

Finding aid for the Jacques Callot etchings, ca. 1615-1635 890027

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Special Collections

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Summary Information

Repository:	Special Collections
Creator:	Callot, Jacques, 1592-1635
Title:	Jacques Callot etchings
ID:	890027
Dates:	approximately 1615-1635
Extent:	429 prints (4 boxes)
Request Materials:	Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy .
Language:	French
Abstract:	French etcher and engraver (1592-1635). The 429 prints in this collection represent approximately one-third of Callot's works. These prints reflect Callot's major themes of religion, theater, genre, allegory, and war, and many are rendered in his characteristically miniature format. All prints are etchings except for one set of engravings; some etchings include engraving.

Preferred Citation

Jacques Callot etchings, ca.1615-1635, Research Library, The Getty Research Institute, Accession no. 890027.

<http://hdl.handle.net/10020/cifa890027>

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Biographical/Historical Note

Jacques Callot was born in 1592 in Nancy, the capital of the duchy of Lorraine. His parents were part of the court circle, his father being herald-at-arms to the Duke of Lorraine and a member of the Duke's bodyguard of archers. When Charles III died in 1608, Callot's father was placed in charge of the obsequies, thus presaging Callot's own royal activities later in life. Callot received his first instruction from Claude Henriet, the court painter, in 1606. He was then taught by Demenge Crocq, a silversmith

and engraver who also made ornamental designs on paper. According to André Félibien's *Entretiens sur la vie et sur les ouvrages des plus excellents peintres anciens et modernes* (1666), Callot learned his trade in Remigio Cantagallina's workshop in Florence after running away to Italy with a band of Bohemian gypsies.

More reliable sources record Callot arriving in Rome in 1609 in the company of a Lorraine diplomat. He spent three years as an apprentice in the workshop of Philippe Thomassin (1588-1660), an engraver and publisher of reproductive prints. He also became familiar with the studios of Francesco Villamena (1566-1626) and Antonio Tempesta (1555-1630). Tempesta, a Florentine, took Callot to Florence in 1612 to assist with etching the funeral book of Margherita of Austria, the Queen of Spain; Callot's first published etchings were illustrations for this book. He remained in Florence afterward and entered the service of the Medici in 1614. He made engravings of the life of Ferdinand de Medici and etchings after courtly festivals and theatrical productions, many designed by Giulio Parigi.

After Cosimo II de Medici died prematurely in 1621, Callot returned to Nancy with Charles IV of Lorraine. While in Nancy, Charles commissioned him to organize, design, and make etchings after a festival, the *Combat à la Barrière*; Infante Isabella of the Netherlands commissioned him to etch a large view of the Siege of Breda; and Louis XIII commissioned him to etch plates of other sieges. In 1629 and again in 1630 and 1631, Callot spent a few months in Paris. He remained in Nancy, where he suffered illness for the last five years of his life and died in 1635.

Callot began his career as an engraver, learning the more formal and meticulous intaglio practice. When he became an etcher, his innovations added durability and improved capacity for variety to etching's established virtues of speed and flexibility. Callot executed over 1400 prints--single prints, suites, and book illustrations--in a lifetime of forty-three years. Many of his plates were published and subsequently owned by his childhood friend from Nancy, Israël Henriet (ca. 1590-1661), who established himself as a printmaker, seller, and publisher in Paris. Many prints were taken from his plates after his death (over 300 copper plates remain at the Musée Historique Lorrain in Nancy), and he has continued to be popular and very influential for etchers and other artists.

