Finding aid for the Donald Goldberg collection of French caricature, 1830-1853

Finding aid prepared by Brian Parshall.
**Descriptive Summary**

**Title:** Donald Goldberg collection of French caricature  
**Date (inclusive):** 1830-1853  
**Number:** P890001  
**Creator/Collector:** Goldberg, Donald  
**Physical Description:** 393.0 prints  
**Repository:**  
The Getty Research Institute  
Special Collections  
1200 Getty Center Drive, Suite 1100  
Los Angeles, California, 90049-1688  
(310) 440-7390  

**Abstract:** A collection, assembled by Donald Goldberg, comprised entirely of 19th century French lithographs designed by two artists known by their pseudonyms, Paul Gavarni and Grandville, and featuring political and social caricature.

**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:** Collection material is in French

**Biographical/Historical Note**

This collection is comprised entirely of 19th century French lithographs designed by two artists known by their pseudonyms, Paul Gavarni and Grandville. Guillaume Sulpice Chevalier was born in Paris on 13 January, 1804. He began to study drawing with Professor Leblanc at the Conservatoire des Arts et Métiers in 1818, and sold his first lithograph for publication in 1824. In 1829 he adopted the name Paul Gavarni after a town in the Pyrenees. The following year he turned to fashion illustration and later designed theatrical costumes and carnival disguises. Beginning in 1837 he drew lithographs for Charles Philipon's journals *Le Charivari* and *La Caricature*. Gavarni's images are observations of social manners and customs (and as such are technically caricature only by association). He differed from Philipon's more famous discovery, Honoré Daumier, whose scathing political and social caricature offended many, particularly the government censors. Gavarni abandoned lithography entirely following the death of his young son in 1857, and gradually withdrew from society. He died in obscurity in 1866.

Jean-Ignace-Isidore Gérard was born at Nancy in 1803. His pseudonym was borrowed from his paternal grandparents, who worked as comedian under the names Monsieur and Madame Grandville ("Big City"). He began his career as a miniature painter, studying first with his father and then with Hippolyte Le Comte, but by 1820 had abandoned this medium and devoted himself to lithography and illustration. As an increasing dislike for the messy work of lithography took hold, he began to work with collaborators who copied his drawings onto the lithographic stone. In his own time he was considered first a political caricaturist, and second an illustrator of children’s works. In both types of drawings he metamorphosed humans and animals, revealing at the same time our animalistic nature and our tendency to anthropomorphize. All the lithographs by Grandville in this collection are political caricatures published in *La Caricature*, except the first, a social caricature which features the infamous character M. Mayeux, and the last, which was published on subscription only. Following the death of his three children, and of his wife of nine years in 1842, Grandville himself died in 1847 in an asylum at Vanves near Paris.

**Access**

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**Publication Rights**

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**Preferred Citation**

Donald Goldberg Collection of French Caricature, 1830-1853, Getty Research Institute, Research Library, Accession no. P890001.  
http://hdl.handle.net/10020/cifap890001

**Acquisition Information**

Acquired in 1989.

**Processing History**
The Donald Goldberg collection originally included reference books, as well as complete sets of periodicals such as La Lune and Le Mirliton. These publications are now part of the Getty Research Institute Library. The caricature prints were transferred to Special Collections ca. 1996. The cataloguing of the print collection was completed on Jun 30, 1997 by Brian Parshall who wrote this finding aid.

Note on Cataloging:
The standard reference for works by Gavarni is Armelhault (pseudonym for Mahérault) and Bocher, L'Oeuvre de Gavarni (Paris: Librarie des bibliophiles, 1873) and cited as A & B; for works by Grandville see Gottfried Sello, Grandville: Das Gesamte Werk, 2 vols. (Munich: Rogner u. Bernard, 1969) cited as Sello. Both have been used in cataloging this collection and are cited in the entries.

Scope and Content of Collection
This collection, assembled by Donald Goldberg, contains nineteenth century French lithographs by two artists known by their pseudonyms, Paul Gavarni (1804-1866) and Grandville (1803-1847), with examples of political and social caricature by each. The majority are from publisher Charles Philipon's journals La Caricature, founded in 1830 during the so-called July Monarchy of Louis-Philippe, and Le Charivari, founded in 1832.

