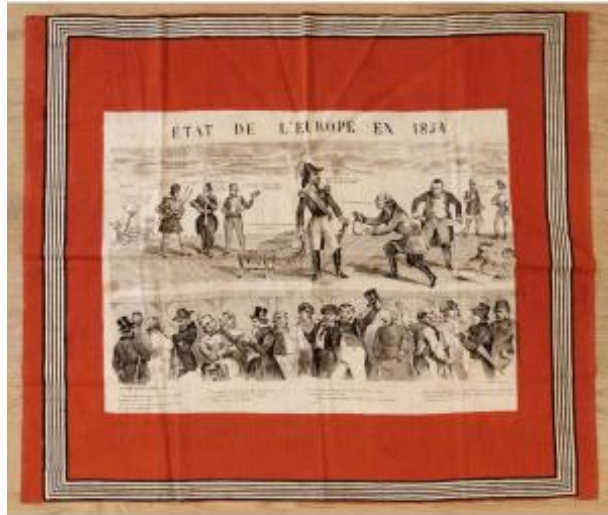




PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Printed Scarf - Europe In 1854 - Buquet Rouen



1 400 EUR

Signature : Narcisse Buquet

Period : 19th century

Condition : Très bon état

Material : Linen

Description

[ENGRAVING ON TEXTILE. POLITICAL CARICATURE]. BUQUET, Narcisse. State of Europe in 1854. Rouen: Lamy Godard Frères, ca 1854. A rectangular piece of calico, 79.5 x 69 cm, printed in black on the front only, in a large frame in "Adrianople red", or ochre, highlighted with six black lines. Excellent condition despite a few rare small spots. Rare illustrated Rouen "handkerchief" (i.e. scarf), printed on a copper plate, bearing an allegorical caricature on European geopolitics in 1854. The caricature is divided into two registers. In the upper register, on the trestles of a theater stage, Tsar Nicholas I of Russia appears surrounded by various characters symbolizing the European countries engaged in the Crimean War: on the left, the coalition opposed to Russia, Spain, England,

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Tel : +33688778366

5 rue de Condé

Paris 75006

France, Turkey; on the right, Russia's allies, Prussia and Austria. In the lower register, popular figures make up the theater stalls, commenting on the scene with humorous reflections worthy of the *café du commerce*. The printing was carried out by the brothers Jean-Thomas Lamy-Godard and François-Thomas Lamy from the copper plate drawn and engraved by Narcisse-Alexandre Buquet, according to the signatures at the bottom of the engraving. The engraving of the central motif is executed on a copper plate while the handkerchief surround is printed on a wooden block, thus allowing for bright flat colors.

"Indienne manufacturers generally asked more or less renowned artist-designers to ornament their fabrics; but sometimes certain types of designs, such as news images for example, were entirely created by the engraver himself, inspired by the events of the day. » (Pierre Villette, *La Cravate Illustrée*, 1902). « Some Rouen factories nevertheless sought to innovate, from the Restoration onwards, by printing current subjects on large scarves or handkerchiefs, that is to say, everyday consumer items, easily renewable. This was particularly the case [...] of Jean-Thomas Lamy (1782-1849), known as Lamy-Godard, after his wife, to distinguish him from his brother François-Thomas (1781-1851), Thomas Stackler's first partner in Saint-Aubin from 1822 to 1832. Both employed the engravers Buquet, father and son, tireless creators of images of current events, whether happy (the return of Napoleon's ashes in 1840) or unhappy (the accidental death of the Duke of Orléans, in Neuilly, on July 13, 1842), religious (the election of Pius IX in 1848) or secular (the soldier's wedding), but almost always carrying a strong political connotation. » (Serge Chassagne, « Indiennes et indienneurs à Rouen », *Etudes Normandes*, 45th year, n°3, 1996, pp. 39-54.) Narcisse-Alexandre Buquet (1825-1894) came from a family of Rouen artists, notably creators of illustrated handkerchiefs and printed furnishing fabrics. From 1852 to 1870, he worked for the Lamy-Godard frères house. Buquet

exercised his verve against Russia during the Crimean War, in particular in this caricature where Emperor Nicholas is vigorously attacked.