In 1617 Callot first experimented with the hard, quick-drying varnish of mastic and linseed oil used by Florentine makers of stringed instruments. This hard etching ground did not chip off the plate or cause pitting and foul biting, as was common with the soft ground commonly used for etching until that time. Without the likelihood of accidental damage to the plate, the hard ground expanded the possibilities of repeated biting, a practice that Callot employed to effectively create light and space, although he did not discover it. The hard ground also provided a better surface for the manipulation of metal tools, another area of Callot's innovations. He invented the *échoppe*, a steel cylinder cut at a slant at one end, larger than the usual etching needle and more like the tools used by wood engravers. The *échoppe*, which he used in many sizes, allowed him to vary the width of his lines, swelling and diminishing them as engravers did, to suggest the volume of forms and vigorous physical movement. Abraham Bosse's 1645 treatise, *Traicté des manieres de graver en taille douce svr l'airin par le moyen des eaux fortes, & des vernix durs & mols*, publicized Callot's technical accomplishments and spread their use.

The principal aspects of Callot's artistic personality are his technical virtuosity, his draftsmanship, and his distinctive use of a miniature format. His ambitious, lively compositions, usually of contemporary life or religious history, create a sense of distance with their progression from a dark foreground to a light background and a sense of spaciousness with their small figures in large spaces, whether outdoors or on a stage. Callot "skillful[ly] blend[s] acute visual observation with a penchant for stylish

exaggeration" (Russell), combining particularities and stereotypes and displaying his virtuosity by convincingly depicting crowds and immense spaces within the confines of small prints. Callot was a methodical artist who made many preparatory drawings, both large compositions and detailed studies, and made few changes in images on the plate. He studied life around him at court, in the city, in fields, military camps, on the roads, and in the streets and combined this knowledge with a fertile imagination and a thoughtful sense of composition.

The major themes of Callot's prints are religion, theater, war, and landscape. Religious works formed the largest category of his oeuvre throughout his career and clearly promoted Catholic Counter-Reformation subjects such as the Virgin, the saints, and martyrs. He received commissions from individuals and from Catholic orders and created works on his own initiative. Callot spent a great deal of time making official visual records of court festivals, theatrical performances, and funerals, in addition to more fanciful portrayals of commedia dell'arte characters. War was ever-present in seventeenth-century Europe; and Callot depicted all aspects of it, from sieges and battles to preparations and depredations. Landscape is a common element in these works, though he made few scenes of pure landscape. His landscapes--both fantasies and documentary images--are often peopled with picaresque and picturesque poor people: beggars, gypsies, peasants, and soldiers. Callot's many allegorical and emblematic images, often religious and in large sets, contribute significantly to that Baroque genre. In addition, he engraved a few portraits and, very early in his career, rendered some copies of paintings.

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Scope and Content of Collection

This collection of 429 prints constitutes approximately a third of Callot's work. It focuses on his religious, theatrical, genre, and military works. Most of the prints are in sets, and most sets are complete. All are etchings, some with engraving, except for one set of engravings. The format is often small, even tiny, especially in the larger sets. Four sets are bound in books, which have been transferred to the library and cataloged as rare books.

The collection's strong representation of religious works (279 prints) constitutes Series I. This series includes seven history-picture scenes from the Old and New Testaments, two sets focused on the apostles (portraits and martyrdoms), two separate scenes of saints' struggles, a calendar book with images of the namesake saint on each feast day, a book with engravings of buildings in the Holy Land, and three sets focused on the Virgin Mary (two of which are emblematic, one on her life). Series II comprises a single secular allegory (for a thesis) and a secular emblem (for a noble). Series III includes fifty chronologically-arranged works depicting theatrical and courtly events (a play, mock combats, a funeral, parades, and pageants). With the exception of the *Balli di Sfessania* (commedia dell'arte figures posturing), these prints depict known events on a given date; most are Medici festivals, and one is from Lorraine. Series IV contains fifty-two prints of genre, costume, and landscape scenes: beggars; male and female figure studies from both noble and working classes; bucolic country scenes at a home and a fair; elite pleasure grounds at the palace in Nancy; and the enigmatic *Slave Market*, also known as *The Spectators* and *The Little View of Paris*; . Series V includes forty-seven military images. Of these, a military portrait, a combat scene, and *The Life of Ferdinand I* (the latter not entirely military, but with

many battle scenes) depict actual persons or events, while the *Military Exercises* and *Miseries of War* depict more generalized activities of drills and depredation.

