

# SARAH SAUVIN

IFPDA Fair Spring 2021 Online Edition

## Worklist

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SARAH SAUVIN Gallery specializes in selected fine prints by old and modern masters from the 15th to the 20th century. We have participated in the main International Fine Art Print Fairs (London Original Print Fair, Salon international de l'Estampe at the Grand Palais in Paris, IFPDA Online Print Fair). We sell important prints to collectors and to museums and institutions all over the world (Art Institute of Chicago, National Gallery of Art in Washington, British Museum, Rijksmuseum in Amsterdam, Harvard Art Museum, Bibliothèque nationale de France, Fondation Custodia). To be kept informed about our new online listing of prints or new catalogue, please send us an email. We welcome customers by appointment in Paris.

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## Jean CHARTIER

(ca. 1500 - ca. 1580)

### Jean Chartier sitting in his studio

Engraving, 185 x 143 mm. Robert-Dumesnil undescribed, Andresen 4, Duplessis 3, IFF p. 215 (among prints of which no impression is kept at the BnF).

*I. Chartier : excudebat aureliae* engraved in the subject bottom left. Jean Chartier is the first known French engraver to use the publishing mention of *excudit* or *excudebat* on his prints, sometimes accompanied by a date (1557 or 1558) and the Latin name of his native city, *Aurelia* (Orléans), as Séverine Lepape reminds us (*Simiolus*, volume 39).

Superb impression printed on watermarked laid paper. The watermark is difficult to see but seems to be similar to Briquet 5374 and 5375: three crescents with the name PERRET inside a cartouche. These two watermarks were noticed by Briquet on documents kept in Sens and dating from ca. 1569 and 1571. According to Briquet, this paper was made in Mallay-le-Roy's paper mill, near Sens, that Claude Perret exploited shortly after 1559. This origin and datation seem to be consistent with Jean Chartier's production of prints in Orléans between 1557 and 1580. A few foxmarks. In very good condition.

Provenance: Alexandre-Pierre-François Robert-Dumesnil (1778-1864), with his blind stamp printed bottom center (Lugt 2200).

Extremely rare. This is the only impression that we know of to date.

Robert-Dumesnil was not aware of this engraving when he published his catalog of Jean Chartier's prints in 1841 (included in volume 5 of the *Peintre-graveur français*). The impression we present, acquired by Robert-Dumesnil after 1841, appears in the catalog of his sale of Old Master prints on 12 and 13 April 1858, that is, six years before his death, under no. 78: "Pièce capitale non décrite" "Undescribed essential piece" (*Catalogue d'estampes anciennes [...] du cabinet de M. R. D., no. 78, p. 21*). It is this rare impression, sold in 1858 that Georges Duplessis again mentions when he completes the catalog of Jean Chartier's prints in 1871, in volume 11 of the *Peintre-graveur français*. Frits Lugt notes that, if Robert-Dumesnil "succeeded in assembling one of the most considerable collections ever formed by a French amateur", his acquisitions were mainly motivated by his work as a cataloguer. Charles-Philippe de Chennevières explains that Robert-Dumesnil "bought prints in order to better see, handle and describe them; then, after having described them, he would sell them to obtain new means of acquiring other pieces for the same use" (Chennevières, *Souvenirs*, IV, p. 149, quoted by Frits Lugt).

We know little about the life and work of Jean Chartier. The erudite bibliographer La Croix du Maine (1552-1592) tells us that he was "a native of Orleans, an excellent painter and engraver, etc." and that "he published his first book of *Blasons vertueux*, containing ten figures engraved and printed by himself in Orleans in the year 1574." (*Premier volume de la bibliothèque du sieur de La Croix-du-Maine*, 1584, pp. 215-216). The first plate in this series of *Blasons de vertus*, known under the title *Jean Chartier in his bookshop*, represents a man with a long beard, standing in front of a shelf loaded with books, wearing a fur-trimmed cap and a long cloak revealing his bare legs, holding in his hand a strip that announces the content of the work. Séverine Lepape notes that this figure is considered by many historians to be a self-portrait of Jean Chartier (*Simiolus*, volume 39, no. 3, p. 215).

It is obviously the same man who is represented here sitting in his studio: same face, half hidden by a thick moustache and a bushy beard, same hands with slender fingers, same bare legs. One can also recognize the fur-trimmed cap and the long coat, here revealing a tight-fitting garment over the torso. The decor and the scene are however much richer. While *Jean Chartier in his bookshop* is limited to a portrait of the artist standing in front of a shelf of books, *Jean Chartier sitting in his studio* depicts him surrounded by a group of characters and numerous objects. The scene is generally interpreted as a lesson given by the master, who holds a large open book on his lap and points to a map of Ptolemy's geocentric system in the background. The group of students is composed of two teenagers and nine young children, all more or less attentive. Three children in a corner are bending over a small book; two others are requesting the teacher's attention, one holding out a book, the other a penknife; another, behind him, is looking over his shoulder; another is drinking from a small jug. Two children in the background form an enigmatic group: one, whose head is girded with laurels, is holding a small crown and a banner that reads *Laus deo* (Glory to God); the other, who has his right arm over the shoulder of the first one, has had his left arm cut off.

Various objects are hung or placed on a shelf on either side of the wall map: on the left, books, vials, a trowel, a small pick, a brush, and a small frame containing a portrait; on the right, an inkwell connected to a pen case, a small pistol, a pocketknife, a small sword, a whip, sticks, a lute, a ruler, a compass, and two keys. Some of the children are also holding objects: a square and a ruler, a quill, a penknife. One of the two teenagers is holding a quill and looking at the other who is wrapping his arms around him, showing him a small open book in one hand and holding a goldsmith's hammer in the other. In the foreground, on the tiled floor strewn with flowers and fruits, are an armillary sphere and a cube, as well as a flat figure representing a circle in which are inscribed a square, a pentagon and an equilateral triangle.

The little we know of Jean Chartier's life does not allow us to distinguish between the real and the symbolic in this print. Several other engravings are allegorical: the *Blasons de Vertus*, the *Naked Man Sitting in a Landscape* (R.D. 1), the *Half-Naked Divinity Surrounded By Animals* (Duplessis 2) or *Envy* (Duplessis 5). The latter depicts a bearded man, dressed in loose clothing revealing his bare legs, busy writing in a book while next to him a woman combs long hemp fibres on the iron tips of a carding board, when he is suddenly assaulted behind his back by the frightening figure of a naked old woman brandishing snakes.

*Jean Chartier sitting in his studio* shows the influence of the Fontainebleau school, particularly Primaticcio. Marianne Grivel does not exclude the possibility that Jean Chartier worked at the Château de Fontainebleau: his engraving *The Masquerade of Persepolis* is an interpretation of

a fresco by Primaticcio adorning the wall of the bedroom of the Duchesse d'Étampes in Fontainebleau. (Grove Art Online, notice on Jean Chartier, 2003). Marianne Grivel also notes that "Original prints by him [...] are typical of the style of Fontainebleau and representative of provincial French Mannerism in their almost excessive and somewhat angular refinement." But if the figure of the seated man, with his very delicate hands and his oversized legs, indeed corresponds to the canons of the Fontainebleau school, Chartier's technique remains very personal, as Robert-Dumesnil explains: "His very fine engraving is animated by a subtle drypoint work, the whole seasoned with a kind of stippling that produces an impasto effect tending to better render the effect that the master intended." (*Le Peintre-graveur français*, volume 5, p. 51).

References: Alexandre-Pierre-François Robert-Dumesnil: *Le Peintre-graveur français*, tome 5, 1841; *Catalogue d'estampes anciennes [...] du cabinet de M. R. D.*, 12 et 13 avril 1858; Andreas Andresen: *Handbuch für Kupferstichsammler*, vol. 1, 1870; Georges Duplessis: *Le Peintre-graveur français*, vol. 11, 1871; André Linzeler: *Inventaire du Fonds Français, Graveurs du seizième siècle*, vol. 1, 1932-1935; Séverine Lepape: « The production of prints in France at the time of Hieronymus Cock », in *Simiolus*, vol. 39, no. 3, 2017.



## **Frans FLORIS (after)**

(1519/20 - 1570)

### *Men and Women at a Bath*

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7 500 €

Engraving by an unknown engraver, probably after a lost design by Frans Floris. 197 x 248 mm (sheet). Hollstein 98, Riggs no. 262, New Hollstein (Frans Floris) 162, 1st state (of 2).

Impression of the 1st state (of 2) with Hieronymus Cock's address (*H. COCK. EXCVB*) before this address was replaced by Paul de la Houve's address (*Au Palais a Paris Pauu<sup>cs</sup> de la Houve excud 1601*).

Very fine impression printed on laid watermarked paper. Watermark: Hand with four fingers together and the thumb separate, with a heart and a crown. Similar to Briquet 11332 (Tours, 1557). Trimmed on the borderline on three sides and just inside the borderline bottom,

without loss of image or text. A very tiny (5 mm) repaired tear in the upper left corner, a few rare small thin areas on the reverse. The tiny black circle in the curtains in the upper right corner results from a defect in the copperplate.

Rare. An impression of the 1st state and one of the 2nd state are at the Albertina, Wien.

The engraving does not mention the author or the engraver. The name of Luca Penni has been mentioned, but the composition is generally attributed today to Frans Floris, notably by Edward H. Wouk, a specialist in the work of the Antwerp artist, and the author of the New Hollstein volumes devoted to him.

Timothy Riggs lists *Men and Women at a Bath* in his inventory of prints published by Hieronymus Cock (*Hieronymus Cock, Printmaker and Publisher*, no. 262). He believes that the two prints: *Men and Women at a Bath* and *Mars, Venus and Vulcan* “may derive from the School of Fontainebleau” (p. 164): “The handling of the erotic subjects seems more characteristic of Fontainebleau artists such as Primaticcio or Penni than of Frans Floris, the most likely candidate among the Flemish artists associated with Cock” (note 40, p. 176).

The theme of the licentious bath is common among the works of the Fontainebleau school, such as *Venus climbing into the bath with Mars*, engraved by Antonio Fantuzzi after a lost fresco that Francesco Primaticcio had probably painted for the sixth or seventh room of the Appartement des Bains at Fontainebleau. (Jenkins AF 68). Among the scenes of nymphs in the bath, whether or not accompanied by Venus or satyrs, let us mention *Venus Bathing Attended by Nymphs*, engraved by Jean Mignon after Luca Penni (Jenkins 34) and *Women Bathing* by the same engraver, after another composition by Luca Penni (Jenkins 46). In these two engravings, as in *Men and Women at a Bath*, the scene is set in an interior with a similar décor: draperies, bath accessories on the floor (dish, sponge, ewer, bottle of oil...). Let us also mention *Men and Women Bathing* by Giulio Bonasone (Bartsch 177) where Stefania Massari recognizes Venus, Mars and Cupid, after a drawing by Raphael.

Although the antique decor and the presence of a statue of the river god in the background indicate Italian and Fontainebleau influence, the spirit of the scene differs from mythological or mythologically inspired compositions. Dorle Meyer, in her entry in the exhibition catalog *Gott & die Welt - Niederländische Graphik des 16. Jahrhunderts*, explicitly titles this print *Badebordell* [Bath scene in a brothel]. Although the bathing accessories are within easy reach, it is clear that the group of figures are not busy washing themselves, as made obvious by the couple embracing on a bed in the background. Dorle Meyer interprets this wholly as a scene of prostitution, recalling that, from the very beginning, public baths in the Netherlands were notorious places of prostitution where maids offered their services to customers. She points out, however, that at the time the scene was engraved, many of the baths had been closed for reasons of morality and hygiene, so that the print would have a moralizing rather than a documentary purpose.

References: Timothy A. Riggs: *Hieronymus Cock: 1510-1570, Printmaker and publisher in Antwerp at the sign of the four winds*, 1977; Gerd Unverfehrt (ed.): *Gott & die Welt: Niederländische Graphik des 16. Jahrhunderts aus der Kunstsammlung der Universität Göttingen*, 2007; Edward H. Wouk: *The New Hollstein Dutch & Flemish: Frans Floris*, 2011; Catherine Jenkins: *Prints at the Court of Fontainebleau, c. 1542-47*, 2017.



