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THE PRINT-COLLECTOR'S BULLETIN
AN ILLUSTRATED CATALOGUE OF
PAINTER-ETCHINGS FOR SALE BY
FREDERICK KEPPEL & CO.
4 EAST 39TH STREET, NEW YORK

NOTE

ALTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

September 28, 1908

ADOLPHE APPIAN



ADOLPHE APPIAN

“MY admiration for Appian’s work as an etcher (he is a charming painter also) was already great several years ago, but the more I see how rare his qualities are in contemporary art, or in any art, the more I feel disposed to value them. His work is always quite easy and graceful in manner, never strained, never betraying an effort, and it hardly ever fails to charm by a most delicate feeling for the poetry of natural landscape. The lightness, or the apparent lightness, of his hand is such that the wonder is how the point can remove the ground sufficiently to ensure regularity of biting; were he sketching with a silver point on unglazed porcelain the touch could hardly be more aërial. Although in etching a real equality of pressure is an unfortunate necessity, the proof ought to produce the illusion that the etcher has played *piano* or *forte* just as he pleased, and in the best of Appian’s etchings this illusion is complete. Another good quality in his work is that each plate, however large or however small it may be, is conceived from the first as a whole, and the first conception is never departed from for the disproportionate realisation of some obtrusive detail. It would be easy to criticise little bits of his work by taking them separately, easy to say that he does not draw a leaf or a blade of grass, a kind of criticism the more specious that it affects to proceed from a superior accuracy of knowledge; but the answer is that Appian sees always in masses, and gives quite as much detail as is consistent with the preservation of the mass. His drawing of branches and sprays, for example, whenever they happen to come clearly against what is behind them, is always perfectly delightful, and quite as much detailed as it need be, with light and shade hinted at or expressed almost to the very extremity of a twig. So truly does he interpret the character of trees, especially of denuded trees in late autumn, with a few leaves lingering here and there, that in nature they remind me more frequently of Appian than of any other landscape-painter. Anybody whose eye is accurate may in course of time draw branches and sprays with a photographic truth in detail, accompanied by that tightness and hardness of execution which are so common in the works of the younger English painters; and it is not very difficult, on the other hand, to get masses tolerably right in tone when drawing is altogether abandoned; but rare indeed is the good taste which can suggest a beautiful detail exactly where it is needed, without ever

making it too obtrusive or too conspicuous. It would be an injustice to limit this praise to Appian's execution of trees, though it is here that the elegance of his taste is most evident. He is fond of rocks and stones, and makes them substantial enough (in his pictures the rock-texture is always as good as it can be), but nobody can make a rock elegant. The finest of all Appian's qualities, however, is a certain poetry of sentiment which pervades his subjects, especially his river-subjects under evening light. In these he becomes truly the artist-poet, and, as there is a perfect harmony between the dreamy sentiment and the effortless execution, the effect of the work is marred by no harsh accent.'

P. G. HAMERTON.

From "Etching and Etchers,"
pp. 202-203.

CATALOGUE

UNE MARE

“This has always seemed to me the most exquisite piece of free branch and stem drawing in the whole range of French etching. It is this, and much more than this; for not only are the trees full of an inexpressible waywardness and grace, but the whole work—the bit of rocky bank, the little inlet of calm water, the sweet distance, and the delicate sky—all this material forms a perfect harmony, presented to us with the true passion of a tender and sensitive artist. No one but an artist can know how much this little place must have been loved before it could be etched so.”—PHILIP GILBERT HAMERTON, *Etching and Etchers*, p. 206.

Height 9¼, width 6¼

Impressions on India paper, without title. \$6

(See Illustration)

AVANT LA PLUIE

A fine realization of the effect in landscape when the rain is about to fall.

Height 4¾, width 8½

Impressions on India paper, without title. \$3

UNE MORIA À BORDIQUIER

Italian landscape with a well.

Height 8, width 11¼

Impressions on India paper, without title. \$3

CANAL AT MARTIGUES

Height 4½, width 8

Impressions on vellum, without title. \$3

A SUMMER DAY

Beautiful and delicately etched landscape, with the figures of a woman and a dog.

Height 4¾, width 8¾

Impressions on India paper, without title. \$3

(See Illustration)

FISHERMEN'S HUTS

Height 4½, width 8

Impressions on Holland paper, without title. \$2

UN SOUVENIR

“Easily recognized by a windmill in the middle. To the right of this there is a sailing-boat, to the left another windmill. On a rocky bank to the right is a building with a low tower, like a remnant of feudal times. All this material is reflected in calm water. . . . The sky is shaded in fine taste . . . the effect is good.”—PHILIP GILBERT HAMERTON, *Etching and Etchers*, p. 205.

Height 5, width 9¼

Impressions on Japan paper, without title. \$3

SOURCE DE L'ALBARINE

“This is one of the most masterly of Appian’s etchings in execution, and so harmonious in tone that I conclude it must have been done from one of the artist’s pictures. The sky and distance are delightful in quality; the distance has almost the softness of oil. The reader may observe with advantage the art with which the water is shaded, its lightest space being small and very central, and the skilful management of what is intended to be distinct and what is intended to be confused. The drake flapping his wings, for instance, and the tree to the left are distinct things amidst a good deal of delightful mystery and confusion, and both are very beautifully drawn.”—PHILIP GILBERT HAMERTON, *Etching and Etchers*, p. 204.

Height 7⅞, width 14¼

Impressions on Japan paper, without title. \$10

Lettered impressions 4

(See Illustration)

THE SAME

Early proof before the plate was reduced in size. \$18

PORT OF SAN REMO

Height 9⅜, width 13¾

Signed artist’s proofs on Japan paper. \$12

Lettered impressions 4

(See Illustration)

PORT OF GENOA

Height 11½, width 16½

Signed artist’s proofs on Japan paper. \$7.50

RETOUR DE LA PÊCHE À COLLIOURE

Height 9½, width 13⅝

Signed artist’s proofs on Japan paper. \$12

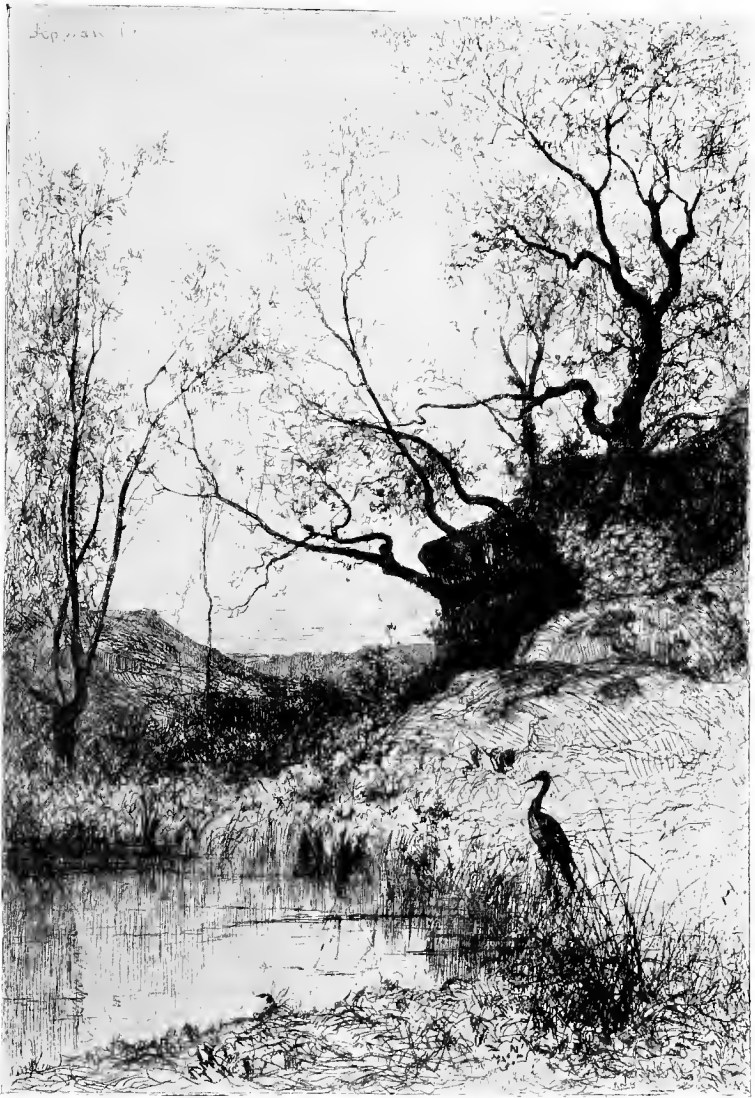
Lettered impressions 6

(See Illustration)



SOURCE DE L'ALBARINE





UNE MARE



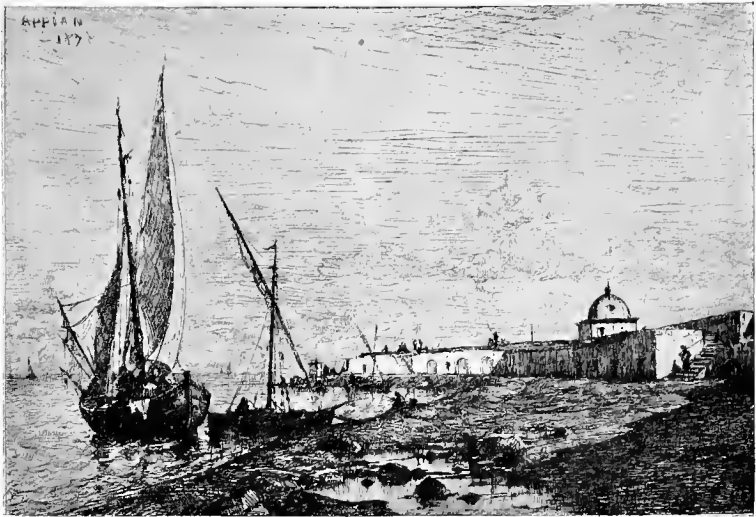


A SUMMER DAY



A ROCKY RIVER BED





PORT OF SAN REMO



RETOUR DE LA PÊCHE À COLLIOURE

A ROCKY RIVER BED

“This is a very fine study of rocks. . . . The figure and net are beautifully introduced.”—PHILIP GILBERT HAMERTON, *Etching and Etchers*, p. 204.

Height $8\frac{1}{2}$, width $14\frac{1}{4}$

Signed artist's proofs on Japan paper. \$12

Lettered impressions 6

(See Illustration)

LE VILLAGE DE CHANAZ (SAVOIE)

Height $4\frac{1}{4}$, width $7\frac{1}{4}$

Impression on Japan paper, without title. \$3

L'ÉTANG DE FRIGNON

Height $4\frac{1}{2}$, width 8

Impression on India paper, with title. \$3

A COUNTRY ROAD

Height $4\frac{1}{8}$, width $7\frac{3}{4}$

Impression on India paper, without title. \$3

OTTO H. BACHER

OTTO H. BACHER

“OTTO BACHER has practised etching with accomplished skill, and with simplicity of execution which gives his work unusual force with no lack of effectiveness. His Venice plates are among the best performances of any American. His grip of *locale* and ability to manage with ease the complicated groupings of boats, masts, cordage, and the dazzling, fascinating undulation of water reflections in brilliant sunlight, have enabled him to produce plates that are never lacking in either pictorial or technical interest.”

WILL JENKINS.

From “Modern Etching and
Engraving in America.”

“THE whole of it (the set of Venice Etchings), accessories and all, evinces a strong, artistic feeling. Bold and painter-like treatment characterizes it throughout.”

SEYMOUR HADEN.

CATALOGUE

INTERIOR OF ST. MARK'S, VENICE

This large and powerful etching is recommended as being one of the very best ever produced by an American artist. It is quite as effective as the best work of Haig, while it is more painter-like. All who have visited this magnificent old edifice will recognize the fidelity with which the artist has rendered the vast Byzantine interior with its great pillars of precious marble, its uneven, tessellated pavements, and the golden glow of its quaint mosaics.

Mr. Bacher's etching is of the same size as his painting, which was done in the church itself. The renowned French master, Meissonier, was painting in St. Mark's at the same time, and Mr. Bacher is indebted to him for much friendly aid and counsel in the course of his work.

Height $25\frac{1}{4}$, width 16

Remarque proofs on Japan paper.....\$30

(See Illustration)

THE LIDO, VENICE

A great stretch of coast and sea. (This plate was finely reproduced in *The Century Magazine* to illustrate the article "American Etchers," by Mrs. Van Rensselaer.)

