

*Portraits Through the Ages I*



*Bearded and Otherwise, 1520–1700*

C.G. BOERNER • 2021



DA

HANS SEBALD BEHAM (attributed to)

1500 Nuremberg – Frankfurt/Main 1550

**1 Vera Icon – The Holy Face** ca. 1520

woodcut; 430 × 324 mm (17 × 12 3/4 inches); sheet: 510 × 340 mm (20 × 13 3/8 inches)

Bartsch, vol. 7, appendix to Dürer, p. 182, no. 26; Dodgson, vol. 1, pp. 457f., no. 101; Geisberg 772; Pauli and Hollstein (*Beham*) 829 IIa; Schoch/Mende/Scherbaum A18

WATERMARK

crowned coat of arms of Augsburg with letters H on each side and pendant letter A

PROVENANCE

Antiquariat Weidhas, Berlin, in 1844 (according to a pencil inscription on the verso)

Guy van Hoorebeke, Brussels

private collection

A very good and balanced albeit later impression; on a very well preserved sheet, with margins. All throughout the nineteenth century, this fairly monumental woodcut was believed to have been designed by Albrecht Dürer. One reason for this is the fact that impressions that had not been trimmed to the borderline show the Nuremberg master's monogram emblazoned beneath the image. While this could have been the addition of a later publisher (it was not unusual for print publishers in the second half of the sixteenth century to take advantage of the high recognition value the "AD" monogram afforded), the monogram's size and prominence here is unique.

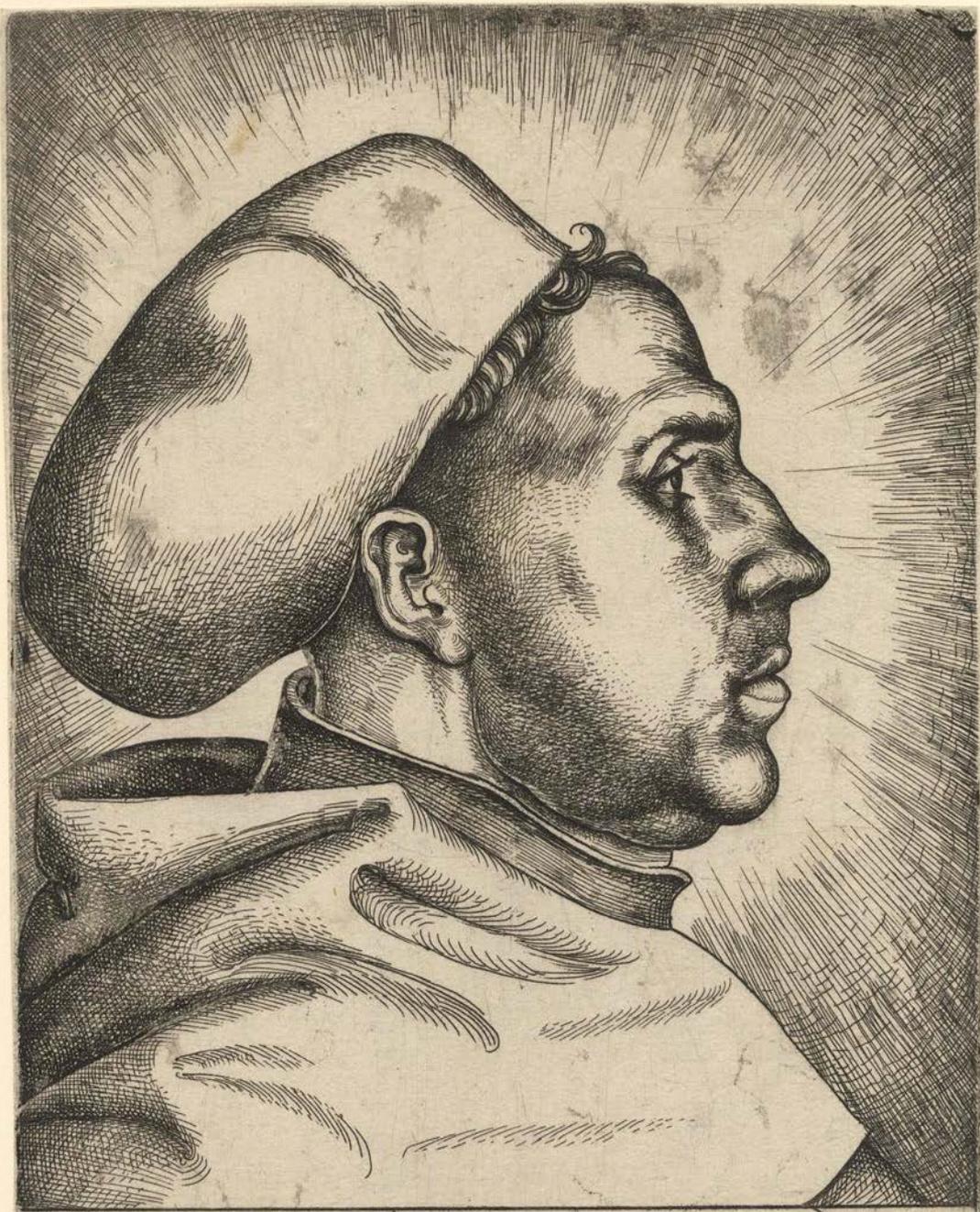
Furthermore, the bearded face is related to Dürer's imagery in more than one way. It very closely follows the type of the *vera icon*, the "true image" of Christ's face imprinted on the cloth that Veronica handed him on the way to Calvary to help him dry off sweat and blood. In Dürer's oeuvre, this motif first appeared in an engraving of 1513 showing *The Sudarium Held by Two Angels*, then in a drawing in the margins of the Prayer Book of Emperor Maximilian of 1515; the following year, it could be seen again on the floating veil in Dürer's etching *The Sudarium Held by One Angel* of 1516.



