

EMANUEL VON BAEYER
CABINET

17th century French prints from the Newbattle Abbey album

IFPDA Online Viewing Room

March 2022

Emanuel von Baeyer Cabinet is pleased to present a selection of works from our new online exhibition of prints from mid-17th century France.

The prints formed part of a larger folio album which was part of the library of Newbattle Abbey in Scotland. One rarely sees a group of prints on the market from this era in their original condition.

Representing bacchanal and dyonisiac subjects along with other mythological scenes, many of the etchings and engravings are rare impressions in first states. The prints are mainly by French 17th century artists, except for the Italian Sefano della Bella, whose French connection and presence in Paris since 1693 was well known, and the German artist Johann Christophorus Storer.

Please visit <https://evbaeyer-cabinet.com/> to view the full exhibition.

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Antoine Garnier

1611 - 1694 Paris

Bacchanalia or Childhood of Bacchus 1630-1647

**EMANUEL VON BAEYER
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Engraving after Nicolas Poussin (1594 - 1665). Size of sheet: c. 37.8 x 51.8 cm.

Watermark: grape above cartouche with letters P H, similar to Heawood 2338: England 17th century.

Literature:

Dumesnil VIII.217.56 I/II;

Wildenstein 133 I/II;

P. Rosenberg, Nicolas Poussin. La collection du musée Condé à Chantilly, Exh. Cat., Paris 1994, p. 41, fig. 2c;

H. Sandrine, Estampes françaises du XVIIe siècle. Une donation au musée des beaux-arts de Nancy, Paris, 2008, n° 901 I/II.

Wonderful impression of the first state of this large and impressive print, on a full sheet with even plate tone. Very rare.

Lettered N. Poussin invent. F.L.D. Ciartres excud. Cum Privil. Regis.

Published by François Langlois, il Ciartres (1588-1647).

After the painting by Nicolas Poussin, c. 1630, now in the Musée Condé in Chantilly, France (inv. 298, Thuillier 46).

£ 6,500.-

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Monogrammist D, active in France second half of 17th century

Diana rescues a young man Second half of 17th century

**EMANUEL VON BAEYER
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Etching. Size of plate: 18.8 x 23.2 cm. Size of sheet: c. 22.4 x 33.5 cm.

Watermark: horn inside crowned coat of arms above letters CM or MD, with a straight crown.

Literature:

Nagler, Die Monogrammisten, no. 890, Unknown 17th century painter, probably belonging for the French school, I/II;

Brulliot no. 70;

Fine impression with wide margins of the first state before the lettering D: Titian in. F.Bourlier excu. P.R.C.

Lettered .D. in the bottom right.

Published by François Bourlier (active between 1651-1682).

According to Nagler this is the only etching by this unknown artist. Unusually, for just one print, he devotes a fair deal of attention to this particular printmaker in his entry. It seems that he corresponded with Baron von Rumohr (Karl Friedrich von Rumohr), who first proposed a French artist rather than an Italian reproduction printmaker as previously suggested (Brulliot, App. II, no. 70).

Rumohr, not knowing the second state with the inscription to Titian, believed it could have been an artist from the Carracci's circle and mentions Gerhard Duffet (Doufeet or Duffeit, 1594 - 1660/1661), who was a Flemish artist close to the school of Rubens. As Nagler concludes, probably neither Rubens nor Titian are the inventors of this composition.

In this unusual and intriguing image Diana and a follower are rescuing a young man tied to a tree by a satyr. Such a scene recalls the episode in the 16th century pastoral play *Aminta* by Torquato Tasso (1544 – 1595), where a lustful satyr has tied the nymph Silvia to a tree and the shepherd Aminta rescues her. An example of the success of the subject in 17th century France is the painting *Aminta about to rescue Silvia* by Gaspard Dughet (1615 - 1675) (1).

Nagler takes it for granted that the man represented in our image is Apollo. If we assume that this is the case, the scene might represent a sort of inversion of Apollo and Marsyas' episode, where this time the God is tied to a tree and rescued by his sister Diana.