The collection includes duplicates from the Graphische Sammlung Albertina; these prints may have belonged to Prince Eugene of Savoy (1663-1736), whose collection was purchased by the Hapsburg Emperor Charles VI in 1737, became part of the Österreichische Nationalbibliothek, and was merged with the Albertina in 1919. The Prince's collection included prints obtained from the Mariettes, especially from Jean Mariette (1660-1742). Some of the Prince's acquisitions from the Mariettes may now be part of this collection; *The Ordeal by Arrows (St. Sebastian)* is accompanied by a sheet with the signature (Lugt 1789) of Pierre II Mariette (1634-1716), father of Jean. Pierre-Jean Mariette (1694-1774), son of Jean, visited the Prince to arrange and catalog his collection and facilitated his acquisition of additional prints. Other individual collectors whose marks are found on these prints include Joseph Wenzel, Prince of Liechtenstein (*Solimano*), Edwin De Turck Bechtel (b. 1880) (*Balli di Sfessania*), Giuseppe Storck (1766-1836) (*The Four Feasts*), Joseph-Guillaume-Jean Camberlyn (*The Fair at Xeuilley/ Gondreville*), and Ambroise Firmin-Didot (*The Fair at Xeuilley/ Gondreville*); additional marks on *The Fair at Xeuilley/ Gondreville* were investigated without conclusion. The collection also includes duplicates from the Metropolitan Museum of Art, the Fogg Art Museum at Harvard University, and the National Gallery of Art (Washington, D.C.).

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Arrangement note

The prints are arranged in 5 series: Series I. Religious works; Series II. Allegories/emblems; Series III. Theatrical and courtly works; Series IV. Genre, costume, and landscape scenes; Series V. Military works

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Administrative Information

Access

Open for use by qualified researchers.

Publication Rights

Contact [Library Rights and Reproductions](#).

Acquisition Information

The Getty Research Institute acquired this collection in 1989.

Notes on Processing

Description for items in this collection is presented as follows:

Title of print.

Title of set (number of prints in set).

Place, date: Publisher.

State of print. R. Measurements.

Bibliographic reference(s).

Notes.

Provenance information.

Titles are listed in English, following common usage. Series titles are given first when the complete series is present. All entries are etchings unless otherwise specified.

Publication information is taken from the prints and from bibliographic sources; complete names are used when known. Supplied information is in brackets. s.l. = sine loco (without place). s.d. = sine datum (without date). s.n. = sine nomine (without name).

R., R.R., R.R.R., and R.R.R.R. are Lieure's designations for successively rarer states of Callot's prints. R.R.R.R. is used for states known only in five or fewer examples.

All measurements are in centimeters. For suites of prints, only one page has been measured; this is usually the title page or the first print. Pl. = platemark; Sh. = sheet. Al. = album page.

Descriptions and citations reference the following secondary sources:

L'Art en Lorraine au temps de Jacques Callot: Musée des beaux-arts, Nancy, 13 juin-14 septembre 1992. Paris: Réunion des musées nationaux, 1992.

Jacques Callot, 1592-1635: [exhibition] at the Museum of Art, Rhode Island School of Design, Providence, Rhode Island, March 5 through April 11, 1970. [Providence]: Museum of Art, Rhode Island School of Design; Department of Art, Brown University, 1970.

Jacques Callot, 1592-1635: [exposition] Musée historique lorrain, Nancy, 13 juin-14 septembre 1992. Paris: Editions de la Réunion des musées nationaux, 1992.

Lieure, Jules. *Jacques Callot*. New York: Collectors Editions, 1969. Reprint of edition published in Paris, 1924-1929. 8 volumes.