Additionally, the juxtaposition of the überprominent monogram with the image of a man wearing a well-coiffed beard and long hair framing his face in long curls is also reminiscent of Dürer's famous "chromorphic" self-portrait painting of 1500 in the Alte Pinakothek in Munich—with the depicted face now aged by two decades. Not merely a projection of us modern viewers, this identification of Christ with a portrait of the artist is supported by the tiny reflections of the window that are noticeable in both eyes (in the Munich painting as well as in the woodcut). The closely observed realism of this detail removes the image from the motif's ancient religious origin and situates it in the here and now of its creation—the artist observing himself in the enclosure of his own studio, with light falling through the window, whose mullion and transom can be made out in the pupils of his eyes.

The print is now generally accepted to be a design by Dürer's pupil Hans Sebald Beham. However, there is hardly anything in Beham's woodcut oeuvre that shows a comparable sophistication of linework and finesse in the cutting of the block. Closest perhaps are his two large wallpaper designs with fauns—which are, not surprisingly, sometimes attributed to Dürer himself (see image below left). The unusual size and proportions of *The Holy Face* requires a comparison not to Dürer's more readily known woodcuts but to other monumental designs such as *The Large Column* (of which very few impressions survive; see image below right). Both *The Large Column* and *The Holy Face* show a fluid linework that is hardly ever encountered in the more pedestrian design of Beham's large woodcuts. Dürer's authorship of our print should therefore not be dismissed too quickly.





Des litters gefalt mag wol verderbern  
Dem criflich gemiet wort nimmer sterben

M. D. XXIII. D. H.

## DANIEL HOPFER

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ca. 1470 Kaufbeuren – Augsburg 1536

### 2 **Martin Luther** (after LUCAS CRANACH THE ELDER) 1523

etching; 229 × 156 mm (9 × 6 1/8 inches)

Bartsch 86; Hollstein 96 first state (of two); Metzger 102 between first and second issue (of four)

#### PROVENANCE

John Postle Heseltine, London (Lugt 1508)

C.G. Boerner, *Neue Lagerliste* 75, Düsseldorf 1981, no. 7 (our stock no. 10339)

private collection, Germany

This is an exceptionally fine impression. While it shows evidence of rust spots on the plate, it must still belong to Kilian's re-issuing of Hopfer's prints in the early seventeenth century since it lacks any signs of wear (the corrosion marks appeared on the plate early on and caught ink in this impression due to its generous inking).

Hopfer based this print on Cranach's engraving from 1521 (Hollstein 8) that, in its early state, has a blank background, which got shaded with parallel horizontal lines in a second state. The background in Hopfer's print shows rays surrounding Luther's head in a halo-like manner, an addition that transforms Cranach's depiction of the reformer—as a profile bust in classical manner—into what has now become a quasi-devotional image. A similar transformation was created by Hans Baldung, who based his woodcut of 1521 (Hollstein 270) on Cranach's two engravings that show Luther as a bareheaded monk (Hollstein 6 and 7). In Baldung's woodcut, Luther holds a book and is surmounted by the dove of Holy Spirit, with rays of light emanating from both of them.

VIVA IMAGO REVERENDI VIRI  
D. PHILIPPI MELANTHONIS.



SI tibi non licuit coram spectare Philippum,  
Et quæ fluxerunt dulcibus ora fauis,  
Præsentisq; Dei templum, venerabile pectus,  
Ingeniisq; oculos splendida signa uiri,  
Idemq; caput, quod uirtutum thesaurus abundans,  
Et doctrinarum fertilis arca fuit.  
Hoc pictoris opus circumspecte, namq; Philippi  
Non procul à uitis uultibus illud abest.  
Proximè ad externos habitus accedit, ocellos,  
Et frontem, & nares, oq; genasq; refert.  
Sed quod mentis opes, aut repræsentet acumen,  
Nullus Apellæo flame ducet opus.

Scilicet ingenij specimen mirabile, & alti  
Pectoris, in scriptis edidit ipse suis.  
Solut enim potuit proprias depingere dotes,  
Has igitur notas quisquis habere cupis.  
Perlege concinno quos condidit ordine libros,  
Autoris referunt hi simulacra sui.  
Ex his non tantum quæ sit doctrina Philippi,  
Et mens, de sancta religione patet.  
Sed quoq; qui fuerint mores illius, & acta,  
Et quæ dexteritas, totaq; uita liquet.

HENRICVS MOLLERVS  
HESSVS. 1560.

## LUCAS CRANACH THE YOUNGER

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1515 Wittenberg – Weimar 1586

### 3 *Philipp Melanchthon* 1558 / 1560

woodcut; 272 × 213 mm (10 11/16 × 8 3/8 inches);

sheet: 398 × 232 mm (15 11/16 × 9 1/8 inches)

Heller, p. 226, no. 538 (304); Dodgson, vol. 2, p. 347 nos. 31 and 31a; Geisberg 673;

Hollstein, p. 152, no. 49; cat. Basel, p. 719, no. 649; Strauss, p. 149, no. 6

WATERMARK

bear

PROVENANCE

Pierre Sentuc (Lugt 3608)

This print is one of the highlights in the graphic oeuvre of the younger Cranach and arguably his most accomplished woodcut portrait. It displays an artistic style that is decidedly distinct from that of his father. The younger Lucas's woodcuts are characterized by a less dramatic deployment of light and shadow. Their more calligraphic delineation is adapted here to describe Melanchthon's closely observed features. The translation of such an intrinsic design onto a woodblock requires a meticulous cutting process, and the quality of the *Formschneider's* work can only be appreciated in early impressions, of which very few survive. Only one other impression like this one is known with the complete Latin text eulogizing the reformer and the date 1560 (British Museum, London).

