

# ARTEM

*Rare Books, Manuscripts & Works on Paper*



*Drawings & Prints*

## Artem Catalogue September 2023 / Artworks: Drawings & Prints

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2.

## *The Dutch seen through Japanese eyes*

### A Dutchman and his enslaved servant.

Japan, ca. 1750.

Drawing in ink and colour on paper. 115 x 52.5 cm.

Very large and impressive Japanese paper hanging scroll (kakejiku or kakemono) with a coloured drawing depicting a Dutch and an Asian man, the latter as the Dutchman's enslaved servant.

The Dutch traders of the V.O.C. were the only Europeans tolerated in Japan from 1639 until 1853. They were confined to Dejima island off Nagasaki and their movements were carefully watched and strictly controlled. The Japanese were fascinated by these exotic people and depictions of the Dutch by Japanese artists were highly sought after. However, most Japanese artists were not allowed to visit the Dutch on Dejima, so the few images taken of them from life were rapidly copied. Thus archetypes developed with exaggerated characteristics such as a big nose, long curly red hair and enormous length. Also certain attributes recurred in most depictions of the Dutch, some of which are present in the formidable example that we offer here: a bamboo cane, the style of dress and last but not least an enslaved black servant. Much effort was made to accentuate contrast in social position of the two men. The servant is depicted much smaller than his master and hiding behind him while carrying a heavy jug, his head turned away from where his master is looking. The Dutch brought enslaved servants to Japan from their colonies in Indonesia and Sri Lanka, which was highly unusual for the Japanese. The style of dress of the men in this drawing is late 17<sup>th</sup> or early 18<sup>th</sup> century but due to the development of the archetype the Japanese continued to depict the Dutch in that fashion well into the 19<sup>th</sup> century, even though fashion had drastically changed by then. Japanese images of the Dutch were mostly shared in print or miniature sculptures (netsuke). Drawings of them on hanging scrolls are rare and on paper even rarer, especially in the size of the one we offer here (over 1 meter tall).

*More information and other examples of Japanese depictions of the Dutch available upon request.*

**Condition:** this drawing on paper would be rolled up, but this type of paper was not suited to be rolled up so it cracked in several places. It was repaired and mounted on paper and a wooden frame support in France in 1977. Stained throughout.

 [View video](#)

*Sold*



1. *An early mezzotint of greatest rarity*

[Dietrich Caspar von Fürstenberg (1615-1675)].

**Head of Christ.**

[South Germany, circa 1656].

Mezzotint, 39x32 cm. On laid paper by Christoph Mayer, München, ca. 1652.

This monumental depiction of the Head of Christ, based on Beham's 1530's woodcut, was made with the mezzotint technique when this was just being developed. The manner in which the ink is applied surrounding the head indicates that the artist was experimenting with the new method and in search of mastering the skill. The paper is dated ca. 1652 and made near München, which corresponds with the early spread of the mezzotint technique at German courts in the 1650's. The most likely artist to have made this print was Baron Dietrich (Theodor) Caspar von Fürstenberg. He was active in South Germany in the 1650's and one of the first artists to use the mezzotint technique. There are only a handful known prints by him and copies are very rare and greatly valued. Two of his prints resemble the present *Head of Christ* remarkably closely. He used the same face and also a black background for his *Ecce Homo* (Hollstein 5) and *Head of St. John the Baptist* (Hollstein 3). The latter is also very large (38,8 x 45,7 cm).

The print has completely escaped the attention of art historians and as such it is an important addition to the small oeuvre of one of the first mezzotinters. There seem to be no copies of this print in any major graphic arts collection, in Germany or elsewhere.

*More information available upon request.*

**Condition:** A very good, dark and well-inked impression. On the back some faded and cancelled contemporary inscriptions, a few minor brown spots and a faded stain that does not affect the image. Overall restoration of several minor creases. Small margins. Otherwise in very good condition.



### 3. *The title-page of his dispersed drawing book*

Leonaert Bramer (1596-1674).

**Ceres Seeking Her Daughter (The Mocking of Ceres)**  
[caption by the artist: "Dat is mijn teckens boeck"].

Rome, ca. 1619.

Drawing with brush and grey ink, grey wash and heightened with opaque white on blue-grey laid paper washed light brown. 15.5 x 17.8 cm. (image), 30,5 x 21 cm. (sheet).