## Albrecht ALTDORFER

(ca. 1480 - 1538)

### *Saint Jerome Walking in a Churchyard* - ca. 1512/1515

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14 000 €

Engraving, 122 x 104 mm. Bartsch 22, Winzinger 121, New Hollstein e.24.

Fine impression printed on laid watermarked paper. Watermark Gothic P with flower (or 'four-leaf fleuron') very similar to Briquet 8615 (noticed on a document which dates from 1477-1486). This watermark is part of a group (Briquet 8588 to 8653) which comprises many variants noticed by Briquet on manuscripts or printed documents which date

from 1450-1560; he notices that « it seemed impossible to him » to put them into a « useful order ». Franz Winzinger says that Gothic P with flower watermark is a distinctive feature of quality a (of b) impressions of *Saint Jerome Walking in a Churchyard* ; according to him, these impressions are « deep, showing a sharp transparence » [« Tief, scharf durchsichtig »]; quality b impressions are on the contrary « flat, unevenly printed, mediocre » [« Flau, ungleich gedruckt, mager »]. F. Winzinger didn't notice any watermark on these quality b impressions. These differences in the quality of the impressions are not mentioned in the New Hollstein volume but Gothic P with flower watermark is also noticed on « early impressions ».

Although it is printed on paper with Gothic P with flower watermark, our impression shows the first signs of the plate's wear: some light strokes are barely visible or have even faded away, while some shadows are a bit lighter than previously. A few new works, particularly on Saint Jerome's left arm, which is now shadowed with horizontal strokes, and on his left foot, were probably added in order to strengthen these worn areas. Impressions showing these reworks are in the *Museen der Stadt Regensburg* (this impression illustrated in Franz Winzinger catalogue raisonné), in *Berlin* (this impression illustrated in the New Hollstein volume) or at the [Metropolitan Museum of Art de New York](#). We regard these impressions as impressions of a second state, while the impressions kept at the [Museum of Fine Arts de Boston](#) and at the [British Museum](#) are to be considered as impressions of the 1st state.

Impressions of both 1st and 2nd state of the *Saint Jerome Walking in a Churchyard* are very rare.

In perfect condition. Thread margins all around the platemark (sheet: 124 x 106 mm).

“Of all Altdorfer's representations of St. Jerome this one is certainly the most intriguing and least conventional.” (Talbot and Sheestack (dir.) p. 45). Its originality comes mostly from the important role the architectural elements play in the composition. The portal in the background and the wall with a square aperture and a low arch have been compared to those in Dürer's 1510 *Christ in Limbo* (Meder 121, plate belonging to the *Great Passion* series). In Altdorfer's engraving however, these architectural elements are more individualised and play

a more important part. Franz Winzinger identified the large sculpted Romanesque portal as the portal of the cloister of Saint Emmeran church in Ratisbonn, where Altdorfer lived and where he became an architect in 1526. The long wall of the churchyard, about which Giulia Bartrum observes that Altdorfer “has transformed a mundane architectural element into a remarkably dominant feature of the composition” (Bartrum p. 189), creates a dynamic perspective and emphasises the departure of Saint Jerome and the lion for the desert: the austere wall foreshadows the saint's penance. Giulia Bartrum notices “the emphasis given to the various textures in the wall” (Bartrum p. 189). She also adds that “the treatment of the body and the drapery reveal the influence of north Italian art, such as the figure of Christ in the engraving *Descent into Limbo* of the late 1460s, attributed to Andrea Mantegna (Hind, v, p. 18, 9)” (Bartrum p. 189), before finally adding “however, Altdorfer’s striding figure is particularly unusual in its frontal viewpoint.” The pose in which Saint Jerome is depicted, bent over, holding a book, a crucifix and a stone for his penance, will later be copied by the young Hans Sebald Beham in 1520 in *Saint Jerome Seated by the Arch*.

References: Franz Winzinger: *Albrecht Altdorfer - Graphik*, 1963; C. Talbot and A. Shestack: *Prints and Drawings of the Danube School*, 1969; C. S. Wood: *Albrecht Altdorfer and the Origins of Landscape*, 1993; Giulia Bartrum: *German Renaissance prints – 1490-1550*, 1995.



## Luca CAMBIASO

(1527 - 1585)

### *The Flagellation of Christ*

25 000 €

Woodcut, 317 x 247 mm (sheet). Oberhuber 216

Very fine impression printed on watermarked laid paper : anchor in double outline with star (about 76 x 45 mm, including the star).

On our impression the subject is complete. Several of the rare known impressions are trimmed inside the subject at the left and right sheet edges and sometimes also at the bottom sheet edge, with consequent loss of the tip of the horizontal lines and sometimes of the whips held by the soldiers at the upper left and bottom right.

Generally in very good condition. Some soiling in the corners and on the left sheet edge; a diagonal printing crease in the upper right corner; two small thin areas on the back. A thin line in very light brown ink drawn along the edges of the sheet. With much gaufrage from the woodblock visible on the reverse.

Only nine prints, all woodcuts, are attributed to Luca Cambiaso today. The impressions still extant are extremely rare and have not been well researched for this reason.

*The Flagellation of Christ* was described for the first time by Konrad Oberhuber in 1966, in a volume about Italian Renaissance works in the graphic art collection of the Albertina. The Viennese museum owns a sketch by Luca Cambiaso, in brown ink and wash, *Geißelung Christi. Komposition mit vier Figuren* (inv. 2751), as well as an impression of the woodcut with the same subject. The Vienna impression has, in its lower part, sketches that Konrad Oberhuber attributes to Luca Cambiaso, as well as the wash which heightens the print, and the monogram LC added in the lower right corner. Konrad Oberhuber interprets this as “proof of a very close collaboration between the engraver and the artist.” (p. 138, our translation) Nadine Orenstein shares this opinion: “Nine spirited woodcuts were done either by Cambiaso himself or possibly by a printmaker closely connected with the artist.” (*Genoa: drawings and prints, 1530-1800*, p. 11). She points out, among other things, the fact that the style of the prints is extremely faithful to Cambiaso’s style, which must have required adapting the woodcut technique in complex ways: “The unusually spare handling of the woodcut medium in these prints, some heightened with colored wash, admirably succeeds in translating the lively nature of his distinctive linear drawing style.” Short, supple, free strokes mix with more classic, rigid and vigorous ones, for an overall effect that indeed perfectly reflects Cambiaso’s style. The result is a surprisingly modern and powerful print.

References: Konrad Oberhuber: *Die Kunst der Graphik: III : Renaissance in Italien : 16. Jahrhundert : Werke aus dem Besitz der Albertina*, Graphische Sammlung Albertina, 1966; Henri Zerner: « Sixteenth-Century Italian Engraving in Vienna », in *The Burlington Magazine*, Apr., 1966, Vol. 108, No. 757 (April 1966), pp. 218-221; Carmen Bambach and Nadine M. Orenstein: *Genoa : drawings and prints, 1530-1800*, 1996.



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## Rodolphe BRES DIN

(1822 - 1885)

### *L'Adoration des Mages*

[The Adoration of the Magi]

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4500 €

Etching, 43 x 81 mm. Van Gelder 3.  
Dirk van Gelder only mentions this impression, which he describes from a photograph in the Art Institute of Chicago.

Only known impression of this print.

Impression on heavy laid paper. A small abrasion in the bottom right corner. The upper corners are truncated, as is sometimes the case with impressions of Bresdin's early prints. Mounted at the left edge on a sheet of wove paper bearing in the lower right corner Pierre Alexandre Regnault's stamp printed in burgundy ([Lugt 2069a](#)) together with annotations written by him in pencil: *adoration des Mages Rod. Bresdin* and *Acheté de Paul Bresdin Nice 6/5 – 29* and his signature *P A R.*

Provenance: Paul Bresdin, son of Rodolphe. Sold by him in May 1929 as part of an important group of prints and drawings by Rodolphe Bresdin to Pierre Alexandre Regnault (1868-1954), a Dutch industrialist. Regnault lived in Laren, the Netherlands, as did another Bresdin enthusiast, Nicolaas Sax. Part of his collection of modern paintings, drawings and prints was sold at Paul Brandt's in Amsterdam on 15-17 November 1949. Dirk van Gelder states that *The Adoration of the Magi* was bought at this sale by Mr. van der Linden. Prints and drawings by Bresdin from the collection of Pierre Alexandre Regnault are now in public collections, including the Gemeentemuseum Den Haag (The Hague), the Art Institute of Chicago and the Fogg Museum (Harvard Art Museums, Cambridge).

Rodolphe Bresdin was only sixteen years old when he began to engrave in 1838. *The Adoration of the Magi* is one of his earliest works, most of which are undated and unsigned, and are small or very small in size (some measuring only 40 x 40 mm). These early prints are often only known in one or two copies. Their technique is still imperfect and their inspiration varied. Dirk van Gelder sees in *The Adoration of the Magi* an Italian influence and a style that is unusual for Bresdin. The nervous hatching and the confused composition are nevertheless quite characteristic of the young engraver's early work.

The religious theme is central to Bresdin's work. Maxime Préaud observes that "about one fifth of Bresdin's engraved and lithographed work, not to mention numerous drawings, is devoted to religious subjects". He points out that "of these thirty or so pieces, seventeen are devoted to representations of the Holy Family, in various forms (Adoration of the Shepherds or the Magi, Flight to Egypt, etc.)". And he notes that the Holy Family was already part of the subjects treated by the young adolescent when he leaved his family: "without falling into easy psychology, we can think that, as a child left to his own devices, he had a desire for family. When he founded his own, he took great care to provide for them, and it was especially for his wife, his daughters and his sons that he solicited the resources of his friends." (Préaud, pp. 83-84).

References: Dirk Van Gelder: *Rodolphe Bresdin, Monographie en trois parties* and *Catalogue raisonné de l'œuvre gravé*, 1976; Maxime Préaud: *Rodolphe Bresdin, 1822-1885 : Robinson graveur*, 2000.

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## Jacques BELLANGE

(1575 ? - 1616)

### *Diana and Orion* - 1595/1616

25 000 €



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

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

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

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

Very rare.

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

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

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

*Gaudet amans nympha si raptor Agenore nata  
Dum sua tergoribus per freta furla vehit  
Qua mihi nunc Impleut placidam solatia mentem  
Dum mea sic humeros pulchra diana gravat*

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

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

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

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



## Albrecht DÜRER

(1471 - 1528)

### The Apocalyptic Woman - ca. 1497

11 000 €

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

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

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

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



## Albrecht DÜRER

(1471 - 1528)

### *Saint Christopher facing right - 1521*

12 000 €

Engraving, 117 x 77 mm. Meder 52 b/d, Bartsch 52, Hollstein 52.

Meder b impression printed in slightly brownish ink ('bräunlich' according to Meder), before the scratches on the Child's fingers and in the light.

Very fine impression printed on laid paper. Impression in very fine condition, trimmed outside or on the platemark on three sides and thread margin bottom. A very tiny loss of paper in the margin bottom right. Very small areas of paper thinning along the left border *verso*. Small pale staining in the upper left corner.

Collection mark *verso* and date 1602 written in brown ink ([Lugt 365](#), unidentified mark). This mark is listed in the Lugt catalogue as a variant of [L. 369](#), which is attributed to a Dutch collector. Lugt writes : « Nagler (*Monogrammisten* I n°1628) thinks that this collector was Dutch, as the mark is mostly seen on prints and drawings by Dutch artists » ; and he adds: « We also frequently see this mark on fine impressions by Dürer ».

## Hendrick GOLTZIUS

(1558 - 1617)

### *Pietà - 1596*

10 000 €

Engraving, 187 x 129 mm. Bartsch 41, Hollstein 50, New Hollstein 31, 2nd state (of 2).

Impression of the 2nd state (of 2) with the date. Impressions of the 1st state are very rare.