The print had therefore traditionally been described as a memorial portrait of Philipp Melanchthon, who died on April 19, 1560. However, the recent discovery in Weimar of an even earlier impression (accompanied by a laudatory poem on Melanchthon by Johannes Stigel and bearing the date 1558) establishes that this woodcut was still made during Melanchthon's lifetime. After Luther's death in 1548, the responsibility to continue his work fell jointly on Melanchthon and Johannes Bugenhagen. The latter's death in 1558 in all likelihood prompted the publishing of this imposing portrait of the last important member of the first generation of the Wittenberg movement. It can therefore be seen as part of an "image campaign" whose aim it was to propagate the Reformation's continuous leadership.



CAROLVS DE LONGVEVAL COMES DE BVOVOY BARO DE  
VAVX, AVREI VELLERIS EQVES. EXERCITVVM.S.C.M. GEN. LOCVMITENENS  
EQVITVMQ. PRAEFECTVS SVP. R. CATT. M. BELLI CONSILIARIVS,  
TORMENTORVQ. IN BELGIO SVP. PRAEF. VTI ET SER.  
ARCH. ALBERTO A CVBICVLIS ET CONS. STATVS,  
GEN. LOCVMT. GVBERN. ATQ. SVP. PRAEF.  
PROVINCIA. COMITATVQ. HANNONIENSIS.

S.C.M. sculpsit Eg. Sadeler ad  
unum delineavit et D.D. Pragae  
M.D.C.XVI.

## AEGIDIUS SADELER THE YOUNGER

1570 Antwerp – Prague 1629

### 4 *Charles Bonaventure de Longueval, Count of Bucquoy, Baron of Vaux* 1626

engraving; 404 × 266 mm (15 7/8 × 10 7/16 inches)

Hollstein 301 first state (of three)

#### PROVENANCE

Friedrich Quiring, Eberswalde (Lugt 1041c)

This is a fine, early impression; trimmed on the platemark all round, with narrow paper margins remaining beyond the composition.

Charles de Longueval (1571 Arras–Neuhäusl [Nové Zámky] 1621) was an important military commander who fought for the Habsburg Netherlands during the Eighty Years' War and for the Holy Roman Empire during the Thirty Years' War, ultimately becoming the commander of the imperial forces. He was richly rewarded with estates by Emperor Ferdinand II. The lower left of this composition depicts what was probably Charles's most significant victory, at the Battle of White Mountain on November 8, 1620.

The print itself was most likely a memorial image, published after Charles was killed during the siege of Neuhäusl on July 10, 1621. His funeral, with full honors, took place at the Franciscan Church in Vienna on July 31 the same year.

A fabulous oil sketch by Rubens in the Hermitage Museum in Saint Petersburg shows a portrait of Charles in an elaborate allegorical frame. For this print, Sadeler appears to

have borrowed some motifs from Rubens's composition. Rubens's supine model might also be the reason for a noticeable discrepancy within the composition between the dynamism of the frame's ornamentation and the somewhat tepid quality of the portrait itself. The complex allegorical frame allowed Sadeler to demonstrate his considerable skill as a printmaker. The two young angels above the portrait medallion and the group of bound prisoners at the lower right have all the verve and bravura of the most lavish Northern Mannerism. The portrait of the unfortunate Count of Bucquoy, however, even if explicitly denoted by Sadeler as having been "ad vivum delineavit," is rather stiff and pedestrian (a judgement not intended as a comment on the field marshal's looks but on the burin work of the engraver).





*Detail of Van Dyck's 1637 portrait of Queen Henrietta Maria (Metropolitan Museum of Art, New York); it was commissioned by the Queen as a gift for Cardinal Francesco Barberini.*

## WENZEL HOLLAR

1607 Prague – London 1677

### 5 **Queen Henrietta Maria of France, Queen of England**

(after ANTHONY VAN DYCK) 1641

etching; 156 × 120 mm (6 1/8 × 4 11/16 inches)

Parthey 1537; New Hollstein 342 first state (of two)

A fine impression on an extremely well-preserved sheet, with wide margins all round.

Since Hollar left the plate for this print purposely unfinished (the second state has merely the number 13 added at lower right), it is tempting to read this as the artist's homage to van Dyck and his celebrated—and mostly unfinished—portrait etchings.



**6** *Young Man in a Velvet Cap (Petrus Sylvius?)* 1637

etching; 90 × 85 mm (3 7/8 × 3 5/16 inches)

Bartsch 268, White/Boon second (final) state; Hind 151;

New Hollstein 164 second (final) state

WATERMARK

partial Strasbourg lily (Hinterding variant E'-a-a or E'-a-b: vol. 2, pp. 211–214; vol. 3, pp. 454f. ill.)

PROVENANCE

Princes of Oettingen-Wallerstein, Maihingen and Harburg (Lugt 2715a);

sale, C.G. Boerner, Leipzig, May 28, 1935, lot 291

private collection, USA

A fine impression; in excellent condition with thread margins all round.