Arrangement note
The collection is organized in 2 series: Series I. Works by Gavarni; Series II. Works by Grandville

Subjects - Topics
Caricature--19th century--France

Subjects - Places
Paris (France)--Social life and customs

Genres and Forms of Material
Prints--France--19th century
Proofs before letters--France--19th century

Contributors
Gavarni, Paul, 1804-1866
Goldberg, Donald
Grandville, J. J., 1803-1847

Series I. Works by Gavarni, 1837-1853

Physical Description: ca. 30 lin. ft.

Scope and Content Note
Out of more than 2000 total works in Gavarni's graphic oeuvre, the 380 lithographs by him in this collection include many of the themes and subjects for which he is most well-known, such as Les Lorettes and Debardeurs, with a number of complete series and some apparently unique examples.

Box 1, Folder 1
A & B 231. 3rd state. "Au petit lever"
Scope and Content Note
From series Les Actrices no. 1. Caricature Provisoire 22. Imp. d'Aubert; Le Charivari. [See also folder 2, and Box 8, folder 186 for others in this series].

Box 1, Folder 2
A & B 238. 2nd state. "Protegez Seigneur! une vierge chretienne"
Scope and Content Note
No. 8 from series Les Actrices. Imp. d'Aubert; Chez Bauger. [See also Box 8, folder 186 for another print from this series].

Box 1, Folder 3-25
A & B 1024 -1044; 1046; 1048. From Oeuvres nouvelles de Gavarni
Scope and Content Note
First 21 prints, plus 23rd and 25th, from the series Carnaval. Assorted states, papers.
Box 2, Folder 26-49  
**A & B 1049-1054; 1056-1068; 1706-1708.** From *Oeuvres nouvelles de Gavarni*  
Scope and Content Note  
Nos. 26-31; 33-49 from the series *Carnaval.* Assorted states, papers.

Box 3, Folder 50-51  
**A & B 1140-1141.** Complete 2-print series entitled *Les Patrons*  
Scope and Content Note  
2nd state. From *Oeuvres nouvelles de Gavarni.*

Box 3, Folder 52  
**A & B 1129.** Print from *Les Parents terribles*  
Scope and Content Note  
Only print executed from a planned series entitled *Les Parents terribles.* 2nd state. From *Oeuvres nouvelles de Gavarni.*

Box 3, Folder 53-62  
**A & B 1130 - 1139.** Complete 10 print series entitled *Le Parfait créancier*  
Scope and Content Note  
All are 2nd state. From *Oeuvres nouvelles de Gavarni.*

Box 3, Folder 63-65  
**A & B 1087 - 1089.** Complete 3 print series entitled *Gentils hommes bourgeois*  
Scope and Content Note  
All are 2nd state. From *Oeuvres nouvelles de Gavarni.*

Box 3, Folder 66-68  
**A & B 1081 - 1083.** First 3 of a six-piece series entitled *Faits et Gestes du propriétaire*  
Scope and Content Note  
All are 2nd state. From *Oeuvres nouvelles de Gavarni.*

Box 3, Folder 69-73  
**A & B 1076 - 1080.** Complete 5 print series entitled *Des Mères de famille!*  
Scope and Content Note  
No. 4 is before the letters; all others are 2nd state. From *Oeuvres nouvelles de Gavarni.*

Box 3, Folder 74-79  
**A & B 998 - 1003.** Complete 6 print series entitled *Affiches Illustrées*  
Scope and Content Note  
No. 2 is 3rd state; all others are 2nd state. From *Oeuvres nouvelles de Gavarni.*

Box 4, Folder 80-97  
**A & B 1004 - 1016, 1682, 1023, 1683. Nos. 1-13, 22,23, and 24 of a suite of 24 prints entitled *Baliverneries Parisiennes***  
Scope and Content Note  
From *Oeuvres nouvelles de Gavarni.* All are 2nd state (nos. 22 & 23 lack series nos.), except nos. 8 and 13, which are before the letters, and appear to be proofs, evidenced by the legend written in ink. Additionally, there are duplicates of nos. 1 and 12, on different paper, and mounted in thinner mats.

Box 4, Folder 98-104  
**A & B 1069 - 1073, 1709, 1711. Nos. 1-6 and 10 of a suite of 10 prints entitled *Chemin de Toulon***  
Scope and Content Note  
From *Oeuvres nouvelles de Gavarni.* All are 2nd state except nos. 6 and 10, which are before the letters.
Box 5, Folder 105-129  
**A & B 1090 - 1114. The first twenty-five of a series of forty prints entitled Impressions de ménage (2e série)**

*Scope and Content Note*
Part of a larger group, most of which appeared in *Le Charivari* beginning in 1844 under the heading *Oeuvres nouvelles de Gavarni*. Of the present set, only the first (*A & B 1090*) is before the letters; *A & B* suggest that it was not published in *Le Charivari* because the lithographic stone may have broken during printing, and it was then replaced by the following image (*A & B 1091*). As a result, this first print is listed as “Very Rare.” The remainder are 2nd state.