Height 7, width 11

Signed artist's proofs on Japan paper.....\$8

CASA D'ORO, VENICE

Height $7\frac{3}{4}$, width 6

Signed artist's proofs on Japan paper.....\$6

VENICE, SHIPPING AND THE DUCAL PALACE

Height $4\frac{1}{2}$, width $13\frac{1}{2}$

Signed artist's proofs on Japan paper.....\$15

(See Illustration)

TWO BOATS, VENICE

Height $3\frac{1}{4}$, width $9\frac{1}{4}$

Signed artist's proofs on Japan paper.....\$8

(See Illustration)

THE SAME	Unsigned proofs on Holland paper.....	\$5
THREE SHIPS, VENICE	Height $6\frac{5}{8}$, width $5\frac{5}{8}$ Signed artist's proofs on India paper.....	\$8
THE GONDOLIER	Height $14\frac{1}{4}$, width 9 Signed artist's proofs on Japan paper.....	\$7
THE RIALTO	Height $4\frac{3}{8}$, width $9\frac{1}{2}$ Signed artist's proofs on India paper..... (See Illustration)	\$10
THE SAME	Unsigned proofs on Holland paper.....	\$6
A CANAL IN VENICE	Height 9, width 6 Signed artist's proofs on India paper..... (See Illustration)	\$10
THE SAME	Trial proof, before the sky was cleaned.....	\$20
LACEMAKERS	Height $13\frac{1}{8}$, width $8\frac{7}{8}$ Signed artist's proofs on Japan paper.....	\$10
THE OLD MARKET, FLORENCE	Height 7, width 10 Signed artist's proofs on Japan paper.....	\$8
THE SAME	Unsigned proofs on Holland paper.....	\$5
PONTE VECCHIO	Height $7\frac{1}{4}$, width $10\frac{1}{2}$ Signed artist's proofs on Japan paper.....	\$6



INTERIOR OF ST. MARK'S, VENICE

CHIOGGIA	Height $6\frac{5}{8}$, width $9\frac{1}{2}$ Signed artist's proofs on India paper.....	\$8
NET MAKERS, CHIOGGIA	Height $11\frac{3}{4}$, width $8\frac{1}{4}$ Signed artist's proofs on Japan paper.....	\$10
AT REST	Height 4, width $6\frac{5}{8}$ Signed artist's proofs on India paper.....	\$4
STAUFA BRUCK, DANUBE	Height $3\frac{5}{8}$, width $9\frac{1}{2}$ Signed artist's proofs on Japan paper.....	\$5
SUTZBACH	Height $2\frac{3}{4}$, width $8\frac{3}{8}$ Signed artist's proofs on Japan paper.....	\$4
THE BRIDGE, WÖRTH	Height $5\frac{1}{2}$, width 11 Signed artist's proofs on Japan paper.....	\$5
VILLAGE OF ALKOVEN	Height $2\frac{7}{8}$, width 9 Signed artist's proofs on India paper.....	\$5
UNTER SCHLEISSHEIM	Height $5\frac{1}{4}$, width $11\frac{3}{4}$ Signed artist's proofs on India paper.....	\$5
THE LOCK, SCHLEISSHEIM	Height $5\frac{5}{8}$, width $3\frac{1}{4}$ Signed artist's proofs on Japan paper.....	\$3
LAVANDERIA	Height $13\frac{1}{8}$, width $8\frac{7}{8}$ Signed artist's proofs on Japan paper..... (See Illustration)	\$10

POPLARS, ROYAL GARDENS

Height $8\frac{5}{8}$, width $5\frac{1}{8}$

Signed artist's proofs on India paper.....\$12

DONAUSTAUF

Height 4, width $10\frac{1}{8}$

Signed artist's proofs on Japan paper.....\$4

VIA GARABALDI

Height $8\frac{3}{4}$, width $13\frac{1}{2}$

Signed artist's proof on Japan paper.....\$10

A CORNER OF ST. MARK'S

Height 13, width 6

Signed artist's proof on Japan paper.....\$7

A RAINY NIGHT, VENICE

Height $5\frac{1}{8}$, width $12\frac{1}{2}$

Signed artist's proof on Japan paper.....\$15

LUSTHEIM

Height 6, width $10\frac{3}{4}$

Signed artist's proof on Japan paper.....\$6

REGENSBURG

Height $5\frac{1}{2}$, width 11

Signed artist's proof on Japan paper.....\$4

OLD MILL ON THE DANUBE

Height $2\frac{3}{4}$, width $8\frac{1}{4}$

Signed artist's proof on Japan paper.....\$3

BEAD STRINGERS

Height $13\frac{1}{8}$, width 9

Signed artist's proof on Japan paper.....\$7

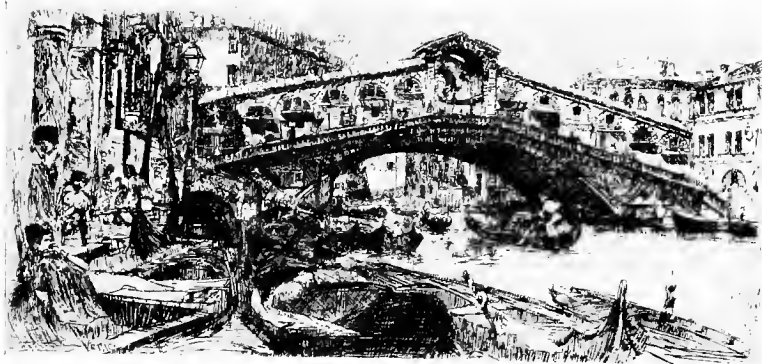
CORNFIELD

Height $2\frac{1}{2}$, width $7\frac{3}{4}$

Signed artist's proof on Japan paper.....\$3



TWO BOATS, VENICE



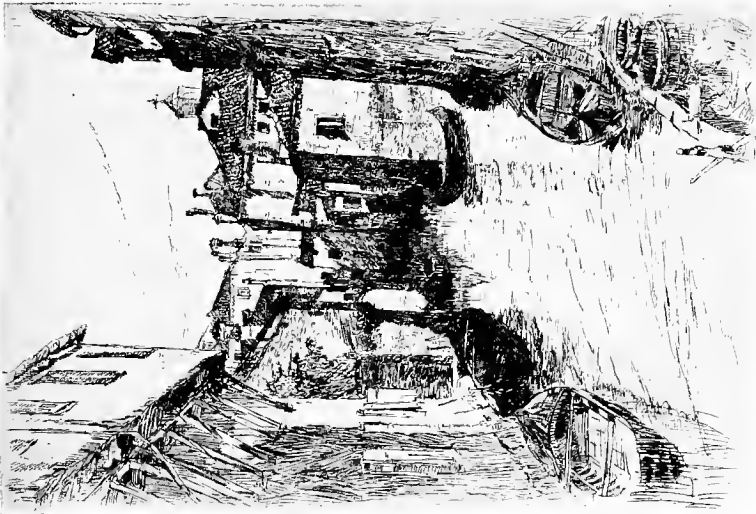
THE RIALTO



VENICE, SHIPPING AND THE DUCAL PALACE



LAVANDERIA



A CANAL IN VENICE

THE BRIDGE, SCHLEISSHEIM

Height $5\frac{1}{8}$, width $7\frac{7}{8}$

Signed artist's proof on Japan paper.....\$5

THE FERRY

Height $3\frac{1}{8}$, width $9\frac{1}{8}$

Signed artist's proof on Japan paper.....\$5

THE BRIDGE OF SIGHS, VENICE

Height $14\frac{3}{8}$, width $6\frac{3}{8}$

Unsigned proof on Japan paper.....\$7

DISTANT VENICE

Height $4\frac{1}{2}$, width $7\frac{1}{4}$

Signed artist's proof on India paper.....\$7

ZALTIERI

This is the artist's "diploma plate," for which he was elected a member of the Royal Society of Painter-Etchers, England.

Height 2, width 8

Signed artist's proof on Japan paper.....\$8

SAN VIO

Height $7\frac{3}{4}$, width 13

Signed artist's proof on Japan paper.....\$10

SCHWABEL WEISS, DANUBE

Height $3\frac{1}{4}$, width $8\frac{1}{4}$

Signed artist's proof on India paper.....\$7.50

THE ORCHARD

Height $2\frac{1}{4}$, width $6\frac{1}{2}$

Signed artist's proof on Japan paper.....\$3

THE FERRY, REGENSBURG

Height $3\frac{1}{4}$, width $7\frac{3}{4}$

Signed artist's proof on India paper.....\$3

ON THE BALCONY

Height $11\frac{3}{4}$, width $8\frac{1}{4}$

Signed artist's proof on Japan paper.....\$10

ENTRANCE TO THE GRAND CANAL

Height $7\frac{7}{8}$, width $10\frac{3}{4}$

Signed artist's proof on Japan paper.....\$10

FONDAMENTA DEI TOLENTINI

Height $6\frac{1}{2}$, width $9\frac{1}{4}$

Signed artist's proof on Japan paper.....\$7

PONTE DEL PISTOR, VENICE

Height 13, width 6

Signed artist's proof on Japan paper.....\$7

ON THE GRAND CANAL

Height $8\frac{3}{8}$, width $11\frac{3}{4}$

Signed artist's proof on Japan paper.....\$8

FÉLIX BRACQUEMOND

FÉLIX BRACQUEMOND

THE etchings of Bracquemond are very like the man who made them. He is a great, strong, virile man, and this forceful personality is reflected in every picture that he has made. As a technician in etching he is, perhaps, supreme; but he is not as well known among American connoisseurs as he deserves to be, and for the reason that his robust nature always scorned to descend to more or less feeble prettiness; and such prettiness is the quality which is the first to attract the great public everywhere. To demonstrate this, let us contrast some very popular picture by Angelica Kauffmann with one by Rembrandt. The former is undeniably "pretty" and the Rembrandt may be frankly ugly; but in greatness how the ugly picture towers above the pretty one!

Bracquemond has won all the official honors of the Paris Salon, —even to the supreme recompense of the Medal of Honor,—and in Beraldi's twelve volumes, "Les Graveurs du XIX^{ème} Siècle," the author devotes the whole of his third volume to the etchings of Bracquemond. Beraldi writes of him:

"He is one of the artists who have most powerfully contributed to the revival in France of original painter-etching. The art could not have found a stronger champion. Robust in mind as he is in body, persevering, confident in himself in spite of those difficulties which beset so many budding artists of talent, such obstacles only served to make him stronger. He never had a teacher, but formed his style all alone. Having borrowed a volume of an encyclopedia he learned from it the technics of the etching process and then proceeded to etch without further teaching. His first attempt dates from 1849."

FREDERICK KEPPEL.

Written on the occasion of an exhibition
of etchings by Bracquemond and Buhot.
New York, February 25—March 25, 1908.

CATALOGUE

SEA GULLS (LES MOUETTES)

Height $10\frac{5}{8}$, width $17\frac{7}{8}$

Signed artist's proofs.....\$24

(See Illustration)

A FLOCK OF TEAL ALIGHTING (ROSEAUX ET SARCELLES)

Height 12, width $9\frac{5}{8}$

Signed artist's proofs.....\$12

THE BATHER (CANARDS SURPRIS)

Height 14, width $10\frac{1}{4}$,

Signed artist's proofs.....\$18

(See Illustration)

THE SAME

Very early trial proof before many changes.

Signed artist's proof.....\$50

PHEASANTS AT DAWN (BRUMES DE MATIN)

Height $8\frac{7}{8}$, width $13\frac{3}{8}$

Signed artist's proofs.....\$15

TEAL (SARCELLES)

Height $8\frac{7}{8}$, width $11\frac{1}{4}$

Signed artist's proofs.....\$12

(See Illustration)

LAPWING AND TEAL (VANNEAUX ET SARCELLES)

Height $10\frac{3}{4}$, width $7\frac{3}{4}$

Signed artist's proofs.....\$12

(See Illustration)

THE COMING STORM (LA NUÉE D'ORAGE)	
	Height $9\frac{1}{2}$, width $13\frac{1}{4}$
	Signed artist's proofs.....\$18
	(See Illustration)
THE SAME	
	Early proof before the sky. Signed artist's proof. \$30
THE HARE	
First state.	
	Height $8\frac{1}{2}$, width 4
	Signed artist's proof on Japan paper.....\$32
ORIGINAL DRAWING FOR THE ABOVE	
	Height 13, width 10\$50
BIRDS NAILED ON A BARN DOOR	
	Height 11, width 15
	Proof on Holland paper.....\$15
LE CORBEAU	
	Height 8, width $6\frac{1}{2}$
	Proof on Holland paper, with title.....\$4
LES TAUPES	
	Height 10, width $7\frac{1}{2}$
	Proof on Holland paper, with title.....\$3
A ROCKY COAST	
	Height 12, width $16\frac{1}{2}$
	Early state before the skeleton of a horse was added\$16
PARTRIDGES	
	Height $8\frac{3}{4}$, width $11\frac{1}{2}$
	Proof on Holland paper.....\$6
LANDSCAPE	
	Height $4\frac{1}{2}$, width 7
	Signed artist's proof on Holland paper.....\$10



THE COMING STORM



TEAL



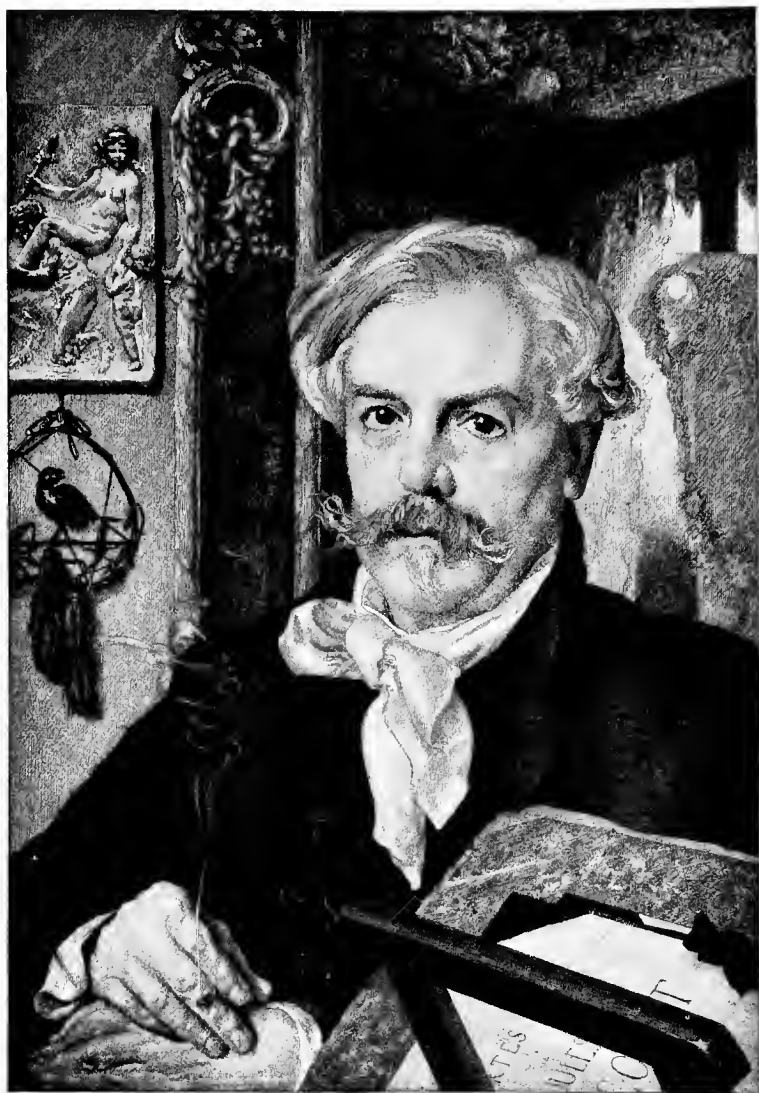
SEA GULLS



LAPWING AND TEAL



THE BATHER



PORTRAIT OF M. EDMOND DE GONCOURT

PATH THROUGH THE WOODS

Height $7\frac{1}{4}$, width $4\frac{5}{8}$

Signed artist's proof on Holland paper.....\$10

THE BATHER (Smaller Plate)

Height $7\frac{1}{4}$, width $8\frac{1}{4}$

Signed artist's proof on Holland paper.....\$12

GOLDEN PHEASANTS (AU JARDIN D'ACCLIMATATION)

This was an experiment by Monsieur Braequemond in color printing from several plates as it was practised by Debucourt. Very rare.

