



Fig. 1: Height of Binding 324 mm

*The Macclesfield Album of
Androuet du Cerceau's furniture designs*

Androuet du Cerceau, Jacques

Paris (?) *circa* 1520 – 1586 Paris or Montargis

Designs for furnishing, including cupboards and sideboards, tables, chairs, beds, pedestals for busts, caryatid and terminal figures, doorways, and a chimneypiece, cartouches and fleurons, seventy-three etchings altogether.

[Orléans? and Paris, *circa* 1545–1565]

FOLIO (320 × 220 mm), 66 leaves (numbered by hand 1–67, with folio 44 numbered on recto 44 and on verso 45), presenting seventy-three etchings by Jacques Androuet du Cerceau.

COLLATION forty-four prints are imposed in pairs on whole sheets of paper, gathered in quires, and bound in on their own paper; one print (cancellans [g]4) mounted by binder on the stub of the cancellandum; eighteen prints mounted by binder in two quires of album leaves placed at the end ([i] and [k]); ten prints (on nine individual leaves, here designated $\pi 1$ – $\pi 2$, 1X1 – 7X1) interpolated by binder according to their subject: [a]⁸ [b]⁶ [c]⁶ [d]⁴ (+ π^2 after [d]2; $X1$, 2X1 , 3X1 after [d]3) [e]⁶ [f]⁶ (+ 4X1 , 5X1 , 6X1 after [f]6) [g]⁴ (–[g]4, cancelled and 7X1 substituted) [h]⁶ [i]⁶ [k]⁶.

PAPER the principal watermark is a crescent above a banner lettered J PERRET (30 × 40 mm; Briquet no. 5306),¹ appearing in folios [a]1, [a]3, [a]4, [a]7, [b]4, [b]5, b[6], [c]2, [c]3, [c]6, [d]2, [d]4, [e]1, [e]3, [e]5, [f]1, [f]4, [f]5, [g]1, [g]3, h[1], [h]4, [h]5 (all whole sheets except [g]1); other watermarks observed: fragment of anchor? ([i]1 and [i]5), bunch of grapes ($X1$, binder's guard), fragment of armorial (3X1), fragment of armorial with three fleur-de-lis and crown with shell border (4X1 , album leaf), fragment of same armorial? (5X1 , album leaf), post horn (6X1 , album leaf); no watermark observed in conjugate folios [i]2/[i]5, [k]1/[k]6, [k]2/[k]5, [k]3/[k]6, $\pi 1/\pi 2$ or interpolated leaves 2X1 , 7X1 .

PROVENANCE early pencil inscriptions and drawings in the margins of folios 11, 22, 23, 24, 50, 51 recto — early ink inscription 5- in upper corner of the first free-endpaper (presumably a price) — prints numbered 1–67 (and 67 *Plates* inscribed on the front pastedown in another hand) — Earls of Macclesfield, armorial exlibris on pastedown *South Library* dated 1860 (shelfmark added in ink 179. I.

Abbreviated references are expanded in BIBLIOGRAPHY.

¹ Charles-Moise Briquet, *Les filigranes. Dictionnaire historique dès marques du papier des leur apparition vers 1282 jusqu'en 1600* (Paris 1907), I, p.308: 'J. Perret était sans doute un parent de son homonyme, Claude, qui, en 1559, exploitait un battoir à papier à Mallay-le-Roy, près de Sens'; *ibid.*, pp.314–315 for history of the mill.

15), and family armorial blindstamp in top margins of the first three folios — sale by Sotheby's, 'The Library of the Earls of Macclesfield, removed from Shirburn Castle, Part Three', London, 4 November 2004, lot 646.

CONDITION short tears in folios 15, 27, 42 (all but one closed by the binder); prints on folios 27, 28, 42, 43, 44, 56, 58, 59, 61 trimmed along or within platemark before binding, then attached to binder's guards or window-mounted; some light paper discolouration, otherwise in superb state of preservation.

BINDING contemporary French calf drawn over pasteboards; covers framed by a single gilt and two blind rules, oval gilt centre-piece on both covers, the spine divided into seven compartments by six raised bands and lettered *Diver Dess* (Divers Desseins) directly on the leather in the second compartment), the other compartments decorated by a small, gilt flower ornament; page edges stained blue.

AN EXTRAORDINARY ALBUM of etched furniture designs by Jacques Androuet du Cerceau, containing most of his known prints of this type, together with one unrecorded print, gathered and bound *circa* 1580. Until recently the album reposed in the extensive library formed in the 17th and 18th centuries by the Earls of Macclesfield at Shirburn Castle, Oxfordshire, unknown and unrecorded. Its recovery brings vital evidence to the study of the states and issue dates of Du Cerceau's prints for furniture.²

The prints include models for storage furniture of various types (known in France as *buffets* and *dressoirs*), built up architecturally, like temples, in two or more stages; for tables of various sizes, some with sliding tops, all supported on solid carved trestles in the ancient Roman style; for benches and chests; for beds, with and without canopies, supported on carved animals or motifs taken from animals (or monsters) instead of legs; for a choir chair; framed panels of ornament; terms and sphinxes. The designs are richly ornamented with columns, capitals, entablatures, and other architectural elements, often without structural significance; with these Du Cerceau combined decorative elements, including vases, garlands, caryatids, masks, and trophies. The complexity of some models — a dormer window in the form of a triumphal arch, surmounted by an image of Laocoön and his sons (print on folio 23);³ a bed which rests on a writhing snake at one end and on an elephant's foot at the other (folio 38) — suggests that Du Cerceau did not intend them to be executed as

² FUHRING 2002 p.47: 'Il n'est pas aisé de mesurer le tirage ni la diffusion des planches de mobilier d'Androuet du Cerceau. Il existe aujourd'hui plusieurs exemplaires de ce groupe d'estampes, quelques-uns sont reliés avec parfois d'autres sujets ajoutés, mais peu d'entre eux conservent une reliure du XVII^e siècle. L'estimation du tirage est d'autant plus difficile...'. To the writer's knowledge, no comparable album of Du Cerceau's furniture prints has appeared on the market since the dispersals of the Destailleur (1895) and Lebeuf de Montgermont (1913) collections (see appendix OTHER IMPRESSIONS).

³ Traditionally considered a lucarne (attic window), but regarded by Margaret McGowan, *The vision of Rome in late Renaissance France* (New Haven 2000), p.157 (reproduced), as a double-buffet.

shown, but to serve as repertories of ideas, sources of inspiration for objects of all kinds by craftsman of all types — painters, embroiderers, gold and silversmiths, tapestry makers, and bookbinders among them.⁴

The designer's intentions evidently were well-understood by craftsmen, as no piece of furniture built according to one of Du Cerceau's designs is known. Elements of his designs can be detected in specific pieces.⁵ One of these is the famous table in the Withdrawing Chamber of Hardwick Hall, Derbyshire, which indicates that Du Cerceau's patterns were available to English joiners and cabinetmakers as early as the third quarter of the sixteenth century.⁶ From the early 1580s, Du Cerceau's furniture designs were diffused by others, notably Hans Vredeman de Vries (*Differents pourtraicts de menuiserie*, reversed versions of sixteen of Du Cerceau's prints, published *circa* 1583),⁷ Crispin II de Passe (*Shriner Laden*, published 1621),⁸ and Paul Vredeman de Vries (*Verscheyden Schrynerwerck*, published 1630),⁹ and thereafter it becomes difficult to identify precisely the design source utilised by the craftsman.

According to present knowledge, Du Cerceau never worked as a *menuisier*, and it is assumed that his interest in furniture was entirely as a designer. He produced the prints contained in our album over a period of perhaps twenty years (*circa* 1545–*circa* 1565), and sold them individually or in small series of uncertain contents, without titles or other text indicating the subjects of the prints or suggesting their organisation, such as he provided for his prints of temples and grotesques. Only a single print with furniture (a table, not present

⁴ Du Cerceau's print of a 'Cabinet au trophées d'armes' (our folio 4; BALDUS no. 27, JERVIS no. 60) is the model for a binding in Biblioteca Reale di Torino; see Hector Lefuel, 'Deux reliures du XVII^e siècle d'après Du Cerceau' in *Byblis* 5 (1926), pp.139–146 (binding and print reproduced), and FUHRING 2002 pp.49, 51 note 23 (print reproduced).

⁵ For examples, see Elisabeth Vadaszi, 'Buffet ou dressoir? L'influence de Du Cerceau sur un dressoir de Budapest' in *Ars Decorativa* 5 (1977), pp.17–39; Peter Hughes, *The Wallace Collection: Catalogue of Furniture* (London 1996), I, pp.64, 67, 75, 107; Jacques Thirion, *Le mobilier du Moyen Age et de la Renaissance en France* (Dijon 1998), pp.235–238 ('Le Rôle des Gravures') and *passim*.