Box 6, Folder 130  
**A & B 245. Fantaisies**

*Scope and Content Note*
The title *Fantaisies*, and “2 Livraison, No.4” have been added to this print following its publication in *La Caricature provisoire* on 9 juin 1839. This is then the 2nd state, which appeared in *Le Charivari* on 16 novembre 1841, and also formed part of a suite, issued in installments (livraisons) of six plates each.

Box 6, Folder 131  
**A & B 291. Fantaisies**

*Scope and Content Note*
2 Livraison, No. 5. First appeared in *Paris*, 20 janvier 1839. 2nd state.

Box 6, Folder 132  
**A & B 318. Fantaisies**

*Scope and Content Note*
2 Livraison, No. 6. First appeared in *La Caricature provisoire*, 27 janvier 1839. 4th state. [For the description of the suite *Fantaisies*, see p. 430 in *A & B*; since these prints are revised reprises of earlier issues, they are described here as a series, though the *A & B* numbers are applied in earlier sections].

Box 6, Folder 133  
**A & B 295. One print from Paris le soir**

*Scope and Content Note*
One of four prints by Gavarni included in the larger series of 25 entitled *Paris le soir*, which appeared in *Le Charivari* in 1840. Third state.

Box 6, Folder 134-143  
**A & B 708, 719, 720, 721, 724, 727, 728, 734, 737, 738. No. 5, 16, 17, 18, 21, 24, 25, 31, 34, and 35 from Impressions de ménage (1re série)**

*Scope and Content Note*
Various states and papers. Published in *Le Charivari* in 1843.

Box 6, Folder 144  
**A & B 941. One print from Les Petits malheurs du bonheur**

*Scope and Content Note*

Box 6, Folder 145-152  
**A & B 1117, 1118, 1741, 1119, 1123, 1125, 1127, 1128. No. 27-30, 34,36,38, and 39 from Impressions de ménage (2e série)**

*Scope and Content Note*
Various states and papers. Published in *Le Charivari* in 1847, except No. 29 (*A & B 1741*), which was published separately.

Box 6, Folder 153  
**A & B 1335. No. 28 of 30 prints from a series entitled Histoire de Politiquer**

*Scope and Content Note*
Series is a subseries of the larger *Masques et Visages*, which appeared in *Paris* (Journal) in 1852 and 1853. This appeared on 26 juin 1853. 2nd state.
Box 6, Folder 154  
**A & B 2040. "On l'entoure"**

**Scope and Content Note**

Before letters. Unpublished lithograph, "On l'entoure." At a ball, a woman in fancy dress is being ogled by several males behind her, two of whom wear false mustaches. "Very Rare".

Box 7, Folder 155-160  
**A & B 1514, 1519, 1521, 1525, 1528, 1531. **

**Musiciens Comiques ou pittoresques**

**Scope and Content Note**

Six of a series of 28 prints (A & B 1512 - 1539) entitled Musiciens Comiques ou pittoresques, some with series and livraison nos., some without. A & B 1519 is before the letters. Published in the Revue et Gazette musicale.

Box 7, Folder 161-177  
**A & B 1540 - 1556. **

**Physionomies de Chanteurs**

**Scope and Content Note**

Full set of 17 prints of a series entitled Physionomies de Chanteurs. A & B describe the set as having two sets of series numbers printed on them, from the series as issued in the Revue et Gazette musicale, and as assembled in livraison. But 1540-45, 1548, 1550 and 1551 lack these numbers, and this "state" is not described at all by A & B.

Box 7, Folder 178-180  
**A & B 1557, 1558, 1560.**

**Scope and Content Note**

Three of 8 prints issued as an "addenda" to the above series, Physionomies de Chanteurs, only without the collective title, and lacking the Revue numbers, but with the livraison numbers.

Box 8, Folder 181  
**A & B 51. "Henry Monnier," 1843**

**Scope and Content Note**

Printer: Bertauts, date: 1843. A full-length portrait of the actor, writer, and draftsman (1799-1877).