Height $7\frac{1}{2}$, width 8

Proof on Holland paper, printed in colors.....\$22

LE MIROIR

Height $7\frac{3}{4}$, width $4\frac{1}{4}$

Proof on Holland paper, with title.....\$1

A DUET

Height $8\frac{1}{2}$, width $6\frac{1}{2}$

Proof on Holland paper.....\$7

PORTRAIT OF M. EDMOND DE GONCOURT

Etched by Braequemond from his original drawing, now in the Luxembourg Gallery, Paris.

Height 18, width $12\frac{1}{2}$

Signed artist's proof on Japan paper.....\$48

(See Illustration)

BOOKS ON ETCHINGS AND ENGRAVINGS

N. B.—Any of these books will be sent, postpaid, on receipt of price.

ILLUSTRATED CATALOGUE OF ETCHINGS AND ENGRAVINGS PUBLISHED BY FREDERICK KEPPEL & CO.

“Frederick Keppel & Co. publish a valuable and instructive Catalogue of their prints. The book is profusely illustrated, with really capital pictures, and will be most valuable for reference.”—ARTHUR HOEBER, *The Globe and Commercial Advertiser*, March 29, 1908.

New edition. Printed at The De Vinne Press.

165 pages, 9½ x 6¼, 84 illustrations, flexible covers, 10 cents

ILLUSTRATED CATALOGUE OF ETCHINGS BY AMERICAN ARTISTS, FOR SALE BY FREDERICK KEPPEL & CO.

“The firm has just issued a handsomely illustrated Catalogue of the prints in their stock, and there is with the name of each artist a biography. The book is uniform with that recently issued of the men of Europe, and will be found valuable for the collector and the amateur generally.”—*The Globe*, May 20, 1908.

First edition. Printed at The De Vinne Press.

122 pages, 9½ x 6¼, 65 illustrations, flexible covers, 10 cents

THE KEPPEL BOOKLETS

The First and Second Series of The Keppel Booklets are now ready. Each series consists of five Booklets, described below, inclosed in a special slide case, and will be sent, postpaid, to any address, on receipt of twenty-five cents in stamps.

These Booklets measure 5¾ x 3½ inches. They are printed at The De Vinne Press, New York. Separate Booklets can be had at 5 cents each, postpaid.

FIRST SERIES

CONCERNING THE ETCHINGS OF MR. WHISTLER

CONTENTS

Propositions by Mr. Whistler. Reprinted from his book, “The Gentle Art of Making Enemies.”

Mr. Whistler's Etchings. Reprinted from *The Daily Chronicle* (London), February 22, 1895. By Joseph Pennell.

Whistler's Thames Etchings. Reprinted from the *Bulletin de l'Art Ancien et Moderne*, Paris, December, 1903. By Monsieur P. Courboin.

Sixth edition, 69 pages, 26 illustrations

SIR SEYMOUR HADEN, Painter-Etcher

By Frederick Keppel

Being a condensation of the lecture prepared for and delivered before the Grolier Club, and afterward repeated at the Metropolitan Museum of Art, Yale University, etc.

Fourth edition, 40 pages, 13 illustrations

JEAN-FRANÇOIS MILLET, Painter-Etcher

By Mrs. Schuyler van Rensselaer

Reprinted, by permission, from *The Independent*. To which is appended a sketch of the “Life of Millet” by Frederick Keppel.

Third edition, 43 pages, 11 illustrations

FIRST SERIES—Continued.

JOSEPH PENNELL,

Etcher, Illustrator, Author

By Frederick Keppel

Reprinted, by permission, from *The Outlook* of September 23, 1905.

First edition, 64 pages, 16 illustrations

DRY-POINTS BY PAUL HELLEU

By Frederick Wedmore

Reprinted from *Etching in England*, London, 1895. Introduction by the late Edmond de Goncourt.

Sixth edition, 17 pages, 4 illustrations
(1 in colors)

SECOND SERIES

AUGUSTE RAFFET

By Atherton Curtis

This review of Raffet's works has been revised and abridged by the author from his chapter on Raffet in *Some Masters of Lithography*.

First edition, 40 pages, 14 illustrations

THE LATE FÉLIX BUHOT

Painter-Etcher

By M. Léonce Bénédite,
Curator of the
Luxembourg Gallery, Paris.

Reprinted, by permission, from *La Revue de l'Art Ancien et Moderne*, Paris.

Written on the occasion of the public exhibition of Félix Buhot's works at the National Museum of the Luxembourg, and translated from the French by Madame Félix Buhot.

First edition, 37 pages, 11 illustrations

ONE DAY WITH WHISTLER

By Frederick Keppel

Reprinted, by permission, from *The Reader* of January, 1904.

Second edition, 23 pages, with a portrait of the artist, from the drawing by Paul Rajon, and a facsimile (in reduced size) of an autograph letter from Whistler to Mr. Keppel

MR. PENNELL'S ETCHINGS OF
NEW YORK "SKY SCRAPERS"

By Frederick Keppel

Second edition, 24 pages, 9 illustrations

CHARLES MERYON,
A Biographical Sketch

By Frederick Keppel

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Of the Third Series there have been issued

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By Russell Sturgis

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ETCHINGS OF LONDON

By Walter Conrad Arensberg

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First edition, 43 pages, 14 illustrations

HOW PRINTS ARE MADE

By Atherton Curtis

A description of the various processes employed in the making of

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Second edition, 28 pages

NOTE. This Booklet, being of unusual interest and importance to Collectors and to all lovers of fine prints, is also issued as a separate Pamphlet: size 7½ x 5 inches, 22 pages—price 10 cents.

DAUBIGNY

By Robert J. Wickenden

Written on the occasion of an exhibition of Etchings and Drawings by Daubigny. (April—May, 1907.)

First edition, 44 pages, 15 illustrations

THE PRINT-COLLECTOR'S BULLETIN

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By the Hon. Charles Sumner

The greater part of this article appeared in a New York magazine in January, 1872.

The completion, as now issued, was given to the publisher, in manuscript, by Mr. Sumner shortly before his death.

He gave his hearty approval to its publication in complete form, and expressed the hope that it would call the attention of many persons of artistic taste to the study of those early masterpieces of the engraver's art, the collection and possession of which afforded himself so much pleasure and instruction.

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By Atherton Curtis

With a portrait of the artist and ten head pieces etched expressly for the catalogue and one unpublished plate (*Lion and Lioness*). The edition is limited to 230 numbered copies and is printed at The De Vinne Press.

Size 10 x 7 inches, 158 pages, cloth, paper label, \$10



THE PRINT-COLLECTOR'S BULLETIN
AN ILLUSTRATED CATALOGUE OF
PAINTER-ETCHINGS FOR SALE BY
FREDERICK KEPPEL & CO.
4 EAST 39TH STREET, NEW YORK

FÉLIX BUHOT

NOTE

ALTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

September 28, 1908



à Monsieur Frédéric Kappeler
bonnage de son bien sincèrement dévoué
Félix Buhot

Paris, ce 11 Juin. 1887.

PORTRAIT OF FÉLIX BUHOT

From a photograph from life. The "Symphonic Margin"
has been added in pen and ink and wash by the artist.



FÉLIX BUHOT

“THE technic of Buhot is assuredly far from being simple. But he is free. He is not the slave of rules and formulas; he has not the least respect for arbitrary laws; he blends and mixes all the different means used for obtaining effects in black and white—whether by cutting into or corroding the plate. He is not the slave of any one implement. For Buhot would not understand the traditional distinction made between a line-engraver, an etcher, or a worker in dry-point, nor of all those good people who separate and group themselves according to the end at which they break the egg they are going to eat! He used to say to himself that painters are not classed according to whether they employ a round brush or a flat brush or palette-knives to work with, and without the least scruple he made use of all the different tools of an engraver—etching-point and burin, roulette, burnishing-tool, and scraper, and of all the different processes, etching, soft ground, dry-point, and aquatint, and particularly the infinitely delicate wash or tone, which he obtained by means of flowers of sulphur; and he takes advantage of the least “accident” on the plate, such as the bur left by the point or the roughness produced by cracks in the varnish. He puts in lights with the scraper, the brush, or the stump, and he touches up the plate with the thumb or the rag, and makes use of rebiting with such consummate, not to say paradoxical, ability that, as M. Boureard tells us, certain plates begun as dry-points, then carried forward with the roulette, are finally rejuvenated by being plunged into an acid bath which converts them into etchings.

“All this may read like the doings of a necromancer or a monomaniac. But it is nothing of the kind. All this exaggerated care for the *métier*, or handicraft, does not, in Buhot’s case, arise from any special taste for virtuosity or dilettantism or jugglery, but simply from the perpetual anxiety of an unquiet spirit, nervous in the highest degree, sensitive, gifted with a very sure judgment which is seeking a medium of expression sufficiently perfect, sufficiently delicate and refined, to be capable of fixing in their precision as well as in their vagueness all those immaterial fancies, all those subtle observations, as well as those minute and vigorous impressions of life and nature, which, with him, always complicate and color themselves with all the graceful sentimentality of his exquisite and rare spirit.

“Let us say at once that Buhot—painter and etcher—is above all a poet. The world at large cannot fail to admire the *form* of his message, his vocabulary and syntax—that is to say, the means by which he expresses himself. But setting all this aside, it rests for us more specially to consider these visions of his, dreams and things minutely observed, into which he threw all the force of his

passionate, brilliant, and tender soul; a soul which was essentially subjective, which had a sympathetic feeling with all that it saw, and which seemed to invite confidences from both men and things. That sympathetic soul interested itself even in the patient little donkeys, in the noisy geese, in poor lean broken-down horses, in ancient houses and old boats, and descends even to forlorn umbrellas split and deformed. He interested himself in benumbed and depressed human beings with bent backs, hurrying along, tossed about by the winds and overcome by storms—miserable playthings of the elements and of life itself.

His little town of Valognes and his beloved Normandy inspired him with touching subjects, some of which are veritable treasures for a collection, as, for example, the *Grandes* and the *Pctites Chaumières*, *Les Oies*, and, above all, the *Voisins de Campagne*. . . .

“A well-known specialty of Buhot is his *symphonic margins*: an outgrowth of the *rémarque*, which is only a simple note of some sort, an insignificant little sketch which the etcher scribbles in the margin of his work, whether almost involuntarily to try his etching-needle, or else on purpose to distinguish the various states from each other. Buhot has made a veritable frame for his principal subject; for him it was a way of escaping from his main subject thus to make notes in passing—light sketches like a dream, all the reveries, all the fancies, all the recollections which cropped up in his mind in the course of his quiet meditations during the long hours of work. Sometimes these marginal sketches become small pictures, comical or doleful, which add a personal interest to the moral atmosphere of the main etching; sea-gulls which pass across the sea, fallen eabs, feet struggling in the mud. Here, on the edge of his *Westminster Bridge*, a distant and striking view of St. Paul’s in the fog, also steamers, lighters, tunnels, trains dashing through the night, and a whole crowd that overflows the margins of the picture; there around the *Westminster Palace* esentcheons, maces and mace-bearers, magistrates’ wigs, courtiers leading grand ladies, followed by a page, in the midst of Tritons and Naiads of the stream, distant castles, carriages out of fairy stories, and at the top in the obscurity a queen in mourning kneeling under the sinister eyes of an owl.

“These airy sketches lightly scratched on the copper are not merely, as I have already written, the product of the caprice of an inventive designer, but are like an emanation of the souls of those melancholy pictures, and of that noble architecture, solemn and grave.”

LÉONCE BÉNÉDITE.

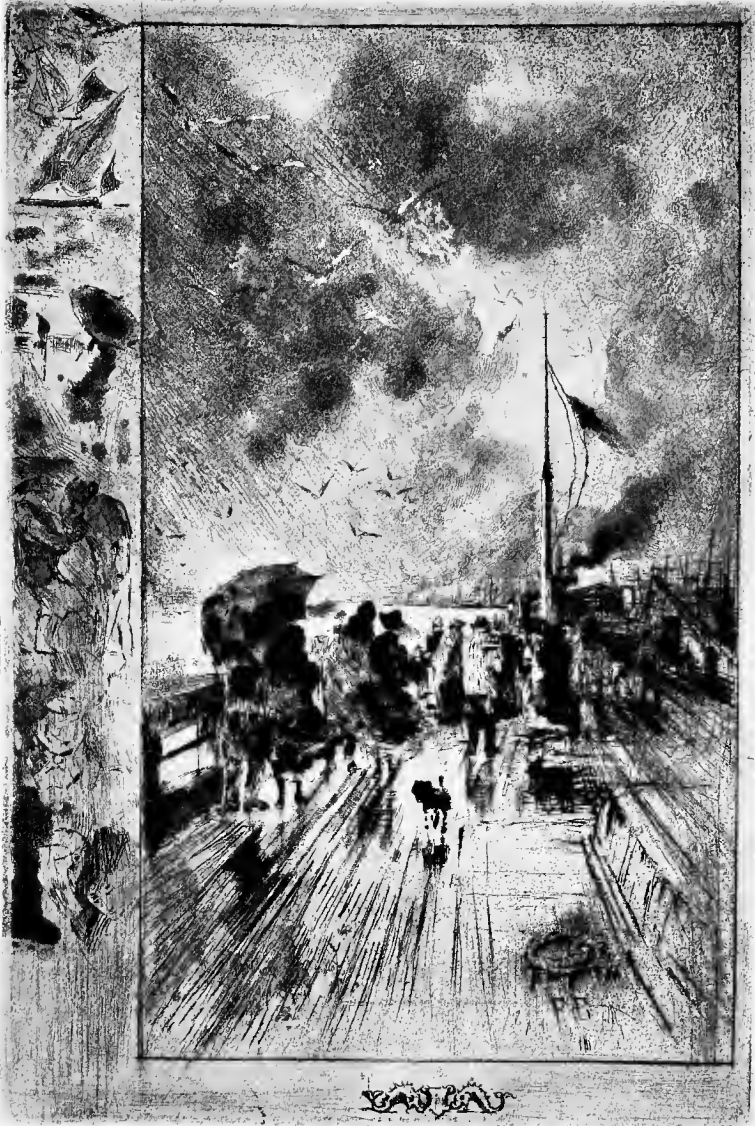
From “The Late Félix Buhot, Painter-Etcher.”