⁶ JERVIS p.25.

⁷ JERVIS nos. 142–157; AMSTERDAM CATALOGUE no. 183 nos. 1–16; F.W.H. Hollstein, *Hollstein's Dutch & Flemish etchings, engravings and woodcuts, 1450–1700*, XLVIII, compiled by Peter Fuhring (Rotterdam 1997), nos. 491–507; Anja Grebe, 'Die Möbelentwürfe von Hans Vredeman de Vries — Zwischen Schreinerunterlagen und Sammlerwerk' in *Hans Vredeman de Vries und die Folgen*, edited by Heiner Borggreffe (Marburg 2005), pp.109–117.

⁸ JERVIS nos. 291–208.

⁹ Hollstein/ Fuhring, *op. cit.*, nos. 624–663.



Fig. 2: Prints 4 and 5, Cabinets et dressoirs (platemarks 189 × 139 and 191 × 142 mm)



Fig. 3: Print 32, Trois chimères, vues de profil (platemark 210 × 142 mm).
Print 33, Un panneau représentant la Victoire avec des trophées (platemark 190 × 130 mm)

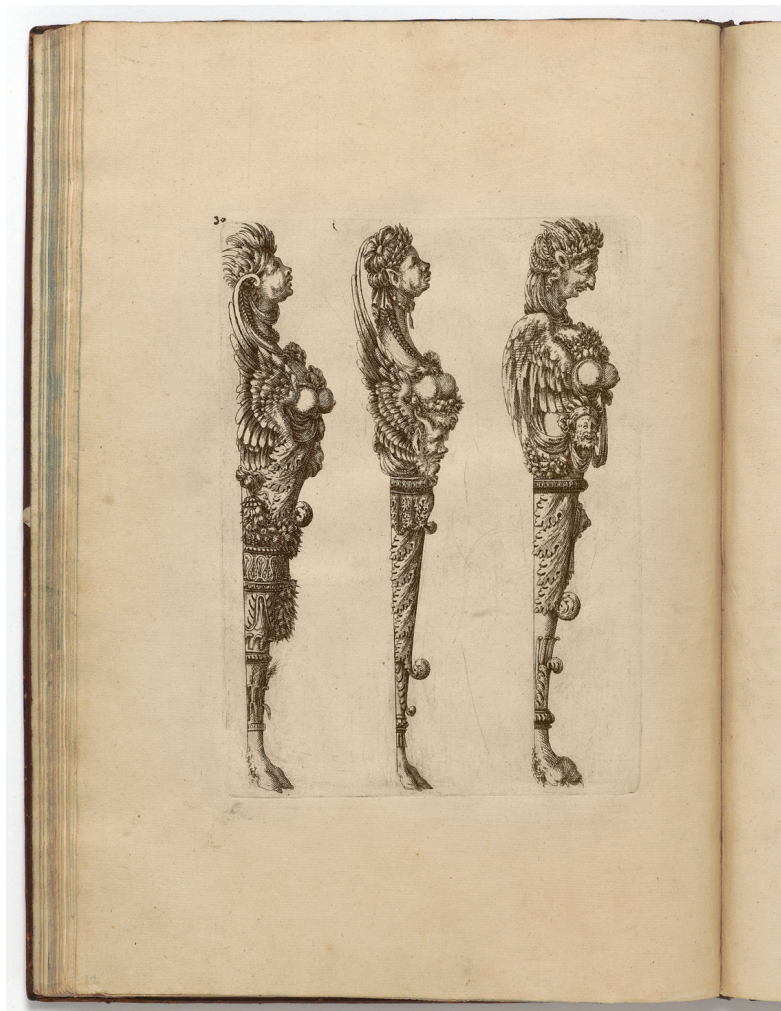


Fig. 4: Print 30, Trois termes ou cariatides, de profil
(platemark 185 × 136 mm)

in our volume) identifies Du Cerceau as designer or etcher or publisher and carries a date (1550),¹⁰ all the others are anonymous and undated. It seems that some matrices were etched while Du Cerceau was still working in Orléans; the great majority, however, appear to have been made after he established himself in Paris (1550 or 1551), and to date from the early 1560s, before he took refuge in the Huguenot sanctuary at Montargis (1565). Although Du Cerceau routinely copied or adapted the designs of others, his models of furniture are not derived from known prints.¹¹

The lack of any internal arrangement of the furniture prints has been remedied by successive students of Du Cerceau's graphic œuvre, who have organised them into categories by type of furniture, and then ordered them by similarity. Hippolyte Destailleux and Henry de Geymüller¹² established a nucleus of forty-five prints which they categorise as follows

- 'Cabinets et dressoirs', twenty prints (displaying twenty-one subjects)
- 'Tables', eleven prints (displaying twenty-four subjects)
- 'Chaise de chœur', one print (displaying one subject)
- 'Portes', two prints (displaying two subjects)
- 'Lits', six plates (displaying eight subjects)
- 'Deux gaines et un panneau orné de sculptures', one plate (displaying three subjects)
- 'Dessus de cheminée', one plate (displaying one subject)
- 'Termes vus de profil', one plate (displaying three subjects)
- 'Gainés ou scabellons', two plates (displaying eight subjects)

¹⁰ In an œuvre of hundreds of plates, Du Cerceau applied his name (or monogram) to only three; one is the print mentioned, lettered in the matrice 'Pour une table a ralonger' and 'Iac. And. Dv Cerc Fac[iebat] Avreliae. 1550'. GEYMÜLLER p.318 considered it independently of Du Cerceau's other prints with models for tables.

¹¹ Very few prints with models for furniture can be dated before 1550. The earliest were made in Germany circa 1525–1530 by Albrecht Altdorfer and Daniel Hopper, with Peter Flötner, the Master HS, and the Master HG also active there before mid-century. The earliest known prints of furniture published in France are two of beds by an anonymous master, one of which is lettered 'Mvlta renascentvr que nunc cecidere 1535' (GEYMÜLLER p.290, as by Du Cerceau; FOULC SALE lots 75b, 75c, as by Du Cerceau; FUHRING 2002 pp.43–44, 51 figs. 3–4); nine prints of ecclesiastical furniture by the Master IA (Gisèle Lambert, *Les premières gravures italiennes: Quattrocento – début du Cinquecento; Inventaire de la collection du département des Estampes et de la Photographie*, Paris 1999, pp.437–441 nos. 798–806; see also BYRNE 1973 pp.143–149, FUHRING 2002 fig. 6); and seven prints of architectural elements (with potential utility to woodworkers and sculptors) etched by the Master HS (Hughes Sambin?) and dated 1553 to 1560 (FUHRING 2002 pp.47–48).

¹² DESTAILLEUX, *Notices*, p.46; DESTAILLEUX, *Recueil*, p.14; GEYMÜLLER pp.183–184, 289–290, 318–319. This combination of subjects occurs in several old albums, including the one owned by Destailleux (see appendix OTHER IMPRESSIONS). The matrices must have been maintained as a group over time, as impressions on different papers are known (e.g. LA SIRÈNE nos. 50–54, printed on stock manufactured by Edmond Denise, Briquet, *op. cit.*, nos. 4432–4434).

Some additional etchings of furniture, most judged by Destailleur and Geymüller to be of earlier creation, complete the corpus: a design for a domestic table (the aforementioned print dated 1550), a chair, a bench, two beds, three chimney-pieces, four carved or sculptured retables, and a wainscot panel. Du Cerceau's designs for mirror frames, chandeliers, reliquaries and other ecclesiastical furniture, are considered separately, as *objets d'orfèvrerie*.

Subsequent listings of Du Cerceau's furniture prints, by Désiré Guilmar, ¹³ Édouard Baldus, ¹⁴ and Simon Jervis, ¹⁵ have merely reformulated Destailleur-Geymüller's work: the nucleus of forty-five prints is broadly retained, a few of Du Cerceau's earlier furniture prints are withdrawn from the corpus, and given to anonymous masters, and a few other prints by him are introduced among the furniture designs according to personal notions of the genre. Peter Fuhring, author of a forthcoming catalogue raisonnée of Du Cerceau's prints, has defined the corpus thus: 'Quand on se limite au strict sujet du mobilier, on compte trente-neuf planches dans l'œuvre grave d'Androuet, mais si l'on y ajoute des sujets voisins, comme les sphinx, termes, panneaux, cadres et portails, on arrive largement à soixante planches'. ¹⁶

The Macclesfield album contains all forty-five prints of the Destailleur-Geymüller nucleus. All but one of these etchings were imposed in pairs: two matrices were inked and wiped, then laid out and printed on a single sheet of paper in one pass through the press. ¹⁷ Occasional offsetting (folio 5 onto 4, folio 11 onto 12, folio 17 onto 18) indicates that the matrices were struck at the same time (offsetting occurs when printed sheets that are not yet dry are laid over one another). Paper evidence suggests *circa* 1560–1570 as the probable date of printing; ¹⁸ other evidence proves that some matrices already had experienced use.