Box 8, Folder 182  
**A & B 93. Illustration for sheet music, "Amour pour amour"**

**Scope and Content Note**

(A & B section titled "Morceaux de musique"). Bears only the text identifying the artist and printer. Title: [Amour pour amour]; Printer: Bertauts. A young woman in diaphanous dress leans on a riverbank with her feet in the water. At left, a stair descends into the water, a vase on the 2nd step up. Note: A & B suggest that some shading in the genital region, which "attirent l'oeil," was removed for subsequent states. This was likely done to appease the government censors.

Box 8, Folder 183  
**A & B 108. Illustration for sheet music, "Fleurs d'orient," 1842**

**Scope and Content Note**

A & B section titled "Morceaux de musique". Title: [Fleurs d'orient]; Printer: Bertauts. Two young women in asian costume recline on cushions beneath some trees.

Box 8, Folder 184  
**A & B 211. Les Femmes Artistes," 1856**

**Scope and Content Note**

Title: Les Femmes Artistes. Mistress Diana S... Printer: Bertauts [from L'Artiste, 6e série, t. II, 1856]. A portrait of the artist, palette in left hand, standing before an oval canvas on an easel.
Box 8, Folder 185  
**A & B 222. One print from Les Beaux-Arts, illustration des arts et de la littérature, 1843**

**Scope and Content Note**
Seventh of nine lithographs made by Gavarni for a suite designed by several artists for a three-volume set entitled *Les Beaux-Arts, illustration des arts et de la littérature*. From v.1, 25e livraison. Title: [La Captive de V. Hugo]. Printer: Bertauts Publisher: Curmer. A young woman reclines on a divan, clasping her hands together.

Box 8, Folder 186  
**A & B 242. One print from Les Actrices**

**Scope and Content Note**
No. 12 from a suite of 14 entitled *Les Actrices*. Before the letters. Title of the suite and XII are penciled on the sheet. First state. Title: [Madame Charmant, vous avez dit votre scène du pavillon comme un ange, . . ]. Printer: [Aubert], published in *La Caricature*, 20 juin 1841. A & B: published without change in *Le Charivari*, 21 avril 1843. Young actress, dressed in peasant costume, standing backstage with a man, dressed in evening clothes and top hat. She is listening to him, her head and eyes lowered, her hands in the pockets of her skirt.

Box 8, Folder 187  
**A & B 248. Only plate (No. 1) from a projected suite entitled Camaraderies**

**Scope and Content Note**
Title: Ruse et confiance. Printer: Aubert. Publisher: Bauger. Date: from *La Caricature*, 28 novembre 1840. A man at left is scrutinizing a chain of jewelry being proffered by another man at right, who looks out at the viewer, winking his left eye.

Box 8, Folder 188  
**A & B 413. No. 29 from a series of 40 entitled Le Carnival à Paris**

**Scope and Content Note**
Before the letters. Title: [Cornichon de cabinet de lecture, va!...(etc.)]. Printer: Aubert. Publisher: Pannier. Date: from *Le Charivari*, 17 janvier 1843. A young woman stands at the right, back towards the viewer, reading from a book to another young woman in a domino, who is sitting up in bed at the left.

Box 8, Folder 189  
**A & B 427. No. 5 of a series of six prints entitled Le Chevalier de Nogaroulet**

**Scope and Content Note**
(A & B 423-428). Title: [Alcibiade Cliquet est chargé de la rédaction d'une réclame sur les faux toupet pour un grand journal]. Printer: Aubert. Vendor: Chez Bauger. Date: appeared in *Le Charivari*, 9 novembre, 1839. Alcibiades is hunched over blank paper on a desk, scratching his head with his pen, staring blankly at four toupetes, two on the table and two mounted on stands.

Box 8, Folder 190  
**A & B 665. No. IV from the series of 54 lithographs entitled Fourberies de Femmes (2e séries)**

**Scope and Content Note**
Title: [ - Quand je pense que Monsieur Coquardeau va être mon mari, ça me fait de la peine pour Alexandre. - Et à moi pour Coquardeau]. Printer: Aubert. Date: from *Le Charivari*, 21 octobre 1840. Two young women in a room, one standing, turned to the right, with hand to chin in thought; the other seated, viewed from the back, writing at a table.
Box 8, Folder 191
A & B 673. No. 12 from the series of 54 entitled Fourberies de Femmes (second series)

Scope and Content Note
Before the letters (text is pencilled in on sheet). Title: Mais quelle est donc la femme qui ne serait pas heureuse et fière de vous appartenir, mon Jules? Printer: Aubert. Distributor: Bauger. Date: from Le Charivari, 8 décembre 1840. A young woman in a nightgown is kneeling on a sofa facing a middle-aged gentleman with his hands in his pockets, and his legs extended and crossed.