Written on the occasion of the public exhibition of Félix Buhot’s works at the National Museum of the Luxembourg, Paris, and translated from the French by Madame Félix Buhot.

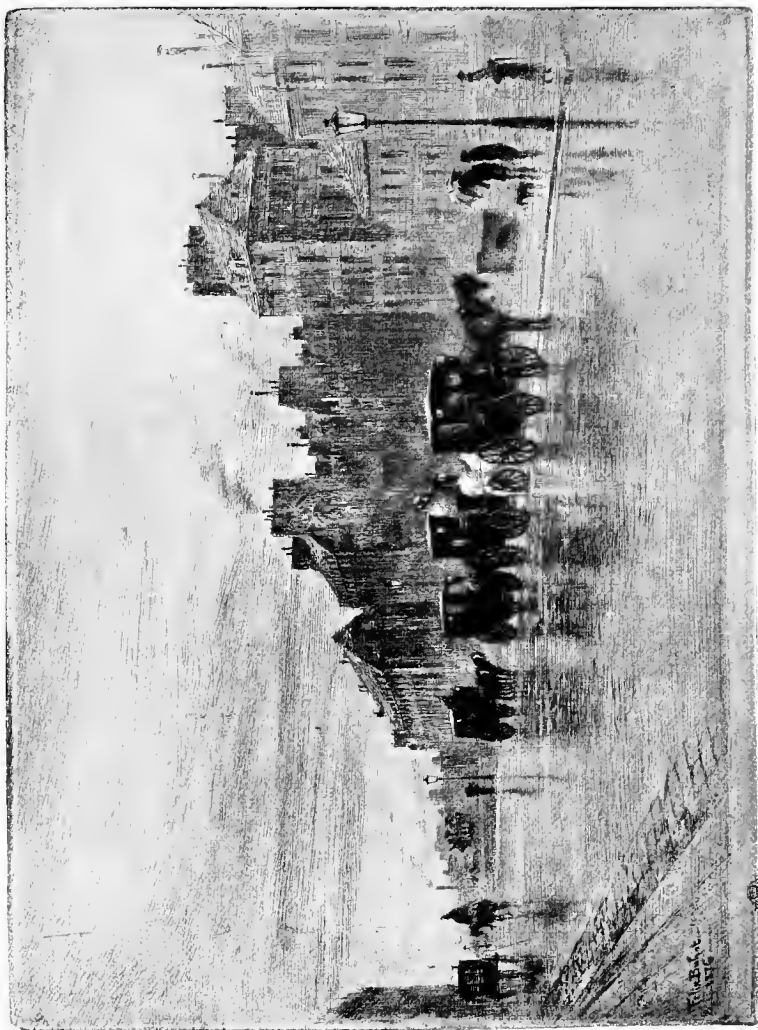
CATALOGUE

- TITLE TO THE JAPANESE SET (Bourcard No. 11)
Height $10\frac{1}{4}$, width 7
First state. Proof before all letters.....\$6
- WOODEN MASK (Bourcard No. 12)
One of a set of ten etchings after the original Japanese objects in the collection of Philippe Burty.
Height $7\frac{1}{4}$, width $5\frac{3}{4}$
Proof on Japan paper.....\$6
- QUATRE ANONS DANS UN PRÉ (Bourcard No. 54)
Height $4\frac{1}{4}$, width $8\frac{1}{2}$
Proof on green paper.....\$8
- CROQUIS D'ANES (Bourcard No. 55)
Height $6\frac{1}{4}$, width $8\frac{1}{2}$
Proof on Japan paper.....\$6
- L'ANE ET LA VIEILLE (Bourcard No. 59)
Height $3\frac{1}{8}$, width $4\frac{5}{8}$
Signed artist's proof on Japan paper.....\$8
- LE RÉVEILLON (Bourcard No. 67)
Height $6\frac{1}{4}$, width $3\frac{1}{2}$
Proof on Japan paper stamped with Buhot's monogram.....\$18
- PLUIE ET PARAPLUIE (Bourcard No. 68)
Height $4\frac{3}{4}$, width $3\frac{3}{8}$
Proof stamped with Buhot's monogram.....\$10
- LES NOCTAMBULES (Bourcard No. 69)
Height $3\frac{1}{8}$, width $4\frac{1}{2}$
Proof stamped with Buhot's monogram.....\$12
- LA RONDE DE NUIT (Bourcard No. 70)
Height $5\frac{1}{8}$, width $5\frac{1}{2}$
Signed artist's proof.....\$18

THE SAME	Proof stamped with Buhot's monogram.....	\$15
UNE MATINÉE D'AUTOMNE		(Bourcard No. 71)
	Height $4\frac{1}{4}$, width $6\frac{1}{2}$	
	Proof on Holland paper. Thirty-five proofs only were printed	\$7.50
LES GARDIENS DU LOGIS		(Bourcard No. 76)
	Height 7, width $4\frac{1}{2}$	
	First state, before the plate was cut. Proof stamped with Buhot's monogram.....	\$38
THE SAME	Proof on Holland paper. The plate now meas- ures height $3\frac{1}{2}$, width $4\frac{1}{2}$	\$10
LA MALGAIGNE		(Bourcard No. 79)
	Height $5\frac{1}{2}$, width $4\frac{1}{8}$	
	Proof on Holland paper.....	\$15
UN GRAIN À TROUVILLE		(Bourcard No. 122)
	Height $5\frac{1}{4}$, width $9\frac{1}{2}$	
	First state of four. Proof on Holland paper....	\$6
THE SAME	Proof with the title	\$3
THE CAB STAND (LES FIACRES)		(Bourcard No. 123)
	Beraldi considers this one of the artist's finest plates.	
	Height $9\frac{1}{4}$, width $12\frac{1}{2}$	
	Early proof on Holland paper.....	\$48
	(See Illustration)	
THE SAME	Second state. Proof on Japan paper.....	\$36
THE SAME	Third state. Proof on Chinese paper	\$30
FRONTISPICE POUR L'ILLUSTRATION NOUVELLE 1877		(Bourcard No. 124)
	Height $13\frac{1}{4}$, width $10\frac{1}{2}$	
	Proof on Holland paper.....	\$8
PIER AT FOLKESTONE (DÉBARQUEMENT EN ANGLETERRE)		(Bourcard No. 130)
	Height $11\frac{3}{4}$, width 7	
	Proof on Holland paper.....	\$28



UNE JETÉE EN ANGLETERRE



THE CAB STAND

UNE JETÉE EN ANGLETERRE

(Bourcard No. 132)

Height $11\frac{3}{4}$, width $7\frac{7}{8}$

First state. Fine impression. Marked by the artist
 "First printing, 20 proofs".....\$75

THE SAME

Proof with the marginal sketches etched in.....\$36
 (See Illustration)

THE SAME

Superb proof on greenish paper. All the mar-
 ginal sketches are now erased.....\$40

THE SAME

Proof on Holland paper. A new set of marginal
 sketches representing sea gulls has been etched
 in\$24

LA DAME AUX CYGNES

(Bourcard No. 144)

Height $5\frac{1}{4}$, width 7

Proof on Holland paper.....\$14

L'ORAGE. AFTER CONSTABLE

(Bourcard No. 145)

Height 6, width $8\frac{3}{4}$

Signed artist's proof.....\$24

Proof on Holland paper with the title..... 12

UN VIEUX CHANTIER À ROCHESTER

(Bourcard No. 147)

Height $4\frac{3}{4}$, width $11\frac{1}{4}$

Signed artist's proof. Twenty proofs only were
 printed of this plate.....\$40

THE COUNTRY NEIGHBORS (LES VOISINS DE CAMPAGNE)

(Bourcard No. 148)

"His 'little town' of Valognes and his beloved Normandy inspired him with touching subjects, some of which are veritable treasures for a collection, as, for example, the *Grandes* and the *Petites Chaumières*, *Les Oies*, and above all, the *Voisins de Campagne*."—LÉONCE BÉNÉDITE.

Height $5\frac{1}{4}$, width 7

Early proof on Japan paper, before any marginal
 sketches to the right. The sketches in the
 left margin slightly indicated. Very rare....\$56

THE SAME

Proof on Holland paper with the sketches in left
 margin completed.....\$48

THE SAME

Proof of the finished state on thin Japan paper
 stamped with Buhot's monogram.....\$40

THE SAME

Signed artist's proof of the finished state on
Holland paper\$45
(See Illustration)

LES PETITES CHAUMIÈRES

(Bourcard No. 149)

Height 4, width 5½

Proof on Holland paper stamped with Buhot's
monogram\$35

(See note under *The Country Neighbors*, Bourcard No. 148)
(See Illustration)

LES GRANDES CHAUMIÈRES

(Bourcard No. 150)

Height 5½, width 10¾

Signed artist's proof on Holland paper stamped
with Buhot's monogram.....\$28

(See note under *The Country Neighbors*, Bourcard No. 148)
(See Illustration)

LES BERGERIES, SOLEIL COUCHANT

(Bourcard No. 151)

Height 5¼, width 10¾

Proof retouched in Chinese white by Buhot and
marked by him "trial proof".....\$25

THE SAME

Signed artist's proof on parchment.....\$25

THE SAME

Signed artist's proof on Holland paper, re-
touched by the artist.....\$20

THE SAME

Proof on Japan paper stamped with Buhot's
monogram\$18

CHAPELLE SAINT MICHEL À L'ESTRE

(Bourcard No. 152)

Height 5½, width 10¾

Signed artist's proof on Japan paper.....\$20

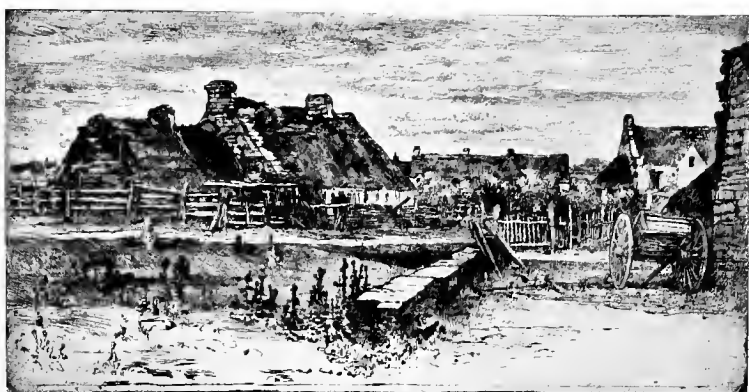
Unsigned proof, on Japan paper..... 10

LA PETITE MARINE, SOUVENIR DE MEDWAY

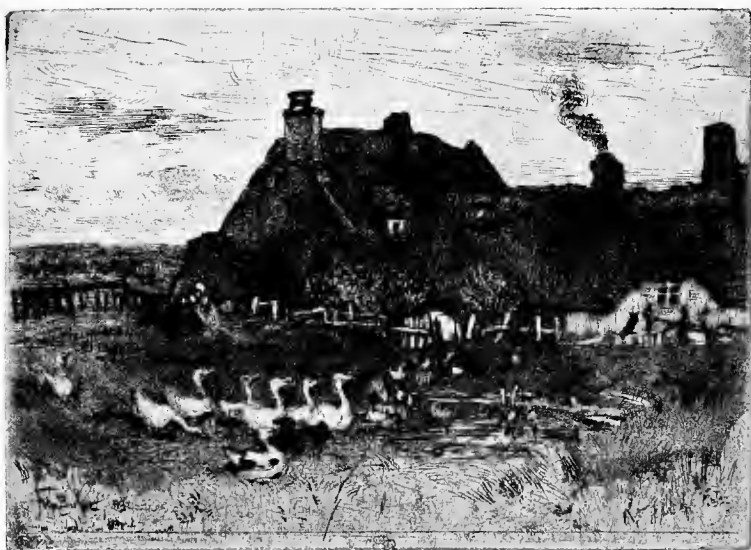
(Bourcard No. 153)

Height 6½, width 8½

Proof on Holland paper stamped with Buhot's
monogram\$18



LES GRANDES CHAUMIÈRES



LES PETITES CHAUMIÈRES



WESTMINSTER PALACE



WESTMINSTER CLOCK TOWER

Height $3\frac{1}{4}$, width $4\frac{1}{2}$ Proof on Holland paper stamped with Buhot's
monogram\$9

WESTMINSTER PALACE

(Bourcard No. 155)

Height $11\frac{3}{4}$, width $15\frac{3}{4}$

“Here Buhot surpasses the mere picturesque and attains to grandeur of style. In the *Westminster Palace*, under the hazy light of an opaque and heavy sky, near the bank of the dappled waters of the broad and troubled stream, the Houses of Parliament stretch their long, heavy mass of stately blackened buildings, bristling with a multitude of turrets, steeples, and watch-towers, the whole proudly dominated by the Victoria Tower and the Clock Tower. It is one of the surest in execution and completest of his works. It makes one think of Meryon; it is executed with the firmness of etching of an Israel Sylvestre who might have known Whistler or Seymour Haden.”—LÉONCE BÉNÉDITE.

