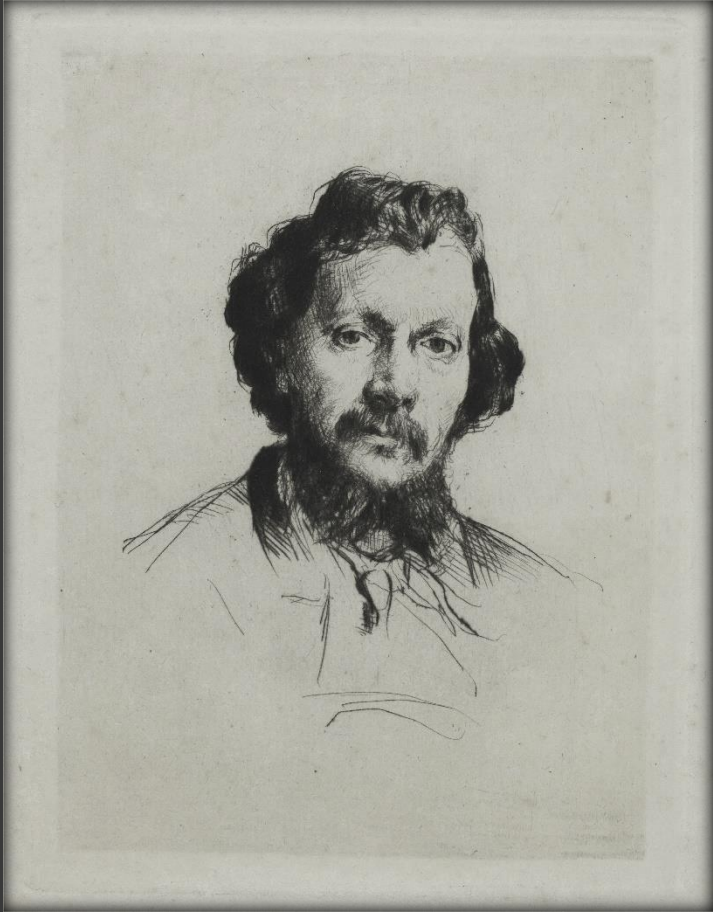
*Alfred Cadart, Founder of the Société des Aquafortistes - 1875*

Drypoint, 160 x 120 mm. IFF p. 328, Clément-Janin 29.

Impression of the 1st state (of 2) before any letters. Clément-Janin describes only one state, probably the 1st, as no letter is mentioned. The IFF mentions an impression of the 1st state and one of the 2nd without specifying. Both are digitized: the 1st state impression is before the letter, while the 2nd state impression bears Desboutin's signature, the title *M. Alfred Cadart, Fondateur de la société des Aquafortistes* and the address of the publisher and printer: *V<sup>ne</sup> A. Cadart, Edit, Imp. 56 B<sup>d</sup> Haussmann, Paris*, the stamp in red ink 1881 corresponding to the year of legal deposit at the Bibliothèque nationale, suggesting that this edition dates from 1881 and not 1875 as the impressions of 1st state. 1875 is the year of Alfred Cadart's death, which explains why the publisher of the final state with the letter is his widow.

Superb impression with drypoint barbs, printed on laid paper. Very good condition. Full uncut margins (362 x 252 mm).

Alfred Cadart played a fundamental role in the revival of etching in France in the mid-19th century. In 1862, he founded the Société des Aquafortistes with Félix Chevalier, then in 1863 the *Cadart et Luquet* company with Jules Luquet, and set up shop at 79, rue de Richelieu, under the *Aux Arts modernes* sign. The shop sold artworks and fine art equipment, but was also a meeting place, as the building housed a studio where Cadart et Luquet invited artists to try their hand at etching.