Box 8, Folder 192-196
A & B 749, 802, 823, 824, 826. Nos. 9, 40, 61, 62, and 64 from the series Leçons et Conseils

Scope and Content Note
A suite of 20. Before the letters, except No. 61, which is 3rd state.

Box 8, Folder 197

Scope and Content Note
Appeared in Le Charivari in 1841-1843. Third state. Title: C'est le papa de mosieu Arthur qui est un mosieu embêtant! Cré chien! Printer: Aubert. Publisher: Pannier. Date: from Le Charivari, 29 septembre 1843. Arthur's father has him by the collar and is hitting him with his cane. In the background, the lorette buries her head in the bed; the remains of a luncheon are scattered about.

Box 8, Folder 198
A & B 1278. No. II in a series of 10 lithographs entitled L'Ecole des Pierrots

Scope and Content Note
4 of which were published in Paris (Journal) in 1852. Title: [Arthur! voilà le moment de montrer que t'es un homme]. Printer: Lemercier. Date: from Paris (Journal), 23 octobre 1852. Two men in their long-sleeved Pierrot costumes; one holds a bouquet of flowers.

Box 8, Folder 199
A & B 1675. One print (No. 13) from Les Artistes contemporains

Scope and Content Note
One of five pieces (No. 13) by Gavarni from a suite of 160 lithographs by diverse artists, published successively in 8 vols. under the title Les Artistes contemporains. Title: [Rendez-vous]. Printer: Bertauts. Date: 1845-1853. A woman strolls beneath a pergola, mounting some steps. She walks away from the viewer, head turned to the left and arms crossed, with a distracted look on her face. Her torso and head are darkened by the shade offered by the pergola.

Box 8, Folder 200
A & B 1676. One print (No. 30) from Les Artistes Contemporains

Scope and Content Note
One of five examples by Gavarni included in a suite of 160 lithographs by diverse artists, published successively and united in an 8-volume set entitled Les Artistes Contemporains. The following is No. 30 in the series. Title: [La Cantonade]. Printer: Bertauts. Date: [ca. 1845-1853]. A "stage-door Johnny" has the attention of an actress in the wings of the stage. The performance can be seen taking place at the left.

Box 8, Folder 201
A & B 1694. One print from La Boite aux lettres

Scope and Content Note
The twelfth in the unnumbered first section of La Boite aux lettres series. Before the letters (caption is handwritten in brown in; likely a proof). Title: [Je soussigné, Roi des Batignolles, prince de Clichy...(etc.)]. Date: from Le Charivari, 20 mars 1838. A man sits on a rock, writes on a tablet balanced on his knee with a quill pen; another quill is stuck into a band around his head.