Variation of the first state before the plate was
cut. Marked by Buhot “Four proofs only”..\$100

THE SAME

Second variation of the first state on Holland
paper. Signed proof marked by Buhot “2
proofs printed.” The plate is cut to height
 $11\frac{1}{2}$, width $15\frac{1}{2}$\$90

THE SAME

Variation of the second state before the words
“In progress for” were effaced.....\$56

THE SAME

Proof on Japan paper stamped with Buhot's
monogram\$48

(See Illustration)

WESTMINSTER CLOCK TOWER

(Bourcard No. 156)

Height 11, width $15\frac{1}{2}$

“In the *Clock Tower, Westminster*, we see the foggy sky, smoky and sooty, in that strange London atmosphere of mystery and enchantment. Between the sombre buildings of St. Thomas's Hospital on the one side and some scaffolding on the other we see the distant Clock Tower, and, leading to it, the crowded roadway, full of coaches and cabs, busy pedestrians, and elegant ladies, all jumbled and crowded on the greasy pavement.”—LÉONCE BÉNÉDITE.

First state on Holland paper. This impression is
marked by the artist “4 proofs only”.....\$90

THE SAME

Proof on Holland paper stamped with Buhot's
monogram\$48

Height 10, width 13¼

“Some of his sea pieces attain a fantastic grandeur, such as the tall sailing-vessel that under a heavy and smoky sky is being towed by a steam-tug on the vast tawny waters of the Thames near Gravesend.”—LÉONCE BÉNÉDITE.

Early state before the figures in the foreground were changed.

Signed proof\$10

THE SAME

Signed proof on Japan paper, marked by the artist “before the persons were changed”...\$35

LA PLACE DES MARTYRS ET LA TAVERNE DU BAGNE

(Bourcard No. 163)

Height 13¼, width 17½

“But of his Paris of to-day his *Place Pigalle*, spangled with the gay Parisian sunshine, his *Place Bréda*, with its curious effect of a snowy day, his *Taverne du Bagne*, swarming with noisy life, his *Quays in Winter*, shivering in a cold, penetrating rain, his *Retour des Champs Elysées* in an evening shower, and his inevitable Funeral Processions—what pictures can be more picturesque, more living, more spontaneous?”—LÉONCE BÉNÉDITE.

Proof on Japan paper marked by the artist

“Proof of the first state”.....\$35

LA FALAISE.—BAIE DE SAINT-MALO

(Bourcard No. 165)

Height 9¾, width 14

“His impressions of the sea have more grandeur and more sedateness in them. The *Baie de Saint-Malo*, the *Lever du Lune à Dinard*, both almost entirely executed in aquatint, possess the transparent beauty and color of a true picture and all the charm of a vision preserved intact by the memory.”—LÉONCE BÉNÉDITE.

Very early trial proof, printed in brown with a small false margin printed in black.

Proof on Holland paper.....\$75

THE SAME

Another impression, printed without the false margin\$45

LES OIES

(Bourcard No. 166)

Height 6, width 10

Signed artist's proof on vellum.....\$36

THE SAME

Signed artist's proof on Japan paper.....\$30

(See Illustration)

THE SAME

Proof on Japan paper stamped with Buhot's monogram\$20



LES OIES



THE COUNTRY NEIGHBORS

BOOKS ON ETCHINGS AND ENGRAVINGS

N. B.—Any of these books will be sent, postpaid, on receipt of price.

ILLUSTRATED CATALOGUE OF ETCHINGS AND ENGRAVINGS PUBLISHED BY FREDERICK KEPPEL & CO.

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New edition. Printed at The De Vinne Press.

165 pages, 9½ x 6¼, 84 illustrations, flexible covers, 10 cents

ILLUSTRATED CATALOGUE OF ETCHINGS BY AMERICAN ARTISTS, FOR SALE BY FREDERICK KEPPEL & CO.

“The firm has just issued a handsomely illustrated Catalogue of the prints in their stock, and there is with the name of each artist a biography. The book is uniform with that recently issued of the men of Europe, and will be found valuable for the collector and the amateur generally.”—*The Globe*, May 20, 1908.

First edition. Printed at The De Vinne Press.

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CONTENTS

Propositions by Mr. Whistler. Reprinted from his book, “The Gentle Art of Making Enemies.”

Mr. Whistler's Etchings. Reprinted from *The Daily Chronicle* (London), February 22, 1895. By Joseph Pennell.

Whistler's Thames Etchings. Reprinted from the *Bulletin de l'Art Ancien et Moderne*, Paris, December, 1903. By Monsieur F. Courboin.

Sixth edition, 69 pages, 26 illustrations

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By Frederick Keppel

Being a condensation of the lecture prepared for and delivered before the Grolier Club, and afterward repeated at the Metropolitan Museum of Art, Yale University, etc.

Fourth edition, 40 pages, 13 illustrations

JEAN-FRANÇOIS MILLET, Painter-Etcher

By Mrs. Schuyler van Rensselaer

Reprinted, by permission, from *The Independent*. To which is appended a sketch of the “Life of Millet” by Frederick Keppel.

Third edition, 43 pages, 11 illustrations

FIRST SERIES—*Continued.*

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Etcher, Illustrator, Author
By Frederick Keppel
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late Edmond de Goncourt.
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(1 in colors)

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By Atherton Curtis
This review of Raffet's works has
been revised and abridged by the au-
thor from his chapter on Raffet in
Some Masters of Lithography.
First edition, 40 pages, 14 illustrations

THE LATE FÉLIX BUHOT
Painter-Etcher
By M. Léonce Bénédite,
Curator of the
Luxembourg Gallery, Paris

Reprinted, by permission, from *La Revue de l'Art Ancien et Moderne*, Paris.

Written on the occasion of the public exhibition of Félix Buhot's works at the National Museum of the Luxembourg, and translated from the French by Madame Félix Buhot.
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ONE DAY WITH WHISTLER
By Frederick Keppel
Reprinted, by permission, from *The Reader* of January, 1904.
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MR. PENNELL'S ETCHINGS OF
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HOW PRINTS ARE MADE
By Atherton Curtis
A description of the various processes employed in the making of

Prints—Engraving, Etching, Aquatint, Dry-point, Mezzotint—together with Notes on Printing, and a chapter on Technical Terms.
Second edition, 28 pages

NOTE. This Booklet, being of unusual interest and importance to Collectors and to all lovers of fine prints, is also issued as a separate Pamphlet: size 7½ x 5 inches, 22 pages—price 10 cents.

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By Robert J. Wickenden
Written on the occasion of an exhibition of Etchings and Drawings by Daubigny. (April–May, 1907.)
First edition, 44 pages, 15 illustrations

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By Atherton Curtis

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AN ILLUSTRATED CATALOGUE OF
PAINTER-ETCHINGS FOR SALE BY
FREDERICK KEPPEL & CO.
4 EAST 39TH STREET, NEW YORK

NOTE

ALTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

October 1, 1908

JEAN-BAPTISTE CAMILLE COROT

JEAN-BAPTISTE CAMILLE COROT

“AS Corot was a very celebrated artist, somebody persuaded him to etch, and the consequence was that he sketched on the copper as if he had been making a *pochade* with the brush. Now, in oil painting, this kind of sketching is of use, because it gives tone and colour, though at the sacrifice of form, but in etching such work could never have much value unless all the tones were of the most wonderfully delicate truth, which they are not likely ever to be. Corot is not ignorant of form, but he abandoned the study of it many years ago in order to direct his attention exclusively to a certain kind of effect. . . . And yet, in spite of these defects, the few etchings of Corot have one merit and charm—they do certainly recall to mind, by association of ideas, his charming work in oil, so full of the sweetest poetical sentiment. All sins are forgiven to the true poets. Corot may not be a great poet as Turner was, but he is a true one. He feels the mystery of nature; he feels the delightfulness of cool, grey mornings and dewy evenings; he feels the palpitating life of gleaming river-shores and the trembling of the light branches wherein the fitful breezes play. He has an intense sense of the glimmering indecision and mystery of natural appearances, and he does not, as it seems to us, draw and paint with precision simply because his attention does not fix itself on that which is precise.”

P. G. HAMERTON.

From “Etching and Etchers,”
pp. 223, 224.

CATALOGUE

SOUVENIR DE TOSCANE (Beraldi No. 1)

Height $4\frac{7}{8}$, width $7\frac{1}{8}$

Lettered impression on Holland paper.....\$5

L'ÉTANG DE VILLE D'AVRAY (Beraldi No. 3)

Height $2\frac{7}{8}$, width $4\frac{3}{8}$

Proof on Japan paper\$30

SOUVENIR D'ITALIE (Beraldi No. 5)

Height $11\frac{3}{4}$, width $8\frac{3}{4}$

Proof printed in brown ink on Japan paper....\$30

Proof printed in black ink on India paper.....\$30

Lettered impression on Holland paper.....\$5

(See Illustration)

ENVIRONS DE ROME (Beraldi No. 6)

Height $11\frac{3}{8}$, width $8\frac{3}{8}$

Proof printed in brown ink on Japan paper....\$30

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Lettered impression on Holland paper.....\$5

(See Illustration)

PAYSAGE D'ITALIE (Beraldi No. 7)

Height 6, width $9\frac{1}{4}$

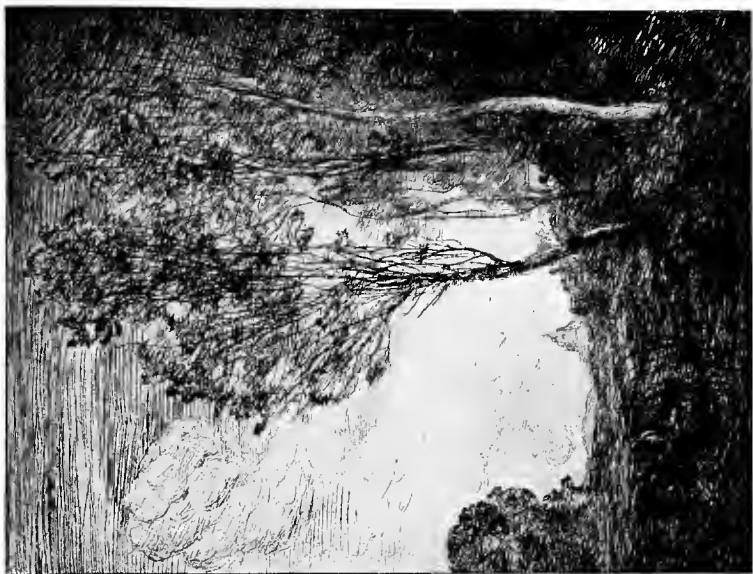
Lettered impression on Holland paper.....\$15

CAMPAGNE BOISÉE (Beraldi No. 8)

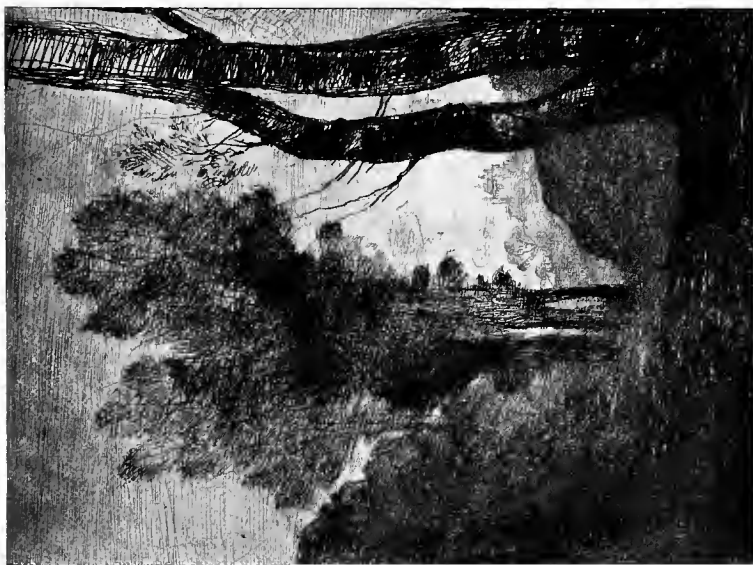
Height 4, width $5\frac{1}{4}$

Lettered impression on Holland paper.....\$20





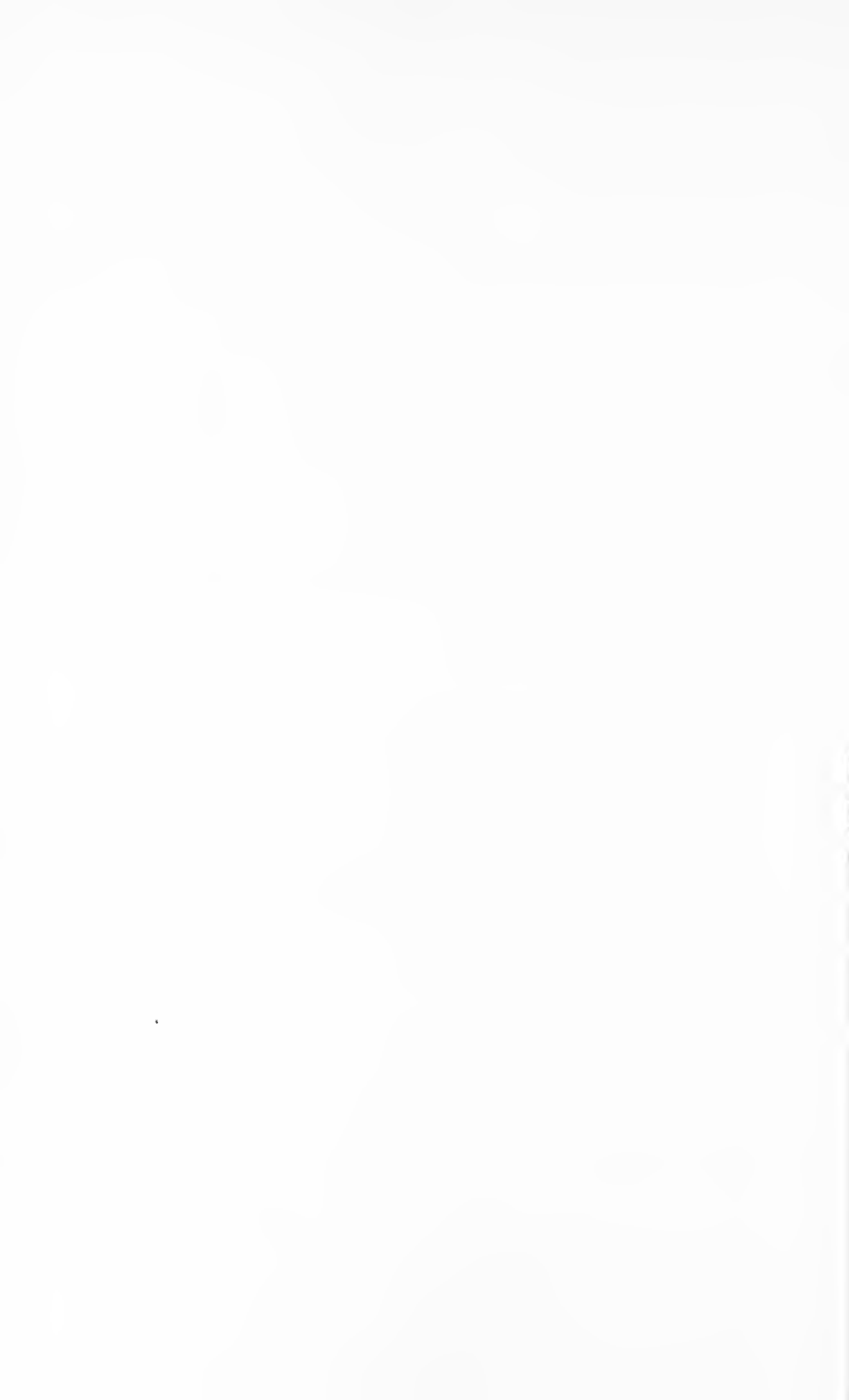
SOUVENIR D'ITALIE



ENVIRONS DE ROME



CHARLES FRANÇOIS DAUBIGNY



CHARLES FRANÇOIS DAUBIGNY

NEARLY thirty years have passed since Daubigny laid down his brushes and etching-needle forever. Yet his fame has broadened year by year, and his works have kept their place among the classics in Art. They have neither grown old nor old-fashioned, but still convey with perennial freshness the master's delight in the springtimes, summers, autumns, and winters that greeted his painter's eye and poet's soul as he passed through the world.