Very fine impression printed on laid paper. In very good condition. Wide margins all around the platemark (sheet: 230 x 160 mm).

Rare in this condition.

Provenance: Gabriel Cognacq (1880-1951), director of the Grands Magasins de la Samaritaine, with his collection mark printed in black on the reverse of the sheet ([Lugt 538d](#)); Roger Passeron (1920-2020), engineer and art historian, with his collection mark printed in burgundy on the reverse ([Lugt 4096](#)).



"Although this piece appears to be by *Albert Durer*, it is however the design and engraving of *Henri Goltzius*. It is one of those in which he succeeded so well in counterfeiting the manner of this great painter," writes Adam Bartsch (*Le Peintre-Graveur*, volume III, page 23, no. 41, translated by us).

Adam Bartsch was not the first to compare the Goltzius *Pietà* to the prints of Dürer. Huigen Leeftang recalls that as early as 1604 Karel van Mander considered the *Pietà* to be "cut precisely in the manner of Albert Dürer" ("ghesneden eygentlijck op de manier van Albert Durer") (*Het Schilder-boeck*, folio 285r). In particular, Goltzius copied or adapted elements of Dürer's 1520 engraving of *The Virgin with the Swaddled Child*. Huigen Leeftang also likens the drawing of Christ's body and its position on his mother's lap to the *Pietà* sculpted by Michelangelo for St. Peter's Basilica in Rome around 1497-1500, which Goltzius is said to have seen and probably drawn. Huigen Leeftang believes that Goltzius thus not only made good use of Dürer's meticulous technique but also achieved in his composition a perfect synthesis of Michelangelo and Dürer (*Hendrick Goltzius (1558-1617): Drawings, Prints and Paintings*, 2003, chapter "The Virtuoso Engravings, 1592-1600", no. 81, pp. 226-227).



## Hendrick HONDIUS I

(1573 - 1650)

### *Post Funera, Vita*

[Allegory of Fame after Death]

2 000 €

Engraving, 213 x 137 mm. New Hollstein 115.

Very fine impression printed on laid paper. Generally in very good condition. A tiny thicker fiber included in the paper caused a slight rubbing under the skeleton's left arm. Four tiny tears on the edges of the sheet. Wide margins (sheet: 312 x 205 mm).

Last plate in the series *Pictorum aliquot celebrium praecipuae Germaniae Inferioris effigies* representing famous painters, engraved by Hendrick Hondius I, Simon Frisius, Robert de Baudous and Andries Stock. The complete version of this series first published in 1610 by Hendrick Hondius I

includes sixty-eight portraits, a title page, an allegorical piece with three putti in the air and this allegory with Death. The published copies, however, contain a variable number of plates.

Death is represented by a skeleton holding an hourglass and an arrow. This theme can be found in several other prints by Hondius, such as *Still Life with Skull, Sandglass, Books and Artist's Utensils* (New Hollstein 20) or the *Frontispiece with Skull and Sandglass* that opens the *Series of Animal Skeletons* (New Hollstein 243). Unlike these Memento Mori, *Post Funera, Vita* carries a particular message: talented painters will survive after their death because of the fame they have gained and the portraits that have been made of them.

*Pallida Mors omnes petit. Huic parere necesse est. Non Color hic ullus, non juvat ullus Honos. Qui bene vixerunt, horum est POST FUNERA VITA. Qui bene pinxerunt vivere Morte puta. Ad vivum pictis tabulas [sic] nova vita paratur. Post mortem ut possit vivere quisque paret.*

*Pale Death pursues all men. No one escapes it. Colors and honors are of no help. Those who have lived well, to them is LIFE AFTER DEATH. Those who have painted well, know that they survive in Death. Their portrait painted in life offers them a new life. Whoever wishes to live like this after death must be prepared for this. (translated by us)*

The monograms engraved on the small pyramids in the background are the signatures of famous painters and engravers who died in the previous century. AD: Albrecht Dürer; L: Lucas van Leyden; MVH: Maarten van Heemskerck; AG: Heinrich Aldegrever; HS: Hans Schäufelein; D: unidentified artist.



## Lambert SUAVIUS (ZUTMAN)

(ca. 1510 - 1574/1576)

### *Portrait of Lambert Lombard*

3 500 €

Engraving, 98 x 98 mm. Hollstein 76, 1st state (of 2), Renier 77.

Impression of the 1st state (of 2) according to Hollstein (George S. Keyes), before the text was changed. Lombard's age *ANNO AET. XLV* is said to have been added in the second state.

Very fine impression printed from the unworn plate on thin laid paper. Tiny 8 mm

tear in the upper right margin, small foxmark with associated tiny hole in the letter on the left, a very tiny surface abrasion above the left eyebrow. Small remains of paper tapes at the sheet edges on the reverse. Generally in good condition.

Rare.

There are several versions of this medallion portrait of Liège painter Lambert Lombard (1505/6 - 1566). None of them are signed, so their attribution and chronology are uncertain. The one we present here is listed among the works of the painter, architect and engraver Lambert Suavius. The letter and the subject correspond to the description J.-S. Renier gave of the engraving in 1877 in the catalog of Suavius' works. Marie Mauquoy-Hendrickx mentions this portrait in the Wierix catalog of prints (vol. III. 1), agreeing with its attribution by J. S. Renier to Lambert Suavius. George S. Keyes (Hollstein) mentions a smaller copy (91 mm).

The [Rijksmuseum](#) in Amsterdam holds an impression of this first state. The [British Museum](#) holds an impression of another version attributed to an anonymous engraver, whose letter is identical to that of the impressions of the second state described in Hollstein (*LAMBERTVS LOMBARDVS PICTOR EBVRONENSIS ANNO AET XLV*). However, it is actually a

different version: the painter's clothing is different and the engraving, although quite similar, presents many small variations. A third version, quite close to the first one, of which a copy can be seen on the [Harvard College Library website](#), is printed on the verso of the title page of copies of the *Lamberti Lombardi apud Eburones pictoris celeberrimi vita* written by his friend and disciple Dominicus Lampsonius (published by Hubert Goltzius in Bruges in 1565, in the artist's lifetime). The letter *LAMBERTVS LOMBARDVS PICTOR EBVRONENSIS ANNO AET XLV* is accompanied by the date MDLI (1551). This version is also sometimes attributed to Lambert Suavius (Edward H. Wouk, "A portrait of the artist as friend" p. 104, fig. 5 and p. 106). Ulrich Pfisterer assumes that the Suavius engraving is a copy of this version (*Platz da im Pantheon!*, p. 111).

The model for the various versions must probably have been a self-portrait by Lambert Lombard, as the Greek verses printed below the engraving illustrating Lampsonius' book expressly indicate: Αὐτός ἑαυτοῦ σῶμα γράφεν Λόμβαρδος ἄριστος ἦθεα και ψυχὴν Λαμπσονίου γραφίς. [*The excellent Lombard has represented his physiognomy; his character and soul have been represented by the pen of Lampsonius* (translated by us)]. Thus, Edward H. Wouk believes that this portrait was engraved after a drawing by Lombard, now lost ("A portrait of the artist as friend," p. 106). He believes it is the earliest surviving portrait of Lambert Lombard.

Lambert Suavius was renowned for the finesse and accuracy of his engraving. The particular care given to the gaze of the model gives a real impression of presence.

Lombard and Suavius were both from Liege. Suavius was one of the many disciples and collaborators of Lombard, who had married Suavius' sister in second marriage. He had engraved several prints after the compositions of the master, including the *Sibyl* (Hollstein 37), *Charity* (Hollstein 42) or *Abundance* (Hollstein 47).

The portrait of Lambert Lombard has often been compared to two other portraits of painters engraved in medallions by Lambert Suavius: Albrecht Dürer (Hollstein 75) and Michelangelo (Hollstein 78). Ulrich Pfisterer suggests that Suavius may have intended to compose a small series of "medals printed on paper" ("Papiermedaillen"), the first of its kind dedicated to artists, thus elevating the Liège painter to the same rank as the two greatest painters of the contemporary German and Italian schools (*Platz da im Pantheon!* p. 111).

References: J. S. Renier: "Lambert Suavius de Liège. Graveur en taille douce, typographe éditeur, peintre, poète et architecte", in *Bulletin de l'Institut archéologique liégeois*, vol. XIII, 1877, pp. 299-330; Hollstein, vol. 28, 1984; U. Pfisterer 'Kat. 8. Lambert Suavius, Drei "Papiermedaillen" auf Michelangelo, Dürer und Lambert Lombard', in A. Döring., F. Hefele & U. Pfisterer (ed.): *Platz da im Pantheon! Künstler in gedruckten Porträtserien bis 1800*, 2018; Edward H. Wouk: « A portrait of the artist as friend: The painted likeness of Lambert Lombard », *Netherlands Yearbook for History of Art*, vol. 70, no. 1, 2020, pp. 96-117.

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## Joannes MEYSSENS

(1612 - 1670)

### *Portrait of Mary Ruthven, wife of Antoine Van Dyck*

2 000 €

Etching, 242 x 188 mm. Wibiral 143, New Hollstein 164, 1st state (of 2).

Rare impression of the 1st state (of 2), with the inscription *Ioan Meyfens fecit et excud.*, before this inscription was burnished in the second state.

Very fine impression printed on laid watermarked paper (indistinct watermark). Some soiling and stains in the corners, a small thin area in the upper left corner on the reverse.

Antony Van Dyck and Mary Ruthven were married on February 27, 1640. The portrait of his young wife, now in the Museo del Prado in Madrid (inv. 1495), was painted by van Dyck at that time. In this painting, Mary Ruthven wears a sumptuous blue satin dress and looks at the viewer while ostensibly lifting with her right hand the end of the rosary that she is wearing as a bracelet on her left arm, thus marking her devotion. Ger Luijten observes that the oak leaves on her head may indicate her moral strength but also evoke her patron saint, the Virgin Mary. He also notes that the pearl necklace around her neck may suggest that Mary Ruthven was pregnant with their daughter Justiniana, who was born in December 1641, only a few days before the painter's death (*Antoine van Dyck et l'estampe*, p. 205, translated by us).

The portrait painted by Van Dyck was engraved by various artists. Schelte Adams Bolswert made an engraved version – perhaps after an intermediate sketch – for the *Iconography* of a hundred portraits engraved after Van Dyck's works, published in 1645-1646 by Gillis Hendricx. This posthumous edition added twenty portraits to the edition published during Van Dyck's lifetime by Martin van den Eenden.

Ger Luijten emphasizes the technical mastery of Schelte Adams Bolswert in his engraving, especially in the way he renders the satin and the volumes of the body. While he believes that Joannes Meyskens' etching does not possess the same qualities, he nevertheless observes that "he has, however, tried to approach the etching technique used by van Dyck, seeking in particular to reproduce his freedom of line and his stippling effects". He notes that "this fact is rare among engravers who worked after van Dyck". Finally, Luijten notes that "Meyskens' etching was probably created independently of Bolswert's" (translated by us). Meyskens' etching is indeed closer in detail to van Dyck's original painting: the curl of hair on Mary Ruthven's forehead, for example, is more similar to that in van Dyck's painting.

It should be remembered that although Van Dyck resorted to professional engravers for his *Iconography* (such as Paul Pontius, Lucas Vorsterman, Schelte Adams Bolswert or Pierre de Jode), he himself made original etchings. These portraits, unfinished, nervous and technically

imperfect, show a great freedom in the printmaking technique and are very far from the conventional engravings executed on commission. We find some of this freshness in Meyssens' etching.

Reference: Carl Depauw and Ger Luijten: *Antoine van Dyck et l'estampe* (English version: *Anthony Van Dyck as a Printmaker*), 1999.