## 29. Edgar DEGAS

(1834 - 1917)

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*Sur la scène (3<sup>e</sup> planche) - 1876/1877*

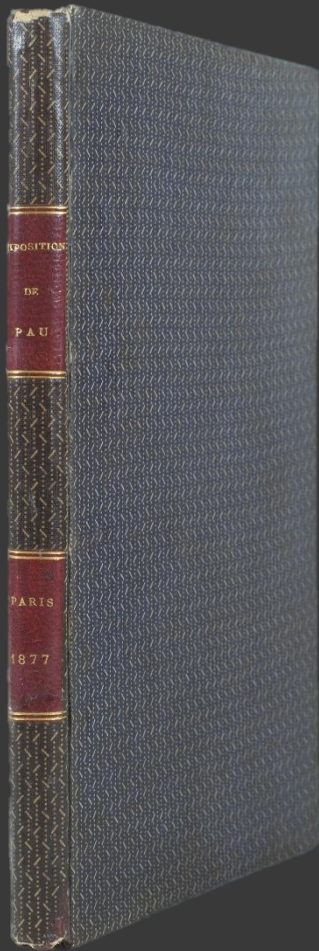
Soft ground etching, drypoint and roulette, 99 x 126 mm.  
Delteil 32, Reed-Shapiro 24, 5th state/5.

Impression of the 5th state (of 5), the plate finished, the edges of the plate bevelled and the corners rounded. The plate is signed lower left in the Degas composition. Very fine impression printed on laid paper. Sheet size: approximately 125 x 203 mm. Perfect condition.

This impression is bound in the exhibition catalogue: *Explication des ouvrages de Peinture, Dessin, Gravure des artistes vivants exposés dans les Salons de la Société, au Musée de la Ville, le 8 janvier 1877*. Pau, F. Lalheugue, 1877 [Description of the Paintings, Drawings and Prints by living artists exhibited in the Salons of the Society, at the Musée de la Ville, 8 January 1877]. The cover of the catalogue bears the title: *Société des Amis des Arts. Livret du Salon. 1877. Avec 11 eaux-fortes de MM. Degas, Desboutins, Goeneutte, Ch. Jacque, Lapostolet, Teyssonnières, &C<sup>o</sup>*. The half-title is *Société des Amis des Arts de Pau. 13<sup>me</sup> exposition annuelle. 1877*.

The covers, all engraved plates and the entire booklet are in perfect condition and very fresh; all plates are protected by their original tissue paper.



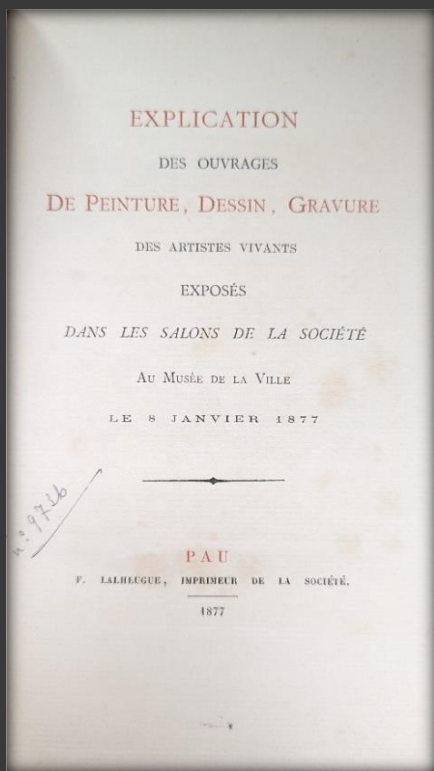
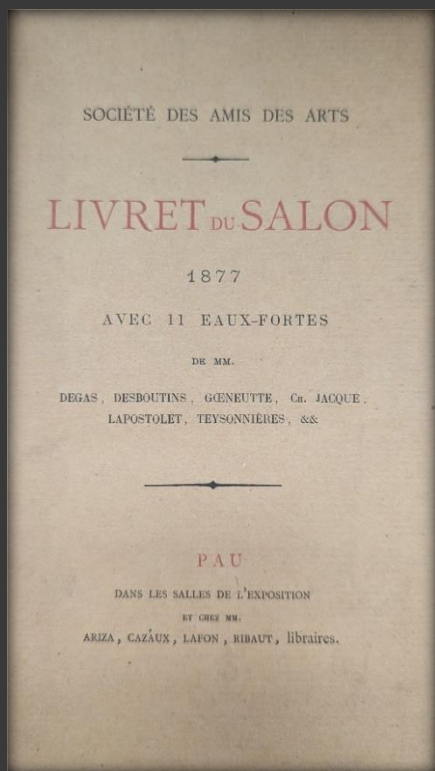


In-8 volume, cloth-bound, red morocco spine labels inscribed *Exposition de Pau* and *Paris 1877*. Marbled endpapers. Engraved bookplate *Biblioteca Caeiro da Matta* pasted on the inside cover and annotation in ink on the title page N°9736. Stamp printed in purple, half faded, on the half-title. Minor defects to binding, wear and rubbing to headpieces. A few very minor restorations (rebacking of the spine, retouching of the tail cover). The covers, the plates and the entire booklet are in perfect condition and very fresh.