Finding aid for the Donald Goldberg collection of French caricature, 1830-1853...
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>A &amp; B</th>
<th>Description</th>
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<tr>
<td>8, 202</td>
<td>2091</td>
<td>&quot;Argent mal employé&quot;&lt;br&gt;Scope and Content Note&lt;br&gt;Unpublished. Only state. &quot;Very Rare.&quot; Title: [Argent mal employé]. At the left, a well-dressed man with his hat in his hand resting on his hip, places some coins in the hand of a beggar at the right.</td>
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</tbody>
</table>
| 8, 203      | 2172  | "Le Mari, la femme, et l'amant"
Scope and Content Note<br>"Very Rare." Title: [Le Mari, la femme, et l'amant]. Date: [1835?]. A seated woman at the left of an outdoor setting, is being eyed by a young man at the far right. Between them is a middle-aged man none too pleased by the encounter. |
| 8, 204      | 2200  | "1792"
Scope and Content Note<br>The third of a series of nine pieces published in the journal L'Artiste. Title: [1792]. Printer: Frey. Date: from L'Artiste, 1re série, t. III. Two standing men and a seated woman in period costume. |
| 9, 205      | 868   | One print from Les Martyrs
Scope and Content Note<br>No. 7 in a series of 8 entitled Les Martyrs. Proof before the letters. |
| 9, 206      | 1152  | One print from Le Manteau d'Arlequin
Scope and Content Note<br>First of a series of 12 pieces entitled Le Manteau d'Arlequin. Proof before the letters. |
| 9, 207      | 1388  | One print from Manières de voir des voyageurs
Scope and Content Note<br>No. 4 of a suite of 10 lithographs entitled Manières de voir des voyageurs, published under a variety of circumstances (see A & B p. 303). Before the letters. Ex-coll. Rouart (stamp). |
| 9, 208      | 1670  | One print from Les Artistes anciens et modernes
Scope and Content Note<br>One of seven prints by Gavarni from a set of 240 lithographs by diverse artists published successively and reunited in ten volumes under the title Les Artistes anciens et modernes. This print, No. 44 from the series, has the imprint of the number, printer, artist, and title, but lacks the above heading. |
| 9, 209      | 1671  | One print from Les Artistes anciens et modernes
Scope and Content Note<br>No. 102 from the set above: Les Artistes anciens et modernes; same state as above but lacks image title. |
| 9, 210      | 2044  | One print from Les Toquades
Scope and Content Note<br>No. 16 from an unpublished suite of 20 lithographs, which were reproduced identically by the Gillotage process, and published under the title Les Toquades. As a result, "very rare." Ex-coll. Rouart (stamp). |
Gavarni, La Boîte aux lettres Paris: Arnauld de Vresse, 1837-1839

Scope and Content Note
As the letter included in the portfolio from the vendor suggests, Gavarni's cataloguers, Armelhault and Bocher, have created something of a mess with this series. It is included twice in the catalog, under both “Revues et Journaux,” (beginning p.88) and “Suites Publiées Isolément,” (p.418). In the introduction for the prior section they state that the first dozen of the series had been published anterior to their appearance in Le Charivari by Caboche, Grégoire et Cie. (no mention of Arnauld de Vresse). Consequently, the first twelve listings in this section hold no catalog numbers, the assumption being, it seems, that since these were published anterior and separately, the numbers in the "Isolèment" section would take precedence. The same is true for series No. 31. This problem is compounded by the fact that the first 13 prints in the series of 34 are without series numbers, save two which have the same number (No. 11). The Inventaire du fonds, v. 8 (Paris: Bibliothèque Nationale, 1954), which notes a series of 32 prints (cat. no. 129, p.490), attempts to catalog the group by series number, commingling the numbers from both sections in A & B, but omitting the fourth and fifth (unnumbered) prints from the series (A & B. 1687 & 1688). The seventh print in the series, as with the others, is unnumbered in the "Journaux" section, but is omitted from the "Isolément" section, and consequently has no A & B number, although the same image but with a different legend is catalogued as A & B 1690. The present set was issued as a bound volume, but the vendor (or collector?) chose "to unbind the prints and make the covers into a portfolio to hold them loose," as the "back-strip was detached and loosely inserted into the volume; several plates were getting frayed and crumpled." There is, however, no evidence of fraying or crumpling in the prints from this set. The frontispiece is clearly not by Gavarni; the lithographer for this page is Vayron, while the rest bear the imprint of Caboche, Grégoire et Cie. This "set" is comprised of the first eleven prints in the series, with the addition of the fourteenth to bring the number to twelve. So the A & B numbers are 1684 - 1695, with the addition of 349. All these are of the second state, with the letters, as printed in Le Charivari. To this portfolio, Goldberg had added seven other prints from the series of 34, one of which has been removed to Box 8 (A & B 1694; no series no.). These are: A & B 348, 351, 357, 360, 361, and 1696.

A & B 902 - 913. Gavarni, Paris le matin
Scope and Content Note
Lithographic album. Full set of 12 prints as published in Le Charivari in 1839. Hand colored. 2nd state. The binding does not appear to be contemporary. 17 blank pages bound in at back.