Lugt, Frits. *Les marques de collections de dessins & d'estampes: marques estampillées et écrites de collections particulières et publiques, marques de marchands, de monteurs et d'imprimeurs, cachets de vente d'artistes décédés, marques de graveurs apposées après le tirage des planches, timbres d'édition, etc. avec des notices historiques sur les collectionneurs, les collections, les ventes, les marchands et éditeurs, etc.* Amsterdam: Vereenigde Drukkerijen, 1921.

Lugt, Frits. *Les marques de collections de dessins & d'estampes: marques estampillées et écrites de collections particulières et publiques, marques de marchands, de monteurs et d'imprimeurs, cachets de vente d'artistes décédés, marques de graveurs apposées après le tirage des planches, timbres d'édition, etc. avec des notices historiques sur les collectionneurs, les collections, les ventes, les marchands et éditeurs, etc.: supplément.* La Haye: M. Nijhoff, 1956.

Meaume, Édouard. *Recherches sur la Vie et les Ouvrages de Jacques Callot: Suite au Peintre-graveur Français de M. Robert-Dumesnil.* Paris: J. Renouard, 1860.

Russell, H. Diane. *Jacques Callot: Prints & Related Drawings.* Washington: National Gallery of Art, 1975.

Ternois, Daniel. *L'Art de Jacques Callot.* Paris: F. de Nobele, 1962.

Processing History

Anne-Marie Schaaf processed this collection in September and October of 1996.

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Related Materials

Separated Material

All transferred to the library as rare books.

The Calendar of Saints (124 prints + 1 p. letterpress). Paris, 1636: Israël Henriet. *Guide Book to Buildings in the Holy Land* (47 prints). Florence, 1620: Pietro Ceconcelli. *Portrait of Senator Donato Dell'Antella. Oration of Cammillo Rinuccini* (2 prints). Florence, 1618: Zanobi Pignoni. *Solimano* (6 prints). [Florence, 1620: Pietro Ceconcelli].

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Controlled Access Headings

Contributor(s)

- Bechtel, Edwin DeTurck, 1880-1957
- Cecconcelli, Pietro
- Firmin-Didot, Ambroise, 1790-1876
- Henriët, Israël, 1590?-1661
- Langlois, François, 1588-1647
- Liechtenstein, Joseph Wenzel, Fürst von, 1696-1772
- Mariette, Pierre, 1634-1716
- Mariette, Pierre-Jean, 1694-1774
- Rosselli, Matteo, 1578-1650

Subjects - People

- Charles, Duke of Lorraine, IV, 1604-1675
- Cosimo, Grand Duke of Tuscany, II, 1590-1621
- Ferdinando, Grand-Duke of Tuscany, I, 1549-1609
- Parigi, Giulio, 1571-1635

Subjects - Topics

- Art -- Political aspects -- France -- 17th century
- Art and state -- France -- History -- 17th century
- Art and state -- Italy
- Art and state -- Italy -- Florence -- History -- 17th century
- Clothing and dress -- History -- 17th century
- Festivals -- France -- Early works to 1800
- Theater -- France -- Early works to 1800
- Theater -- Italy -- Florence -- History -- 17th century
- Tournaments -- France -- Nancy -- 17th century

Subjects - Places

- Florence (Italy) -- Court and courtiers
- Italy -- Social life and customs -- 17th century
- Lorraine (France) -- Court and courtiers -- Early works to 1800

Genres and Forms of Materials

- Emblems (allegorical pictures)
- Emblems (allegorical pictures) -- France -- 17th century
- Engravings (prints) -- France -- 17th century
- Engravings (prints) -- Italy -- 17th century
- Etchings (prints) -- France -- 17th century
- Etchings (prints) -- Italy -- 17th century
- Prints (visual works) -- France -- 17th century

- Prints (visual works) -- Italy -- 17th century

Collection Inventory

Series I. Religious Works, 1619-1635 279 prints

Scope and Contents note: Religion-based work includes illustrations of events in the Old and New Testaments and representations of the Virgin Mary, saints, and apostles.