This small portrait print does not have the carefully orchestrated refinement of some of Rembrandt's more "official" depictions of preachers, writing masters, goldsmiths, or wealthy burghers, yet "it succeeds much better as a depiction of human personality" (Andrew Weislogel, in *Etchings by Rembrandt from the S. William Pelletier Collection*, exhibition catalogue, Cornell University, 2004, p. 84). Since the sitter wears a velvet cap, the print was thought to be the portrait of a painter until Dieuwke de Hoop Scheffer argued, fairly convincingly, that the sitter is Petrus Sylvius (1610–1653), the son of Jan Cornelius Sylvius, whom Rembrandt had portrayed four years earlier (Bartsch 266) and again in 1646 (Bartsch 280). This identification is based on the inscription, written in a seventeenth-century hand, on the verso of a fine early impression of the print that was formerly in the collection of William Pelletier (*ibid.*, cat. no. 17). Sylvius was a cousin of Rembrandt's wife, Saskia van Uylenburgh. Like his father, he was also a preacher and in 1637 took a position in Sloten, in the province of Friesland. De Hoop Scheffer suggests that the print could have been made on the occasion of this appointment.

There is an intimacy to this print, which "ingeniously insinuates the personality of the sitter rather than proclaiming his prominence. Rembrandt shows us a shy young man who has yet to assert his place in society, who in spite of looking in our direction, still maintains an emotional distance from us. . . . His moustache is sparse, and he does not quite inhabit the fine clothes, which are also a bit too big for him, and his sober expression is incongruous with the jaunty note of the velvet cap. All of these factors contribute to a convincing sense of emotional fragility that helps the print succeed beyond its modest frame" (*ibid.*, pp. 84–86).



**7 Ephraim Bonus, Jewish Physician** 1647

etching, engraving, and drypoint; 240 × 177 mm (9 1/2 × 7 inches)

Bartsch 278, White-Boon second (final) state; Hind 226; New Hollstein 237 second (final) state

PROVENANCE

Hermann Weber, Bonn (Lugt 1383);

his sale, Rudolph Weigel, Leipzig, April 28ff., 1856 (this impression is mentioned in Lugt among “les meilleures pièces” in the sale; it fetched 150 Reichsthaler)

Ferdinand, Prince of Saxe-Coburg and Gotha and King of Portugal (Lugt 968);

his sale, J. M. Heberle, Cologne, November 29ff., 1893

private collection, Frankfurt/Main

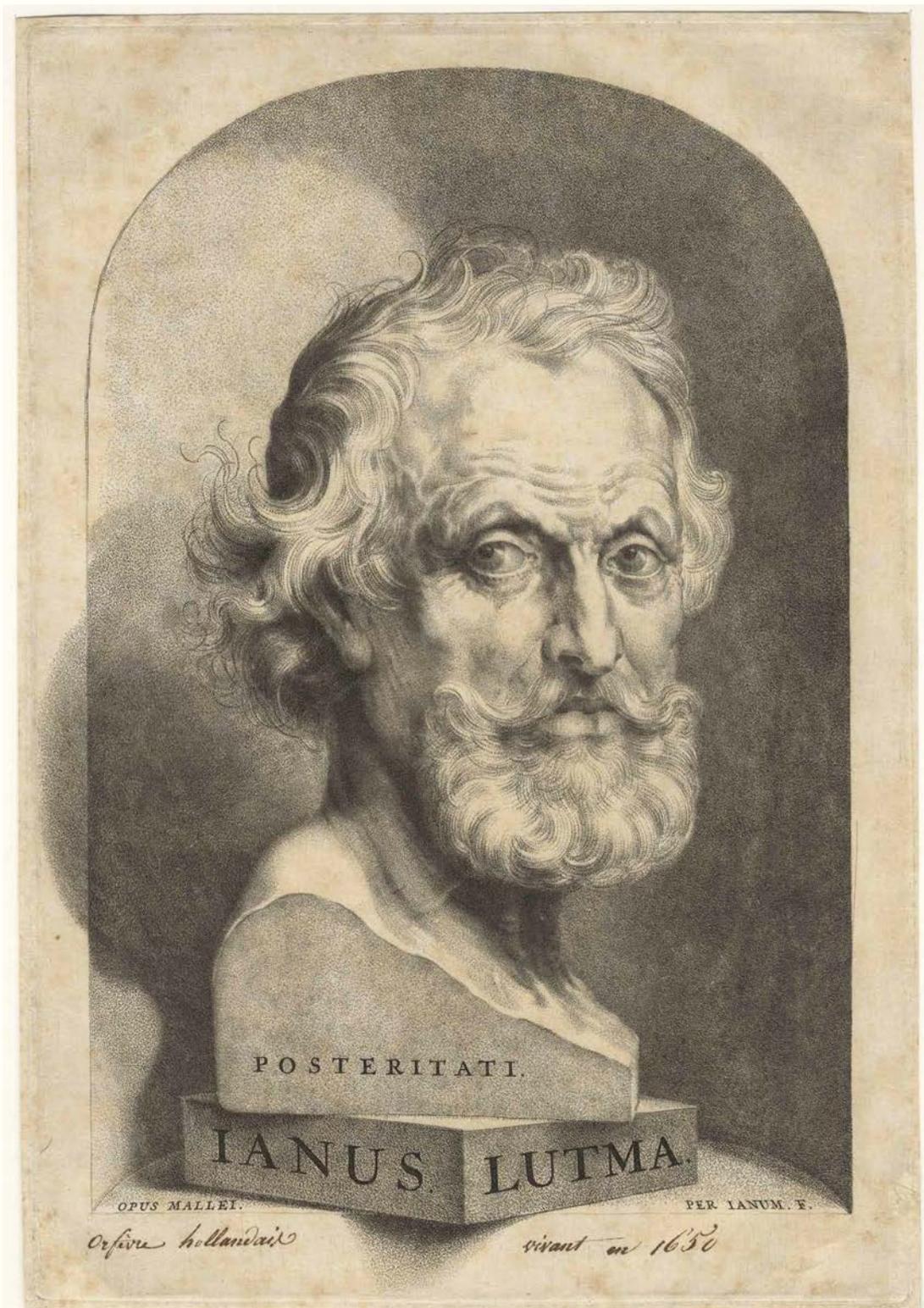
C.G. Boerner, *Neue Lagerliste* 54, Düsseldorf 1974, no. 33 (our stock no. 8356)

private collection, Germany

An unusually fine impression in excellent, untreated condition; trimmed just outside the plate-mark all round.

