

Cambridge University Press

978-1-107-49243-1 - Catalogue of the Engraved Portraits by Jean Morin (C. 1590-1650)

Murray Hornibrook and Charles Petitjean

Frontmatter

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THE ENGRAVED PORTRAITS
BY
JEAN MORIN

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No. 5, State II, a

CARDINAL BENTIVOGLIO

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MURRAY HORNIBROOK
AND
CHARLES PETITJEAN

CAMBRIDGE
AT THE UNIVERSITY PRESS
1945

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PREFACE

My uncle by marriage, Charles Petitjean, to whose pen, in collaboration with Charles Wickert, we owe the standard work on Nanteuil, commenced the collection of the material for this work on Morin more than forty years ago, but as the work on Nanteuil was already in an advanced stage at that time, this lesser work was laid aside until twenty years later, when the publication of the work on Nanteuil almost coincided with the failure of Petitjean's health and his consequent inability to continue the work on Morin and, most regretfully, since he preferred the engravings of Morin to those of all other French Masters, he had to hand it over to me for completion. This, as I had been assisting him in the collection of the material, I was best qualified to do and, since his death, I have continued the search for differences in states, and the task has proved exceptionally difficult inasmuch as there are so few complete collections, outside the very fine one in Paris; and some portraits are so rare in any state that it has been a question, not so much of searching museum and other public collections, but of trying to get in touch with small collections, or even the owners of single impressions, for comparison. These difficulties, one imagines, must have weighed heavily with Robert-Dumesnil, whose work in *Le Peintre-Graveur Français* has hitherto been the standard on this Master, since so very much of interest that we have found escaped his notice; to the portrait of Jansénius, for instance, he ascribes but two states, whereas there are six.

The discovery that Morin used watermarked papers for his states in some sort of arithmetical progression is entirely due to Petitjean, and is a matter of the greatest interest, which may also be found to have a bearing on the use of watermarked papers by other engravers.

I desire, on behalf of Charles Petitjean and myself, to express our thanks to the curators of museums and owners of collections, large

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and small, who allowed us to use their impressions for comparison, and to the large number of owners of single impressions of interest who forwarded them, often from very long distances, by post for our examination; and especially would I like to put on record our thanks for the assistance ungrudgingly rendered to us for many years by the late John Charrington, Hon. Keeper of the Prints at Cambridge, who kept us in touch with most of the impressions passing through the hands of British printsellers or offered in the sale rooms.

MURRAY HORNIBROOK

1944

BENTIVOGLIO (p. 16). When the text of this book was already in final proof two impressions of this plate came to light, both obviously of a later state than the two hitherto known. A description of this state is added here :

III. Except for faint traces on the lower edge of the border, this scratched line has been erased by a burnisher, by which process the parallel lines, through which it passed, were also effaced ; those above the base of the letter 'i' have been remade rather thickly, the second and third lines from the base sloping up so that they no longer coincide with their continuations through 'i'. The burnisher has also effaced some of the parallel lines on the high light of the ridge of the border, leaving a clear oval space about 10 mm. by 4 mm. Thick papers, with no watermark, or with a single watermark in the centre of the sheet. (Mr M. Hornibrook, and probably others.)