Title/Description	Containers
<p><i>The Crossing of the Red Sea</i> Paris, Israël Henriet, 1629</p> <p><i>Scope and Contents note:</i> Third state. Pl. 12.8 × 23.4; Sh. 14.2 × 24.9. Mounted on card 20.3 × 29.5.</p> <p>Bibliography</p> <p>Lieure 665. Meaume 1.</p>	<p>Oversize box 1 Folder 1</p>
<p><i>Judith with the Head of Holofernes</i> [Paris], [Israël Henriet], undated</p> <p><i>Scope and Contents note:</i> First state. R. Pl. 10.3 × 7.2; Sh. 12 × 8.8.</p> <p>Etched entirely in stipple with a needle.</p> <p>Bibliography</p> <p>Lieure 674. Meaume 91. Russell 171.</p>	<p>Oversize box 1 Folder 2</p>
<p><i>The Crowning with Thorns</i><i>The Large Passion</i> (1 of 7 prints) s.l., s.n., [approximately 1619-1624]</p> <p><i>Scope and Contents note:</i> Third state. Sh. 10.3 × 21.5.</p> <p>Etching and engraving.</p> <p>This plate was ruined when Callot tried to create the halo.</p> <p>Bibliography</p> <p>Lieure 284. Meaume 15. Russell 166.</p>	<p>Oversize box 1 Folder 3</p>
<p><i>The Four Feasts</i> (4 prints) [Florence], s.n., [1619]</p> <p><i>Scope and Contents note:</i> First state. Sh. 7.8 × 5.9.</p> <p>Individual titles: <i>The Marriage at Cana</i>, <i>Christ in the House of the Pharisee</i>, <i>The Last Supper</i>, and <i>The Supper at Emmaus</i>.</p>	<p>Oversize box 1 Folder 4</p>

"G. Storck a Milano 1799. No.10029. No.4 Stz[?]" in brown ink on reverse.

Provenance: Giuseppe Storck; Graphische Sammlung Albertina.

Bibliography

Lieure 295-298.

Meaume 48-51.

The Light of the Cloister (27 prints) [Paris, Ciartres [François Langlois]], [1628]

Oversize box
1

Folder 5

Scope and Contents note: Second state. Sh. 6.3 × 8.3.

Latin title: *Lux Claustri*.

Provenance: Graphische Sammlung Albertina.

Bibliography

Lieure 599-625.

Meaume 234-260.

The Life of the Virgin in Emblems (27 prints) [Nancy, s.n.], [1626]

Oversize box
1

Folder 6

Scope and Contents note: First state, except L.627, which is second state. Sh. 6.4 × 8.3.

Etchings and engravings.

Latin title: *Vita Beatæ Mariæ Vir Matris Dei Emblematis*.

Provenance: Graphische Sammlung Albertina.

Bibliography

Lieure 626-652.

Meaume 207-233.

Russell 158.

The Life of the Virgin (15 prints) Paris, Israël Henriet, [1630]

Oversize box
1

Folder 7

Scope and Contents note: Second state. Sh. 7.1 × 4.7.

Latin title: *Vita Et Historia Beatæ Mariæ Virginis Matris Dei*.

Bibliography

Lieure 1357-1370.

Meaume 76-89.

The Large Apostles (16 prints) Paris, Israël Henriet, 1631

Oversize box
1

Folder 8

Scope and Contents note: Third state, except L.1298 and L.1299, which are second state, and L.1297, which is only state. Pl. 14.5 × 9.7; Sh. 19.1 × 12.9.

Latin title: *Salvatoris Beatæ Mariæ Virginis Sanctorum Apostolorum Icones*.

Bibliography

Lieure 1297-1312.

Meaume 104-119.
Russell 148-149.

The Martyrdoms of the Apostles (16 prints) [Paris, Israël Henriet], [approximately 1630-1635]

Oversize box
2

Folder 1

Scope and Contents note: Third state, except L.1387, L.1388, L.1391, and L.1395, which are second state. Sh. 7.3 × 4.6.

Latin title: *Martyrium Apostolorum*.