"Dat is mijn teckens boeck" (this is my drawing book). With this caption Leonaert Bramer indicates that this drawing is the title-page of his personal drawing album. The subject of the drawing seems autobiographical. It shows the goddess Ceres seeking her daughter Proserpina. Tired and thirsty Ceres meets an old woman (Hecuba) outside her cabin at night. While Ceres is drinking from a jug of water that the old woman gave her, a boy (Stellio) points and laughs at her for drinking too avidly and the old woman tries to stop the boy from laughing. After this scene Ceres changes the boy into a lizard as punishment for mocking her. It seems no coincidence that Bramer picked this scene as the first drawing in his album, for he had a reputation for drinking too much. He made the drawing when he was in Rome during his Grand Tour, where he was the founder of a fraternity for Dutch artists called the Bentveughels. This group of young men quickly became known for being rowdy drinkers. With sense of self-mockery the story of the greedily drinking Ceres became a beloved subject for the Bentveughels. Bramer was an exceptionally infamous member of the group, well-known for having been in a fight with Claude Lorraine.

*More information available upon request.*

Condition: edges slightly yellowed, corner tips stained. Otherwise in very good condition.



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4.

*An American missionary in Iran*

Franz Colombari (Smyrna 1813-Paris 1879).

**Portrait of Joseph Gallup Cochran and Conrad Gustav Fagergren.**

Tehran, Persia (Iran), 1848.

Watercolour and pencil on wove paper. 16,5 x 11,5 cm. Stamp on verso "vente F. Colombari 1981". Manuscript title on paper pasted on back of mount: "Un Suèdois et un Américain du passage à Tehéran, F. Colombari".

Prolific Turkish-Austrian Orientalist artist Franz Colombari met American missionary Rev. Joseph Gallup Cochran and Swedish physician Dr Conrad Gustav Fagergren at the Qajar court of Shah Mohammad in Theran. Cochran, Colombari and Fagergren were close to the people in power at the Tehran court during a period when the Qajar Shah opened the country to Western influence. Colombari had good ties with the Aqasi (grand vizier) Haji Mirza Abbas Iravani (Persian: حاجی میرزا عباس ایروانی), Fagergren was the physician of the Shah and Cochran was to lead the influential Presbyterians in the Urumia region. Fagergren had just arrived in Tehran in 1847 and Cochran in 1848. Colombari had been at the court for several years already. The present drawing was made shortly after Cochran's arrival because the men were dispersed when the Shah died in 1848. As the deceased Shah's physician, Fagergren had to flee. Colombari on the other hand was a close confidant of crown prince Naser al-Din Shah Qajar who became Shah in 1848. Cochran moved to Urmia for his missionary work.

This is a rare image of one of the early American missionaries to Iran and a strong record of Western presence in Iran in the mid-19th century.

*More information available upon request.*

**Condition:** in very good condition.

*Enquire*



## 5. *Unknown large coloured lithograph of Uncle Tom*

Joseph Félon (1818-1896).

### L'oncle Tom et Eva.

Paris, Auguste Bry, n.d. [1853].

Handcoloured lithograph, with letterpress text. 40 x 28 cm.

A very rare and attractive large depiction of Uncle Tom, by French artist Joseph Félon, a highly regarded Parisian artist who consistently exhibited at the Salon. He made this print to take advantage of the phenomenon that broke out when Harriet Beecher Stowe's story reached France in 1852. Many artists did the same, but Félon's version is certainly artistically one of the best depictions of Uncle Tom made during the first publication of the book. He has depicted when Tom when he tries to write to his family but fails due to his illiteracy and Little Eva tries to help him. Though Tom is shown as a deeply emotional and religious person, the scene is a clear and obvious example of racial stereotyping. The most popular depictions of Uncle Tom were those in which he was accompanied by the young white girl, Eva St. Clare. Representations of their companionship conveyed a message of racial bonding and celebrated the characters' shared Christian faith. But what undoubtedly grabbed the attention of audiences was the controversy of a young white girl alone in the company of a mature black man.

We were unable to find another copy in any major collection, on the market or in auction records. We did retrieve a reference to this print in the 1853 edition of the annual *Bibliographie de la France* (no. 915), which provides us with a date of creation of the lithograph.

**Condition:** minor overall brown spotting and thumbing, otherwise in excellent condition with vibrant colouring.



*Sold*



### L'ONCLE TOM ET EVA.

O! Père Tom! quelles choses de choses vous faites là! J'essais d'écrire à une pauvre vieille femme, Miss Eva, et à mes petits enfants.

"O Uncle Tom! What funny things you are making there!" I'm trying to write to my poor old woman, Miss Eva, and my little chil'en."

(Editeur pour Paris de la Vieillesse, 57  
Victor Dubouché, rue de Grenelle 55 57 65.