¹³ GUILMARD pp.11–12 (fifty prints).

¹⁴ BALDUS *passim* (fifty-two prints).

¹⁵ JERVIS nos. 51–101 (fifty-one prints). See also BRYNE p.110 (forty-five prints) and Marjorie Connell, in *Designs of desire: architectural and ornamental prints and drawings 1500–1850*, catalogue of an exhibition held in the Burrell Gallery, Glasgow (Edinburgh 1999), pp.82–83 no. 24 (fifty prints, 'published as a coherent group c.1550/51').

¹⁶ FUHRING 2002 p.42.

¹⁷ The forty-four matrices were not printed in the 'suites' constituted by Destailleur, Geymüller, Jervis, and others: a table (on folio 29) is imposed with a cabinet (folio 21), and the two 'Portes' (folios 12, 25) do not appear on the same sheet. It may be meaningful that both 'Portes' occur among the 'Cabinets et dressoirs', as does the single print of a chimney-piece (folio 20, imposed with folio 15).

¹⁸ All the matrices of this group are printed on a single paper stock, manufactured by J. Perret at Châlons, Malla-le-Roy (Sens), documented by Briquet, *op. cit.*, no. 5306: 'Sens 1566'. By 1571, J. Perret had adopted a watermark of three linked crescents (Briquet no. 5375). It seems that Du Cerceau's etched furniture designs continued to be printed after his death, by his sons Baptiste (died



Fig 5: Print 42, Lit style Henri II (210 × 287 mm, trimmed within platemark)

1596) and Jacques II (died 1614). A comprehensive investigation will likely prove the existence of many more reissues of the furniture prints than are now recognised.

A common feature of matrices produced in the Du Cerceau atelier is their swift deterioration (through inexpert hammering, heavy use, or by mishandling), evidenced by the opening of cracks in the copper, steady diminution in size, ‘clipped’ corners, and so forth. The print on folio 3 of our album (conjugate with folio 6) retains its original corners, whereas the impression in the Musée du Louvre (Collection Edmond de Rothschild) is clipped, and thus representative of a subsequent issue.¹⁹ Since the print on folio 15 of our album (conjugate with folio 20) shows a clipped corner, we surmise earlier usage of this matrice – and also of the other matrices producing the print series ‘Cabinets et dressoirs’.

The great majority of Du Cerceau’s prints for furniture are preserved in modern assemblages (*recueil factice*); very few survive in contemporary bindings, and the rediscovered Macclesfield album is certain to be useful in the difficult work of giving order to the states and determining issue dates.

Interpolated in the Macclesfield album among the prints issued in the 1560s are twenty-nine prints of earlier conception and date of printing (printed on twenty-two folios),²⁰ of which twenty are not models for furniture according to definitions of the genre favoured by Destailleur, Geymüller, *et. al.* Some of these twenty-nine prints were bound in the album on their own paper; the rest were mounted by the binder on stubs, or trimmed along the platemark and either inlaid in album sheets, or pasted onto them (once on a verso, folio 44). Several prints show a residue of glue on their versoes, evidence that they formerly were attached to supports, presumably leaves in a previous album.

One of these early prints (folio 44) is presently known to Peter Fuhring only by the impression in our Macclesfield album (see **Fig. 6**).²¹ It is a design for a high-backed chair, its back panel carved with grotesque ornament (after the models of Enea Vico, published 1541) and flanked by columns supporting a frieze, cornice and pediment. The hinged seat forms the lid of a storage coffer, the sides of which are carved with grotesque female terms.²² Another early print (folio 42) is a large bed ‘style Henri II’; it is known to the writer only by a single impression once in the Fontaine and Foulc collections (and now unlocated) (see **Fig. 5**).

¹⁹ JEAN-RICHARD no. 88 (reproduced).

²⁰ The chronology of Du Cerceau’s prints remains vexed. GEYMÜLLER pp.183–184, 318–319, decided priority on stylistic grounds, without consideration of physical evidence.

²¹ P. Fuhring, ‘L’œuvre gravé’ in *Jacques Androuet du Cerceau: “un des plus grands architectes qui se soient jamais trouvés en France”*, catalogue accompanying an exhibition at the Musée des monuments français, 10 February–9 May 2010 (Paris 2010), pp.54 fig. 2, 55, 58 note 96, 311 no. ME 1 / 3.

²² Similar armless terms, also beneath C-scrolls, appear in the drawing by Du Cerceau reproduced by GEYMÜLLER pl.III (between pp.120–121).



The only impression known

Fig. 6: Print 44, Chaire a haut dossier (315 × 210 mm, trimmed)

Also rare, but surviving in multiple impressions, are the ‘Grand dressoir avec cariatides de femmes’ (folio 26) and ‘Grand meuble de cabinet à trois étages’ (folio 27).

Among the twenty associated prints is a closed suite of twelve ‘Fleurons’ (printed on six sheets, folios 62–67), apparently conceived and first printed by Du Cerceau at Orléans in the 1540s. Six prints (from the series of twenty) of ‘Grands Cartouches de Fontainebleau’ and the ‘Deux Lucarnes’ (imposed together, folios 23–24) are of similar date. The clipped corners of the matrices of two ‘Fleurons’ and of one ‘Lucarne’ betray previous usage of these matrices.

The binding evidently was made to safeguard these two groups of prints: one group newly struck, and bound in on their own paper (forty-four prints); the other group comprising prints published at earlier dates, probably obtained second-hand, and mounted in album leaves (twenty-nine prints). The covers of the binding are decorated by a blocked oval centre-piece of interlacing strapwork (72 × 55 mm) of a type popular across northern Europe (including England) for at least thirty years.²³ The watermark in the binder’s endpapers, an armorial surmounted by a crown, with a banner below, can not be identified; the style suggests a date of *circa* 1570.

At this time ornament prints were esteemed for their practical function and seldom collected for their qualities as works of arts and preserved in albums. Nonetheless, other albums are known, each to some degree unique in content and organisation, reflecting the circumstances of their sale – individually, or in small *cahiers*, according to the preferences of the purchaser.

Other Impressions

Located

- Berlin, Staatliche Museen zu Berlin – Preußischer Kulturbesitz, Kunstbibliothek²⁴
- Ecoeu, Musée national de la Renaissance, Estampes, n° 2001–12 nos. 1–55²⁵
- Hamburg, Museum für Kunst und Gewerbe Hamburg²⁶
- London, Victoria & Albert Museum, Print Room, 94.F.57 (E.5448–5492)²⁷
- New York, Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1926 (26.50.6)²⁸
- Paris, Ecole nationale supérieure des beaux-arts²⁹
- Paris, Louvre, Collection Edmond de Rothschild, Inventaire L.65 L.R., f° 15³⁰
- Paris, Bibliothèque nationale de France, ED–2 (F, 2) – Pet. Fol.³¹

²⁴ BERLIN KATALOG no. 1241: ‘52 Blatt Möbel, Möbelteile und Verwandtes... 1) 20 Blatt Schränke. 2) 11 Blatt Tische. 3) 6 Blatt Betten. 4) 2 Blatt Türen. 5) 1 Blatt Kaminaufsatz. 6) 1 Blatt Füllung (fehlt bei Geymüller). 7) 1 Blatt Füllung nebst 2 Pilastern. 8) 2 Blatt je Pilaster. 9) 1 Blatt 3 Sphingen. 10) 1 Blatt 3 Hermen 18,8–21,0 × 13,0–14,3 (Platte). 11) 1 Blatt Kirchenstuhl 19,5 × 9,0 (Darstellung). 12) 1 Blatt Bank 11,5 × 14,0 (Darstellung). 13) 1 Blatt großer Schrank 33,9 × 21,5 (Platte). 14) 1 Blatt Aufsatz 29,0 × 14,5 (Platte), die letzten drei Blätter nicht bei Geymüller. 15) 2 Blatt Dachfenster 19,0 × 12,0 (Platte).’