Bibliography

Lieure 1386-1401.
Meaume 120-135.
Russell 143-147.

The Ordeal by Arrows (St. Sebastian) [Nancy, s.n.], [approximately 1632-1633]

Oversize box
2

Folder 2

Scope and Contents note: First state. Sh. 16 × 32.3.

Etching and engraving.

"P. Mariette 1666" in ink and crossed out on an additional loose sheet of paper cut from the same sheet as the print.

Provenance: Graphische Sammlung Albertina.

Bibliography

Lieure 670.
Meaume 137.
Russell 152.

The Temptation of St. Antony (second version) [Paris], Israël Henriet, 1635

Oversize box
2

Folder 3

Scope and Contents note: Fourth state. Pl. 35.7 × 46.1; Sh. 39.4 × 50.

Bibliography

Lieure 1416.
Meaume 139.
Russell 139.

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Series II. Allegories/Emblems, 1623, 1631 2 prints

Scope and Contents note: Series of secular works includes emblem created for a noble and allegory completed for a thesis.

Title/Description	Containers
<p><i>The Large Rock</i> [Nancy, s.n.], [approximately 1631]</p> <p><i>Scope and Contents note:</i> Only state. R. Sh. 20 × 27.9.</p>	<p>Oversize box 2</p> <p>Folder 4</p>

Bibliography

Lieure 512.
Meaume 616.

The Large Thesis [[Nancy], s.n.], 1623

Flatfile 1

Scope and Contents note: First state. Sh. 80.5 × 49.6 (two sheets joined across the center).

Etching and engraving.

Bibliography

Lieure 569.
Meaume 615.

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Series III. Theatrical and Courtly Works, 1616-1627 50 prints

Scope and Contents note: Series depicts theatrical and court events, such as plays, mock combats, parades, and pageants. Most are representations of actual occurrences, including a number of festivals in Lorraine or Medici Florence. Prints are arranged chronologically.

Title/Description	Containers
<p><i>Parade in the Amphitheater</i><i>One of the Infantry Combats</i><i>The War of Love</i> (2 of 4 prints) [Florence, s.n.], [1616]</p>	<p>Oversize box 2 Folder 5</p>
<p><i>Scope and Contents note:</i> Second state. R.R. (<i>Parade</i>) Sh. 22.5 × 30.3.</p>	
<p>Italian title: <i>Mostra della Guerra d'Amore</i>.</p>	
<p>Italian title: <i>Uno de gl'Abbattimenti della Guerra D Amore</i>.</p>	
<p>Dated 1615 in Florentine old style.</p>	
Bibliography	
<p>Lieure 170-171. Meaume 633-634. Russell 50-51.</p>	
<p><i>View of the Festival</i> <i>The War of Beauty</i> (1 of 6 prints) [Florence, s.n.], [1616]</p>	<p>Oversize box 2 Folder 6</p>
<p><i>Scope and Contents note:</i> First state. Sh. 22.6 × 30.1.</p>	
<p>Italian titles: <i>Teatro Fatto in Firenze Nella Festa A Cavallo Per La Venuta Del Ser.mo Principe D'Urbino</i>.</p>	
<p><i>La Guerra di Bellezza</i>.</p>	
Bibliography	
<p>Lieure 182.</p>	

Meaume 640.
Russell 58.

First Intermezzo	Oversize box 2	Folder 7
<i>Scope and Contents note:</i> Fourth state. Pl. 28.9 × 20.3; Sh. 34 × 23.4.		
<i>Second Intermezzo</i>		
<i>Third Intermezzo</i>		
Only states. Sh. 20.4 × 28.9		
<i>The Intermezzi</i> (3 prints).		
Florence, 1617: s.n.		
Italian titles: <i>Primo Intermedio Della Veglia Della Liberatione Di Tirreno.</i>		
<i>Secondo Intermedio Dove Si Vide Armarsi L'Inferno Per Far Vendetta Di Circe Contro Tirreno.</i>		
<i>Terzo Intermedio Dove Si Vide Venire Amore Con Tutta La Sua Corte A Divider La Battaglia.</i>		
Dated 1616 in Florentine old style.		
Paper differs among prints.		
Provenance: National Gallery of Art, Washington, D.C.		