London Francis & Taylor, 3, Court  
Cassam Street Leicester Square.



6.

### *Cousins Dido and Elisabeth*

Louis Stanislas Marin-Lavigne (1797-1860).

**Dido Elisabeth Belle and Lady Elisabeth Murray.**

[Paris, 1848].

Hand coloured lithograph. Signed "Marin Lavergne". Mounted on cardboard, in contemporary wooden gilt frame by "Pécourt".

Large coloured lithograph depicting Dido Elisabeth Belle and Lady Elisabeth Murray, by prominent French lithographer Marin-Lavigne. Dido and Elisabeth were cousins who lived together in 18th century England with their great-uncle Lord Mansfield. Dido was the illegitimate mixed-race daughter of admiral Sir John Lindsay. There was a certain fascination for their close friendship amongst contemporaries, resulting in many depictions of them. Whether the maker of this lithograph was aware that he was depicting Dido Elisabeth Belle and Lady Elisabeth Murray remains uncertain. In the 1848 edition of the *Bibliographie de la France* this lithograph was listed as "Une jeune négresse tenant la chaîne attachée à la patte d'un perroquet posé sur le doigt de sa maîtresse". Compared to other depictions of Dido and Elisabeth the likeness is unmistakable.

This print was number 1 of Marin-Lavigne's most ambitious series of monumental lithographs of romantic scenes that reminisce on times past, titled *Grands groupes aux deux crayons*. These were published without colouring, but the copy that we offer here was extensively amended with watercolour and gouache to give the print a painting-like appearance. This was something that Marin-Lavigne did more often, as we have seen in copies of other prints by him, and would have significantly increased the value.

*More information available upon request.*

**Condition:** cardboard slightly bulbed. A few minor chips off the paint. Otherwise in good condition.

[▶ View video](#)

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## 7. *A masterpiece of Dutch Golden Age printmaking*

Jacques de Gheyn II (1565-1629).

Maniement d'armes d'arquebuses, movsquets, et piques. [...].

Amsterdam, Robert de Baudous, 1608.

Folio. Three parts in one volume. [5] pp. 42 pl.; [4] pp. 43 pl.; [5] pp. 32 pl.

Contemporary vellum with green ties, title shield, green painted edges.

Complete copy of De Gheyn's beautiful folio pictorial arms manual, with the 117 plates in remarkably good impressions, deep contrast and deliberate even plate tone, giving them a drawing-like appearance. De Gheyn's three series of plates on the use of the blunderbuss (42), the musket (43) and the picket (32), is justly regarded as the greatest arms book of the 17th century and one of the masterpieces of Dutch Golden Age printmaking. A priceless resource for the organization and training of troops, De Gheyn's book created an overnight sensation throughout Europe and was quickly translated into several languages. An incredible number of imitating editions have since appeared.

This copy is the rare first issue of the first edition in French, which can be discerned by the name of the seller Henrij Laurens at the foot of the title and the signature of De Gheyn in the first plate of all three parts. This issue was to be sold in Amsterdam while two later issues were sold elsewhere and thus lack the seller's name. The manual was first published in Dutch, with the same number of plates, as *Wapenhandelinge van roers, musquetten ende spiessen* (Amsterdam, 1607).

Complete copies of this first edition are very scarce.

Condition: Paper in general slightly browned (more evident on some leaves). Multiple mainly marginal repairs throughout, Otherwise in good condition, the plates especially very good.



## 8. *Fin-de-siècle artist in the Seychelles*

Eugène Girardin (1860-1898).

**View of a Creole house and foliage on the island of Mahé (Seychelles)**

Mahé, Seychelles, ca. 1890.

Gouache watercolour, pen and black ink on wove paper. 19x29,7 cm. Signed, located and captioned lower left: "E. Girardin, Mahé, maison créole".

View of a creole house, meaning that of a white person born in the colony, on Mahé Island in the Seychelles. The fine drawing shows the house engulfed in lush local foliage in lovely colours and amongst it black and white people clearly dressed differently. The Seychelles were a British colony when this drawing was made.