²⁵ A group of forty-four prints of furniture designs (some cut in two), plus two plates of ‘Pilastres effilés vers le bas’ (GEYMÜLLER p.319). Images at <http://www.culture.fr>.

²⁶ HAMBURG KATALOG no. 434: ‘36 Bl.: Möbel, Möbelteile und Verwandtes... 1) 16 Bl.: Schränke und Buffets. 2) 6 Bl.: Betten. 3) 9 Bl.: Tische. 4) 1 Bl.: Sphingen. 5) 2 Bl.: Hermen. 6) 2 Bl.: Türen.’

²⁷ ‘Designs for furnishings, including cupboards, sideboards, tables, beds, doorways, pedestals, caryatids, sphinxes, frames, and a chimneypiece. Plates (43) from a series’. Also ‘designs for caryatid and terminal figures. Plates (2, with 3 designs on each plate) from a set of 12’. Mounted in a volume, exlibris George Abraham Crawley (sold as the property of Mr. S.F. Colley Smith by Sotheby’s, 24 November 1960, lot 24).

²⁸ A volume assembled by Edmund Foulc (d. 1916); see FOULC SALE lot 75, no. 39: a group of forty-six plates in a 19th-century binding by Thibaron-Joly.

²⁹ GEYMÜLLER p.184 (note 1): ‘un beau volume des meubles’ (not traced in library’s OPAC, unless contained in one of the two large albums factice from the Lesoufahé bequest, shelfmarks Est Les 16 and Est Les 17).

³⁰ JEAN-RICHARD p.64: ‘Recueil de 160 pl. [of various plates by Du Cerceau], reliure de Motte en maroquin bleu... Signatures de Guillois et L. Vaudoyer sur la page de garde’.

³¹ Includes designs for ‘Reliquaires, monstrances, fonds baptismaux, calice, retables ou cadres d’autel’;

²³ Werner Hohl, ‘Ornamentplatten’ in *Gutenberg-Jahrbuch* 1989, pp.324–329.

- Paris, Bibliothèque nationale de France, ED-2 (E, 2) – Pet. Fol.³²
- Vienna, Österreichisches Museum für angewandte Kunst, Inv. 2273³³
- Vienna, Österreichisches Museum für angewandte Kunst, Inv. 8075 Sd³⁴

Lost / Unidentified Impressions

- Bearzi, Giovanni Battista³⁵
- Bérard, Eugène (1838–1890)³⁶

16 planches au trait, parfois rehaussées de lavis' together with 'Serrurerie: 21 planches' and 'Bijoux: 48 planches' [E040433–040502]. Compare GUILMARD pp.15–17 and LINZELER pp.65–67.

³² A volume assembled by the architect Antoine Callet (1755–1850?), his sale 'Catalogue d'objets d'art, antiquités, émaux; tableaux, dessins, gravures, livres à figures; manuscrits, qui composent le cabinet et la bibliothèque de feu M. Callet', Paris, 26 February–5 March 1855, lot 381: '14 vol. Meubles. 45 pl. sans titre ni date, représentant des buffets, dressoirs, tables, lits, etc.' Contents according to library OPAC: 'Deux motifs de lucarne' (BALDUS nos. 50–51) [E040216–040217], 'Meubles (cabinets, dressoirs, tables...)' (BALDUS nos. 1–10, 14, 18, 19, 25–37, 40–43) [E040218–040249], 'Cathédre (chaise de chœur ou chayère). Planche ombrée' (BALDUS no. 44) [E040250], 'Deux portes' (BALDUS nos. 23, 24) [E040251–040252], 'Lits droits ou en forme de bateaux' (BALDUS nos. 11–16) [E040253–040258], 'Panneau sculpté entre deux gaines, scène de bataille' (BALDUS no. 49) [E040259], 'Coffre (ou sarcophage, ou salière, ou baignoire), plus une reproduction par Pilinski' (BALDUS no. 39) [E040260–040261], 'Grande table "...a rallonger..."' [E040262], 'Banc avec accotoirs (reproduction par Pilinski), plus un calque' (BALDUS no. 46) [E040263–040264], 'Balustrades dites bordures (ou à tort petits nielles). 42 planches' [E040265–040306], 'Frises. Quatre planches au trait, rehaussées de lavis, offrent 13 motifs de frises' [E040307–040310]. Cf. GUILMARD pp.15–17 and LINZELER pp.63–64.

³³ '29 Bl. Möbel: Tische, Kästen, Betten, etc.' VIENNA KATALOG 1889 pp.150–151 (one plate illustrated).

³⁴ '48. Bl. Möbel: Kästen, Betten, Tische, Kamme und A.' K.K. Österreichisches Museum für Kunst und Industrie (Vienna), *Illustrierter Katalog der Ornamentstichsammlung des Österreichischen Museums für Kunst und Industrie: Erwerbungen seit 1889*, compiled by Franz Ritter (Vienna 1919), pp.136–137 (one plate illustrated).

³⁵ 'Catalogue de livres rares et précieux composant la bibliothèque de feu M. l'abbé Jean-Baptiste Chevalier de Bearzi,' Paris, 31 May 1855, lot 1677: 'Trente-sept planches de meubles d'Androuet du Cerceau. In-fol. cart. à la Bradel. Belles épreuves. Un des ouvrages les plus beaux et les plus curieux de Du Cerceau. Il est de la plus grande rareté'.

³⁶ 'Catalogue d'estampes et de livres relatifs à l'architecture et à l'ornementation... La Collection de feu M. Eug. Bérard, Architecte', Paris, 16–20 February 1891, lot 451: 'Meubles. Quarante-sept pièces, dont: dix-huit pièces, buffets, crédences, cabinets, etc.; douze pièces, tables; six pièces, lits; deux pièces, portes; une pièce, cheminée; deux pièces, cadres; une pièce, chenets; trois pièces, gaines; une pièce, lucarne; une pièce, grande meuble de cabinet à trois étages; plus trois copies des pièces qui manquent'.

• Destailleur, Gabriel-Hippolyte Alexandre (1822–1893)³⁷

• Hubert, 'Architecte'³⁸

• Monville (Montebello), Comte de³⁹

• Morgand, Librairie Damascene⁴⁰

• Piot, Eugene (1812–1891) — Guyot de Villeneuve, François Gustave Adolphe (1825–1898)⁴¹ —

³⁷ DESTAILLEUR SALE lot 289: 'Meubles dessinés et gravés par J.A. Du Cerceau. S. l. n. d., pet. in-fol, vélin. Cette suite, une des plus remarquables de l'œuvre de Du Cerceau, comprend, d'après MM. Destailleur et de Geymüller (p.319), 45 pièces sur lesquelles nous n'en avons que 42. Cabinets, 20 ff. – Tables, 11 ff. – Chaise de chœur, 1 f. – Portes, 2 ff. – Lits, 6 ff. – Panneau et gaines, 1 f. – Cheminée, 1 f. Il nous manque 3 ff. de Termes et gaines, par contre nous avons en plus un Banc avec barres d'appui aux extrémités. Pièce non décrite. Très belles épreuves du premier tirage à toutes marges. Une pièce est remontée'. Bound circa 1576 together with other publications of Du Cerceau in contemporary vellum.

³⁸ 'Catalogue de livres d'architecture, de peinture, de sculpture et d'antiquités, faisant partie de la bibliothèque de feu M. Hubert', Paris, 20 December 1841 (sale catalogue not located by the writer). According to Pierre François Defer, *Catalogue général des ventes publiques depuis 1737 jusqu' à nos jours. Tome 1* (Paris 1865), p.64 no. 28, one lot was 'Buffets, dressoirs, tables, lits, etc. ... 51 pièces'.

³⁹ 'Notice d'une belle collection d'ornemens de la Renaissance, gravés par d'anciens maîtres, provenant du Cabinet de M. de M...' , Paris, 1–2 April 1835, lot 98: 'Meubles divers, dont les tables, pièces rares, par le même, 43 p'.