Provenance : José Caeiro da Mata (1877-1963), Portuguese jurist, law professor and politician.







It is not known how many copies of the catalog were printed, but according to S. W. Reed and B. S. Shapiro, the figure must have been around 150, as the Société des Amis des Arts de Pau had 150 members at the time. In any case, the surviving copies are extremely rare. We have identified only four, only two of which are complete with prints. The first, which was sold at Kornfeld on 17 June 2011 ([see the online catalogue of the sale](#)), was acquired in 2020 by the [Bibliothèque nationale de France](#), which until then had only one copy without any plates. The second copy was sold [at Christie's on 29 March 2017](#). The Frick Art Reference Library holds a copy without the Degas print.



Valérie-Sueur Hermel notes that the Degas print was printed by Cadart in two hundred impressions (*Degas en noir et blanc*, p. 85), which are also very rare today. Some preserved impressions have traces of stitching attesting that they were removed from their catalog (Baltimore Museum, British Museum).

The Salon catalogue contains eleven prints, which are not listed in the catalog and for which we have not found a precise description. Very few of them are signed. We can match them to the following exhibited works (listed here in the order of insertion of the plates in our copy of the catalog): *Souvenir du Bas-Bréau, forêt de Fontainebleau* by Charles Jacque (catalogue no. 257), *Le Dimanche à la ferme de St-Siméon à Honfleur* by Adolphe-Félix Cals (no. 75), *La Rue de la mairie à Ciboure* (Basses-Pyrénées) by Gustave Colin (no. 119), *Un ballet à l'Opéra (pastel)* by Edgar Degas (no. 486), *Chantuse des rues* by Marcellin Gilbert Desboutin (no. 155), *Tableau de famille* by Marcellin Gilbert Desboutin (n°154), *Le Boulevard de Clichy par un temps de neige (Salon de 1876)*, by Norbert Gœneutte (n°226), *Le Canal de La Villette à Paris* by Stanislas Lépine (n°300), *Le Quai du Mont-Riboudet à Rouen* by Charles Lapostolet (no. 270), *Intérieur de cour à Beauvais* by Hippolyte Sinet (no. 404), *Les Bords de la Vienne, environs de Limoges* by Pierre Teyssonnières (no. 417). The order of insertion of the plates and their location vary from one copy of the catalogue to another.

In our copy, as in that of the Bibliothèque nationale de France, the Degas plate is placed opposite page 40, which presents the paintings of artists whose names begin with De-, although the work exhibited that corresponds to it, a pastel, is presented in the final section of the catalogue: *Aquarelles, dessins, gravures*  
❧❧.