We are prone to think of Daubigny as the vigorous wielder of brush and palette-knife, and perhaps when he did his greatest works few were more daring in attacking *plein-air* effects on large canvases under the open sky. But there was another and no less important side to his art; like Rembrandt and the masters of the Dutch school two centuries earlier, he found in etching a congenial method of expression, as well as a means of recreation after his vaster labors with the brush.

That his etchings are not more widely known thus far, is perhaps partly accounted for by the fame of the painter having obscured that of the etcher, as well as by Daubigny's own absolute disregard for worldly gain. He employed no tricks to attract public attention, nor did he seek to tempt the collector by any undue multiplication of "states." Yet, as painter and etcher, none of the Barbizon men surpassed him in the freshness of his own rustic and riverside vein. It seems almost a presumption to praise him, since his fame is well-nigh universal, and those best qualified to judge concede his etchings of the purely rustic phases of landscape to be unexcelled. A statement in this sense by so broadminded and competent a connoisseur as Mr. Atherton Curtis was corroborated by such a supreme authority as Sir Francis Seymour Haden.

A consummate artist in all that constitutes composition, style, and color, his chief delight was in the real life of the country, which through his art he invites us to share with him. The rare early prints, careful and precise in method, yield nothing in idyllic suggestion to his later and more freely executed plates. They betray, however, the profound study of form and detail that underlies the bolder and more synthetic manner which followed. With such a foundation, he had the right to abbreviate, and his breadth is simply conciseness in expressing that which he knew so well.

Sometimes a painting would suggest the doing of an etching, and then again, after etching a subject, he would find in it the inspiration for a painting, so that a number of his works exist in both forms.

Daubigny lived from 1817 to 1878, and like a true artist reflected

the spirit of his time. In passing over a list of his etched work, his career can be followed more closely than by the many unrecorded paintings scattered hither and thither through the world's collections. We find the sentiment of the romantic period in France suggested both by the titles and treatment of his earlier plates. Then come the results of those fruitful trips to the Morvan and the Dauphiné towards 1850, and later the subjects inspired by the banks of the rivers Oise and Seine, or by the coast-life at Viller-ville in Normandy, where Daubigny spent several summers. Trips to London and Holland also added their quota. Auvers and its Plain furnished him many subjects, and Valmondois nearby, among other *motifs*, that of his early etching *The Village Wedding*, and his latest plate, *Moonlight at Valmondois*. The vastness of the mountains and the wildness of the deep forest appealed to him less than the life of the fields, the rivers, and the corners of orchards. In a letter written after his visit to Cauterets in the Pyrenees for the benefit of his health in 1872, he says: "I was not able to work during the several excursions made in the neighborhood, where it was very beautiful. One is so surprised by these grand aspects that it would be necessary to remain a long time before finding the interpretation capable of rendering them. I am going to finish the season at Auvers. There is nothing like one's natural every-day surroundings in which to take pleasure. The pictures we then do, feel the effects of our home-life and the sweet sensations we experience in it."

"Père" Corot spent a number of summers with Daubigny at Auvers, and was in fact "Le Grand Amiral Honoraire" of the "Bottin," Daubigny's famous studio-boat, whose voyages up and down the Oise and Seine gained Daubigny the title of "le capitaine" from the "bargees" and boatmen. This life on the rivers, from which resulted so many masterpieces, had also its humorous side, which appealed strongly to Daubigny, and during winter evenings "under the lamp" it amused him to record this in a series of plates, printed first for the delight of intimates and afterwards published as the *Voyage en Bateau*. Daubigny's art reveals the man, and he was as free from affectation in his most sublime pages as in these familiar notes of humor.

ROBERT J. WICKENDEN.

CATALOGUE

THE VILLAGE WEDDING (LA NOCE DE VILLAGE) (Henriet No. 12)

“*Très-rare.*”—HENRIET.

This charming little landscape represents the village of Valmondois, and the house of Daubigny's nurse among the apple-trees to the right.

Height 3, width $5\frac{3}{4}$

Lettered impression, with “*remarque*” \$16

THE AMPHITHEATRE, JARDIN DES PLANTES (Henriet No. 17)

From the collection of François Masson.

Height 7, width $4\frac{3}{4}$

Lettered impression on plate paper \$6

IN THE WOOD (DANS LES BOIS) (Henriet No. 34)

Illustration to a song, “*Combien j'ai douce souvenance,*” by Chateaubriand.

Height $6\frac{3}{4}$, width $5\frac{1}{4}$

Impression on plate paper \$7

THE MOOR'S TOWER (LA TOUR DU MAURE) (Henriet No. 35)

Illustration to a song, “*Combien j'ai douce souvenance.*”

Height $6\frac{3}{4}$, width $5\frac{3}{4}$

Impression on plate paper \$8

BALL IN A WINTER GARDEN (LE BAL DANS LE JARDIN D'HIVER DE L'HÔTEL DE L'AMBASSADE) (Henriet No. 41)

Height $5\frac{1}{4}$, width $7\frac{3}{4}$

Lettered impression on plate paper \$8

LES PETITES CAVALIERS (Henriet No. 42)

Early proof with four scratches below. Very rare.

Height $2\frac{1}{2}$, width $4\frac{3}{4}$

Proof on old, ribbed paper \$40

STORMY WEATHER (L'ORAGE) (Henriet No. 46)

Height $4\frac{3}{4}$, width $8\frac{5}{8}$

Proof on India paper \$8

WREATH OF WILD FLOWERS; A TITLE-PAGE

(Henriet No. 60)

Height $7\frac{3}{8}$, width $5\frac{1}{2}$

Trial proof, on blue paper, undescribed by Henriet, without the address of Beillet.....\$5

THE SAME

Proof on blue paper, the lettering above and below the main title removed. With "A. Delâtre, Montmartre" to the right.....\$3

SUNRISE (LE LEVER DU SOLEIL)

(Henriet No. 61)

Daubigny painted, in 1873, a picture after this beautiful etching.

Height $5\frac{1}{4}$, width $9\frac{1}{8}$

Early proof with the name of Beillet as printer.
Proof on India paper.....\$35
(See Illustration)

THE SAME

Early proof on India paper, before the name of the printer\$24

THE SAME

Proof on plate paper, with the address of Delâtre\$12

BANKS OF THE RIVER COUSIN, EVENING (LES BORDS DU COUSIN, EFFET DU SOIR)

(Henriet No. 63)

Height $5\frac{7}{8}$, width $4\frac{5}{8}$

Proof on India paper.....\$12

L'ÂNE À L'ABREUVOIR

(Henriet No. 64)

Height $3\frac{3}{4}$, width $6\frac{1}{8}$

Proof on India paper.....\$6

AUTUMN IN THE MORVAN (L'AUTOMNE, SOUVENIR DU MORVAN)

(Henriet No. 66)

With the title and with the address of Beillet as printer. From the collection of François Masson.

Height $4\frac{5}{8}$, width $7\frac{7}{8}$

Proof on India paper.....\$15
(See Illustration)

THE SATYR (LE SATYRE)

(Henriet No. 67)

Soft-ground etching.

Height $5\frac{7}{8}$, width $4\frac{1}{2}$

Proof on India paper.....\$8
(See Illustration)



AUTUMN IN THE MORVAN



COWS IN A POOL





THE FISH-WEIR



THE SATYR



THE FERRY (LE BAC)

(Henriet No. 68)

Height $6\frac{1}{2}$, width $3\frac{7}{8}$

Early proof, on India paper, with the name of
Beillet as printer.....\$18

THE FISH-WEIR (LA PÊCHERIE)

(Henriet No. 69)

“Pièce très-lumineuse et très-librement traitée dans le feuillé des arbres.”—
HENRIET.

Height $6\frac{5}{8}$, width $5\frac{3}{8}$

Early proof on India paper with the address of
Beillet as printer\$18

(See Illustration)

THE SAME

Proof on India paper.....\$12

TRANSPORT WAGONS, MORVAN (LES CHARRETTES DE ROULAGE;
SOUVENIR DU MORVAN)

(Henriet No. 70)

Height $3\frac{5}{8}$, width 6

Proof on India paper.....\$6

THE SAME

Early proof, on India paper, with the name of
Beillet as printer.....\$9

RUINS OF THE CHÂTEAU OF CRÉMIEUX (LES RUINES DU CHÂTEAU
DE CRÉMIEUX, ISÈRE)

(Henriet No. 71)

Height $3\frac{5}{8}$, width $6\frac{7}{8}$

Proof on India paper.....\$7

THE FERRY AT BEZONS (LE BAC DE BEZONS)

(Henriet No. 74)

Height $3\frac{7}{8}$, width $6\frac{3}{8}$

Proof on India paper.....\$20

DEER IN A WOOD (LES CERFS SOUS BOIS)

(Henriet No. 75)

Height $6\frac{3}{8}$, width $4\frac{3}{8}$

Early proof, on India paper, with the name of
Beillet as printer\$14

THE SAME

Proof on India paper.....\$8

COWS IN A POOL (LES VACHES AU MARAIS)

(Henriet No. 76)

Height 5, width $8\frac{3}{4}$

Superb early proof on Japan paper, with the
name of Beillet as printer.....\$56

(See Illustration)

- THE MARSH WITH STORKS (LE MARAIS AUX CIGOGNES) (Henriet No. 77)
 Daubigny painted, in 1873, a picture after this fine etching.
 Early proof, on India paper, with the name of
 Beillet as printer.....\$35
 (See Illustration)
- THE SHOWER (L'ONDÉE) (Henriet No. 78)
 Height $5\frac{3}{8}$, width $9\frac{1}{4}$
 Proof on India paper.....\$18
- THE BEACH AT VILLERVILLE (LA PLAGE DE VILLERVILLE) (Henriet No. 80)
 Height $3\frac{5}{8}$, width $7\frac{7}{8}$
 Early proof, before the title, and with the name
 of Beillet as printer\$7
- SPRINGTIME (Henriet No. 81)
 Etched after Daubigny's painting *Le Printemps*, shown in the Salon of 1857,
 now in the Louvre.
 Height $4\frac{3}{4}$, width $9\frac{5}{8}$
 Proof before all letters, first state.....\$35
- THE SAME
 Lettered impression on India paper.....\$10
- THE "DOG-WATCH" (LE GUET DU CHIEN) (Henriet No. 82)
 Height $3\frac{3}{8}$, width $5\frac{7}{8}$
 Lettered impression on India paper.....\$6
- LE CHANT DU COQ (Henriet No. 83)
 Height $5\frac{3}{4}$, width $4\frac{1}{2}$
 Proof on India paper.....\$12
- THE THRESHING MACHINE (LA MACHINE À BATTRE LE BLÉ) (Henriet No. 85)
 Trial proof, undescribed by Henriet, before the address of Pierron.
 Height $4\frac{1}{4}$, width $8\frac{1}{2}$
 Proof on plate paper.....\$10
- THE LARGE SHEEPFOLD, MORNING (LE GRAND PARC À MOUTONS) (Henriet No. 86)
 Sujet du tableau du Salon de 1861.
 Height $7\frac{1}{4}$, width $13\frac{1}{2}$
 Lettered impression on India paper.....\$12
- PIG IN AN ORCHARD (COCHON DANS UN VERGER) (Henriet No. 87)
 Height 4, width $6\frac{1}{4}$
 Proof on India paper.....\$6



CROWS PERCHING IN A TREE



THE MARSH WITH STORKS





THE GRAPE HARVEST



SUNRISE



HEN AND CHICKENS (LA POULE ET SES POUSSINS) (Henriet No. 88)

Height $3\frac{3}{8}$, width 6

Proof on India paper. \$7

MOONRISE (LEVER DE LUNE) (Henriet No. 89)

Height $3\frac{3}{4}$, width $6\frac{5}{8}$

Proof on Holland paper. \$7

TITLE FOR THE SERIES "THE VOYAGE OF THE STUDIO-BOAT" (VOYAGE EN BATEAU) (Henriet No. 90)

See note on this series, in the Introduction. The plates are arranged in the order and with the legends given by Daubigny himself. The "Cabin-boy" was his son Karl.

Height $6\frac{1}{2}$, width $4\frac{7}{8}$

Proofs on Holland paper. \$5

THE LUNCHEON AT STARTING (LE DÉJEUNER DU DÉPART À ASNIÈRES) (Henriet No. 91)

"All great things, here below, commence with a banquet; our sailors are careful not to neglect this fundamental principle."