Ephraïm Hezekiah Bueno (1599–1665), usually referred to by his Latinized name Bonus, was a physician and writer who came from a Sephardic-Jewish family. He was a renowned doctor but also had literary ambitions, writing poems in Spanish. He was a supporter of the printing house of Samuel Menasseh ben Israel, who was Rembrandt’s neighbor on Sint Antoniesbreestraat (today’s Jodenbreestraat) and for whose mystical book Rembrandt etched four illustrative plates in 1655 (Bartsch 36; see [here](#)). It might have been Menasseh who introduced the sitter to the artist.

This imposing portrait print was executed in the same year as Rembrandt’s prints of Jan Asselyn (Bartsch 277) and Jan Six (Bartsch 285). All three depict their sitters standing. Whereas Rembrandt often worked directly on the plate, he prepared his officially commissioned portrait prints carefully with studies. For the portrait of Doctor Bonus, he made an oil sketch on a panel of identical size (Bredius 252; Rijksmuseum, Amsterdam; see [here](#)). Cliff Ackley calls the print “a virtuoso essay in black on black. . . . It is one of Rembrandt’s several ‘hand-drawn mezzotints’ from the 1640s, made when the new copper plate process of mezzotint (that used a special tool to achieve continuous tones on a copper plate) was still in its primitive developmental stages. Rembrandt’s deeply textured, velvety symphony of blacks is composed of an unsystematic web of fine strokes of etching, drypoint, and engraving.” The presence of the sitter is evoked through Rembrandt’s masterful rendering of Bueno’s eyes. “One is, in fact, tempted to characterize this print as the portrait of a pair of eyes—eyes that convey a remarkably vivid and complex sense of interior life” (Ackley, in *Rembrandt’s Journey*, exhibition catalogue, Boston/Chicago, 2003–04, p. 142).



POSTERITATI.

IANUS LUTMA.

OPUS MALLEI.

PER IANUM. F.

*Orfèvre hollandais*

*vivant en 1650*

## JOHANNES LUTMA THE YOUNGER

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1624 – Amsterdam – 1689

### 8 *Posteritati Ianus Lutma* ca. 1681

punchwork engraving (*opus mallei*); plate 305 × 212 mm (12 × 8 3/8 inches)  
with an old pen-and-ink annotation below *Orfèvre hollandais vivant en 1650* (Dutch goldsmith active in 1650)

Hollstein 6 first state (of two)

WATERMARK  
letters RC

A very good impression of the first state; in untreated condition with some pale foxing; small margins all round.

In the second state, the inscription “OBIIT MDCLXIX // AETATIS LXXXV” (he died in 1669 at the age of 85) was added in the upper corners of the plate. The word “Posteritati” (posterity) and the decision to depict Lutma’s likeness in the noble form of an ancestral bust make clear that the print was meant as a memorial image created by the son for his deceased father—and as a pendant to a self-portrait in the same compositional form that is dated 1681 (Hollstein 4).

The younger Lutma had etched an earlier portrait of his father that copied the posture of the sitter (in reverse) after Rembrandt’s celebrated portrait print from 1656 and already displayed some punchwork technique. This much grander memorial print is executed nearly exclusively in what the artist refers to as *opus mallei* (literally “hammer work”)—mechanical punchwork created through the use of spiked wheels and the roulette.



## PIETER HOLSTEIJN THE YOUNGER

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ca. 1614 – Haarlem – 1673

### 9 **A Portrait of a Lady** (after GIULIO ROMANO) ca. 1655–58

engraving; 410 × 313 mm (16 1/8 × 12 5/16 inches)

Hollstein 9 first state (of two)

#### WATERMARK

christogram

#### PROVENANCE

Rijksprentenkabinet, Amsterdam (with their earliest mark, Lugt 240, introduced by Louis Bonaparte, King of Holland, during the years 1806–10; also with their duplicate stamp Lugt 2166)