We are grateful to Paul Holberton for noting a possible connection between the two male figures and Pan and Daphnis as well as suggesting a very interesting reading of the scene as an allegory of chastity. The satyr would somehow stand "for the young man's own lust, from which he is liberated by the approaching Diana"; for that, he is throwing her a grateful glance and she "smilingly indicates what she has done for him" (2). However, according to Elizabeth McGrath, the presence of a follower of Diana would look strange in an allegorical context and both the format and the composition suggest more of a narrative scene (3). Our thanks to Elizabeth McGrath and Paul Taylor from the Warburg Institute for their help.

£ 1800.-

(1) Art Gallery of South Australia, Adelaide, inv. 0.1461, c. 1633-5, oil on canvas, 99.2 x 136 cm.

(2) Email correspondence, 3.2.2022.

(3) Ibid.

EMANUEL VON BAEYER
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Claude Mellan, after
17th century
Perseus Delivering Andromeda 17th century

**EMANUEL VON BAEYER
CABINET**

Engraving. Size of sheet: c. 20 x 24 cm.

Literature:

I.F.F.130, as copy in reverse.

Good and dark impression with margins all around. Attached by the corners only on 17th century album sheet with grape watermark, similar to Hewood 2095: London 1616. Inscribed *i* in pen and ink.

Lettered bottom right Cl. Mellan / in pinx Rom.

Listed as a copy although it shows all the hallmarks of an engraver as refined as Claude Mellan; the quality of this engraving is by no means far off from the master himself.

£ 250.-

EMANUEL VON BAEYER
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Remy Vuibert

c. 1600 Ardennes – 1652 Allier

Pan foiled by Diana 1615-1655

**EMANUEL VON BAEYER
CABINET**

Etching after Domenichino (1581 – 1641). Size of sheet: c. 33 x 28.2 cm.

Literature:

Dumesnil II.17.22.II/III.

Le Blanc 46.

Fine impression with large margins all around.

Lettered at the bottom Hic Satyrus castae correptus amore Diana,/Offert lanigeri rustica dona gregis:/Accipit illa, vasri insidias nec cernis amantis/Quas placida insonti vellere texit onis/Casta Diana quidem est, verum insidiosus amator:/Sunt etiam castis dona timenda virum. and below F.L.D. Ciatres excudit Domini Bonon Invent. Cum Privilegio Regis Christ.

Published by François Langlois, il Ciatres (1588-1647).

After the fresco by Domenichino in the Palazzo Giustiniani-Odescalchi in Bassano di Sutri, illustrating an episode of the Georgics by Virgil (Book III, 391-392). For the subject see E. McGrath, "Pan and the wool" in The Ringling Museum of Art Journal, I, 1983, pp. 52-67.

£ 650.-

EMANUEL VON BAEYER
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Dorigny, Michel and Nicolas Cochin

17th century

Title page of the "Recueil de Diverses Baccanalles de Poussin, Chapron, D'origny, et autres" 1637-47

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CABINET

Two etchings and engravings after Nicolas Chaperon (?) (1612-1654/5). Size of plates: 18.4 x 16.3 cm; 7.8 x 16.2 cm. Size of sheet: c. 27.6 x 26 cm.

Watermark: grape inscribed in a circle with inscription Colonbier, similar to Hewood 2427: France, after 1654.

Literature:

Text Plate - Dumesnil IV.254.12A17, attributed to Nicolas Cochin the Elder;

I.F.F (12-17) incomplete;

De Vesme - Massar, Stefano della Bella: Catalogue raisonné, New York 1971, cat. n. CLXXXVIII, among the list of dubious works by Della Bella, attributed to Nicolas Cochin. At least three states recorded, but none of them is described.

Image - Not in Robert-Dumesnil;

I.F.F. 137 (Dorigny) as anonyme;

Dumesnil (Duplessis) XI.80.2 (under Pièces non décrites by Dumesnil), the title plate with Mariette's address;

J. Thuillier, Jacques Blanchard 1600 - 1638, Exh. Cat., Rennes, Musée des Beaux-Arts, 1998, p. 240, fig. 1;

S. Laveissière, Nicolas Chaperon, 1612 - 1654/1655: du graveur au peintre retrouvé, Exh. Cat., Musée des Beaux-Arts de Nîmes, 1999, cat. no. 17, I/II;

H. Sandrine, Estampes françaises du XVIIe siècle. Une donation au musée des beaux-arts de Nancy, Paris, 2008, n° 705.1 a. I/III.