Bibliography

Lieure 185-187.
Meaume 630-632.
Russell 59-61.

<i>The Catafalque of the Emperor Matthias</i> Florence, s.n., 1619	Oversize box 2	Folder 8
<i>Scope and Contents note:</i> Second state. Sh. 28.3 × 21.		
Italian title: <i>Essequie Celebrate In Fiorenze Dal Ser.Mo Gran Duca Per La Morte Dell' Imperator Mattias.</i>		

Bibliography

Lieure 299.
Meaume 597.
Russell 10.

<i>Balli di Sfessania</i> (24 prints) [Nancy, s.n.], [approximately 1622]	Oversize box 3	Folder 1
<i>Scope and Contents note:</i> First state. Pl. 7.2 × 9.3; Sh. 18.7 × 26.8.		
4 plates printed on each sheet.		
Provenance: Edwin De Turck Bechtel; Metropolitan Museum of Art.		

Bibliography

Lieure 379-402.
 Meaume 641-664.
 Russell 89-100, 102-103.

Combat at the Barrier (12 prints) Nancy, s.n., [1627]

Oversize box
3 Folder 2

Scope and Contents note: First state, except L.575 and L.583, which are second state. R. (L.585); R.R.R.R.(L.586) Sh.15.7 × 11.

2 sheets each in 4 mats. Measurements vary significantly.

Illegible collector's mark at bottom right on verso of L.577 and L.578.

Bibliography

Lieure 575-586.
 Meaume 490-500.
 Russell 115-125.

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Series IV. Genre, Costume, and Landscape Scenes, 1620-1635 52 prints

Scope and Contents note: Series includes male and female figure studies from both noble and working classes; beggars; scenes of a country home and fair, and a depiction of the palace at Nancy.

Title/Description	Containers
<p><i>The Beggars</i> (25 prints) [Nancy, s.n.], [approximately 1621]</p> <p><i>Scope and Contents note:</i> First state, except title page, which is only state. Pl. 13.8 × 9.1; Sh. 14 × 9.3.</p>	<p>Oversize box 3 Folder 3</p>
<p>Bibliography</p> <p>Lieure 479-503. Meaume 685-709. Russell 37-41.</p>	

Various Figures (8 of 16 prints) s.l., s.n., undated

Oversize box
3 Folder 4

Scope and Contents note: Second state. Pl. 8.3 × 9.3; Sh. 11.5 × 13.1.

Italian title: *Varie Figure*.

The date and location of the etching of these prints is much debated.

Some with wide margins (L.202, 204, 205); some pasted into window in another sheet (L.207, 208, 210, 211); strip added to bottom and top of L.209.

Bibliography

Lieure 202, 204, 205, 207-211.

Meaume 731, 732, 734-736, 738, 739, 742.

The Fantasies (14 prints) [Paris], Israël Henriët, 1635

Oversize box
3

Folder 5

Scope and Contents note: First state, except title page, which is second state. Pl. 6.1 × 8.1; Sh. 6.4 × 8.4.

"106" in brown ink at bottom left of title page.

Bibliography

Lieure 1372-1385.

Meaume 868-881.

Two Standing Women of Quality s.l., s.n., [approximately 1620-1625]

Oversize box
3

Folder 6

Scope and Contents note: First state. Pl. 6.4 × 7.8; Sh. 6.6 × 8.1.

In mat with # 28.

Bibliography

Lieure 535.

Meaume 672.

The Winder and the Spinner s.l., s.n., [approximately 1620-1625]

Oversize box
3

Folder 6

Scope and Contents note: First state. Pl. 6.3 × 7.7; Sh. 6.5 × 7.9.