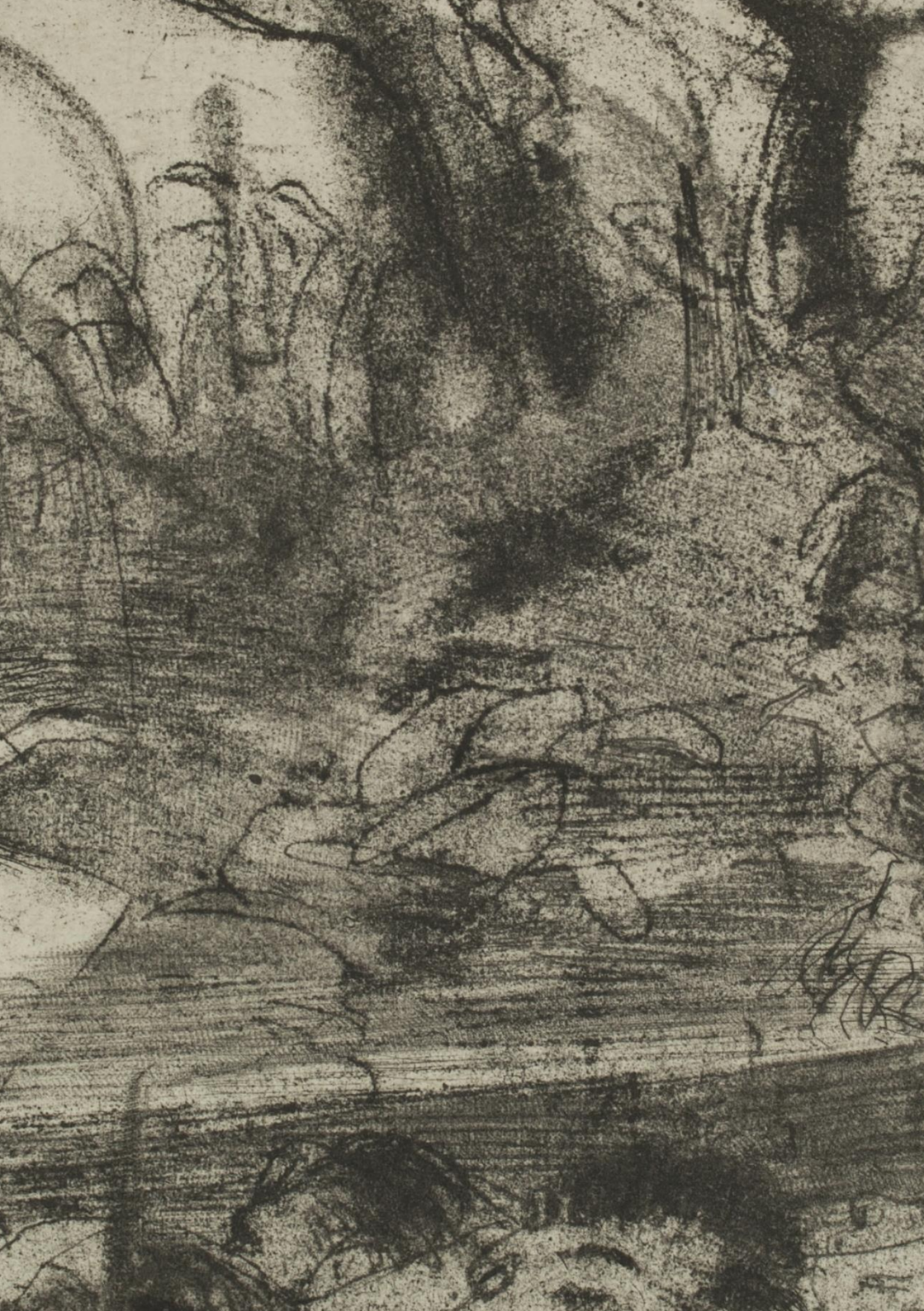


Valérie Sueur-Hermel recalls that "in 1877 [Degas] was commissioned to do an etching to illustrate the booklet for the annual Salon of the Société des amis des arts de Pau, whose organisers he knew, Alphonse Cherfils and Paul Lafond" and that the etching he presented was a "very free interpretation" of the pastel on a monotype background that he planned to exhibit there, *Un ballet à l'Opéra*, now kept at the Art Institute of Chicago. (*Degas en noir et blanc*, p. 85, translated by us).

Two other versions preceded *Sur la scène* (3<sup>e</sup> planche). Sue Welsh Reed and Barbara Stern Shapiro write that "On the rare occasion that Degas prepared a print for a wide audience, he went through an elaborate procedure of making preliminary drawings and trying state sequences before he was satisfied with the finished print".

Analysing Degas's technique in *Sur la scène* (3<sup>e</sup> planche), Valérie Sueur-Hermel observes that "for the first time he chose to combine two processes that had previously been used separately: soft ground etching and drypoint, to which he added the passage of a roulette wheel in the final state. [...] The original point of view on the scene, combined with grey pencil effects never before used in intaglio printmaking, clearly distinguishes Degas's plate from the ten others executed by artists who 'belong to the most deliberate Impressionist school', such as Marcellin Desboutin, Norbert Gœneutte and Charles Jacque." (translated by us).

References : Sue Welsh Reed and Barbara Stern Shapiro, *Edgar Degas, The Painter as Printmaker*, 1984 ; Aubenas Sylvie Aubenas, Henri Loyrette, Valérie Sueur-Hermel Valérie, Flora Triebel, *Degas en noir et blanc, dessins, estampes, photographies*, catalogue of the exhibition held at the Bibliothèque nationale de France, Paris, 2023.