## Jacques CALLOT

(1592 - 1635)

### *Les Grandes Misères de la Guerre* [The Large Miseries of War] - 1633

10000 €

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

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

Very fine impressions printed on laid paper, with clearly visible backgrounds, which is not the case for many other impressions also bearing Israel Henriët's excudit, in which the backgrounds appear already worn, especially in the plate *La Bataille* (L. 1341). Ten plates are printed on paper bearing a watermark with a 'huchet' (hunting horn): Lieure 44-type watermark, maybe with I, B or V letter and a flower, depending on the plates. Thread margins around the platemarks for all the plates apart from the title plate: thread margins on three sides and trimmed just inside the platemark bottom without loss of image or text. A tiny foxmark and a small light stain on one plate. Otherwise in excellent condition.

Provenance: Pierre II Mariette (1634-1716), publisher and print dealer. He wrote his name on the reverse of the title plate with the date: 1670 (Lugt 1788 to 1790).

A small rectangular piece of paper with a handwritten signature in brown ink that reads "P. mariette, 1670".

In 1670, Pierre II Mariette was 36. He managed a very important collection of prints, inherited from his father, Pierre I Mariette (c. 1603 - 1657) and part of the collection of François Langlois known as Ciartres (1588-1647) whose widow, Madeleine de Collemont, he married in 1655. "Pierre II Mariette, certainly the most important of prints publishers in the 17th century, published all manners of prints, executed by almost all the engravers of the time." (*Dictionnaire des éditeurs d'estampes à Paris sous l'Ancien Régime*, p. 233, translated by us). A print dealer, Pierre II Mariette kept many prints which were collected by his son, Jean Mariette (1660-1742) and his grandson, Pierre-Jean Mariette (1694-1774).

*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



*Israël, son amy Primitif du Roy*  
Ce Napoléon dans les vaines tentes  
Du face en majesté temps et la paix et la guerre,  
Amis le fidèle, sans crainte des dangers  
Du lieu de sa naissance aux Pais étrangers  
Tant ce Cou braveur Napoléon  
On se base ambré que pour faire la Révolte  
Il faut que sa parole s'élève contre le vice



*Israël, son amy Primitif du Roy*  
Où l'on voit que les braves se font  
Et les braves qui font les braves de tous pays.  
Cela ne donne point l'insouciable courage  
De ceux de la victoire et combats loyale.  
Et qui pour la gloire de la Couronne  
De long des ennemis arrosent leurs Lauriers.



*Israël, son amy Primitif du Roy*  
Ces courageurs brutaux dans les habitations  
De leur monde de lais courent leurs tentes.  
Ils guettent après le monde du village  
Pour en payer leur honte première et dernière.  
Ainsi de bien d'autres leur honneur s'écroule  
Quand on les a vu en force à leur malice.



*Israël, son amy Primitif du Roy*  
Voyez les beaux esprits de ces cours illustres  
Et voyez que tout est en recherche à leur adresse.  
L'un pour avoir de les moments des supplices  
L'autre s'en fait faire une fête complaisante.  
Et tous d'un même accord comment se honorer  
Le vol du rap, le meurtre, et le volonte.



*Israël, son amy Primitif du Roy*  
Icy par un effort, l'effort et le barbare  
Cet monde enragé, et sans honneur ni peur  
Ils ont et brûlent tout abattant les Autels  
Si mequants de respect que sur nos Tombeaux.  
Et voyez des forces dans les Villes effrayées  
Quels gens d'armes pour aller à l'ennemi.



*Israël, son amy Primitif du Roy*  
Ces gens qui sont enragés de se faire méchans  
Accommodent ainsi les passagers des champs  
Et les font enragés de se faire leurs collègues  
Et sur le bled même exercent des ravages.  
Sont que la peur des Lains simples que le monde  
N'y les pleurs et les cris les plus doux et tendres.



*Israël, son amy Primitif du Roy*  
A l'égard de la forêt, et des lieux solitaires  
Bien loin de la vue et des regards militaires.  
Ces infames Voleurs et de la honte  
Et leur bras tout en sang ne se plait guère  
Lors de son passage, dans ces lieux qu'on  
Deux ou trois voyageurs et les biens et la vie.



*Israël, son amy Primitif du Roy*  
Après plusieurs vices, et malheurs commis  
Par ces gens de nous de la gloire et de la vie  
On se cherche par tout avec beaucoup de peine  
Et le trouvez de camp au quartier de la vie.  
Afin de recevoir comme ils le font mérité  
Un châtiment conforme à leur conduite.



*Israël, son amy Primitif du Roy*  
Ce n'est pas sans raison que les grands Capitaines  
C'est un bon adieu, est inventé ces peines  
Contre les faiseurs et les blasphémateurs  
Ils leur ont leur dernier guerillon, et leur sort  
De qui la action par le vice, et par la honte  
Rendront celles d'autres laides et défectives.



*Israël, son amy Primitif du Roy*  
A la fin ces Voleurs se font à perdre  
Comme fruits malheureux à ces arbres perdus  
Montrez bien que les crimes (horribles et noirs) engendrent  
Et les voyez instruments de honte et de vengeance.  
Et qui est le Diable des hommes vicieux  
De leur tout est ou sur la justice des Cieux.



*Israël, son amy Primitif du Roy*  
Ces gens pour être à leur moment de la vie  
Mourent à leur dernière heure de la vie  
Ne se plaignent plus mal, violente la raison  
Et ainsi les actions pleines de raison  
Produisent dans le Champ un sanglier vicieux  
Sont ainsi chassés, et perdus par les armes.



enigmatic." James Clifton (ç, p. 110). 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). 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*".

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, edited 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.

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**Jacques CALLOT**  
(1592 - 1635)

*La Foire de l'Impruneta, 2nd plate - 1622*

[The Fair at Impruneta]

9 000 €

Etching, 418 x 670 mm. Meaume 625, Lieure 478, 1st state (of 2).

Impression of the 1st state (of 2) before Israël Silvestre's address bottom left.

Fine impression. The most distant mountains are starting to wear down but are yet visible. The image is printed on two joined sheets of watermarked laid paper (Lion and Star, close to Lieure 38, typical of the 1st state according to Jules Lieure; and an illegible countermark within an oval). Impression trimmed on or 1 mm outside the platemark. Generally in very good condition. Paper very slightly yellowed, small thin areas in the corners of the sheet *verso*, a tiny (diameter 4 mm) surface abrasion bottom center in the subject.

In October 1619, Jacques Callot attended the fair and ceremonies for the feast of Saint Luke, which drew huge Tuscan crowds every year to the village of Impruneta, near Florence. He made a large number of sketches from life, kept today in the Uffizi in Florence: "With these sketches," writes Jules Lieure, "Callot created a masterpiece: all these prodigious details, brought together, create a prodigious whole." (our translation) The plate was published in 1620 in Florence. It was so popular that Callot re-engraved it a second time in 1622, after his return to Nancy.

*The Fair at Impruneta* is both a masterpiece of engraving, and an important document on Tuscan society in the 17th century. Gottfried Kinkel, quoted by Jules Lieure, attempted to describe it in this way:

"In the foreground are merchants' tents and open air inns, stalls selling plates and crockery, tumblers and all manners of earthenware utensils, a liquor seller and a quack delivering his sales patter to a large audience. Further to the back, spectators form a circle to watch dancers, there is a tooth-puller, a town crier on horseback with a trumpet, a donkey-driver leading his herd of donkeys, a livestock market and all manners of men and beasts... Finally, right at the

back, rises the church of Impruneta, in front of which a procession advances with a cross and a canopy. The whole scene is peaceful, steeped in that carefree Italian joy; only thieves and liars are having a bad time. One tried to use fake weights: there he goes, with his scales attached to his back, legs and hands, he is being hoisted up on a rope, hanging from his arms. Another rascal has been taken to the pillory and is being roundly abused by onlookers. Surely nobody has ever attempted to count the men and beasts in this print; there are probably a thousand!" (our translation)

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**REMBRANDT**  
**HARMENSZOOM VAN RIJN**

(1606 - 1669)

*The strolling Musicians* - ca. 1635

12 000 €

Etching, 138 x 115 mm. Bartsch 119, Biorklund-Barnard 38-8, New Hollstein 141 I/III.

Fine impression of the 1st state (of 3), before the posthumous works on the baby's clothes, the headgear of the musicians and the darkest shadows. Only the first state is entirely by Rembrandt.

Very fine impression printed on laid paper, with the fine close horizontal scratches at the base of the woman's collar visible on earliest impressions of the 1st state (Nowell-Usticke).

In good condition. A very small tear on the upper edge and a tiny skinning of the paper (1mm) behind the left ankle of the man. 2 to 3 mm margins.

Rembrandt regularly etched strolling musicians playing for alms at the door of a house, a traditional subject that was also portrayed a bit later by Adriaen van Ostade. *The strolling Musicians* isn't dated but its style closely resembles other prints etched by Rembrandt in 1635. *A standing Hurdy-gurdy player* (NH 75) dates back to c. 1631. In 1641, he etched *A Hurdy-gurdy Player followed by Children at the Door of a House* (NH 191) and *A blind Hurdy-gurdy Player and Family receiving Alms* (NH 243) in 1648.

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**Claude GELLÉE**  
**known as LE LORRAIN**

(ca. 1600 - 1682)

*Le Bouvier* - 1636

[The Cowherd]

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22 000 €

Etching and drypoint, 130 x 200 mm.  
Mannocci 18, state III A (of B, of VI).

Very rare impression of the state III A, with the number 4 added in the left margin, but before the accident in the upper right corner producing a few short curved scratches in the top right corner of the state III B, and before the later rework, including the horizontal strokes on the small bird to the immediate right of the central trees. Impressions of the state III A are lifetime impressions.

Lino Mannocci adds that in the earliest impressions of state III A the head of the cow on the far left is still quite dark, as is visible on the impression in the National Gallery of Art, Washington, which Mannocci makes reference to. On our impression the head is still quite dark too.

Superb impression printed on laid paper. A very tiny fold in the upper right corner of the sheet and a few tiny foxmarks. In excellent condition. Small margins (sheet: 140 x 210 mm).

Provenance: former Arkady Nicolayevitch Alferoff collection (1811-1872) with his stamp on the back (Lugt 1727). The print is described under number 251 in Catalogue de la collection magnifique et d'un choix exquis d'estampes, d'eaux-fortes et de bois, sale of 10-13 May 1869: "251. The Cowherd. (R. Dum. 8) Superb impression from the second state, before the bird, near the middle of the image, was covered in lines; with margins. Very rare. (Coll. Simon)" (our translation); the collection mentioned in this catalogue entry is that of Auguste Simon, born in 1776; formerly in the Marcel Lecomte (1916-1996) collection, his stamp on the back (Lugt 5684).

"With unfailing regularity, students of Claude's etched work have found in this print the highest manifestation of Claude's genius as an etcher." To this judgment, Lino Mannocci adds several quotations, one of which, by Francis Seymour Haden, seems particularly apt: not only because Seymour Haden himself tirelessly made etchings of landscapes, but also because he collected old master prints. This quote comes from the introductory text that prefaces the catalogue of his collection: *About etching: Notes by Mr. Seymour Haden on a collection of etchings by the great masters lent by him to the Fine Art Society's Galleries to illustrate the subject of etching*. Seymour Haden writes: "The greatest of all Claude's etchings seems to me to be the 'Bouvier'. In quality it is surprising, and in touch, magical – one never tires of wondering at it. Though highly finished it has the true ring of an etching, and in its texture it is what the printers of steel engravings would call 'a rotten plate'. It need scarcely be said that this rottenness is its chief recommendation." (*About etching*, 1878-79, p. 32-33). Seymour Haden is referring here to the very peculiar treatment that Claude Gellée gave to the copperplate, and in particular his unconventional use of tools and acid to bite into the copper,

making it rougher in places and creating textures that would horrify those who love the clean strokes and neat surfaces of steel. Claude Gellée is thought to have used pumice stone to scratch the copper, or some form of roulette instrument. He might also have used, in between two stages of the work, a specific ground that only protected the finest strokes: this would have enhanced the effects of the acid on larger strokes, and would have greatly accentuated the contrast between the full light, and the shadow in which the cowherd is resting. However, finer strokes are soon erased by the printing process, and as a result only the first impressions, very rare, like this one, show this contrast faithfully.

References: Lino Mannocci : *The Etchings of Claude Lorrain*, 1988.