Artist Jules Edouard Marie Eugène Girardin, a contemporary of Van Gogh, was a Parisian artist who travelled the world and died at the young age of 38. He was a student of the

orientalist painter Gustave Boulanger and a member of the Salon des Artistes Français in Paris. From the very few works of his hand that are known today, it seems he preferred to work in oil paint and watercolour. The oil paintings that we have seen are in the same pastoral style as the watercolour drawing that we offer here: lots of bright colours, especially pinks and yellows. Girardin creates a pleasant scene that the viewer wants to be a part of. Very little biographical information about Girardin is available. From the artworks that we have found we were able to conclude that he first worked in Paris and then moved to Agleria where he made portraits of local people and scenery. An 1893 exhibitions catalogue of the Victorian Artists Society of Melbourne lists 4 works by E. Girardin, which tells us that he was in Australia in at least 1893 and probably earlier, judging from his productivity. He must have made a stopover in the Seychelles on his way to Australia, dating this drawing ca. 1890.

*More information available upon request.*

**Condition:** minor soiling and spotting, otherwise in very good condition.



## 9. *View of the slave-trade hub Porto Praia, Cape Verde*

Johann Christian Friderici [= Frederici] (Heldburg 1766 - Cape Town 1804).

Prospect van het eyland, en de rheede van St. Iago. Geteekend van Johann Christian Friderici / Verbeelding van de inwoonders op St Iago.

Porto Praia, Cape Verde, 1783.

Watercolour with ruled black ink border on paper. 29,5 x 120,5 cm.

The largest recorded early modern panoramic view of Cape Verde, by “the best VOC map maker in South Africa” (Koeman).

Porto Praia on the island Santiago is the main harbour of Cape Verde. In colonial times it served as the final stop for forcedly transported enslaved African people bound for the American plantations and for the restocking of ships. This function of the island is depicted on the drawing in the cartouche in the top right. It shows an African family and examples of livestock: a turkey and a

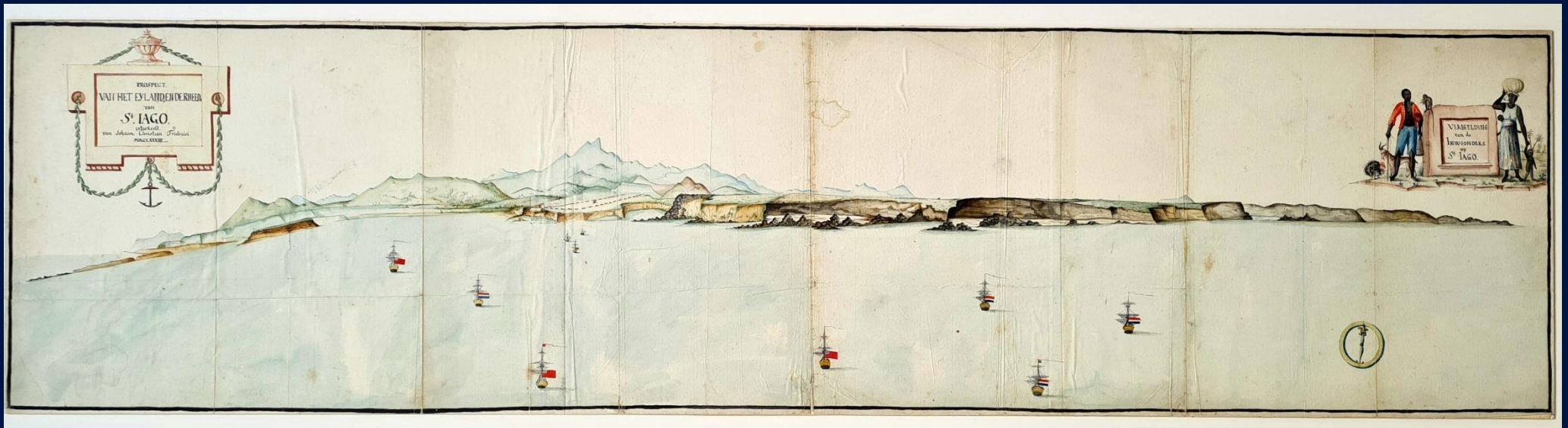
goat. The man wears clothes known to be worn by plantation guards in the West Indies. Perhaps this is why the artist of this exceptional drawing chose to depict the southern coast of the island at an angle that causes the harbour to be hidden from view and instead centralise a farm.

Artist Johann Christian Frederici was a cartographer in service of the Dutch East India Company (VOC), who is known for his extraordinarily important maps of the Cape of South Africa: “the best maps dating from the eighteenth and beginning of the nineteenth centuries of the south coast of the Cape Colony known to us” (Koeman). The earliest known dated work by Frederici is a Cape map from 1788, but our Cape Verde view is dated 1783 so it is now the earliest recorded work by Friderici. He probably made the drawing when he was sailing with the VOC from The Netherlands to South Africa.

Compared to other early modern depictions of Cape Verde, this watercolour view has no equal in quality and size.