Height 4, width 6

FURNITURE FOR THE BOAT (LE MOBILIER DU BATEAU) (Henriet No. 92)

"Instead of calling on the Maison Bailly to move in the boat's furniture, the captain accepted the services of a band of youngsters full of good-will."

Height $4\frac{1}{8}$, width $6\frac{1}{4}$

CHILDREN DRAWING A CART (LES ENFANTS À LA VOITURE) (Henriet No. 93)

"The children, having done their part, go off with their spoils."

Height $4\frac{1}{8}$, width $6\frac{3}{8}$

HAULING THE ROPE (TIRAGE A LA CORDE) (Henriet No. 94)

"Where the cabin-boy makes himself useful."

Height 4, width $4\frac{3}{4}$

THE BOAT AT NIGHT (LA NUIT EN BATEAU) (Henriet No. 103)

"One is not as comfortable as he might be."

Height 4, width $4\frac{3}{4}$

SEEKING AN INN (LA RECHERCHE D'UNE AUBERGE) (Henriet No. 97)

"So the night following, we start out to seek an inn."

Height $4\frac{1}{8}$, width $6\frac{1}{4}$

THE INN CORRIDOR, NIGHT (LE CORRIDOR DE L'AUBERGE, EFFET DE NUIT) (Henriet No. 98)

"It is mediocre in appearance, but one sleeps here well enough."

Height $3\frac{5}{8}$, width $5\frac{1}{8}$

LUNCHING ON THE BOAT (LE DÉJEUNER DANS LE BATEAU) (Henriet No. 95)

“The cooking leaves something to be desired, but what an appetite.”

Height $4\frac{1}{4}$, width $6\frac{1}{4}$

THE COLLOQUY (L'APOSTROPHE) (Henriet No. 96)

“Where the cabin-boy by some well-felt words avenges the honor of the flag, compromised by some impudent wags.”

Height $4\frac{1}{4}$, width $6\frac{3}{8}$

FISHING WITH A LINE (LA PÊCHE À LA LIGNE) (Henriet No. 100)

“The cabin-boy gathers provisions.”

Height $3\frac{7}{8}$, width $6\frac{1}{8}$

BEWARE OF STEAMERS! (GARE AUX VAPEURS!) (Henriet No. 102)

“Here are the steamers! Look out for waves. There are some hard strokes of the oar to give.”

Height $4\frac{3}{8}$, width $6\frac{1}{8}$

THE FISH (LES POISSONS) (Henriet No. 104)

“The fish give themselves up to insensate wriggings and execute a thousand leaps; rejoicing over the departure of the cabin-boy; who too often revictualled the crew, at the expense of the finny tribe.”

Height 4, width $6\frac{1}{4}$

THE RETURN TO PARIS (LE RETOUR) (Henriet No. 105)

“Return to Paris by swifter road, the *Bottin*, faithful to its maritime convictions, follows modestly in the wake of a tug-boat. The ‘skipper’ and his ‘middy,’ restored to civilization and coal-smoke, salute their old companion in passing, and unfeelingly triumph over its leisurely progress.”

Height 4, width $6\frac{1}{4}$

THE GRAPE HARVEST (LA VENDANGE, D'APRÈS UNE ÉTUDE PEINTE
DANS LE MORVAN) (Henriet No. 107)

First state. The name of the artist, and the date, etched to the left.

Height $7\frac{7}{8}$, width $13\frac{1}{4}$

Proof on Holland paper.....\$24

(See Illustration)

THE SAME

Second state. With the title and with the names of the publishers. This publication line was effaced in the third state.

Height $7\frac{7}{8}$, width $13\frac{1}{4}$

Proof on Holland paper.....\$16

THE SAME

Third state. The publication line effaced.
Proof on India paper.....\$12

CROWS PERCHING IN A TREE (L'ARBRE AUX CORBEAUX)

Daubigny's etching *L'Arbre aux Corbeaux* was his first thought for the painting *La Neige* exhibited in the Salon of 1873 and afterwards in the Retrospective Exhibition of French art at the Paris Exposition of 1900.

This picture was also drawn on wood by Ed. Yon, and engraved by Jules Langeval.

Height $7\frac{1}{8}$, width 11

Early impression. Proof on India paper.....\$24

Proof on Holland paper.....\$14

(See Illustration)

THE ORCHARD IN SPRINGTIME (LE VERGER, POUR LE LIVRE:

SONNETS ET EAUXFORTES)

(Henriet No. 111)

Height $7\frac{1}{4}$, width $4\frac{3}{4}$

Proof on India paper.....\$10

SHEPHERD AND SHEPHERDESS (LES BERGERS)

(Henriet No. 112)

First state.

Height 10, width $7\frac{3}{4}$

Proof on India paper.....\$24

APPLE-TREES AT AUVERS (POMMIERS À AUVERS)

(Henriet Sup. No. 116)

Height $5\frac{5}{8}$, width $9\frac{1}{2}$

Lettered impression on Holland paper.....\$6

MOONLIGHT AT VALMONDOIS (CLAIR DE LUNE DANS LE VALMONDOIS)

(Henriet Sup. No. 117)

Height $5\frac{1}{4}$, width $8\frac{1}{2}$

Daubigny's last etching. First state (of three states), on Holland paper. Before the title, and before the names of etcher and publisher were engraved in the plate.....\$18

ORIGINAL DRAWINGS

NOTE. In addition to the Etchings listed above Messrs. Frederick Keppel and Co. have also, in their present stock, a number of original drawings by Daubigny. These drawings came from the artist's family, and the stamp of the Daubigny collection is affixed to them. Titles and prices will be furnished on request.

STORM VAN 'S GRAVESANDE

CHARLES STORM VAN 'S GRAVESANDE

“MR. HAMERTON, in the second edition of ‘Etching and Etchers,’ devotes a chapter to the work of Van 's Gravesande, in which he notices a few of his earlier plates, and characterizes them as the work of an etcher ‘who is gifted with the rare power of etching simply and beautifully at the same time,’ one of the few who express ideas of their own directly and harmoniously.

“Of *Mill on the Bank of the Gein, near Abcoude*, he says: ‘This is one of the most perfect etchings produced by the modern schools,—a perfect model for three great qualities whose union is rare indeed. It is both very tender and very strong, and at the same time very reserved in the best and wisest way. So perfect is it, indeed, that if I were restricted to the possession of six modern etchings, this should be one of them.’

“These words, without discussing their justice here, have undoubtedly led some amateurs to place a value upon the artist's earlier work, at least out of proportion to a just estimate of his later work, especially in dry-point; for it is believed by those who have arranged this collection that while it does full justice to his early style, his later plates exhibit qualities not inferior, and at the same time as distinctly individual and progressive.

“That impressions of the former are rare—the insane joy of a collector—is just as true of many of his finest dry-points. On the other hand, while these reveal no cheap condescension to the demands of the market, the gain in boldness and freedom, in the mastery of technical difficulties, is everywhere apparent. This would indeed be a sorry gain, were it at the expense of genuine feeling and sympathetic rendering of effect; or were its evident object only the sustaining of a reputation for originality. But the freshness of feeling which makes the lasting charm of such plates as *Entrance to the Forest, The Scheldt at Burght, Rocks near Veules, Mill on the Bank of the Vecht near Weesp, The Vecht near Weesp, Fishing Boats on the Beach of Zandvoort, Boats on the Maas, Dordrecht, Boats on the Zuyderzee, Druidic Stones in the Plain of Carnac, The Y, near Amsterdam, Mill on the Bank of the Gein, Fishing Boats, The Maas off Dordrecht, Environs of Dordrecht*, will abundantly prove.

“That ‘tender and delicate beauty’ which was remarkable in the earlier numbers seems often replaced by a more manly and vigorous yet rarely over-bold recording of impressions and still the same ‘subtly intelligent observation’ of nature, whether this be of the effect of waving grass or rippled water-surface, of distant figures, of morning mists, of noon-day heats or evening coolness, appears in the last as in the first.

“It would be strange if in the course of two hundred and forty numbers there could be seen no signs of flagging interest, nothing which in an artist forced to work for bread would show that his heart was elsewhere, or that his needle was moving slowly under

the spur of a commission, where the subject was perhaps dictated to him by the dealer. Van 's Gravesande, delivered from this necessity which has embittered the lives and limited the true work of so many artists, seems also for the most part to escape a danger that so often proves fatal to any real progress. Rarely, if ever, has his skill in the rendering of any object, reflections, or water, quiet and in motion, or the delicate foliage of spring, caused him to be so satisfied with the performance, that we feel it has become a mannerism. It is always instinct with life and feeling. Nor do many of his plates suggest frankly the manner or the feeling of other etchers, as he cannot be said to owe his own style to the influence of any one master; though always cordially appreciative of the work of other men, he has achieved a style as markedly his own as any of his great contemporaries. And this style is the result of an acute observation of subtle phenomena in nature, combined with a remarkable temperance in the use of means of interpretation, together with an actual love for the objects rendered. It is easy to see that he is fond of water and boats, that all the aspects of shore life and fishing villages have a fascination for him, that he is none the less impressed by the barren wastes of moorland, and the sullen terror of lonely cliffs, that the weirdness and mystery of nature take strong hold of his imagination, but his real power lies in the rendering of sun-glinted waters, over which freshening breezes speed, of luminous expanses of tranquil lake and sky, soft shadows of evening, that hang over town and river, of boats drifting lazily with the stream, or tugging at their anchors while their sails flap in the wind, yet his versatility is so great that even when this is said, one must acknowledge the power and impressiveness of such renderings of forest wilderness, as in *Entrance to the Forest* and *In the Midst of the Forest*, plates which could hardly be surpassed for boldness and freedom. The same is true of a different subject, *Druidic Stones at Carnac, Brittany*, where not only are rock surface and outline given with admirable precision, but we are made to feel all the grimness and mystery which attach themselves to these relics of an ancient faith.

“Van 's Gravesande has not the marvellous delicacy and at the same time unerring surety of line which some of Whistler's plates exhibit. He has not the dash and verve of Seymour Haden at his best, but he has other qualities, certain qualities of heart and mind as well as of hand and eye which are not in the gift of all etchers. His strength is never wholly without tenderness, nor is his delicacy ever without serious purpose. He has that charming hesitancy, that almost childlike shyness, which makes us feel that we are in the presence of a refined imagination,—the very opposite of the affronting dexterity noticeable in many modern etchers. His work exhibits, in short, a sanity which recalls the spirit of Meryon, a healthful rightness and directness which attracts and holds.”

RICHARD A. RICE.

From the Preface to Catalogue of an Exhibition of Etchings and Dry-points by Charles Storm van 's Gravesande, Museum of Fine Arts, Boston, 1887.

CATALOGUE

ENTRANCE TO THE FOREST

“It is one of the most impressive sylvan subjects I have ever met with, and at once reminds us of Dante.”—PHILIP GILBERT HAMERTON, *Etching and Etchers*, p. 136.

Height $10\frac{1}{2}$, width $17\frac{3}{4}$

Signed artist's proofs on Holland paper. \$60

(See Illustration)

FELLING PINE-TREES

Height 13, width $20\frac{3}{4}$

Signed artist's proofs on Holland paper. \$18

QUAI AT ROTTERDAM

Height 9, width $14\frac{1}{2}$

Impressions on India paper without title. \$4

CLIFFS NEAR VEULES, NORMANDY

Height 13, width $20\frac{3}{4}$

Signed artist's proofs on Holland paper. \$18

OLD HOUSE NEAR KATWYK

Height $9\frac{1}{2}$, width $11\frac{1}{4}$

Signed artist's proofs on Holland paper. \$18

THE MILL

Height $8\frac{7}{8}$, width $12\frac{7}{8}$

Impressions on Holland paper. \$5

MIDDENDUIN

Height $7\frac{5}{8}$, width $11\frac{1}{4}$

Signed artist's proofs on Whatman paper. \$12

LANDING OF THE HERRING FLEET

The fleet of fishing-boats is seen heading for the shore, where they are beached for unloading. The sea and the sky are both very effective.

One hundred proofs were printed by Goulding, of London, and the plate was then destroyed.

Height 14, width 18

Signed artist's proofs on Holland paper. \$18

(See Illustration)

FISHING BOATS, HOLLAND

Height $18\frac{3}{4}$, width 13

Signed artist's proofs on Whatman paper. \$24

THE CATHEDRAL OF DORDRECHT, HOLLAND

This is perhaps the most important plate which the artist has produced. Its powerful effect and large size render it a rival to the famous *Calais Pier* of Sir Seymour Haden. The church occupies the central background. The characteristic Dutch foreground is laid in with broad and vigorous lines, and a sky of great rolling clouds crowns the picture. The famous London printer, Frederick Goulding, printed 120 proofs, and the plate was then destroyed. Owing to the high quality of this limited edition, the value of these proofs is almost certain to increase, as the *Calais Pier* has done.

"Holland has produced in our day, in the person of Storm van 's Gravesande, one veritable master. His etchings and dry-points deserve the great reputation which they have won, and he is to-day the prime favorite, perhaps, with American amateurs. One of his works, the very large dry-point plate of the Cathedral of Dordrecht, is in itself a refutation of the too-sweeping assertion that any plate of large size must, of necessity, be bad as art."—*The Art Review*.

Height 18, width 25

Signed proofs on Whatman paper (120 only) . . . \$72

(See Illustration)

ON THE VECHT, HOLLAND

A characteristic Dutch scene. The weather is bleak and windy, and the picture is full of movement.

This fine and artistic plate is in direct contrast to some of the artist's tranquil scenes, such as the *Au Bord du Gein*. Being in pure dry-point, only a limited number of impressions were taken, and the plate was then destroyed.