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**Claude GELLÉE**  
**known as LE LORRAIN**

(ca. 1600 - 1682)

*Harbour with a large tower -*  
**ca. 1641**

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14 000 €

Etching, 129 x 195 mm. Mannocci 39, 3rd state (of 6).

Impression of the 3rd state (of 6) with the scratches still visible in the upper right corner, but before the tiny horizontal lines to the right of the large tower and before the vertical scratch at the centre of the top edge (4th state).

Fine impression printed on laid watermarked paper (Fleur-de-lys in a crowned circle, quoted by Mannocci for impressions of the 3rd state). In very good condition. Tiny light foxmarks. Some inscriptions written in pencil on the reverse of the sheet. Thread margins all around the platemark.

Provenance: Franz Josef von Enzenberg (1802-1879), with his stamp slightly faded on the reverse (Lugt 845). "Count Franz Jozef von Enzenberg zum Freyen und Jöchelsturn, a member of the Austrian "Herrenhaus" and holder of various titles, devoted more than half a century to assembling a considerable collection of prints." (Frits Lugt, *Les Marques de Collections de Dessins & d'Estampes*, L. 845, translated by us). Marcel Lecomte (1916-1996), his stamp on the verso (Lugt 5684).

The preparatory drawing for this print is kept in the Uffizi Gallery in Florence. Lino Mannocci noted on its front the incision marks that were used to transfer the drawing onto the copperplate.

The light of the setting sun stretches the shadows of the figures and bathes the harbour in diffuse brightness. Claude Gellée succeeded in rendering this evening atmosphere by removing or softening with a burnisher certain details that were too sharp in the first state, in particular in the sky and on the towers on the left, at the level of the windows still hit by the sun. One thinks of the diffuse blond light of the setting sun that suffuses the sky, the buildings of the harbour, the ships and the characters on the quay of *Port de mer au soleil couchant* [Sea Port at Sunset], painted by Gellée in 1639, kept in the Louvre Museum.



**Giovanni Battista  
PIRANESI**

(1720 - 1778)

*Perspective of Arches, with a  
Smoking Fire - 1749*

15 000 €

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

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

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

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

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



## Jean-Baptiste Marie PIERRE (1714 - 1789)

*Masquerade chinoise faite à Rome - 1735* [The Chinese Masquerade]

12 000 €

Etching, 305 x 425 mm. Le Blanc 25, Baudicour 27, Lesur and Aaron G.1.

Rare and superb impression, with very rich contrasts. This impression was printed before the some scratches were burnished, in particular those on the building in the background: on the left pilaster and on the right window. The white areas resulting from this burnishing are visible on the later impressions, e.g. on the impression in the [National Gallery of Art](#).

Impression on laid watermarked paper (watermark: probably fleur-de-lys in a double circle). A flattened vertical central fold; some very pale surface dirt in the right margin, otherwise in very good condition. Annotated in pencil bottom right below the borderline: *Rome - 1735* and bottom center: *10*. Good margins (sheet: 360 x 480 mm).

Provenance: Collection mark printed verso: *Col. L. BONGARD* in an oval (Lugt undescribed).

The *Chinese Masquerade* engraving is Jean-Baptiste Marie Pierre's masterpiece. In 1734, at 20 years old, he wins the Prix de Rome for painting (the famous first prize of the French Academy of Fine Arts in Rome) and is invited to spend some time at the French Academy in Rome, as a 'pensioner of the King', between 1735 and 1740. His engraving reflects the exuberant enthusiasm of the young French artists, on display for the Romans, who are themselves wearing costumes for the Carnival. "The float on which the French pensioners are sitting is seen here going past the Antonine column, the Piazza Colona, almost opposite Palazzo Mancini, the seat of the French Academy in Rome." (Lesur and Aaron, p. 478, our translation). The engraving is dedicated to the duc de Saint-Aignan, the French ambassador in Rome.

Rare and superb impression.

References: Carlson, Victor I.: *Regency to Empire: French printmaking, 1715-1814*, 1984, no. 21. Nicolas Lesur and Olivier Aaron: *Jean-Baptiste Marie Pierre, 1714-1789 : premier peintre du roi*, 2009.



## Jean-Jacques de BOISSIEU

(1736 - 1810)

*Jean-Jacques de Boissieu.*

*Portrait of the artist - 1796*

17 000 €

Etching, 290/291 x 230/233 mm (to the borderline). Boissieu-Perez 102, 1st state (of 8).

Superb and very scarce impression of the 1st state (of 8) à l'eau-forte pure (only etching) before the drypoint on the shoulder and on the portrait held by Boissieu and before the roulette.

Impression printed on laid paper, trimmed inside the platemark; small margins of the copperplate (c. 16 mm all around the subject).

Sheet: 322 x 266 mm. A few light foxmarks and a light mat stain in the margins of the copperplate. Two slight rubbing on the shoulder. In very good condition.

Three collection marks verso: É.-L. Galichon ([Lugt 1058](#)), F. Kalle ([Lugt 1021](#)) and D.B. ([Lugt 4278](#)).

### Provenance:

- Collection Émile-Louis Galichon (1829 - 1875) ([Lugt 1058](#)). Two impressions of Boissieu's self-portrait were sold at his collection sale (Drouot, 23-26 February 1864): one à l'eau-forte pure, one before the portrait of Boissieu's wife was changed to a landscape. The impression à l'eau-forte pure (no. 57 of the sale) was described as follows: 'Portrait de J.-J. de Boissieu, tenant un dessin où est le portrait de sa femme (R.1). Superbe épreuve d'eau-forte pure. Extrêmement rare.' [Portrait of J.-J. de Boissieu, holding a drawing with his wife's portrait (R. 1). Superb impression à l'eau-forte pure. Extremely rare.] The buyer's name, *Amsler*, is written in pencil in the margins of the [copy of the sale catalogue](#) in the collection of the Bibliothèque nationale de France. [Amsler & Ruthard](#) was a gallery selling and publishing prints in Berlin from 1860.

- Collection F. Kalle (1804 - 1875). His collection was sold in Frankfurt in November 1875 ([Lugt 1021](#)). No. 172 of the sale catalogue is *L'oeuvre de Jean-Jacques de Boissieu* and the first item of this lot is a 'Portrait du maître (Rigal 1). Epreuve extrêmement rare à l'eau-forte pure' [Portrait of the Master (Rigal 1). Extremely rare impression à l'eau-forte pure.]

- Initials D.B. printed in light violet ([Lugt 4278](#)) wasn't identified by Lugt. They are also printed on the reverse of an impression of *Passage du Garigliano* by Jean-Jacques de Boissieu (Paul Prouté Gallery, Catalogue No. 100, Paris 1992, no. 291).

Impressions from the fourth state of this *Portrait of the Artist* are rare, but impressions from the first state are quite impossible to find. We only know of two other impressions, those mentioned by Marie-Félicie Perez: the first one is in the Edmond de Rothschild collection, in the Louvre, and the second one belongs to a branch of the Boissieu family (see catalogue p. 227). Alphonse de Boissieu, the grandson of Jean-Jacques and the anonymous author of the 1878 *catalogue raisonné* of the artist's prints, insists, in his foreword to the catalogue, on the

rarity and particular quality of impressions 'à l'eau forte pure': "Often, after the copperplate was etched, and so as to better judge of the effect, M. de Boissieu would print a few impressions, known as eaux-fortes pures. They are few, and highly sought-after, because of their scarcity and especially because the master's skill, the precision and purity of his draughtsmanship, the assurance of his point are displayed without affectation, and finally because the copperplate, in all the vividness of the acid's bite, gives depth to the black tones of the imprints, brilliance to the light areas, and warmth to its colouring." (Alphonse de Boissieu, foreword to the *Catalogue raisonné* of J.-J. de Boissieu's prints, 1878, quoted in M.-F. Perez, *L'oeuvre gravé de Jean-Jacques de Boissieu*, Geneva, 1994, p. 18).

The impression we present does not yet have the works in drypoint or roulette that can be noticed in later states in the background, on the shoulder of the model and on the portrait he holds in his hand (see opposite). The catalogue mentions that in this first state "the bite marks of the vices are apparent in the margins on the copperplate, in the top left corner and the bottom right corner" (Boissieu-Perez, 1994, n°102, p. 227). The margins on our impression are narrow, and so these bite marks are not visible.

Until the fourth state, J.-J. de Boissieu holds a portrait of his wife. In the fifth state, the portrait is replaced with a landscape with cows. Some have assumed this was because his wife had died, but she died in 1834, twenty-four years after him (Boissieu-Perez, 1994, p.227).

Reference: Marie-Félicie Perez: *L'oeuvre gravé de Jean-Jacques de Boissieu, 1736-1810*, Geneva, Cabinet des Estampes, 1994 (which reproduces and supplements the *Catalogue raisonné* published in 1878 by Alphonse de Boissieu).



## Louis-Marin BONNET

(1736 - 1793)

### *Première tête, aux trois crayons, d'après Boucher - 1765/1767*

[Bust of a Young Woman, after Boucher]

14 000 €

*Trois crayons* manner, printed in red, black and white inks on blue paper, 311 x 230 mm. Hérold 9, 1st state (of 4).

Very scarce impression of the first state (of 4), before the letter was changed and before several borderlines were added, as well as two more plates, one for blue ink and one for yellow ink.

Superb impression with very fresh colors, printed on blue laid paper (the color of the sheet slightly faded).

In excellent condition. Small margins all around the platemark (sheet: about 325 x 245 mm). The sheet is pasted by the edges on a sheet of thin wove paper and a mat is pasted by a few dots of glue on the backing sheet.

The rather large, detailed text engraved underneath the subject only appears on impressions from the first state. It states that this work is the first to have been engraved by Bonnet in the *trois crayons* manner, that is, in red, black and white: "First print in the *trois crayons* manner after a drawing by M. Boucher / first painter to the King. Engraved by Louis Bonnet, who alone knows the / secret to printing whites from the Cabinet of M. de la Garégade, / Treasurer General to the Navy. / Paris, at the Widow Chéreau's rue St. Jacques at the Two Golden Pillars. / and at Bonnet's rue Gallante, find the carriage door between a candelabra and a dairy, opposite the rue du Fouar."

These mentions also figure in the announcement published in the 18 May 1767 issue of *L'Avant-Coureur* (a magazine advertising news in science and the arts), concerning the publication by Bonnet of a "Bust engraved with the *trois crayons* method". Louis-Marin Bonnet had just returned from a two-year stay in Russia; this might mean, according to Jacques Hérold, that this print could have been engraved before 1765. The advertisement in *L'Avant-Coureur* tells us more about the circumstances in which the print was published: "M. Bonnet, engraver in the chalk manner, recently published a Bust engraved with the *trois crayons* method, after a drawing by M. Boucher. The execution of such prints was fraught with difficulties, the most important of which were, to adjust the colours between the different plates, and the need to use a white ink, which color could be permanent. Different trials released by this Artist in recent years have proved to Connoisseurs of the art of Drawing that he was able to overcome these obstacles: eager to further explore this happy discovery, he engraved a Bust in the *trois crayons* method, which work he is only now presenting to the public, having received the approval of several famous established Artists. This print will soon be followed by another Bust in the pastel manner. This Engraving, or rather, this Drawing, can be bought in Paris at the Widow Chereau, rue S. Jacques; and at M. Bonnet's, rue Galande, opposite the rue du Fouare." (our translation)

Growing interest for drawing in the 18th century, especially for sketches in two or three colours of chalks and pastels, pushed printmakers to look for techniques that could imitate the texture and feel of chalks, as explained by the *Encyclopédie* in 1767, in the entry "Engraving in the chalk manner": "The aim of this manner of engraving is to produce an illusion, to the point that at first glance the real connoisseur will not be able to tell the difference between the original sketch and the engraved print that is an imitation of it" (*Recueil de planches*, volume IV, plate VIII, our translation). For printmakers trying to produce a perfect imitation of drawings and sketches, what was at stake had pedagogical, artistic and commercial implications: prints in the chalk manner made it easier to teach draughtsmanship technique to art students, who could copy the best artists of the time; they also allowed for wider circulation and knowledge of artistic works in the public ; lastly, and importantly, they created a new market that targeted people who appreciated sketches as well as print collectors.