#### LITERATURE

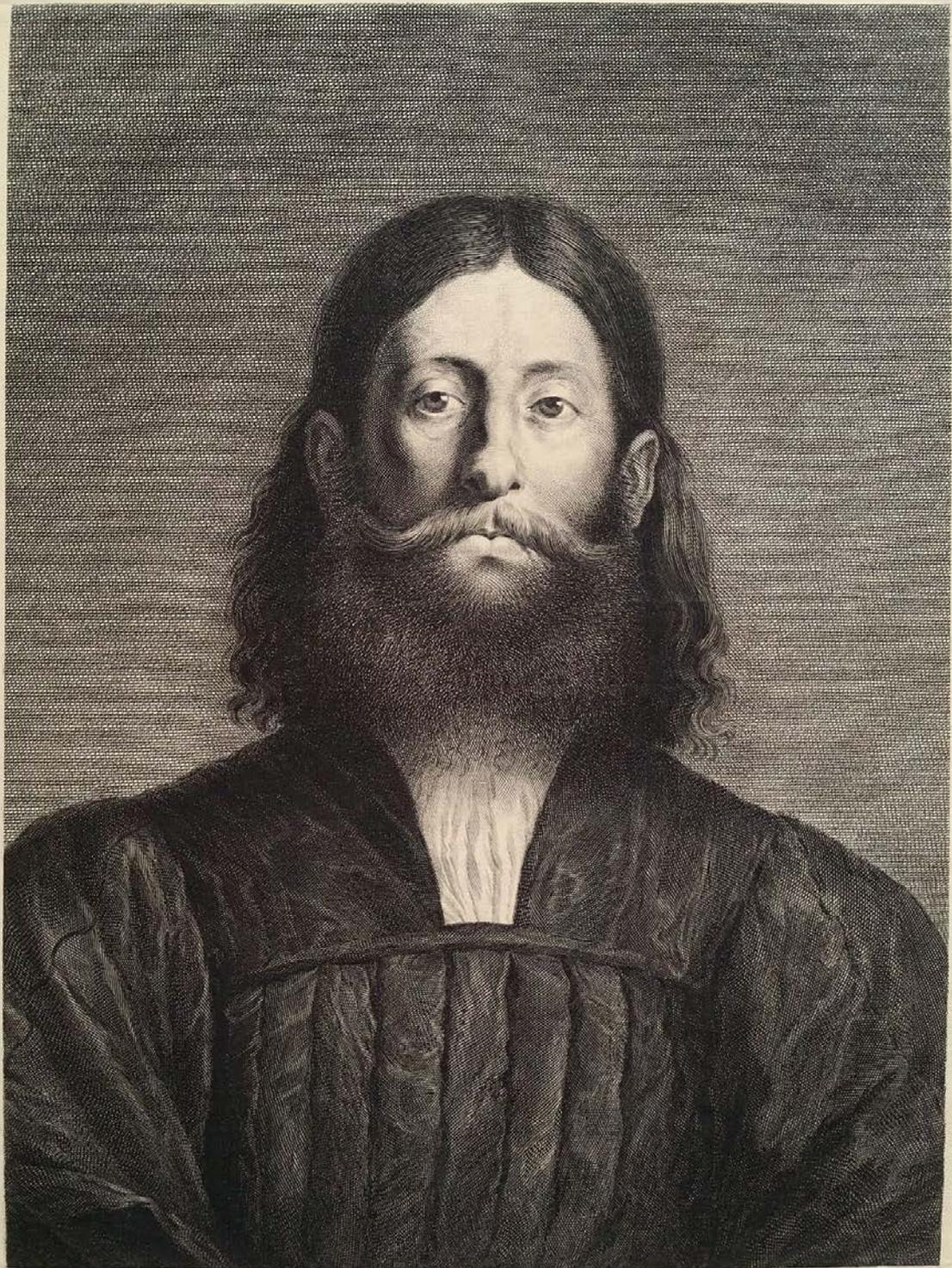
Anne-Marie S. Logan, *The "Cabinet" of the Brothers Gerard and Jan Reynst*, Amsterdam/Oxford/New York 1975, this print listed as no. 12; our cat. no. 10 listed as no. 17

This is a fine, early impression before the addition of the artists' names; in excellent condition with small margins all round.

The painting by Giulio Romano on which this print was based is now in the British Royal Collection. Following a description by Mariette, the sitter has been identified as Isabella d'Este. However, the depicted woman hardly resembles Isabella, and the painting itself does not have any documented Mantuan provenance. Furthermore, Isabella was short of money at the time when the portrait is likely to have been painted (soon after Giulio's arrival in Mantua in October 1524) and may not have been able to afford such rich apparel. In her entry on the painting in the exhibition catalogue *Splendours of the Gonzaga* (London, 1981–82), Jane Martineau argues that the lady can more plausibly be identified as either Federico Gonzaga's mistress Isabella Boschetti or, even more likely, Federico's wife, Margherita Paleologo. As Martineau points out, the remarkable dress of the sitter, the decorous rosary, and the turban (*schuffa*) are all referred to in a description of Margherita that appeared in a letter to Duke Federico just prior to their marriage in October 1531.

The painting belonged to the Dutch merchants Gerrit and Jan Reynst. Their collection was dispersed beginning in 1660 after the death of both brothers. In the first sale, the best pieces (24 paintings and 12 sculptures) were bought by the Dutch Republic for the significant sum of 80,000 guilders. They then formed the "Dutch Gift" sent by the Republic to King Charles II of England. Ten of these paintings, including Giulio Romano's that served as the model for this print as well as the portrait by Lotto which was reproduced by van Dalen (see the following entry), have remained in the Royal Collection to this day.

Cat. nos. 9 and 10 were both part of the series *Variarum imaginum a celeberrimis artificibus pictarum Caelaturae*, which Gerrit Reynst had commissioned in 1655. In addition to Pieter Holsteijn and Cornelis van Dalen, the project also comprised works by Jeremias Falck, Cornelis Holsteijn, Jan Lutma the Younger, and Theodor Matham. The series remained incomplete when Reynst died in 1658 but was eventually published by his widow in Amsterdam between 1660 and 1671.



## CORNELIS VAN DALEN THE YOUNGER

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1638 – Amsterdam – 1664

### 10 *Giorgione Barbarelli of Castelfranco* (after LORENZO LOTTO)

engraving; 415 × 308 mm (16 3/8 × 12 1/8 inches)

Hollstein 109 probably third (final) state

#### WATERMARK

letters IHS

#### LITERATURE

Anne-Marie S. Logan, *The "Cabinet" of the Brothers Gerard and Jan Reynst*, Amsterdam/Oxford/New York 1975, this print listed as no. 17

A superb impression; trimmed to the image, window-mounted and hinged to an old album sheet with the pen-and-ink annotation *Tizian p. / Barbarelli, Giorgio – Giorgione da Castelfranco / Cornelis van Dalen*.