A & B 258; 429 - 448. Gavarni, Clichy
Scope and Content Note
Lithographic album, with glossy title page. Full set of 21 prints of the series as it appeared in Le Charivari and La Caricature, 1840-1843. Hand-colored. 2nd and 3rd states. Bound with Benjamin's(?) portrait of Gavarni from the series of Dessinateurs from the Panthéon Charivarique, published in Le Charivari, 1839-1840, laid down and tipped in; also laid down and tipped in, a (wood-engraved?) reproduction of an unpublished drawing by Gavarni of a "patron de bateau;" and an original letter tipped in, in the hand of and signed by Gavarni.
Series I. Works by Gavarni, 1837-1853

Box 14, Folder 92  
A & B 2300 - 2304; 2216; 2218. Gavarni, Travestissements [sic] Parisiens  
Scope and Content Note  
Album of 10 lithographs. 3rd and 4th states. Penciled notations at front suggest that this may be ex-collection of the artist Hermann-Paul (1874-1940). Ostensibly the suite of 8 prints that formed Gavarni's contribution to a large series published under this title by Aubert, with the addition of two hand-colored versions (of nos. 2301 and 2304) tipped in. However, there are some anomalies: the uncolored version of 2304, printed by Aubert rather than Lemercier, is not mentioned in A & B; the suite lacks no. 2305, but includes a print not found in A & B, that of Fantaisie Ecossaise, which bears No. 85 from the series Travestissements Parisiens.

Box 15, Folder 94  
Scope and Content Note  
Lithographic album. The first 52 prints of a series of 79 pieces, as published in Le Charivari, 1841-1843. Hand-colored. 2nd and (mostly) 3rd states. [Penciled refs. to A & B incorrect for Nos. 771 & 772]. No. 779 is of a state not mentioned in A & B; a grammatical error noted in the catalogue ["(sic)"] has been corrected on the plate. [For the state mentioned in the catalogue, see Beatrice Farwell, The Charged Image. exh. cat. (Santa Barbara: The Santa Barbara Museum of Art, 1989) #77, p.90-91]. Bound in at back is a small 8 p. catalogue of the publications of Aubert & Cie. At front is a stamp from the Bibliothèque de Beauchamps.

Box 16, Folder 95  
A & B 259-263; 307-309; 486-542; 1233. Gavarni, Debardeurs  
Scope and Content Note  
Lithographic album. Full set of the 66 print series, as it appeared in Le Charivari, La Caricature, and la Mode from 1840-1842. All are hand-colored, except No. 16 (A & B 501). The large majority are 2nd state. [Note: A & B 1233 (No. 58 of the series) is incorrectly numbered 1223 on page 328 in the catalogue, though it falls between 1232 and 1234. A & B 1223 is penciled on the print, which is clearly incorrect].

Series II. Works by Grandville, 1830-1835

Physical Description: ca. 2 lin. ft.

Scope and Content Note  
The thirteen examples by Grandville are all from the heyday of Philipon's La Caricature, and include an example from the monthly subscription series L'Association mensuelle lithographique, established by Philipon to raise money for his legal battles with government censors.

[Note: Unless otherwise noted, all are crayon lithographs. All are designed by J.J. Grandville (Jean-Ignace-Isidore Gérard) (1803-1847), although transfer to the lithographic stone was achieved by a number of collaborators, as noted.]

[See also Note on Cataloging (above) for references cited in item descriptions below].

Box 10, Folder 211  
Grandville, "Nom de D...!peut on avoir les jambes f...... comme ça!...”  
Scope and Content Note  
<table>
<thead>
<tr>
<th>Box 10, Folder 212</th>
<th>Grandville, from suite <em>Le carnaval politique</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>From <em>La Caricature</em> (No. 19) Pl. 38 [&amp;39]. Hand-colored. From suite <em>Le carnaval politique</em>. Lithog: Delaporte. Printer: Langlumé. Vendor: Aubert. Date: 19 March, 1831. M. Dupin escorts a prostitute, who represents a &quot;Certaine magistrature.&quot; Ref: Sello 74. Note: This image is the first half of a suite of two (the second is Sello 75; they are illustrated as united in Sello 73).</td>
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<thead>
<tr>
<th>Box 10, Folder 213</th>
<th>Grandville and Vatier, &quot;Le Bouquet......Choui--i! Put! put-put!....Pan!!....pan-pan,pan! brrrr..pan, papapapa pan! pan!!...pan! pouf! pouf! Patapatapouf!!!!&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>From <em>La Caricature</em> (Journal) No. 56. Lithog: Delaporte. Printer: Langlumé. Vendor: Aubert. Date: 5 May, 1831. Ostensibly a fireworks display, but close examination reveals that the items showering the night sky are symbols of the public honors which Louis-Philippe bestowed upon his rivals in order to keep the peace: medals, epaulettes, pensions, swords, money, peerages, etc. A flaming scaffold reads: &quot;Peace at any price.&quot; Ref: Sello 82.</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Box 10, Folder 214</th>
<th>Grandville and Eugene Forest, &quot;La France livrée aux Corbeaux de tout espèce&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>From <em>La Caricature</em> (Journal) No. 100. Hand-colored. Lithog: Delaporte. Vendor: Aubert. Date: 15 October, 1831. Allegorical figure of France is being devoured by crows wearing various accouterments of the ancien régime. Ref: Sello 98.</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Box 10, Folder 215</th>
<th>Grandville and Forest, &quot;Singeries. Morales, Politiques, etc. Pl. 1&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>From <em>La Caricature</em> (Journal). Lithog.: Bénard. Vendor: Aubert. Date: 19 April, 1832. Six vignettes in which monkeys are dressed as humans. Sheet: 318 x 439mm. Ref.: Sello 126-131.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 10, Folder 216</th>
<th>Grandville and Julien, &quot;Rien n’est si dangereux qu’un ignorant ami; Mieux vaudrait un sage ennemi. (L’ours et l’amateur de jardins. - Lafontaine)&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>From: <em>La Caricature</em> (Journal) No. 93 Pl. 191. Lithog: de Becquet. Vendor: Aubert. Date: 16 August, 1832. A bear is about to try to squash a flying insect representing <em>La Caricature</em> (Journal). In the process, he will drop the stone on the sleeping gardener, a caricature of Louis-Philippe. Ref: Sello 141.</td>
</tr>
</tbody>
</table>