Mostly from 1757 onwards, the engraver and printer Jean-Charles François developed the technique of engraving in the chalk manner: this imitated the quality of simple sanguine sketches, with the use of a roulette. That tool had until then only been used to add a few

details to an engraving. Jean-Charles François was followed by Gilles Demarteau, Alexis Magny and Thérèse-Éléonore Lingée. Louis-Marin Bonnet wanted to perfect the technique. Margaret Morgan Grasselli notes that “Bonnet was not content simply to turn out print after print in the standard chalk-manner technique. Instead, this inspired and determined innovator expanded the possibilities of the medium in a variety of directions. One of his first innovations was the formulation in about 1763 of a white printer's ink that could effectively imitate the appearance of white chalk and white gouache, but would not turn yellow or black over time. This new ink revolutionized chalk-manner engraving and greatly expanded the types of drawings that could be reproduced in prints.” (*Colorful impressions*, p. 54).

Bonnet then decided to attempt engraving in the two or three crayons manner, that is, to imitate sketches in black chalk or in sanguine with white chalk details, or sketches that combined all three colours. This *Bust* after Boucher is his first engraving in the trois crayons manner. In a fascinating chapter, *Ink and Inspiration - The Craft of Color Printing*, Judith C. Walsh examined this print and analysed Bonnet's work: “The red and black were likely printed from one plate each, but the white required two plates. The smudged white highlighting on the flesh of the sitter was printed in a small dot pattern from a deeply gouged plate, which put excess white ink on the sheet. The still wet white was evidently quickly overprinted, causing it to squash and spread slightly in a re-creation of smudged white chalk. The plate bearing the long, thick, white lines that describe folds in the bodice was charged with the same white ink, but as it was the last bit printed, the ink of the impasto "chalk" line dried proud of the sheet.” (*Colorful impressions*, p. 27).

Having mastered each separate step of this painstaking work, Bonnet was able to create subtle trompe-l'œil effects. Margaret Morgan Grasselli notes that “since Bonnet never shared the secret of his white ink with anyone, he was the only chalk-manner printmaker to use it. He quickly capitalized on his monopoly, making a specialty of multicolored prints.” (*Colorful impressions*, p. 54).

The following issue of *L'Avant-Coureur*, dated 25 May 1767, announced the publication of prints by Demarteau described as “Busts of women” engraved “with several colors in the crayons manner” in which the “thick and oily qualities of chalk are faithfully reflected.” But Sophie Raux points out that “contrary to Bonnet, Demarteau and François were never able to discover the secret of the white ink and were forced to use the white of the paper as a workaround to artificially suggest white chalk highlights” and that “they were never able to reproduce the stunning textures that Bonnet achieved by overprinting with a plate inked in white.” (*Quand la gravure fait illusion*, p. 60, our translation).

The second state of *Bust of a Young Woman* after Boucher was advertised less than five months later, in the 12 October 1767 issue of *L'Avant-Coureur*, under the title “Bust engraved in the pastel-manner, after M. Boucher” (our translation). Whereas impressions from the first state had four lines of text, only one line is left in the second state, and five square strokes have been added. Two new plates were used: one to add a blue tinge to the subject and to the mat, and the other to bring shades of yellow onto the garment and mat. This is Bonnet's first engraving in the pastel manner. In the third state, an impression of which is in the Louvre in the Edmond de Rothschild collection, Bonnet returns to the trois crayons method, which is easier to implement. The fourth state only involves two plates in black and red on white paper.

Impressions from the first state are very rare. The impression examined by Judith C. Walsh and exhibited in Washington for *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France* is in the [National Gallery of Art](#).

References: Jacques Herold: *Louis-Marin Bonnet (1735-1793) : Catalogue de l'œuvre gravé*, 1935; *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France*, 2003; *Quand la gravure fait illusion : Autour de Watteau et de Boucher, le dessin gravé au XVIII<sup>e</sup> siècle*, 2006.



## Francisco GOYA y LUCIENTES (1746 - 1828)

*Buen Viage* [Bon voyage] - 1798/1799

6 000 €

Etching, aquatint, burnishing and engraving,  
215 x 151 mm. Harris 99, III-1 (from 12).

Plate 64 from the *Los Caprichos* [The Caprices] series, first edition, 1799 (approximately 300 copies).

Superb impression printed in dark sepia on laid paper. In excellent condition: rare foxmarks in the margins. Wide margins (sheet: 302 x 207 mm).

Provenance: collection Roger Passeron (1920-2020), with his stamp printed in red on the back of the sheet ([Lugt 4096](#)).

Tomás Harris emphasizes how Goya uses two types of resin grains for aquatint in this plate, some quite coarse, others finer; he also points out his use of the burnisher in the manner of a mezzotint, in order to create a variety of tones. While Goya makes extensive use of aquatint here to create the *chiaroscuro* that is so characteristic of the *Caprichos* series, he rarely resorted so little to etching as in *Buen Viage*. The landscape over which the group of witches and demons flies is almost entirely drawn in aquatint, with the exception of a few small etched lines in the lower left corner. The figures, slightly more detailed in etching, do not, however, have sharp contours, contrary to most of the other plates in the series. Only a few highlights of pale light, obtained with a burnisher, illuminate the deformed faces and fall on the shoulder and knee of the monstrous winged creature. This subtle *chiaroscuro*, well preserved in this print, creates the eerie atmosphere described by Mercedes Cerón-Peña: "The blurring of the creatures that emerge from or disappear into the velvety layers of aquatint of the backgrounds lends the scene a nightmarish quality" (*Goya's graphic imagination*, p. 128). This atmosphere will be lost in successive editions as the aquatint wears away and the stronger etching lines come out more.

Mercedes Cerón-Peña notes a few differences between the preparatory drawing, in the Prado Museum (no. 441), and the engraving: the winged creature no longer looks ahead but towards the earth that it flies over, while the central figure perched on its back has its face turned towards us and stares at us, its eye and mouth wide open.

The manuscript in the Prado Museum, sometimes attributed to Goya, has this comment on the plate: "¿Adónde ira esta caterva infernal dando aullidos por el aire entre las tinieblas de la noche? Aún si fuera de día, ya era otra cosa, y, a fuerza de escopetazos, caería al suelo toda la gorullada; pero como es de noche nadie las ve". "Where will this infernal cohort go, howling in the air through the darkness of the night? Again, if it were day, it would be something else; by dint of rifle shots they would make all this mob fall to the ground, but it is night, nobody sees them." (translated by us).

References: Tomás Harris: *Goya: Engravings and lithographs*, 1964; Mark P. McDonald, with texts by Mercedes Cerón-Peña, Francisco J. R. Chaparro and Jesusa Vega: *Goya's graphic imagination*, 2021.



## Odilon REDON

(1840 - 1914)

*Lutte de cavaliers - 1865* [Horsemen in combat]

22 000 €

Etching, 83 x 182 mm (image), 100 x 200 mm (platemark). Mellerio 4, undescribed state; Harrison 3, 1st state or state between 1st and 2nd (of 3).

Extremely rare impression, before the second state described by Harrison: before the whole upper half of the plate was modified, before the addition of new works in the lower part and of the signature *O. REDON* onto a rock, bottom right.

The first state described by Harrison is known through one impression only, "in collection David Tunick, Inc., New York (ex-coll. Richard Bühler, Winterthur), with penciled signature "Odilon Redon" in small capitals lower right" (Harrison). According to Harrison, the first state, that is, the impression in the David Tunick collection, is "Nearly complete except for the sky. 'Od. Redon' lightly etched lower left platemark".

There is a photograph of the impression belonging to David Tunick in the catalogue raisonné by Harrison, but its quality is not good enough to allow comparison with our impression. It is possible that our impression has some new works in the sky and on the rocks, and that the borderline is better defined. This could only be clarified by comparing the two impressions. On our copy, we cannot see the signature 'Od. Redon' in the lower left platemark, but perhaps it wasn't inked.

Only two impressions from the second state are known, one in the Rijksmuseum, Amsterdam, the other one in the Art Institute of Chicago. The third state, in which the plate has been cut down by a third lengthwise on the right side, was printed in 1886; 30 impressions were made, signed in pencil. A posthumous print run was made in 1922, at the request of Madame Redon.

Superb impression, with rich, deep black tones, printed on thick white wove paper, signed in small capitals in pencil in the lower right platemark: ODILON REDON. Wide margins (sheet: 200 x 300 mm).

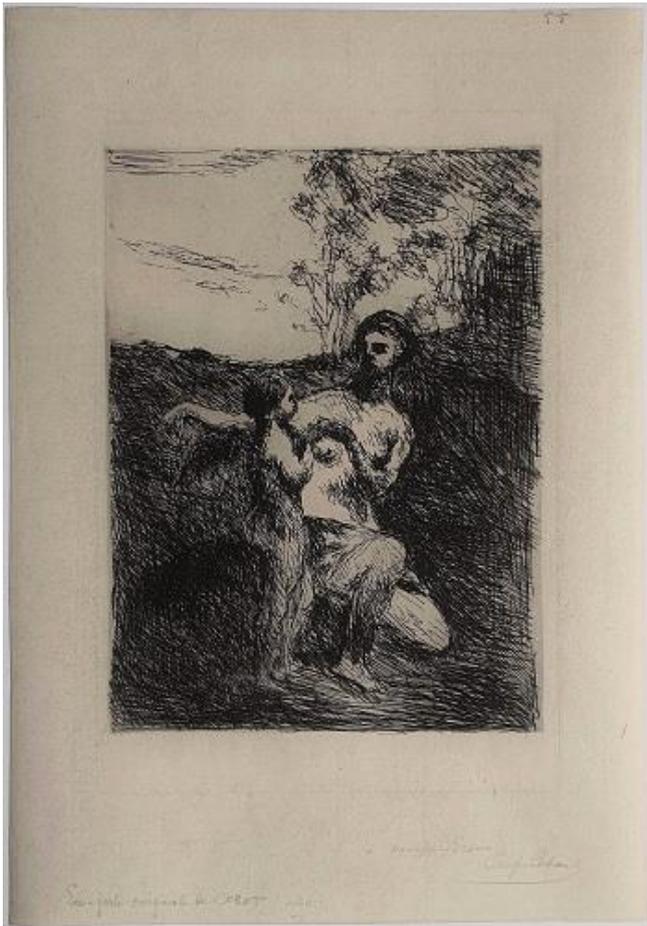
Very good general condition. Some foxing in the margins; the platemark, slightly fractured on the right and left edges due to sustaining too much pressure during printing, has been repaired. Some tiny areas of paper skinning *verso*.

*Horsemen in combat* is part of a group of etchings Odilon Redon made while he was learning engraving with Rodolphe Bresdin. Several of these etchings feature the same gloomy, barren landscape of menacing rocks, errant or fighting horsemen and stormy skies.

Peter Morse highlighted the influence that the epic poem *The Song of Roland* had on Odilon Redon's first etchings. It has been established that he knew the poem very well. He was fascinated by the landscapes of the French and Spanish Pyrenees and had travelled there; he travelled to Roncevaux, where Charlemagne's nephew died, according to legend; he painted *Roland at Roncevaux* in 1862 (today in Bordeaux' Museum of Fine Arts). According to Peter Morse, *Horsemen in combat* could illustrate a specific episode of the *Song of Roland*: « These two battling knights may well be the emperor Charlemagne and the Saracen emir Baligant in their climactic struggle. The cavalier at the left is bearded, as Charlemagne was said to be. The knight at the right is wearing a helmet of Moorish style. They are entirely alone, and the epic says that all fighting ceased on the whole battlefield when the two leaders began to fight, leaving them to determine the outcome for all. » However, Peter Morse adds that this interpretation should not be reductive: « Redon undoubtedly wished his etching to be considered as pure art, not as illustration. We can continue to look at it in his way, while gaining still more appreciation by surmising its origin". (*The Etchings Of Odilon Redon*, foreword, pp. XI-XII).