⁴⁰ *Répertoire méthodique de la librairie Damascène Morgand* (Paris 1893), I, p.306, item 2074:

'Recueil des Meubles, Termes, Objets de serrurerie, etc., dessinés et gravés par Androuet Du Cerceau. S.l. n.d. (vers 1580), en un vol. in-4, demi-rel. chagrin. 750 [Francs]. Très-beau recueil composé de 67 planches en excellents épreuves du premier tirage. Il renferme: 1° *Cabinets, Dressoirs*, 21 pièces sur 20 feuilles. 2° *Tables*, 24 pièces sur 11 ff. 3° *Chaise de Chœur*, 1 pièce sur 1f. 4° *Portes*, 2 pièces sur 2 ff. 5° *Lits*, 8 pièces sur 6 ff. 6° *Deux gaines et un panneau avec sculptures*, 3 pièces sur 1f. 7° *Dessus de cheminée*, 1 pièce sur 1f. 8° *3 termes vus de profil* sur 1f. 9° *Gainés ou scabellons*, 8 pièces sur 2 ff. Au total pour la série des *Meubles*, 71 pièces sur 45 ff.; cette collection est complète ainsi. 10° *Lucarnes*, 2 pièces sur 2 ff. 11° *Termes*, 18 pièces sur 6 ff. 12° *Sphinx et Chimères*, 3 pièces sur 1f. 13° *Heurtors pour tiroirs et marteaux*, 20 pièces sur 8 ff. 14° *3 fonds de coupe* sur 3 ff. 15° *2 fleurons* sur 2 ff. Ensemble 119 pièces sur 67 feuilles. Ces épreuves montées à châssis proviennent de la Bibliothèque Nationale (Doubles échanges)'.

⁴¹ 'Catalogue des livres manuscrits et imprimés, des dessins et des estampes du cabinet de feu M. Guyot de Villeneuve', Paris, 26–31 March 1900, lot 230: 'Recueil des Meubles, Termes, etc., dessinés et gravés par Androuet Du Cerceau. S.l. n.d. (vers 1580). En un vol. in-4, veau ant. jaspé (Rel. anc.). Très beau recueil composé de planches en excellentes épreuves du premier tirage. Il renferme: 1° *Meubles*. – *Portes*, 2 pièces sur 2 ff. *Cabinets, Dressoirs*, 21 pièces sur 20 ff. *Deux gaines et un panneau avec sculpture*, 3 pièces sur 1 f. *Gainés ou scabellons*, 8 pièces sur 2 ff. *Sphinx et Chimères*, 8 pièces sur 1f. *Dessus de cheminée*, 1 pièce sur 1 f. *Trois termes vus de profil*, 1 pièce sur 1 f. *Tables*, 24 pièces sur 11 ff. *Lits*, 8 pièces sur 6 ff. *Miroir*, 1 pièce sur 1 f. (pièce en largeur). Au total pour la série des

Lebeuf de Montgermont, Louis (1841?–1918)⁴²

- Vivenel, Antoine (1799–1862)⁴³

Meubles, 77 pièces sur 46 ff. 2° *Détails d'ordre d'Architecture*. S.l. n.d., 2° série, 20 planches. Ce volume appartenait à M. Piot... L'exemplaire est à toute marges et d'une grande pureté. Il est fort rare de trouver la suite des meubles dans une pareille condition'.

⁴² 'Catalogue des Livres de la Bibliothèque de M. L. de Montgermont' (sixth sale), Paris, 19–21 May 1913, lot 17: 'Recueil des Meubles, Termes, etc. dessinés et gravés par J. Androuet Du Cerceau. S.l. n.d. (vers 1580), in-4, veau granité, dos orné, tr. peigne (*Rel. anc.*). Très beau recueil composé de 66 planches en excellentes épreuves du premier tirage. 1° Meubles, Portes, Cabinets, Dressoirs, Termes, Tables, Lits, Miroir, etc., 77 pièces sur 46 ff. Cette collection est complète ainsi. 2° Détails d'ordre d'Architecture. 2° série, 20 pl. L'exemplaire est à toutes marges et d'une grande pureté. Des bibliothèques de Eug. Piot et Guyot de Villeneuve' (realised 3720 Francs to the Parisian bookseller Albert Besombes).

⁴³ 'Catalogue de feu M. A.V., architecte. Estampes, maîtres anonymes et à monogrammes. Oeuvres d'Androuet du Cerceau... Ornaments... Livres à figures, architecture, littérature, beaux-arts & catalogues', Paris, 16–18 July 1862, pp.10–11, about 45 prints sold in seven lots: lot 110: 'Rétables d'autel 2 et 1 calque', 111: 'Lucarnes très-riches. Rare. 2 p', 136: 'Meubles, banc et siège épiscopal. 2 p. et calque de titre', 137: 'Tables 12 p. à 1, 2, et 3 motifs', 138: 'Armoires 7 p. – Dressoirs 4 p.', 139: 'Buffets, dressoirs 9 p. et 2 calques', 140: 'Lits 6 p. à 1 et 2 motifs'. For sale results, see Defér, *op. cit.*, p.64 no. 28: 'Vivenel (1862), 45 pièces, dont deux calques, en quatre lots, 1065 fr'.

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Édouard Baldus, *Œuvre de Jacques Androuet dit Du Cerceau... Série de 33 cartouches. Héliogravure par Edouard Baldus* (Paris circa 1884–1891)

BALDUS, *Fleurons*

Édouard Baldus, *Œuvre de Jacques Androuet dit Du Cerceau... Fleurons. Héliogravure par Edouard Baldus* (Paris circa 1884–1891)

BALDUS, *Meubles*

Édouard Baldus, *Œuvre de Jacques Androuet dit Du Cerceau. Meubles. Héliogravure par Edouard Baldus* (Paris circa 1884–1891)

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Staatliche Kunstbibliothek (Berlin, Germany), *Katalog der Ornamentstich-Sammlung der Staatlichen Kunstbibliothek, Berlin* (Berlin 1936–1939)

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Janet S. Byrne, *Renaissance ornament prints and drawings* (New York 1981)

DESTAILLEUR, *Notices*

Hippolyte Destailleur, *Notices sur quelques artistes français, architectes, dessinateurs, graveurs du XVIIe au XVIIIe siècle* (Paris 1863)

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Hippolyte Destailleur, *Recueil d'estampes relatives à l'ornementation des appartements aux XVIIe, XVIIIe et XVIIIe siècles* (Paris 1863–1871)

DESTAILLEUR SALE

'Livres et estampes relatifs aux beaux-arts (architecture, peinture, gravure, ornementation, etc.) provenant de la bibliothèque de feu M. Hippolyte Destailleur', Paris, 20–31 May 1895

FOULC SALE

'Catalogue d'une très importante collection de livres d'architecture, Recueils d'ornements', Paris, 3–6 June 1914

FUHRING 1994

The French Renaissance in prints from the Bibliothèque Nationale de France, catalogue of an exhibition held at the Armand Hammer Museum of Art and Cultural Center, Los Angeles, 1 November 1994–1 January 1995 (Los Angeles 1994), pp.370–371 no. 122 (entry by Peter Fuhring)

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Peter Fuhring, 'Jacques Androuet Du Cerceau et le mobilier de la Renaissance' in *Parures d'or et de pourpre. Le mobilier à la cour des Valois* (Paris-Blois 2002), pp.40–51

GEYMÜLLER

Henry de Geymüller, *Les Du Cerceau; leur vie et leur œuvre* (Paris 1887)

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JEAN-RICHARD

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Simon Jervis, *Printed furniture designs before 1650* (Leeds 1974)

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LE BLANC

Charles Le Blanc, *Manuel de l'amateur d'estampes* (Paris 1854), volume I

LINZELER

Bibliothèque nationale (France). Cabinet des estampes, *Inventaire du Fonds Français: Graveurs du seizième siècle*, compiled by André Linzeler (Paris 1932), volume I

VIENNA KATALOG 1889

K.K. Österreichisches Museum für Kunst und Industrie (Vienna), *Illustrierter Katalog der Ornamentstichsammlung des K. K. Österreich. Museums für Kunst und Industrie: Erwerbungen seit dem Jahre 1871*, compiled by Franz Ritter (Vienna 1889)

List of Prints

Furniture

'Cabinets et dressoirs' (twenty-one subjects on twenty plates, complete)

Album folios 1–11, 13–19, 21–22

REFERENCES Le Blanc nos. 125–144; Destailleur, *Recueil*, p.14; Baldus, *Meubles* nos. 1–10, 18–19, 25–27, 40–43 (nineteen plates only); Geymüller p.319; Vienna Katalog 1889 p.150 (in a group of twenty-nine prints); Foulc Sale lot 75, no. 39; Linzeler p.63/a (erroneously categorised as twenty-three prints); Berlin Katalog no. 1241/1; Hamburg Katalog no. 434/1 (sixteen prints only); Jervis nos. 51–72; La Sirène item 50

■ 1 (verso)

Imposed with print 8

Platemark: 189 × 135/137 mm

Watermark: J. Perret

Reproductions: Baldus, *Meubles* 1; Jervis 64

■ 2 (verso)