| Box 10, Folder 217 | Grandville and E. Forest, "La gratification portée par la France nouvelle, les Débats, etc."

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<thead>
<tr>
<th>Box 10, Folder 218</th>
<th>Grandville and E. Forest, <em>Cérémonie des cendres politiques</em> (suite)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>From <em>La Caricature</em> (Journal) No. 121 Pl. 250. Hand-colored. Partial signature in stone). Lithog: de Becquet. Vendor: Aubert. Date: 28 February, 1833. A parade of ten figures (political caricatures) in various costumes: d'Argout as Polichinelle; Guizot as a cleric, etc. The &quot;pear&quot; head of Louis-Philippe is sketched on the &quot;saddle&quot; of the giraffe. Ref.: Sello 171.</td>
</tr>
</tbody>
</table>
Grandville and Eugene Forest, "Memento homo quia pulvilia en et in pulvem revertiria"

Scope and Content Note
From La Caricature (Journal) No. 120 Pl. 248. Hand-colored. Lithographer: de Becquet. Vendor: Aubert. Date: 28 February, 1833. Six figures (political caricatures) in costumes of the Comedia dell'arte and other historical (ie. reactionary) eras are about to be stoned by a man, with two boys, one in a Phrygian cap, holding stones. Ref: Sello 172.

Note: The three lithographs above are intended to be sequentially arranged in order of appearance, forming a panoramic view of the procession. Sello 173 illustrates the whole.

Grandville and Desperet, "Le Temps l'amène, patience, patience!"

Scope and Content Note

"G.D." [i.e., Grandville and Desperet], "Jugement des Juges"

Scope and Content Note
From La Caricature (Journal) No. 233 Pl. 484 & 485. "G.D." in reverse on stone. Lithog: Delaunois. Vendor: Aubert. Date: 23 April, 1835. Father Time has brought in two members of the ancien regime (presumably magistrates) before allegorical figures of France, and of Justice, who is branding their foreheads with the letter "A". Ref.: Sello 218.

Grandville and Eugene Forest, "Décès de Madmoiselle Hérédité. Elle laisse inconsolables ses pairs et ses enfans. De profundis."

Scope and Content Note
From La Caricature (Journal). Lithog: Delaporte. Vendor: Aubert. This copy is on newsprint, laid down on china paper. A group of people, most of whom bear a family resemblance (and particularly large noses), some of whom may be caricatures of various political figures, are shown mourning the passing of Mlle. Heredity, who wears a gown, but appears rather masculine. Not found in Sello.


Scope and Content Note
From L'Association mensuelle lithographique No. 4. Lithog.: de Becquet. Vendor: Aubert. Date: December, 1832. Louis-Philippe and his ministers are harvesting bags of money as if they were bunches of grapes on the vine. Evident at the left is the censor D'Argout, with his famous nose and shears. Ref.: Bechtel, Edwin de Turck. Freedom of the Press and L'Association mensuelle: Philipon versus Louis-Philippe (New York: Grolier Club, 1952).