References: André Mellerio, *Odilon Redon, Peintre, dessinateur et graveur*, 1923; Sharon R. Harrison: *The Etchings Of Odilon Redon*, 1986.

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## Jean-Baptiste Camille COROT

(1796 - 1875)

### *Vénus coupant les ailes de l'Amour, 1re planche - ca. 1869/70*

[Venus Clipping the Wings of Cupid, 1st plate]

8 000 €

Etching, 240 x 160 mm. Robaut 3132 (titled *Vénus coupe les ailes à l'Amour*), Delteil 10, Melot 10.

Very fine impression printed on laid paper. In perfect condition. Wide margins (sheet: 325 x 224 mm).

Extremely rare early impression, printed by Alfred Robaut in 1873, dedicated by him à *monsieur Brame / Alf Robaut* and inscribed in pencil bottom left: *Eau-forte originale de COROT (inédit)*. [Original etching by COROT (unpublished)]

Provenance: Hector Brame, founder in 1864 of the Brame gallery, today Brame et Lorenceau, and heirs.

In a handwritten note mentioned by Loÿs Delteil, Alfred Robaut, a close friend of Corot and the editor of the artist's catalogue raisonné, describes the circumstances in which Corot gave him three copperplates in 1872. These unpublished copperplates had been etched a few years earlier, and Robaut had them printed in 1873: the first versions of *Vénus coupant les ailes de l'Amour* [Venus Clipping the Wings of Cupid], *Souvenir des fortifications de Douai* [Memory of the Ramparts at Douai] and *Dôme florentin* [Florentine Dome].

“On 6 June 1873 I had Salmon do a trial run of this plate and the next two. I had him make 2 impressions of each on mould-made paper – Holland paper – and 5 impressions on loose china paper. M. Delaunay Alf. took care of the biting of the plates; they were, especially on the next landscape, in a frightful condition. The ground had cracked and was full of scratches, due to the plates rubbing against each other in storage as they were kept in a drawer. The Master found them last winter and gave them to me, because he couldn't do anything with them... On 14 November 73 I had Cadart make 2 impressions of each on japan paper. » (as quoted by L. Delteil, catalogue no. 10, our translation)

It is not the first time that Corot abandons a copperplate before biting. Claude Bouret, acknowledging the central part played by Corot's 14 etchings in 19th century printmaking, concedes that Corot is “incapable of taking care of the copperplate biting or of printing trial runs” of his etchings, and that he has to rely for this on professional printmakers who, luckily for him, are ready to help him and “whose technical know-how proves indispensable”: Félix Bracquemond, Jules Michelin, Alfred Delauney. Bracquemond is the one who, around 1865, encourages Corot to rework his first copperplate, *Memory of Tuscany*, etched twenty years

earlier, and to have a few impressions made. The etching will only be published in 1875, after Corot's death. Corot also relied on the help of Bracquemond and Jules Michelin in order to deliver three engravings to the Société des Aquafortistes (of which he became a member from the start); these were published in 1863 and 1866.

Since none of the two versions of *Venus Clipping the Wings of Cupid* were ever published, the extant impressions are extremely rare. Alfred Robaut mentions a 9-copy print run made under his direction in 1873 (2 on Holland laid paper, 5 on china paper and 2 on japan paper). In 1910, Loys Delteil mentions three impressions sold at auction: one from the collection of Hector Giacomelli, which sold for 70 fr. in 1905 (printed on japan paper), and two (one of which on japan paper) that had belonged to Alfred Robaut, which sold for 95 fr. and 90 fr. respectively in 1907. One impression from the collection of Alfred Robaut was presented to the Bibliothèque nationale by Étienne Moreau-Nélaton in 1927. The impression in the Budapest Museum of Fine Arts is dedicated by Robaut *à mon ami Roger Marx* [to my friend Roger Marx]. The copperplates for both versions of *Venus Clipping the Wings of Cupid* were bought by Edmond Sagot in the sale of the Alfred Robaut collection in December 1907. A restricted print run was ordered by Maurice le Garrec around 1920.

Corot made several sketches of Venus or a nymph disarming Cupid or clipping his wings. The Louvre has two studies in pencil: *Venus Clipping the Wings of Cupid* (around 1855) in a 58-sheet album (Robaut, no. 3049 - Louvre, no. 8707, notebook no. 12); and *Nymph disarming Cupid* (around 1856) sketched in another notebook (Robaut, no. 3095 - Louvre no. 8720, notebook no. 58). Corot also exhibited in the 1857 Salon an oil painting with the title *Nymph disarming Cupid* (Robaut no. 1100), which is in the Musée d'Orsay today. Apart from the two etchings, he drew the same subject again in 1870 in a preparatory drawing: *Venus Clipping the Wings of Cupid* (Robaut, no. 2940 - Louvre, no. 8816), and an oil painting that was exhibited at the École des Beaux-Arts in 1875: *Venus Holding Cupid and Clipping his Wings* (Robaut no. 1998).

References: Alfred Robaut, *L'œuvre de Corot, catalogue raisonné précédé de l'histoire de Corot et de ses œuvres* par E. Moreau-Nélaton, Paris, 1905; Loys Delteil, *Le Peintre-graveur illustré*, volume V, *Corot*, 1910; *Estampes et dessins de Corot*, Bibliothèque nationale, 1931; Michel Melot, *L'œuvre gravé de Boudin, Corot, Daubigny, Dupré, Jongkind, Millet, Théodore Rousseau*, Paris, 1978; *Corot, le génie du trait. Estampes et dessins*, Paris, 1996.

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## Paul GAUGUIN

(1848 - 1903)

*Titre pour « Le Sourire » -  
1899*

[Title Page for 'Le Sourire']

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20 000 €

Woodcut, 138 x 219 mm. Guérin  
74, Kornfeld 61, C.

Very fine impression printed in black on thin japan paper (sheet: 150 x 227 mm), monogrammed *PG* bottom left in the plate (barely visible in this impression, as in some others) and numbered *n°18* in ink by Gauguin lower left.

In perfect condition.

Gauguin made this woodcut as a head piece for the title page of the 5th edition of his periodical *Le Sourire* (December 1899) (edition of 25 to 30 copies, four mentioned by Kornfeld). He also printed about thirty impressions of the woodcut alone in black or grey on thin japan paper. Guérin listed eight impressions (among which the impressions numbered *n°14* and *n°24*) and two impressions printed in copies of *Le Sourire*. Kornfeld lists eighteen impressions, among which ten are numbered *2, 3, 7, 10, 13, 14, 19, 20, 21, 27* and eight are without number or without number known (impressions numbered *n°11* and *n°25* later sold in auction sales may be part of these eight impressions). Kornfeld also mentions four impressions printed in copies of *Le Sourire*.

Gauguin made a total of eighteen woodcuts for *Le Sourire*, from the fourth issue onwards (November 1899); previous issues had been illustrated with mimeographed sketches. The woodcuts were printed on the page after it had been mimeographed and the quality of the printing varies from copy to copy.

Unlike some other titles for *Le Sourire*, the woodblock for this title was never found. There is therefore no posthumous edition. Only a poor reproduction from the impression numbered *n°25* was edited by The Grabhorn Press at 250 copies on japan paper in 1943.

*Le Sourire, journal méchant* [The Smile, a mean magazine] was a satirical publication that was entirely mimeographed and printed by Gauguin. Nine issues were published between August 1899 and April 1900. In December 1899, Gauguin wrote to Daniel de Monfreid: "I created a newspaper, *Le Sourire*, using the Edison mimeograph, and it's all the rage. Unfortunately people borrow it from each other and I have sold very few copies." (in L.-J. Bouge ed., *Le Sourire*, Papeete, 1899-1900, Paris 1952, p. 10).

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## Armand SEGUIN

(1869 - 1903)

### *The Pine Trees* - 1893

13 000 €

Etching and roulette, 182 x 303 mm. Field, Strauss & Wagstaff 40.

Superb impression printed on laid paper with partially wiped plate tone. Exceptionally dated 1893, signed *a - Seguin* and dedicated *pour Ibels* in orange pencil in the right margin. Stamped with Armand Seguin's red and green stamps.

Generally in good condition. Paper slightly foxed in the upper margin and strong foxing on the reverse of the sheet. Two small holes due to an hook in the middle of the upper margin. Good margins (sheet: 280 x 400 mm).

Provenance: Henri-Gabriel Ibels (1867-1936), painter, engraver and poster artist, member of the Nabis group together with Seguin, and nicknamed the "Nabi journalist".

Field, Strauss & Wagstaff gave this etching the title *The Pine trees*. The title *Les Sapins* appears on the list of Seguin's prints exhibited at the Galerie Le Barc de Boutteville in February 1895, number 47 (announced edition of 15 impressions). This title is obviously wrong: the trees represented by Seguin on this print are clearly pines, not firs. Field, Strauss & Wagstaff list two impressions: one in the Bibliothèque nationale de France and a second from the former O'Connor and Pierre Fabius collections. There is no reprint of this etching.

Henri-Gabriel Ibels was one of Armand Seguin's oldest friends. He evoked in his diary the time when they were both students in Paris: "In 1887, we were sat next to each other on the worm-eaten benches of the old School of Decorative Arts, rue de l'École de Médecine. He was fatherless, his mother had died young. He lived with his remarried stepfather, in an appalling environment. [...] My father, who was rich at the time, liked to help young artists. He paid for a stay in Normandy for us both and Seguin was able to paint. It was during the years 1888 and 1889 [...] that we made our first sketches together, our first paintings, that we exchanged our first impressions as art students in front of nature." (Henri-Gabriel Ibels, *Journal*, quoted in *Armand Seguin*, Musée de Pont-Aven, 1989, translated by us). The year 1889 was also the

year of the so-called Volpini exhibition, which had been organized by Gauguin and brought together works of the "impressionist and synthesist group". This exhibition made a great impression on him and Seguin took up engraving the following year.

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**Armand SEGUIN**

(1869 - 1903)

*L'Entrée de la rivière* - 1893 [The Mooring]

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8 000 €

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

Rare. Edition of 15 impressions.

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

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

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

Seguin was impressed by the so-called Volpini exhibition that Gauguin organised in 1889, and which gathered together works by the "Impressionist and Synthetist group"; he started engraving the following year. He then made several stays in Pont-Aven, in 1891 and 1892, before settling in Saint-Julien close to Le Pouldu in the summer of 1893. There he worked in engraving alongside Roderic O'Connor, as told by Jos Pennec: "They worked in concert on a series of etchings, landscapes of the Pouldu region, trees with fluid and tormented outlines, daily gestures of Breton peasant women. Their style changed and became more marked, landscapes became synthesised into progressively more abstract studies of shapes and planes;

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

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

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



## Charles MERYON

(1821 - 1868)

### *L'Abside de Notre-Dame de Paris - 1854*

[The Apse of

Notre-Dame de Paris]

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12 000 €

Etching and drypoint, 150 x 289  
mm (subject) 165 x 298 mm  
(plate). Delteil 38 IV/VIII;

Schneiderman 45, IV/IX. Impression of the 4th state (of 9) before the date was erased and the houses burnished at right.

A superb and rare impression printed in dark brown ink on thick ivory laid paper with watermark (shild and date 1852). Sheet: 320 x 465 mm.

In the inventory of Meryon's prints gathered by the Duke of Aumale and bequeathed by him to the Institut de France with all his collections to be turned into the Musée Condé in Chantilly, Antoine Cahen lists three impressions on paper with 1852 watermark: *Tourelle, rue de la Tixeranderie* (S. 24 iii/v), impression printed in brown ink on laid paper (400 x 270 mm, watermark: 1852 (inv. Est. 327); *La Pompe Notre-Dame* (S. 26 vii/x), impression printed in brown ink on laid paper (320 x 375 mm, watermark: 1852) (inv. Est. 328); *Le Pont-au-Change* (S. 40 vi/xii), impression printed in brown ink on laid paper (320 x 488 mm, watermark: 1852), annotated verso « 1er état / et 1er état du ballon / N°48 » [1st state/and 1st state with the hot-air balloon], stamp «A.P.» (inv. Est. 324). (A. Cahen, *Meryon at Chantilly*, Print Quarterly, vol. 21, no. 4, December 2004, pp. 421-430).