Imposed with print 7

Platemark: 190 × 132 mm

Reproductions: Baldus, *Meubles* 4; Jervis 63

■ 3 (verso)

Imposed with print 6

Platemark: 187/189 × 142 mm

Watermark: J. Perret

Reproductions: Baldus, *Meubles* 25; Jervis 57; Jean-Richard no. 88 (upper right corner of matrice clipped)

■ 4 (verso) (see Fig. 2)

Imposed with print 5 (print 5 has offset onto print 4)

Platemark: 189 × 139 mm

Watermark: J. Perret

Reproductions: Baldus, *Meubles* 27; Jervis 60; Fuhring 2002 fig. 11

■ 5 (recto) (see Fig. 2)

Imposed with print 4

Platemark: 191 × 142 mm

Reproductions: Baldus, *Meubles* 2; Geymüller fig. 114; Jervis 56

■ 6 (recto)

Imposed with print 3

Platemark: 192 × 142/144 mm
Reproduction: Jervis 54

■ 7 (recto)

Imposed with print 2
Platemark: 189 × 129 mm
Watermark: J. Perret

Reproductions: Baldus, *Meubles* 10; Jervis 66; Byrne 1981 fig. 144

■ 8 (recto)

Imposed with print 1
Platemark: 189 × 135 mm

Reproductions: Baldus, *Meubles* 8; Jervis 68

■ 9 (verso)

Imposed with print 14
Platemark: 189 × 141/143 mm

Reproductions: Baldus, *Meubles* 5; Jervis 55; Fuhring 2002 fig. 10

■ 10 (verso)

Imposed with print 13
Platemark: 200 × 138/140 mm

Reproductions: Baldus, *Meubles* 6; Jervis 51

■ 11 (verso)

Imposed with print 12 (print 11 has offset onto print 12)
Platemark: 190 × 140 mm

Reproductions: Baldus, *Meubles* 40 (image reversed during photogravure process); Jervis 71

■ 13 (recto)

Imposed with print 10
Platemark: 198 × 137 mm
Watermark: J. Perret

Reproductions: Destailleur, *Recueil*, I, pl.41; Guilnard, II, pl. 4; Baldus, *Meubles* 3; Jervis 52

■ 14 (recto)

Imposed with print 9
Platemark: 190 × 140 mm
Watermark: J. Perret

Reproductions: Baldus, *Meubles* 7; Jervis 53

■ 15 (verso)

Imposed with print 20
Platemark: 186 × 140/144 mm. Upper left corner rounded
A 10 mm tear closed without loss

Reproductions: Baldus, *Meubles* 41 (image reversed during photogravure process); Jervis 58

■ 16 (verso)

Imposed with print 19
Platemark: 187 × 140 mm
Watermark: J. Perret

Reproductions: Baldus, *Meubles* 9; Jervis 65

■ 17 (verso)

Imposed with print 18 (print 17 has offset onto print 18)
Platemark: 197 × 136 mm

Watermark: J. Perret

Reproductions: Baldus, *Meubles* 43 (image reversed during photogravure process); Jervis 59

■ 18 (recto)

Imposed with print 17
Platemark: 191 × 126/128 mm. Upper left corner rounded

Reproductions: Baldus, *Meubles* 42 (image reversed during photogravure process); Jervis 70

■ 19 (recto)

Imposed with print 16
Platemark: 185/188 × 130 mm

Reproductions: Baldus, *Meubles* 26; Jervis 61

■ 21 (verso)

Imposed with print 29
Platemark: 185 × 139 mm

Reproductions: Baldus, *Meubles* 19; *Katalog der Ornamentstichsammlung des Kunstgewerbe-Museums zu Berlin* (Leipzig 1894), p.135; Jervis 67

■ 22 (verso)

Imposed with print 25
Platemark: 191 × 143 mm

Watermark: J. Perret

Reproductions: Baldus, *Meubles* 18; Jervis 72



Fig. 7: Prints 52 and 53, Tables (platemarks 188 × 142 and 192 × 143 mm)

‘Tables’ (twenty-four subjects on eleven plates, complete)

Album folios 29, 46–55

REFERENCES Le Blanc nos. 151–161; Baldus, *Meubles* nos. 14, 28–37; Geymüller p.319; Linzeler p.63/b (complete); Berlin Katalog no. 1241/2; Jervis nos. 74–84; La Sirène item 51 (complete)

■ 29 (recto)

Imposed with print 21
Platemark: 190 × 141 mm
Watermark: J. Perret
Reproductions: Baldus, *Meubles* 14; Jervis 74

■ 46 (verso)

Singleton (conjugate leaf cancelled, print 49 attached on its stub)
Platemark: 193 × 140 mm. Lower right corner of matrice broken or clipped
Watermark: J. Perret
Reproductions: Baldus, *Meubles* 29; Jervis 77

■ 47 (verso)

Imposed with print 48
Platemark: 193 × 142 mm
Reproductions: Baldus, *Meubles* 35; Jervis 82

■ 48 (recto)

Imposed with print 47
Platemark: 192 × 143 mm
Watermark: J. Perret
Reproductions: cf. Baldus, *Meubles* 30 (top = our print 48 top, bottom = our print 54 bottom) and Baldus 33 (top = our print 54 top, bottom = our print 48 bottom); Jervis 81 (like our print, cf. p.26 note 4: ‘the tables in [Jervis’] 81 and 84 are differently combined by Baldus’)

■ 49 (recto)

Inserted leaf 302 × 200 mm
Platemark: 193 × 142 mm
No watermark observed
Reproductions: Baldus, *Meubles* 37; Geymüller p.319; Jervis 83

■ 50 (verso)

Imposed with print 55
Platemark: 190 × 138 mm
Watermark: J. Perret
Reproductions: Baldus, *Meubles* 28; Jervis 76

■ 51 (verso)

Imposed with print 54
Platemark: 187 × 142 mm
Reproductions: Baldus 32; Jervis 80

■ 52 (verso) (see Fig. 7)

Imposed with print 53
Platemark: 188 × 142 mm
Reproductions: Destailleur, *Receuil*, I, pl.52; Baldus, *Meubles* 34; Jervis 78

■ 53 (recto) (see Fig. 7)

Imposed with print 52
Platemark: 192 × 143 mm
Watermark: J. Perret
Reproductions: Baldus, *Meubles* 36; Jervis 79

■ 54 (recto)

Imposed with print 51
Platemark: 191 × 143 mm
Watermark: J. Perret

Reproductions: cf. Baldus, *Meubles* 30 (top = our print 48 top, bottom = our 54 bottom) and Baldus 33 (top = our print 54 top, bottom = our print 48 bottom); Jervis 84

■ 55 (recto)
Imposed with print 50
Platemark: 187 × 139 mm
Reproductions: Baldus 31; Jervis 75

‘Chaire à dossier, avec pilastre et fronton’ (Chaise de chœur) (single plate)

Album folio 43

REFERENCES Baldus, *Meubles* no. 44; Geymüller p.319; Linzeler p.63/c; Berlin Katalog no. 1241/11; Jervis no. 92; La Sirène item.65

■ 43 (recto)
Inserted leaf 315 × 210 mm (mounted on binder’s guard)
Print 198 × 94 mm trimmed, window-mounted in the album leaf
Watermark of album leaf: large armorial (three fleur-de-lys and crown)
Reproductions: Destailleur, *Recueil*, II, pl.6; Baldus, *Meubles* 44 (image reversed in photogravure process); Jervis 92; Byrne 1981 fig. 142

‘Portes’ (two plates, complete)

Album folios 12, 25

REFERENCES Baldus, *Meubles* nos. 23–24; Geymüller p.319; Linzeler p.63/d; Berlin Katalog no. 1241/4; Hamburg Katalog no. 434/6; Jervis nos. 98–99; La Sirène item 54

■ 12 (recto)
Imposed with print 11
Platemark: 182 × 147/149 mm
Watermark: J. Perret
Reproductions: Baldus, *Meubles* 23; Jervis 98

■ 25 (recto)
Imposed with print 22
Platemark: 193 × 145 mm
Reproductions: Baldus, *Meubles* 24; Jervis 99