Beautiful and dark impression of the first state from two plates with uncleaned plate edges. With margins all around.

Laid on 17th century album sheet with grape watermark, similar to Hewood 2095: London 1616.

The title page first state of two lettered RECUEIL DE DIVERSES BACCANALLES/ De Poussin, Chapron, D'origny, et autres/ A PARIS,/ Chez F. Langlois dit Chartres rue Saint Jacques/ aux colonnes d'Hercule contre le Lyon d'Argent.

Published by François Langlois, il Ciartres (1588-1647), in Paris, before Mariette's address.

While the text plate is a first state of three (1), our impression of the image is an unrecorded state, before the number 1.

The series poses several unsolved issues, including the authorship of the title plate and others. According to S. Laveissière, none of the ten images seem to be by Poussin, whose name was probably used to drum up customers. Similarly, besides Dorigny and Chaperon, the "autres" artists have not been identified.

Out of the ten plates, three were by Chaperon as both inventor and engraver (two of them are included in our display), all the others are anonymous, including the present title page. (2) According to Pierre-Jean Mariette (1694-1774) - great-grandson of the Mariette who had published the series of six Bacchanales by Dorigny and grandson of Pierre Mariette II who had married Langlois' widow in 1655 - all the plates were engraved by the younger Dorigny after drawings by Chaperon.

EMANUEL VON BAEYER
CABINET

The success of the images is demonstrated by their use as models for the painted decoration of the Mornay castle in France, Poitou - destroyed by a fire in 1947 - as well as several painted copies, drawings and faience decorations (3).

A example of the two plates on the same sheet is in the Musée de beaux-arts of Nancy (inv. TH.99.15.1879, cf. French Gov. website POP: no. TH.99.15.1826, Musée de beaux-arts, Nancy).

£ 1,000.-

- (1) H. Sandrine, *Estampes françaises du XVIIe siècle. Une donation au musée des beaux-arts de Nancy*, Paris, 2008, n° 705.1 a, inv. TH.99.15.1879.
(2) S. Laveissière, Nicolas Chaperon, 1612 - 1654/1655: du graveur au peintre retrouvé, Exh. Cat., Musée des Beaux-Arts de Nîmes, 1999, p. 40.
(3) Ibid. p. 41.

EMANUEL VON BAEYER
CABINET



Michel Dorigny

1616 Saint-Quentin – 1665 Paris

Bacchanal with herm cut at the top 1637-48

**EMANUEL VON BAEYER
CABINET**

Etching after Nicolas Chaperon (1612-1654/5). Size of sheet: c. 27.7 x 34.3 cm.

Literature:

Dumesnil IV.256.17, not recorded state, as Dorigny;

I.F.F. 17, as Dorigny

S. Laveissière, Nicolas Chaperon, 1612 - 1654/1655: du graveur au peintre retrouvé, Exh. Cat., Musée des Beaux-Arts de Nîmes, 1999, cat. no. 23.

Fine and fresh impression with good margins all around. Unknown intermediate state, probably between the first and the second state after the erosion of F.L.D.Ciartres excudit cum Privilegio Regis Christianissimi but before the later impression of Petrus Mariette excud.

Lettered at the bottom A Paris Chez Pierre Mariette le fils rue St. Jacques aux Collomnes d'Hercule.

Published by Pierre Mariette I (c. 1603-1657).

From the series Recueil de Diverses Baccanalles de Poussin, Chapron, D'origny, et autres,

This is the only print from the series Recueil de Diverses Baccanalles for which Chaperon's preparatory drawing is known, dated around 1638-39, now in a private collection and illustrated in D. Tellas, Michel Dorigny 1616-1665, Exh. Cat., Paris 2019, p. 6, fig. 5.

£ 1,200.-

EMANUEL VON BAEYER
CABINET



Michel Dorigny

1616 Saint-Quentin – 1665 Paris

Drunken Silenus in front of the altar of Pan 1638-39

**EMANUEL VON BAEYER
CABINET**

Etching after Nicolas Chaperon (1612-1654/5). Size of sheet: 27.4 x 33.3 cm.