*L'Abside de Notre-Dame de Paris* is the plate no.12 from *Eaux-fortes sur Paris* published by Meryon in three issues between 1852 and 1854.

'A sheet of small pencil sketches for portions of the etching' belonging to F. Seymour Haden and a pencil drawing of *L'Abside de Notre-Dame de Paris* from the collection of M. Niel, lent by the Rev. J. J. Heywood are mentioned in the catalogue of the *Exhibition of a selection from the work of Charles Méryon*, Burlington Fine Arts Club, 1879, No.69, 70, p. 34.

Campbell Dodgson, who was the keeper of the prints and drawings at the British Museum in 1921, judged *L'Abside de Notre-Dame de Paris* to be a "justly famous masterpiece" and described it with enthusiasm: "The design of the whole plate, the lighting of the sky and of the side of the majestic cathedral, the proportion of the towers and highpitched roofs of Notre-Dame to the massive but comparatively insignificant buildings along the line of the Seine combine to produce a total effect of unrivalled dignity and charm. How eloquent, too, is the contrast of all that splendid architecture across the river with the squalid foreground, where heaps of sand are being shovelled into carts, and barges of the humblest kind are moored along the shore." (Campbell Dodgson, *The Etchings of Charles Meryon*, Geoffrey Holme, London, 1921, p. 18). He forgot the washerwomen at the river's edge and the couple talking on the dock, with the woman holding a child in her arms.

Loys Delteil also said that *L'Abside de Notre-Dame de Paris* was regarded as Meryon's masterpiece: "Among Meryon's etchings, *l'Abside de Notre-Dame de Paris*, or simply *l'Abside* for those familiar with the work of Meryon, is the most famous in the world of the amateurs of prints, in America as well as in England or France. This piece is prized in relation to its amiable appearance and for the harmony of all its parts, although the sky is, as in the other etchings by Meryon, engraved with a solidity which which, by the way, does not jar with the whole, because of the will that it encloses, and leaves the work perfectly homogeneous. » (L. Delteil, 1927, p. 21).

Meryon had however probably a less calm and harmonious view of his work, as suggested by the lines he etched on another plate to go with *L'Abside de Notre-Dame de Paris*: "O thou who lovest every bit of Gothic, behold here the noble basilica of Paris. Our great and pious kings built it as a testimony to their Master of their profound repentance. Although very massive, alas, it is said to be still too small to hold even the elite of our least sinners." (Translated by Schneiderman, p. 95). [*O toi dégustateur de tout morceau gothique/ Vois ici de Paris la noble basilique./ Nos Rois, grands dévots, ont voulu la bâtir / Pour témoigner au Maître un profond repentir./ Quoique bien grande, hélas ! on la dit trop petite,/ De nos moindres pécheurs pour contenir l'élite.*] (Delteil 39; Schneiderman 46)

References: Campbell Dodgson, *The Etchings of Charles Meryon*, Geoffrey Holme, London, 1921; *Exhibition of a selection from the work of Charles Méryon*, Burlington Fine Arts Club, 1879; L. Delteil, *Le Peintre-Graveur illustré*, tome second, Meryon, Paris, 1907; L. Delteil, *Meryon*, Rieder, 1927; R.S. Schneiderman, *Charles Meryon, The Catalogue Raisonné of the Prints*, Garton & Co., London, 1990.

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## Jean-Émile LABOUREUR

(1877 - 1943)

### *Le Bar en Pennsylvanie* - 1904

[The Bar in Pennsylvania]

12 000 €

Woodcut, 195 x 195 mm. Only state. S. L. 618 bis. Monogram *jel* inside the plate, used here by Laboureur for the first time.

Trial proof printed on buff paper. Four tiny pinholes as registration marks, two of them at the bottom corners of the subject and the other two 10 mm above the borderline at left and right. Sheet: 320 x 245 mm. A few slight handling creases in the margins. Very good condition.

Unique known proof printed in colours by the artist.

This work remained unknown until the lineblock was found with three trial proofs in 1987 in the family's archives. Sylvain Laboureur then wrote an article, published in *Nouvelles de l'Estampe*, in which he presented this unknown print: "This woodcut hadn't been inventoried until now, and it was accompanied by three trial proofs, partially hand-coloured (...): one of them was exhibited for the first time at the Pavillon des Arts in Paris (July-September 1987). (S. Laboureur, 1987, p. 22). He also mentioned a notebook in which J.-É. Laboureur had noted, he said, "the works he had engraved at the beginning of his stay in America, where he arrived at the end of 1903". And he added: "The first page contains this description: « *Le Bar*, bois au canif, en couleurs, 1904 : août. Quelques épreuves d'essai. » ["The Bar, woodcut carved with a knife, in colours, 1904: August. A few trial proofs"]."

In the note 618 bis of the *Catalogue complet de l'œuvre de Jean-Émile Laboureur*, Sylvain Laboureur specifies that the three trial proofs printed in 1904 are "the only known proofs printed by the artist", and he clarifies that they have been "enhanced with watercolour" by Jean-Émile Laboureur (S. Laboureur, 1991, p. 559). At the end of the note, he explains that Laboureur had envisioned printing the woodblock in colour:

"The three trial proofs printed by the artist in 1904 are hand-coloured by him: he had indeed planned to do another colour version. A year after the discovery of the first woodblock, we found a woodblock of the same dimensions, the carving of which had not yet been done, but on which the drawing of the first woodblock was accurately reproduced, with five colours indicated, most likely matching up with the work he planned to do on five woodblocks, or with the various printings to be made from only one." (ibid.: p. 560)

Our proof confirms this hypothesis: unlike the proof photographed in the 1987 article, its colours were not applied by brushstroke; they were, therefore, most likely printed from the second woodblock found a year later. Furthermore, we can see the four registration holes, which made it possible to reposition the paper: two on the lower angles of the subject and two at one centimeter above the upper borderline, on the left and on the right. Sylvain

Laboureur mentions five colours. We count six in this proof: a brown ocher for the counter, a light ocher for the walls, brown and gray for the customers' clothes, pink for the faces, and a pale blue for the blouses of the servers and the reflections of daylight in the mirror and on the floor. A slight shift of the colours is noticeable on the jacket and pants of the man with his back to us, the profile of the man's face looking to the left, the back wall, the counter and the waiters' clothes. The identical shift of several colours suggests that they were all printed at once. In the article of *Nouvelles de l'Estampe*, Sylvain Laboureur explains that his father did not have the effective equipment in Pittsburgh and had to "make the trip to New York in order to print his etchings". (S. Laboureur, 1987: p. 23). It is obvious that this proof in colours was printed with basic means.

Laboureur gave up the idea of printing *Le Bar en Pennsylvanie*. It wasn't because the work did not seem successful in his opinion, but probably for the same financial reasons he invokes in 1905 to explain why he quit painting: etchings, he says, "are easier to sell" (S. Laboureur, 1987: p. 23). Although he gave up the idea of printing the woodcut, the picture of *Le Bar en Pennsylvanie* never left his mind. The woodcut is indeed the original form of an image that would "punctuate the work of the artist for over twenty years" (ibid.). It is found in several works, using various techniques and styles. The Musée des Beaux-Arts in Nantes houses an oil painting on a 40 cm square panel which copies the woodcut and bears the same title. Sylvain Laboureur emphasizes in the 1987 article that this painting, which, according to him, dates back to 1904, "had always been stored in a good place at the successive Laboureur family estates." (ibid.). Ten years later, Laboureur made an etching: *Bar en Pennsylvanie* (S. L. 134) reproducing the same composition, but in the manner of cubism he had just appropriated. He would replicate this composition yet another time, in a more classical and watered-down form, in order to illustrate the work of N. Toye and A.-H. Adair: *Petits et Grands verres*, published in 1927 by *Au Sans pareil*.

In 1988, 55 numbered impressions and 3 hors-tirages were printed to be included in a portfolio issued on the occasion of the publication of the catalogue raisonné of Jean-Émile Laboureur's works by Sylvain Laboureur. These modern impressions bear the stamp with a crab.

References: Sylvain Laboureur, "Un bois inconnu de J.-É. Laboureur", *Les Nouvelles de l'Estampe*, n°96, december 1987, pp. 22-25; Sylvain Laboureur, *Catalogue complet de l'œuvre de Jean-Émile Laboureur*, Neuchâtel, Ides et calendes, 1989-1991, Vol. I, Gravures et lithographies individuelles, pp. 559-560; *Idem*, Peintures, aquarelles et gouaches, cat. no. 45, p.50, reproduction in colours; Musée des Beaux-Arts de Nantes, Inv. : 994.2.1.P, purchased in 1994.

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**Théophile Alexandre  
STEINLEN**

(1859 - 1923)

*Femme nue assise,  
s'essuyant les pieds* - 1902

[Seated woman drying her feet]

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7 500 €

Etching, soft ground and aquatint, 298 x 297 mm. De Crauzat 66, 2nd state (of 2).

Very fine impression of the final state, printed in colours from two plates using registration holes, on laid ARCHES watermarked paper, signed in pencil lower right.

Slight discoloration in the margins of the sheet; faint diagonal fold in the lower right corner of the sheet; very slight x-shaped mark above the woman; the sheet along the upper platemark partially broken in the middle and reinforced on the back with paper tape. Small margins (368 x 325 mm).

Very scarce etching. According to de Crauzat, the 1st state, before some additional work as the tub in the lower left corner, was printed from only one plate and only 4 impressions are known; in the 2nd state, the 2 plates are completed. 6 impressions, numbered A to F and signed in pencil in the margin, were printed in colours, and 2 proofs were printed one in black the other one in grey.

This unnumbered impression comes in addition to the 6 impressions printed in colours mentioned by de Crauzat.

In 1898, when Steinlen made his first etchings, the Montmartre artist was already well-known for his lithographs. In March 1902, he etched *Femme nue assise, s'essuyant les pieds* and prints it in colours; the model appears in almost identical poses in three other works from the same year: two works in soft-ground etching and aquatint with the same title, made in May and June (Crauzat 79 and 91), and a pastel, *Le Bain* [The Bath], in which the naked young woman, seated on a low chair, is sketched in reverse. In the pastel sketch, Steinlen represents the bedroom and its furniture in a more realistic way: a wrought iron bedstead with a woollen blanket, the striped wallpaper with a floral motif, a carpet with a geometric pattern, an earthenware basin and its jug, with a decoration of flowers. The young woman is represented in the same pose as in the etching: bent over, her face leaning towards the floor. However, if the representation of her body is almost identical in the two works, the technique and style used by Steinlen in the etching give it a very different dynamic. In the pastel, her attitude is static: the young woman is washing her feet; her immobility matches the minute care taken to represent her surroundings. In the etching, her body is tense and angular, as if broken in two, contorted by the young woman's effort in drying her feet; that sense of an effortful movement is in keeping with the rustic (ou simple) interior design and the roughness of the

floorboards. The topic of the etching is not the same as that of the pastel: beyond the theme of a woman washing herself, with a high-angle view, the etching is concerned with the body tensed in effort, which Steinlen emphasises by tightening the composition and lowering the perspective to the height of the subject.

Steinlen knew how to use different engraving techniques (aquatint, etching, soft-ground etching) and printing with several plates, in order to create a final effect that was close to both pastel and etching in colours: the woman's soft halo of hair, which evokes pastel, stands in contrast with the flat, smooth background, obtained with uniform inking; the shading of the body is done in aquatint, and the roughness of the floorboards is rendered in soft-ground etching.

We know that Steinlen made his first etchings following the advice given by the printer Eugène Delâtre, who specialised in etchings printed in colours. *Femme nue assise, s'essuyant les pieds* was very probably printed in his workshop.

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