In mat with # 27.

Bibliography

Lieure 536.

Meaume 671.

The Slave Market s.l., s.n., undated

Oversize box
3

Folder 7

Scope and Contents note: First state. R.R. Sh. 11.6 × 21.9.

Bibliography

Lieure 369.

Meaume 712.

The Fair at Xeulley (The Fair at Gondreville) [Nancy, s.n.], [approximately 1625]

Oversize box
4

Folder 1

Scope and Contents note: First state. R.R.R. Pl. 19.3 × 34; Sh. 20.5 × 35.1.

LDS[?] cipher in ink on verso. AH monogram stamp on verso.

Provenance: Joseph-Guillaume-Jean Camberlyn; Ambroise Firmin-Didot.

Bibliography

Lieure 561.

Meaume 623.

Russell 13.

The Palace Gardens at Nancy Nancy, Jacques Callot, 1625

Scope and Contents note: First state. Sh. 25.5 × 38.3.

Oversize box
4

Folder 2

French title: *Parterre du Palais de Nancy*.

Provenance: Fogg Art Museum, Harvard University.

Bibliography

Lieure 566.
Meaume 622.
Russell 16.

The Little Trellis [Paris], [Israël Henriet], 1635

Oversize box
4

Folder 3

Scope and Contents note: Second state. R.R.R. Pl. 8.1 × 16.3; Sh. 8.4 × 16.7.

Bibliography

Lieure 1428.
Meaume 710.
Russell 21.

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Series V. Military Works, 1615-1635 47 prints

Scope and Contents note: Military-themed material includes portraits and depictions of actual combat scenes, and prints showing general military exercises and depredations.

Title/Description	Containers
<p><i>Portrait of Louis de Lorraine, Prince of Phalsbourg</i> [Nancy, s.n.], [approximately 1621-1623]</p> <p><i>Scope and Contents note:</i> Only state. R. Sh. 27.6 × 34.6.</p> <p>Etching and engraving.</p> <p>Part of inscription cut off at bottom. "1093" in ink at bottom right.</p> <p>Offsetting on verso from another copy of the print.</p> <p>Bibliography</p> <p>Lieure 505. Meaume 508. Russell 175.</p>	<p>Oversize box 4</p> <p>Folder 4</p>
<p><i>The Life of Ferdinand I de' Medici</i> (15 of 16 prints) [Florence, s.n.], [approximately 1615-1617]</p> <p><i>Scope and Contents note:</i> First state. Pl. 22.5 × 30.2; Sh. 43.5 × 45.5.</p> <p>Engravings.</p>	<p>Oversize box 4</p> <p>Folder 5-7</p>

Designed by Matteo Rosselli, with significant changes made by Callot.

Paper varies in color.

Bibliography

Lieure 147-161.
Meaume 534-548.
Russell 24, 174.

Military Exercises (13 prints) [Paris], Israël Henriët, 1635

Oversize box
4

Folder 8

Scope and Contents note: Second state. Pl. 6.2 × 8; Sh. 6.5 × 8.3. Mounted on card 8.1 × 9.9.

Bibliography

Lieure 1320-1332.
Meaume 582-594.
Russell 214-226.

The Large Miseries of War (18 prints) Paris, Israël Henriët, 1633

Oversize box
4

Folder 9

Scope and Contents note: Second state, except L. 1339 and L. 1356, which are third state. Pl. 8.2 × 18.5; Sh. 16.1 × 26.3.

Couplets by Abbé de Marolles.

Title page is trimmed (Sh. 8.9 × 18.9) and mounted on another sheet.

Bibliography

Lieure 1339-1356.
Meaume 564-581.
Russell 193-212.

The Combat of Avigliana [France, s.n.], [1631-1632]

Flatfile 2

Scope and Contents note: Only state. Sh 35.9 × 53.2.

Unfinished plate; this copy lacking blank inscription area at bottom.

Bibliography

Lieure 663.
Meaume 509.
Russell 178.

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