Literature:

Dumesnil IV.256.16;

I.F.F. 16;

S. Laveissière, Nicolas Chaperon, 1612 - 1654/1655: du graveur au peintre retrouvé, Musée des Beaux-Arts de Nîmes, 1999, cat. no. 25.

Fine impression with margins all around.

Lettered at the bottom huart Excudit Cum privilegie regis.

Published by Philippe Huart (father and son with the same name, c.1605-1670 after).

From the series Recueil de Diverses Baccanalles de Poussin, Chapron, D'origny, et autres.

£ 1,200.-

EMANUEL VON BAEYER
CABINET



Michel Dorigny

1616 Saint-Quentin – 1665 Paris

Drunken Silenus being carried by Satyrs and playing putti 1637-47

**EMANUEL VON BAEYER
CABINET**

Etching after Nicolas Chaperon (1612-1654/5). Size of sheet: c. 24.8 x 36.4 cm.

Literature:

Dumesnil IV.255.14 I/II;

I.F.F. 14;

S. Laveissière, Nicolas Chaperon, 1612 - 1654/1655: du graveur au peintre retrouvé, Musée des Beaux-Arts de Nîmes, 1999, cat. no. 24;

H. Sandrine, Estampes françaises du XVIIe siècle. Une donation au musée des beaux-arts de Nancy, Paris, 2008, n° 710.6 I/III.

Very good and dark impression of the first state, before Mariette's address. With wide margins.

Lettered at the bottom F.L.D. Ciartres ex. Cum Privil. Regis Christianiss.

Published by François Langlois, il Ciartres (1588-1647).

From the series Recueil de Diverses Baccanalles de Poussin, Chapron, D'origny, et autres.

£ 1,200.-

EMANUEL VON BAEYER
CABINET



Nicolas Chaperon

1612 Eure-et-Loir – 1654/55 Rome

Le faune et sa famille (The faune and her family) 1627-1647

**EMANUEL VON BAEYER
CABINET**

Etching. Size of sheet: c. 26.7 x 29.4 cm.

Literature:

Dumesnil VI.231.57 I/II;

S. Laveissière, Nicolas Chaperon, 1612 - 1654/1655: du graveur au peintre retrouvé, Exh. Cat., Musée des Beaux-Arts de Nîmes, 1999, cat. no. 21, I/II;

H. Sandrine, Estampes françaises du XVIIe siècle. Une donation au musée des beaux-arts de Nancy, Paris, 2008, n° 708.4 I/III.

Fine impression of the first state, with wide margins.

Lettered on the left Chaperon J. f. and at the bottom F.L.D. Ciartres excudit cum Privil. Regis Christ.

Published by François Langlois, il Ciartres (1588-1647).

From the series Recueil de Diverses Baccanalles de Poussin, Chapron, D'origny, et autres, this is one of the three plates from the set of ten both invented and etched by Chaperon.

£ 1,200.-

EMANUEL VON BAEYER
CABINET



Michel Dorigny

1616 Saint-Quentin – 1665 Paris

Bacchanal 1636-67

**EMANUEL VON BAEYER
CABINET**

Etching and engraving. Size of sheet: c. 33.1 x 30.3 cm.

Literature:

Dumesnil IV.252.7 II/II;

I.F.F: 7;

Dumesnil (Duplessis) XI.79.7 II/III;

D. Tellas, Michel Dorigny 1616-1665, Paris 2019, illustrated with the drawing, p. 32;

H. Sandrine, Estampes françaises du XVIIe siècle. Une donation au musée des beaux-arts de Nancy, Paris, 2008, n° 690.1, II/III.

Beautiful and strong impression of the second state before the number, with large margins all around.

Lettered at the bottom M. Dorigny in. et fecit Cum Privilegio Mariette exc.

Published by Pierre Mariette I (c. 1603-1657).

From the series of six Bacchanales.

The black chalk preparatory drawing for this print, indented for transfer, is now in a private collection in Australia (formerly London, see D. Tellas, Michel Dorigny 1616-1665, Paris 2019, cat. n. 1).

£ 1,200.-