Little is known about the younger Cornelis van Dalen. He followed in his father's footsteps to become an engraver and publisher in Amsterdam.

The present engraving shows a well-coiffed man sporting an impressive beard. One can hardly escape the intensity of his gaze, even if he does not look directly at the viewer but slightly to the side. The sitter had traditionally been identified as the painter Giorgione, whose full name was Giorgio Barbarelli and who hailed from the town of Castelfranco. This was also indicated in the inscription accompanying van Dalen's print in the second state (missing here but annotated accordingly by a nineteenth-century collector on the mount).

However, this identification is no longer accepted, nor is the attribution of the painting after which the print was modeled to Titian (or sometimes also to Sebastiano del Piombo). The painting, now hanging in the King's Dressing Room at Windsor Castle, is instead recognized as a work by Lorenzo Lotto. It was part of the same gift by the Dutch Republic to King Charles II of England mentioned in the description of the previous catalogue entry. The painting's symmetric frontality led John Pope-Hennessy to assume that Lotto knew Dürer's

famous self-portrait now in the Alte Pinakothek in Munich. It should be noted, though, that especially northern Italy had a well-established tradition of similarly frontal portrait depictions that could have inspired Lotto, most notably through works by Antonello da Messina or Alvise Vivarini.

Van Dalen's engraving deviates from the original in few but striking details. The head of the sitter, which was tilted slightly to one side in the painting, sits now on the central axis, making the overall impression far more imposing. Van Dalen also refrained from reproducing a brightly lit strip of the wall at right that somewhat breaks the strict symmetry in Lotto's painting. Instead, the background of the print is uniformly dark, thereby avoiding any distraction from the sitter's face.



**11 *Les Hommes illustres qui ont paru en France pendant ce siècle: Avec leurs portraits au naturel***

2 vols. bound in one; Paris: Antoine Dezallier, 1696–1700

first edition, first issue with the biographies and portraits of Antoine Arnauld (vol. 2, pp. 15–16) and Blaise Pascal (vol. 2, pp. 65–66) that were suppressed by the censors in the second issue and replaced with those of Louis Thomassin and Charles du Fresne du Cange. engraved allegorical title-page in vol. 1, the vignettes and tailpieces engraved by SÉBASTIEN LE CLERC (1637–1714) and the woodcut headpieces by PIERRE LE SUEUR (1669–1750); overall the book contains 102 engraved plates by CLAUDE DUFLOS (1665–1727), GÉRARD EDELINCK (1640–1707), JACQUES LUBIN (ca. 1659–after 1703), ROBERT NANTEUIL (1623–1678), PIETER LOUIS VAN SCHUPPEN (1627–1702), and LOUIS SIMONNEAU (1654–1727); five plates are unsigned

sheets 424 × 275 mm (16 5/8 × 11 inches)

fine nineteenth-century green-leather binding by René Victor Chambolle (1834–1898) and Hippolyte Duru (d. 1884) with their stamp “Chambolle-Duru” inside front cover

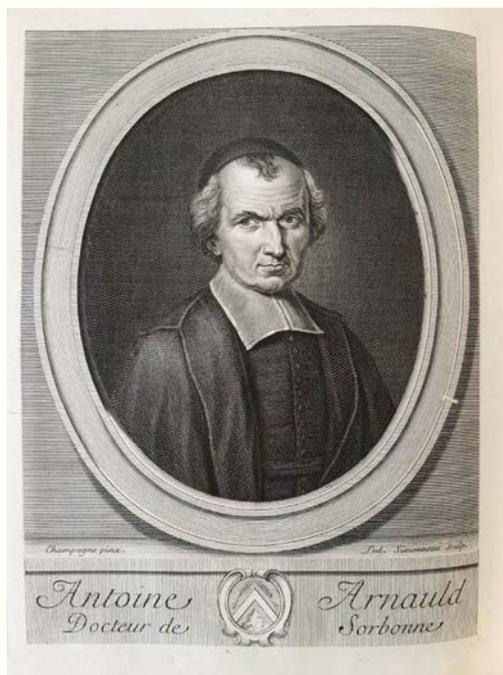
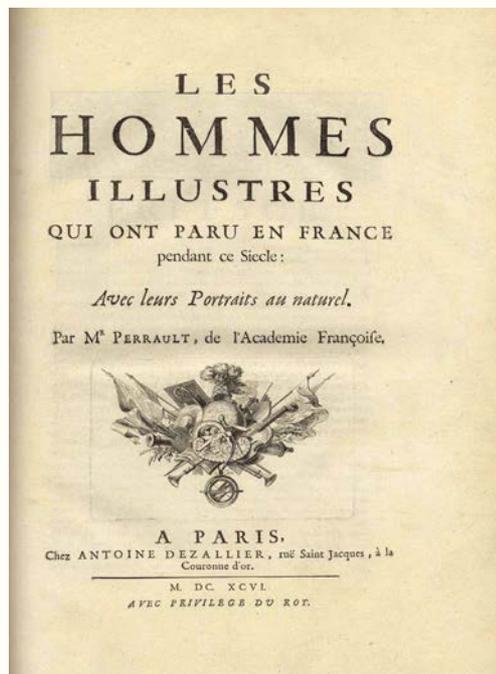
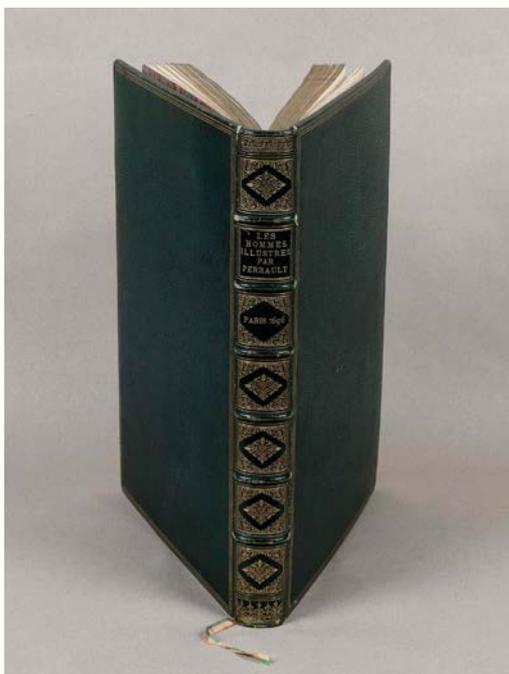
PROVENANCE