### 30. Henri GUÉRARD

(1846 - 1897)

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*Bouquins, dessus de porte* - before 1892

[Books, door tops]

Etching and roulette, 270 x 950 mm. Bertin 351, 3rd state/3.

Impresion of the 3rd state (of 3), with the background completed and with various additional works.

Superb impression printed on laid paper, signed *H. Guérard* in graphite in the lower margin. A 40 mm tear in the lower margin. Otherwise excellent condition. Good margins (sheet size: 360 x 1040 mm).

Rare.





"In a letter to Guérard dated December 15, 1895, Mr. Bing asked for, among other things: "books, lanterns, a large etching in length to be used as a decoration above a library door". An enthusiast of this kind of decoration, Guérard also used other subjects such as Japanese masks to compose these kinds of trumeaus." (Claudie Bertin: *Henri Guérard, l'œuvre gravé*, dissertation for l'École du Louvre, 1975, tome II, pp. 329-330, translated by us).

High definition pictures visible on our website  
by clicking on the title of the works

1. Domenico BECCAFUMI: *The Four Doctors of the Church*- c. 1540
2. Geoffroy DUMONSTIER: *The Crown Virgin in a Niche* - 1543
3. ANONYMOUS (attributed to DELLA CASA or BEATRIZET):  
*Baccio Bandinelli in his Workshop* - 1548
4. Lambert SUAVIUS (attributed to): *Three Aleogrical Figures: Bellum, Pax  
et Abundantia* - c. 1550
5. Johannes and Lucas DOETECUM: *The Kermis of Saint-Georges* after  
Pieter BRUEGEL the Elder - c. 1559
6. Johannes and Lucas van DOETECUM: *Imaginary View of a Street with  
the House Aux Quatre Vents* - 1560
7. René BOYVIN: *Clément Marot, Facing Right* - c. 1576
8. Pedro PERRET: *Holy Family with St John the Baptist*
9. Jacques FORNAZERIS: *Pavone* [Peacock] - 1594
10. Hendrick HONDIUS: *Finis coronat opus* - 1626
11. ANONYMOUS: *Memento Mori : Nemini parco*
12. Christoffel van SICHEM: *Portrait of François Ravaillac, Murder of  
Henri IV* - c. 1610/1624
13. Matthaüs MERIAN I: *Anthropomorphic Landscape*
14. Jacques CALLOT : *Les Sacrifices* - 1627
15. Jacques CALLOT : *Les Caprices, 2° série*
16. Jacques CALLOT : *Les Grandes Misères de la guerre* - 1633
17. Giovanni Benedetto CASTIGLIONE: *Head of a Man Wearing a  
Feathered Hat* - c. 1645-1650

18. ANONYMOUS: *L'Homme de mesnage*
19. Adriaen COLLAERT: *Designs for Circular Plates with Sea-Gods*
20. Louis Carrogis CARMONTELLE: *Pierre-Victor-Joseph de Briinstatt, baron de Besenval* - c. 1761
21. Juan BARCELÓN: *Cartilla para aprender a dibujar sacada por las Obras de Joseph de Rivera, llamado (bulgarm.<sup>te</sup>) el Españolito* - 1772
22. Carlo LASINIO: *Portrait of Edouard Dagoty, inventor of Color Print* - 1784
23. Jean-Philippe-Guy LE GENTIL, Comte de PAROY: *Two Designs for Pedestal Tables: Mosaic of La Fontaine's Fables and Mosaic of Archetypes from Antiquity* - 1789
24. Anne ALLEN: *Chinoiserie* after Pillement - c. 1790
25. Rodolphe BRES DIN: *The Good Samaritan* - 1861
26. Ferdinand BERILLON: *Photographic Portrait of Rodolphe Bredin* - 1866 or 1867
27. François BONVIN: *Six eaux-fortes, dessinées et gravées par François Bonvin* - 1861
28. Marcellin Gilbert DESBOUTIN: *Alfred Cadart, Founder of the Société des Aquafortistes* - 1875
29. Edgar DEGAS: *Sur la scène, III* bound in the exhibition catalog *Explication des ouvrages de Peinture, Dessin, Gravure des artistes vivants exposés dans les Salons de la Société* - Pau, 1877
30. Henri GUÉRARD: *Bouquins, dessus de porte* - before 1892





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