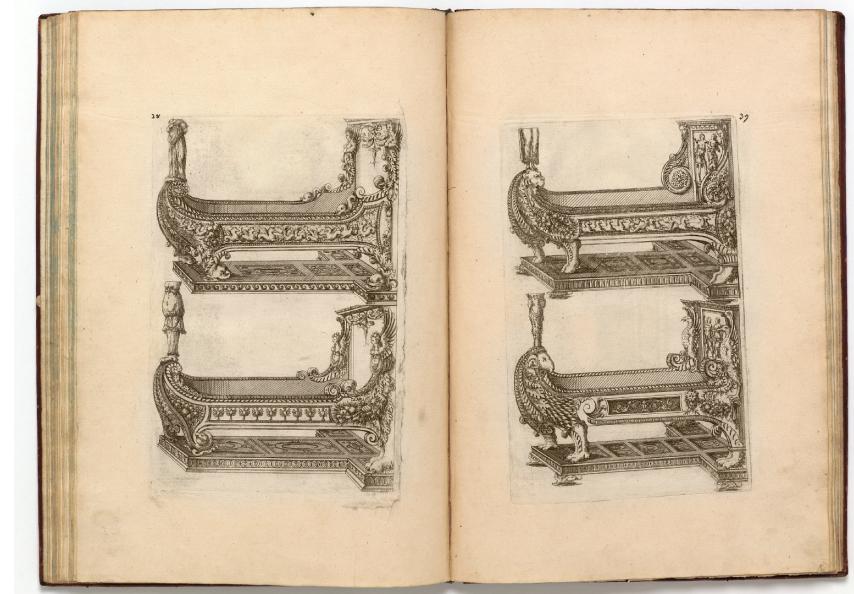


Fig. 8: Print s 38 and 39, Lits (platemarks 205 × 140 and 210 × 135 mm)

‘Lits’ (eight subjects on six plates)

Album folios 36–41

REFERENCES Le Blanc nos. 145–150; Baldus, *Meubles* nos. 11–13, 15–17; Geymüller p.319; Linzeler p.63/e; Berlin Katalog no. 1241/3; Hamburg Katalog no. 434/2; Jervis nos. 85–90; La Sirène items 52–53

■ 36 (verso)
Imposed with print 41
Platemark: 191 × 138 mm
Watermark: J. Perret
Reproductions: Destailleur, *Recueil*, II, pl.8; Baldus, *Meubles* 15; Jervis 86

■ 37 (verso)
Imposed with print 40
Platemark: 140 × 197 mm
Reproductions: Baldus, *Meubles* 13; Jervis 87

■ 38 (verso) (see **Fig. 8**)
Imposed with print 39
Platemark: 205 × 140 mm
Reproductions: Baldus, *Meubles* 16; Jervis 90

■ 39 (recto) (see **Fig. 8**)
Imposed with print 38
Platemark: 210 × 135 mm
Watermark: J. Perret
Reproductions: Baldus, *Meubles* 12; Jervis 89

■ 40 (recto)
Imposed with print 37
Platemark: 135 × 220 mm
Watermark: J. Perret
Reproductions: Baldus, *Meubles* 17; Jervis 88

■ 41 (recto)
Imposed with print 36
Platemark: 190 × 144 mm
Reproductions: Destailleur, *Recueil*, II, pl.9; Baldus, *Meubles* 11; Jervis 85; Byrne 1981 fig. 143

‘Deux gaines et un panneau orné de sculptures’ (three subjects, on one plate)
Album folio 35

REFERENCES Baldus, *Meubles* no. 49; Geymüller p.319; Linzeler p.63/f; Berlin Katalog no. 1241/7; Jervis no. 97; La Sirène item 56

■ 35 (recto)
Imposed with print 30
Platemark: 138 × 186 mm
Reproductions: Baldus, *Meubles* 49 (image reversed during photogravure process); Jervis 97; Fuhring 2002 fig. 1

‘Baignoire’ (fonts baptismaux? coffre? sarcophage?) (single plate)
Album folio 44 (verso)

REFERENCES Geymüller p.321; Linzeler p.63/g; Jervis no. 94; Amsterdam catalogue no. 547.2; La Sirène item 42

■ 45
Laid to verso of folio 44
Platemark: 65 × 130 mm (sheet 103 × 223 mm)

Reproductions: Jervis 94; Byrne 1981 fig. 126; Amsterdam catalogue no. 547.2

‘Dessus de cheminée’ (single plate)
Album folio 20

REFERENCES Guilmar d p.11; Baldus, *Meubles* no. 48; Foulc Sale lot 75, no. 39; Jervis no. 95; La Sirène item 58

■ 20 (recto)
Imposed with print 15
Platemark: 142 × 220mm
Watermark: J. Perret
Reproductions: Baldus, *Meubles* 48 (image reversed during photogravure process); Jervis 95; Fuhring 2002 fig. 8

‘Trois termes ou cariatides, de profil’ (three subjects on one plate)
Album folio 30

REFERENCES Baldus, *Meubles* no. 45; Geymüller p.319; Linzeler p.61/b; Jervis no. 101; La Sirène item 60

■ 30 (verso) (see **Fig. 4**)
Imposed with print 35
Platemark: 185 × 136 mm
Watermark: J. Perret
Reproductions: Baldus, *Meubles* 45 (image reversed during photogravure process); Jervis 101

‘Gaines ou scabellons’ (eight subjects on two plates, complete)
Album folios 31, 34

REFERENCES Baldus, *Meubles* nos. 21–22; Geymüller p.319; Foulc Sale lot 75, no. 39; Linzeler p.61,c; Berlin Katalog no. 1241/8; La Sirène item no. 61

■ 31 (verso)
Imposed with print 34
Platemark: 140 × 186 mm. Crack in plate between 3rd and 4th scabellon
Reproduction: Baldus, *Meubles* 21

■ 34 (recto)
Imposed with print 31
Platemark: 138 × 182 mm
Watermark: J. Perret

Reproductions: Baldus, *Meubles* 22; Geymüller fig. 25 (detail)

‘Grand dressoir avec cariatides de femmes’ (single plate)

Album folio 26

REFERENCES Guilnard p.12; Destailleur Sale lot 288,2 (‘Grands dressoirs, 2 pièces’); Foule Sale lot 75, no. 38a; Linzeler p.63; Jervis no. 96; La Sirène item 69

- 26 (recto)
Inserted leaf (mounted on binder’s guard)
Platemark: 272 × 192 mm
Watermark: bunch of grapes
Reproductions: Jervis 69; La Sirène [plate 1]

‘Grand meuble de cabinet à trois étages’ (single plate)

Album folio 27

REFERENCES Guilnard p.12; Baldus, *Meubles* no. 39; Foule Sale lot 75, no. 38b; Jervis no. 62; La Sirène item 70

- 27 (recto)
Inserted leaf, bottom 60 mm folded in
Print 341 × 205 mm, trimmed within platemark at bottom (platemark left hidden in gutter)
A clean 20 mm tear along fold (no loss of image)
Watermark: none observed in print, horizontal chain lines
Reproductions: Baldus, *Meubles* 39 (image reversed during photogravure process); Jervis 62 (image taken from Baldus, cf. p.x)

‘La Charité, assise sous un riche tabernacle’ (single plate)

Album folio 28

REFERENCES Baldus, *Meubles* no. 38; Geymüller p.325; Foule Sale lot 75, no. 49f; La Sirène item 71

- 28 (recto)
Inserted leaf (mounted on binder’s guard)
Print 295 × 132 mm trimmed, laid to album sheet
Watermark: none observed
Reproduction: Baldus, *Meubles* 38 (image reversed during photogravure process)

‘Trois chimères, vues de profil’ (single plate)

Album folio 32

REFERENCES Baldus, *Meubles* no. 20; Foule Sale lot 75, no. 39; Linzeler p.61; Berlin Katalog no. 1241/9; Jervis no. 100; La Sirène item 63

- 32 (verso) (see Fig. 3)
Imposed with print 33
Platemark 210 × 142 mm. Plate clipped left? (tail not complete as in Baldus reproduction)
Watermark: J. Perret
Reproductions: Baldus, *Meubles* 20; Jervis 100; Fuhring 2002 fig. 2

‘Un panneau représentant la Victoire avec des trophées’

Album folio 33

REFERENCES Baldus, *Meubles* no. 47; Geymüller p.319; Foule Sale lot 75, no. 39; Berlin Katalog no. 1241/5; Jervis no. 96; *Fontainebleau et l’estampe en France au XVI^e siècle: iconographie et contradictions*, catalogue of an exhibition Château-Musée de Nemours (Paris 1985), 140; Amsterdam catalogue no. 547.1; La Sirène item 57

- 33 (recto) (see Fig. 3)
Imposed with print 32
Platemark 190 × 130 mm
Reproductions: Baldus, *Meubles* 47 (image reversed during photogravure process); Jervis 96; Amsterdam catalogue no. 547.1; Fuhring 2002 fig. 7

‘Lit style Henri II’ (single plate)