Jacques Vieillard, Bordeaux (his library was sold in Paris at Hôtel Drouot, experts Francisque Lefrançois, Marcel Mounastre-Picamilh, and André Desvouges, Paris 1929)  
Raphaël Esmérián, New York (his library was sold over the course of five sales, Paris (1972–74)

Charles Perrault is today best known for establishing the *Contes de fées* (Fairy Tales) in French literature. The two main collections, *Contes en vers* and *Histoires ou contes du temps passé, avec des moralités*, were published in 1695 and 1697 respectively. Perrault came from a wealthy Parisian family, studied law, and made a career under Louis XIV and his powerful finance minister, Jean Baptiste Colbert. He used his influence to have his brother chosen over Gian Lorenzo Bernini as the architect for a new east wing of the Louvre, built between 1667 and 1670.

In 1668 Perrault wrote *La Peinture* to honor the king's first painter, Charles Le Brun. His treatise *Critique de l'opéra* of 1674 instigated the literary debate known today as the *Querelle des anciens et des modernes* (Quarrel of the Ancients and the Moderns). Perrault was the leading supporter of the “Moderns,” claiming that the science, literature, and art of his time were superior to that of antiquity. This position represented an open attack on the Académie française as well as the Académie de peinture et de sculpture. For the latter, ancient art was the standard against which all contemporary work was to be judged. Perrault summarized his position in a series of dialogues that each compare “old” and “new.” Ultimately, they made up the four volumes of the *Parallèles des anciens et des modernes en ce qui regarde les arts et les sciences*, published between 1688 and 1698. However, the positions taken by the two sides were often somewhat confusing. “Perrault, who was a skillful controversialist, pointed to Lebrun

and Racine, the two stoutest supporters of the ancients, as the examples of contemporary artists who had excelled these very ancients. In the same way he maintained that Louis XIV was himself a proof that kings were as great in the seventeenth century as they had been in antiquity” (Anthony Blunt, *Art and Architecture in France, 1500–1700*, 4th ed., Harmondsworth 1980, p. 360).



Perrault's *Les Hommes illustres qui ont paru en France pendant ce siècle* has to be seen within the context of this ongoing debate and his effort to elevate his time over all that came before; accordingly, he states in his preface "comme le siècle où nous vivons . . . a vû toutes les Sciences & tous les arts s'élever en quelque sorte à leur dernière perfection." Yet Blunt's remarks serve as a warning that the illustrious contemporaries to be included in any such list are not always obvious. While it is not surprising, therefore, that the selection provoked controversy, it is probably fair to say that *any* selection would have created the same result. The two volumes—here, as often, bound into one—assemble the engraved portraits of eminent Frenchmen who lived under the reigns of Louis XIII and Louis XIV, each accompanied by a two-page description, printed in letterpress, of their lives and merits. At least two portraits in the second volume of 1700, those of Antoine Arnauld and Blaise Pascal, roused the censors and were consecutively suppressed and then replaced with depictions of Louis Thomassin and Charles du Fresne du Cange in a second printing.

Arnauld was the most influential representative of Jansenism in the second half of the seventeenth century. This theological movement within the Catholic Church emphasized human depravity and the necessity of divine grace and was opposed to many elements of the Catholic hierarchy, most notably the Jesuit order. The mathematician and Christian philosopher Pascal was also a follower; once the Jesuit controversy had forced Arnauld into hiding, he took up his cause by writing a series of polemic letters. They were collected and published anonymously under the title *Provinciales* in 1657 in Cologne. The suppression of both portraits is evidence that the impact of these Jansenist debates lingered as late as 1700.

It is not without irony, then—and possibly representing a sly move by Perrault the "controversialist"—that one of the two "substitutes," Louis Thomassin, had been attacked by the Jansenists when teaching at the Sorbonne. He retreated from public life soon after to write, among other things, a comprehensive history of canon law. The other, Charles du Fresne, was a highly distinguished philologist, an important early historian of the Middle Ages, and an editor of the writings of Byzantine historians—in this case a safe choice for inclusion. The bulk of the portraits in volume one (33 to be precise) was engraved by Gérard Edelinck, whom Thomas Head Thomas calls "the greatest of the followers of Nanteuil, and the foremost engraver in France in the last part of the XVIIth century" (Thomas Head Thomas, *French Portrait Engraving of the XVIIth and XVIIIth Centuries*, London 1910, p. 67). Thomas even suggests that "his technical accomplishments were more varied than Nanteuil's" but also concedes that "his lines are never as direct, as expressive—he uses more lines with less result" (*ibid.*, p. 69).

The majority of the plates in the second volume (31 in total) were engraved by Jacques Lubin. Lubin was a pupil of Edelinck, but one must concede that his portraits do not quite hold up to his teacher's standards.



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