 [View video](#)

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10. *Eye-witness evidence of the horrific treatment of enslaved African people on a slave ship*



*Le Negrito à l'ancre. Dans le fond de la haramme.*

François Mathurin Adalbert, baron de Courcy (1805-1839).

**Le Negrito à l'ancre. Dans le port de la Havanne.**

Havanna (Cuba), 1832-1833.

Pencil and watercolour, heightened with white, on paper. 24.8 x 34.6 cm. Indistinctly signed lower left. Mounted on contemporary paper, titled on the mount.

This important and horrid drawing is quite possibly the only visual eye-witness record of the conditions under which African enslaved people were being transported on deck to the Americas. The desperation of the naked deported people is strikingly displayed as they are surrounded by what seems like dead bodies. The only ones in clothes are two white guards, who look startled at the viewer as if they have been caught in the act. This drawing truly gives a chilling insight into something that we were not supposed to see.

François Adalbert made this drawing whilst on his "Grand Voyage Américain", during which he made sketches of the great natural wonders he encountered. But the present watercolour is undoubtedly the most arresting of all of his American drawings, for it depicts the slave ship "Negrito". This ship is recorded as arriving in the port of Havanna with its "cargo" on 11 December 1832, which subsequently dates this drawing. Adalbert has drawn the horrific scenes on the deck of the ship as he saw it, showing some of the enslaved people, probably mainly the women, sheltered beneath spare furling sails when the ship was anchored. When sailing the people were stowed in the lower decks and only when these were completely full some had to stay on deck on loose boards above the water running across the deck.

The Negrito, captained by Francisco Antonio Sarria, flying the Spanish and Uruguayan flags, sailed from Havana for the west coast of Africa on 17 June 1832. She made landfall at Whydah (Ouidah) in the Bay of Benin and departed from Africa on 20 October with 590 slaves, bound for Havana. The passage took fifty-two days, with forty-six slaves perishing on the voyage. The Negrito arrived with her 534 surviving slaves at Havana on 11 December 1832. By the early 1800s, Cuba had become the second-largest destination for slaves transported from West Africa, and in the early 1830s, after the slave trade had been made illegal, the numbers landing in Havana peaked, with twenty-two slave ships disembarking their slaves in the port. By then Havana had become the largest slave port in the world, both as receiver of slaves and as the planner of slave-voyages.

**Condition:** in very good condition.

**Exhibited:** Mexico City, 1998, Palacio Virreinal, El Barón de Courcy, *Ilustraciones de un viaje, 1831-1833*, no. 108

**Literature:** Manuel Barcia, *The Yellow Demon of Fever: Fighting Disease in the Nineteenth-Century Transatlantic Slave Trade*. New Haven, Yale University Press, 2020. (Front cover illustration).

11. *Rembrandt-school drawing*

Anonymous (possibly Willem Drost (1633-1659).

**Diogenes searching for an honest man with a lamp.**

[Amsterdam?, ca. 1650].

19,5 x 25,5 cm. Brown ink on laid paper, watermarked France & Navarre (ca. 1650).

Dutch mid-17th century drawing, possibly by Rembrandt pupil Willem Drost. Depicted is Diogenes in robes, leaning on a staff and raising his lantern towards a group of four people. Diogenes the Cynic (4th cent. BC) renounced material possessions and lived in poverty. He would go out with a lighted lantern in broad daylight to look for an honest man, but instead he would only moral corruption. He would scare passersby with his lantern, causing them to lose their mask and reveal their true intentions. This is what's happening in the present drawing. The group of four is clearly scared by the lantern of Diogenes, who seems



to be towering over them. In fact the artist has placed Diogenes on a higher plane than them, an invention that effectively enhances the morality of the scene. This is not found in other contemporary depictions of the same story by artists like Rubens, Sandrart, Castiglione and Jordaens.

The artist displays a masterful understanding and application of chiaroscuro. Not only does he use it for the composition, he also applies it to benefit the narrative. Light is literally and figuratively at the center of the scene.

The manner of drawing clearly indicates the Rembrandt-school and the artist from that school who made most use of stark chiaroscuro was Willem Drost (1633-1659). He became a student of Rembrandt around 1650, which corresponds with the dating of the watermark. The style of drawing is also close to drawings attributed to Drost: the hatchings match those in other works by Drost, who made much use of individual lines instead of a continuous zig-zagging stroke and penstrokes of varying thickness to create depth in his compositions (Bonny van Sighem, 2000). The face of Diogenes, in particular the pointy nose, corresponds with that found in each of Drost's drawings.

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