Album folio 42

REFERENCES Geymüller pp.318–19 (‘Pièce unique. Ancienne coll. Fontaine, chez M. Foule’); Foule Sale lot 75, no. 9d (‘Epreuve unique’)

- 42 (recto) (see Fig. 5)
Mounted on an inserted leaf 315 × 290 mm
Print 210 × 287 mm trimmed within platemark
Watermark of album sheet: post horn
Reproduction: Foule Sale pl. 2

‘Chaire a haut dossier’

Album folio 44 (recto)

UNRECORDED (see discussion above)

- 44 (recto) (see Fig. 6)
Inserted leaf of album dimensions

Print 315 × 210 mm trimmed, window-mounted in the album leaf
Watermark of album leaf: large armorial (three fleur-de-lys and crown)

Associated Prints

'Deux Lucarnes, jointes a la suite des Meubles' (two plates, complete)⁴⁴

Album folios 23–24

REFERENCES Destailleur, *Notices*, p.46; Destailleur, *Recueil*, p.14; Baldus, *Meubles* nos. 50–51; Destailleur Sale lot 289 (with other furniture prints in a contemporary album); Geymüller p.318; Guilnard p.12; Baldus nos. 50–51; Foulc Sale lot 75, no. 23 (with other works, in a binding post-1561); Berlin Katalog no. 1241/15; La Sirène item 64

■ 23 (verso)

Inserted leaf (mounted on binder's guard)

Platemark: 186 × 120 mm. Upper left corner rounded

No watermark observed (same paper stock as 24)

Reproductions: Guilnard, II, pl. 5; Baldus, *Meubles* 50 (image reversed during photogravure process); Geymüller fig. 78

■ 24 (recto)

Inserted leaf (mounted on binder's guard)

Platemark: 191 × 118 mm

No watermark observed (same paper stock as 23)

Reproduction: Baldus, *Meubles* 51 (image reversed during photogravure process)

'Grands Cartouches de Fontainebleau' (four from the set of twenty)

Album folios 56, 58, 59, 61

REFERENCES Baldus, *Cartouches* no. 21; Geymüller p.315; Félix Herbet, *Les Graveurs de l'école de Fontainebleau* (reprint Amsterdam 1969), pp.150–153: IV–V (two suites of 'Grands Cartouches', each ten plates); Foulc Sale lot 75, no. 28; Linzeler p.62; Berlin Katalog no. 283; J.M. González de Zárate, *Real Colección de Estampas de San Lorenzo de El Escorial* (Vitoria-Gasteiz 1992), volume I

■ 56 (recto)

Deuxième suite: 'Rond vide entre deux satyres termes; au dessus, un enfant soufflant dans deux longues cornes'

Herbet p.152 no. 6 (V, 6)

Inserted leaf of album dimensions (conjugate with 61)

Borderline 225 × 155 mm (sheet 235 × 167 mm), window-mounted

Watermark in print: charged circle (50 mm), six-pointed star beneath

Reproduction: González de Zárate, I, p.60 no. 2.4(102)

■ 58 (recto)

Première suite: 'Panneau rectangulaire vide, dans des cuirs. De chaque côte, torse de femme, sans bras, supportant un panier de fruits'

Herbet p.150 no. 1 (IV, 1)

Inserted leaf of album dimensions (conjugate with 59)

Print 162 × 199 mm trimmed, window-mounted

Watermark: none observed in album sheet or print

Reproduction: Rudolf Berliner, *Ornamentale Vorlage-Blätter* (Leipzig 1925), pl.187

■ 59 (recto)

Première suite: 'Colonne terminée par un torse de satyre séparant un cadre vide à gauche d'une moitié de cadre a droit'

Herbet p.151 no. 10 (IV, 10)

Inserted leaf of album dimensions (conjugate with 58)

Print 165 × 229 mm trimmed, window-mounted

Watermark in print: charged circle (50 mm), six-pointed star beneath

Reproductions: Baldus 21; González de Zárate, I, p.158 no. 1.7(98)

■ 61 (recto)

Première suite: 'Femme dans une niche, portant un croissant sur la tête, derrière des cuirs; les jambes sont dans une gaine'

Herbet p.150 no. 5 (IV, 5)

Inserted leaf of album dimensions (conjugate with 56)

Print 230 × 157 mm trimmed, window mounted

Watermark: none observed in sheet or print

Reproductions: Geymüller fig. 20; González de Zárate, I, p.57, no. 1.4(95)

'Les Petits Cartouches de Fontainebleau' (two from a group of uncertain size)

Album folios 57, 60

REFERENCES Guilnard p.11 (30 plates); Baldus, *Cartouches* nos. 30–31; Geymüller p.315 (36 plates); Félix Herbet, *Les Graveurs de l'école de Fontainebleau* (reprint Amsterdam 1969), pp.153–157: VI: 'Petits Cartouches' (32 plates); Foulc Sale lot 75, no. 29 (31 plates); Linzeler p.62; Berlin Katalog no. 284 (29 plates); Amsterdam catalogue no. 542 (31 plates); La Sirène item 38; J.M. González de Zárate, *Real Colección de Estampas de San Lorenzo de El Escorial* (Vitoria-Gasteiz 1992), volume I

■ 57 (recto)

'Petits Cartouches de Fontainebleau': 'Cadre rond dans des cuirs ou sont disposées sept figures. En

⁴⁴ Not identical with any of Du Cerceau's twelve designs of Lucarnes appearing in his *Second Livre d'architecture* (Paris 1561).

hauteur'

Herbet p.157 no. 30 (VI, 30); Amsterdam catalogue 542.29

Inserted leaf 300 × 205 mm (mounted on binder's guard, remargined below)
(conjugate with 60)

Platemark: 198 × 144 mm

Watermark: none observed in binder's guard or print

Reproduction: Baldus, *Cartouches* 30 (image reversed during photogravure process)

■ 60 (recto)

'Petits Cartouches de Fontainebleau': 'Cadre carré dans des cuirs où sont disposées huit figures.

En hauteur'

Herbet p.157 no. 30 (VI, 31)

Inserted leaf 300 × 205 mm (mounted on binder's guard, remargined below)
(conjugate with 57)

Platemark 194 × 146 mm

Watermark: none observed in binder's guard or print

Reproductions: Baldus, *Cartouches* 31; Amsterdam catalogue no. 542.30

'Fleurons' (twelve subjects on six plates, complete)

Album folios 62–67

REFERENCES Destailleur, *Notices*, p.46; Destailleur, *Recueil*, p.14; Guilnard p.11; Baldus, *Fleurons*; Geymüller pp.174, 320; Destailleur Sale lot 292; Foulé Sale lot 75, no. 41; Berlin Katalog no. 290 (11 prints only, dated 'um 1562'); Linzeler pp.61–62; Amsterdam catalogue no. 546

■ 62 (recto)

Inserted leaf (mounted on binder's guard)

Top print: platemark 75 × 129 mm (Linzeler no. 7)

Bottom print: platemark 75 × 128 mm (Linzeler no. 11)

No watermark observed

Reproduction: Baldus (unnumbered)

■ 63 (recto)

Inserted leaf (mounted on binder's guard)

Top print: platemark 72 × 126 mm (Linzeler no. 2)

Bottom print: platemark 73 × 123 mm (Linzeler no. 5)

No watermark observed

Reproduction: Baldus (unnumbered); top Amsterdam catalogue no. 546.9

■ 64 (recto)

Inserted leaf (mounted on binder's guard)

Top print: platemark 72 × 130 mm (Linzeler no. 1)

Bottom print: platemark 75 × 127 mm (Linzeler no. 12)

No watermark observed

Reproductions: Baldus (unnumbered); top Geymüller p.326

■ 65 (recto)

Inserted leaf (mounted on binder's guard)

Top print: platemark 72 × 126 mm (Linzeler no. 4)

Bottom print: platemark 72 × 126 mm (Linzeler no. 6)

Fragment of watermark in binder's guard

Reproduction: Baldus (unnumbered)

■ 66 (recto)

Inserted leaf (mounted on binder's guard)

Top print: platemark 75 × 117 mm (Linzeler no. 8)

Bottom print: platemark 75 × 122 mm (Linzeler no. 9)

Fragment of watermark in binder's guard

Reproductions: Baldus (unnumbered); bottom Amsterdam catalogue no. 546.2

■ 67 (recto)

Inserted leaf (mounted on binder's guard)

Top print: platemark 75 × 117 mm (Linzeler no. 10). Corner rounded

Bottom print: platemark 74 × 126 mm (Linzeler no. 3). Corner rounded

No watermark observed

Reproduction: Baldus (unnumbered)