Height $11\frac{1}{4}$, width 19

Signed proofs on Holland paper. \$36

(See Illustration)

OLD MILL AT DORDRECHT

Height $13\frac{1}{8}$, width $20\frac{5}{8}$

Signed artist's proofs on vellum. \$60

Signed artist's proofs on Japan paper. 36

AN OLD OAK

Height $8\frac{7}{8}$, width $12\frac{1}{4}$

Unsigned proofs on Holland paper. \$6

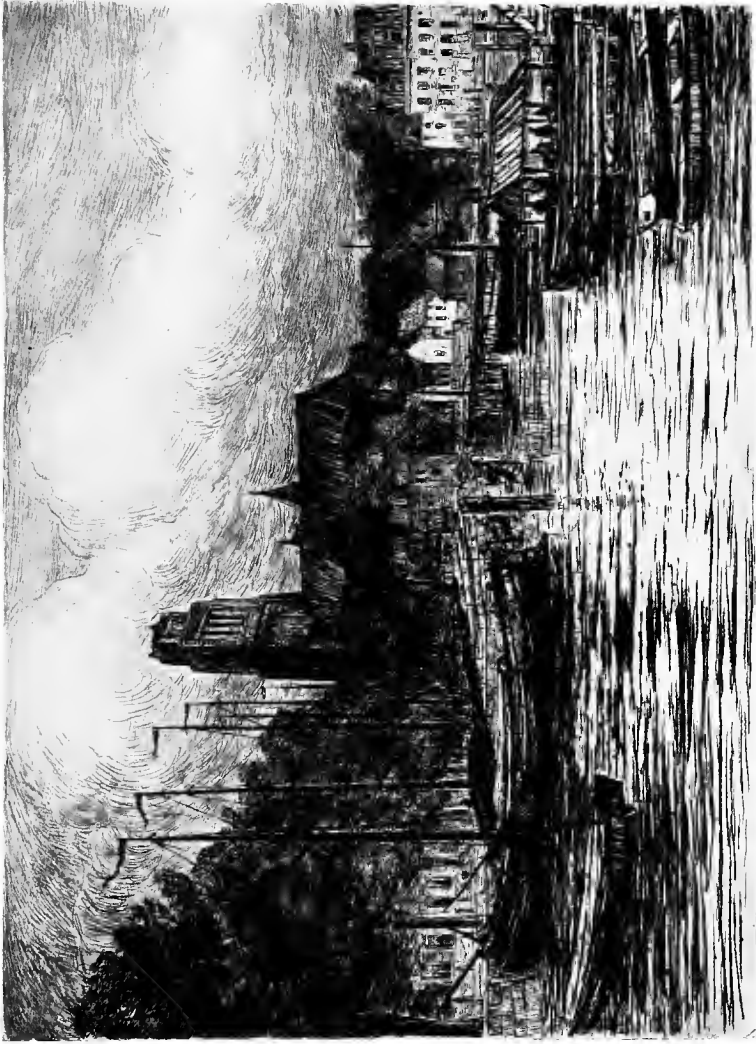
(See Illustration)

VILLAGE OF ZANDVOORT

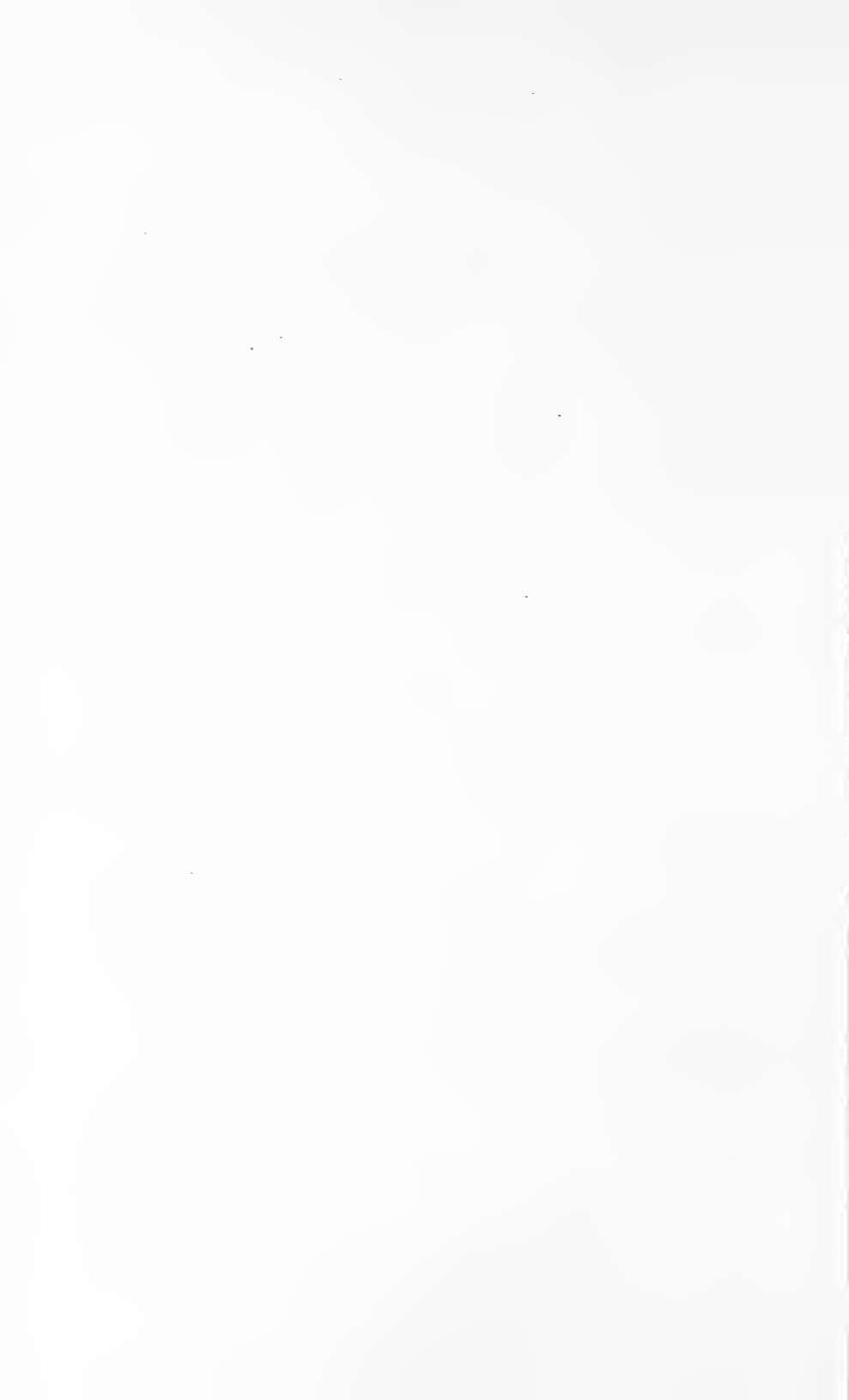
Height $11\frac{1}{4}$, width $9\frac{3}{4}$

Signed artist's proofs on vellum. \$24

Signed artist's proofs on Holland paper. 12



THE CATHEDRAL OF DORDRECHT, HOLLAND



A SOUVENIR	Height 5¾, width 9	
	Unsigned proofs on India paper.....	\$4
OLD FLUSHING PIER, HOLLAND	Height 9, width 12¼	
	Proof on India paper.....	\$4
BORD DE L'YSEL	Height 8½, width 12¼	
	Undescribed trial proof on Japan paper.....	\$75
	Proof on India paper.....	6
FOUR SKETCHES UPON ONE PLATE	Height 11, width 16	
	Signed artist's proof on Holland paper.....	\$24
ENTERING PORT	Height 6, width 9½	
	Signed artist's proof on Holland paper.....	\$12
HONFLEUR	Height 6¼, width 10	
	Signed artist's proof on Japan paper.....	\$8
LES BORDS DE L'ESCAUT	Height 4, width 7¼	
	Lettered impression on Holland paper.....	\$3
LE VECHT PRÈS LE WISP	Height 3¼, width 5¼	
	Signed artist's proof on Japan paper.....	\$12
THE CANAL	Height 6, width 9	
	Signed artist's proof on Japan paper.....	\$12
A DUTCH VILLAGE	Height 9½, width 13¼	
	Signed artist's proof on Holland paper.....	\$24
LANDING OF THE FISHING BOATS	Height 7½, width 13¼	
	Signed artist's proof on Japan paper.....	\$12

BORDS DE L'Y	Height $6\frac{1}{4}$, width $10\frac{3}{4}$ Signed artist's proof on Holland paper.....	\$18
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EN HOLLANDE	Height $4\frac{1}{4}$, width $7\frac{1}{4}$ Lettered impression on Holland paper.....	\$3
COUCHÉE DE SOLEIL À VENICE	Height $13\frac{1}{2}$, width 10 Signed artist's proof on Japan paper.....	\$70
ON THE VECHT	Height $10\frac{1}{4}$, width $13\frac{1}{4}$ Signed artist's proof on Holland paper.....	\$15
FARM ON THE SHORE OF LAKE OF ABCOUDE	Height $3\frac{1}{2}$, width 6 Signed artist's proof on India paper.....	\$25
LE LAC D'ABCOUDE	Height 5, width 9 Signed artist's proof on India paper.....	\$70
MOULIN PRÈS D'ABCOUDE	Height $3\frac{1}{2}$, width $5\frac{1}{2}$ Signed artist's proof on India paper..... Unsigned proof on India paper.....	\$15 10
L'ESCAUT À BURGHT, PRÈS ANVERS	Height 3, width $4\frac{3}{4}$ Proof on India paper.....	\$8
SOUVENIR DE LA HULPE	Height 3, width 5 Signed artist's proof on India paper.....	\$9
AUX ENVIRONS DU DINANT	Height 3, width $4\frac{1}{2}$ Signed artist's proof on India paper.....	\$12



AN OLD OAK



ENTRANCE TO THE FOREST

COTTAGE AT BOGGENHOUT

Height $6\frac{1}{2}$, width $10\frac{1}{2}$

Signed artist's proof on India paper.....\$25

NEAR ABCOUBE

Height 3, width $4\frac{1}{2}$

Signed artist's proof on India paper.....\$24

DRUIDIC STONES IN THE PLAIN OF CARNAC

Height $11\frac{1}{4}$, width 25

Signed artist's proof on Japan paper.....\$18

VENICE, LE MATIN

Height $13\frac{1}{2}$, width $19\frac{1}{2}$

Signed artist's proof on Japan paper.....\$48

LA LAGUNE PRÈS VENICE

Height $11\frac{1}{2}$, width $19\frac{1}{2}$

Signed artist's proof on Japan paper.....\$48

ZEEBURG

Height $10\frac{1}{2}$, width $16\frac{1}{2}$

Signed artist's proof on Japan paper.....\$30

DUTCH FISHING BOATS

Height $10\frac{3}{4}$, width $16\frac{1}{4}$

Signed artist's proof on Japan paper.....\$30

DANS LE MILIEU DE LA FORÊT

Height 16, width $10\frac{1}{2}$

Signed artist's proof on Holland paper.....\$12

LA RÉCOLTE DE VARECHS À VEULES

Height $4\frac{3}{4}$, width $7\frac{1}{2}$

Proof on Holland paper.....\$6

RONCES DANS LES DUNES

Height 6, width $9\frac{1}{2}$

Signed artist's proof on Holland paper.....\$6

THOLEN

Height $5\frac{1}{2}$, width $7\frac{1}{4}$

Signed artist's proof on Holland paper.....\$12

ROUTE DANS LES DUNES	Height 9½, width 11¼ Signed artist's proof on Japan paper.....	\$18
SOUVENIR OF THE ENVIRONS OF AMSTERDAM	Height 3¾, width 6¾ Signed artist's proof on India paper.....	\$5
TOW BOATS	Height 6¼, width 9¾ Signed artist's proof on Japan paper.....	\$12
SOUVENIR	Height 6¼, width 13¼ Signed artist's proof on Holland paper.....	\$18
GATHERING SHELLS	Height 6, width 9½ Signed artist's proof on Holland paper.....	\$6
OLD HARBOR AT FLUSHING	Height 10, width 13½ Signed artist's proof on Japan paper.....	\$18
THE VILLAGE OF ABCOUEDE	Height 6, width 8¾ Signed artist's proof on Japan paper.....	\$6
DOLMEN IN THE VICINITY OF TRÉGUNE	Height 12, width 20 Signed artist's proof on Holland paper.....	\$36
QUAI AT ROTTERDAM	Height 9¼, width 14 Proof on India paper.....	\$4
VENICE FROM THE LIDO	Height 5½, width 8¼ Signed artist's proof on Japan paper.....	\$10



ON THE VECHT, HOLLAND



LANDING OF THE HERRING FLEET

DORDRECHT

Height $5\frac{3}{4}$, width $11\frac{3}{4}$

Signed artist's proof on Japan paper.....\$12

PILES

Height $5\frac{1}{2}$, width 12

Proof on Holland paper.....\$6

BANKS OF THE Y

Height $10\frac{1}{2}$, width 16

Signed artist's proof on Japan paper.....\$12

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SIR SEYMOUR HADEN

PRESIDENT OF THE ROYAL SOCIETY
OF PAINTER-ETCHERS, LONDON

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Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

June 10, 1908

SIR SEYMOUR HADEN

“WHISTLER and Haden are, it is now allowed, amongst the Classics already. Each has a place that will not be disturbed. Each is an honoured veteran. The work of Seymour Haden has been closed long ago. It is years since he gave his etching-needle to Mr. Keppel of New York; saying, with significant gesture, ‘I shall etch no more.’ . . .

“We will speak of Seymour Haden first. He is the older of the two, and his practical work is admittedly over. His etching, though conceived always on fine lines, has somehow always been much more intelligible to the large public than Whistler’s. For years, in England and America, he has enjoyed something as near to popular success as sterling work can ever get; and in days when I was able to pick up for six shillings, in Sotheby’s auction-rooms, the dry-point of Whistler’s *Fanny Leyland*—which would now be considered ridiculously cheap at just as many guineas—Seymour Haden’s *River in Ireland* was selling (when it appeared and could be bought at all) at quite substantial prices. His published series of Etchings, with the text by Monsieur Burty, and then the eulogies of Mr. Hamerton, had done something, and justifiably, towards what is called ‘success’—the success of recognition, I mean, as distinguished from the success of achievement, which was certainly his besides. And then—in the nick of time—there had come the *Agamemnon*, almost the largest fine etching one can call to mind; for, in Etching, ‘important size’ often means vulgarity. . . .

“In 1863 came, amongst many other good things, *Battersea Reach*, which in the First State bore on it this inscription of interest: ‘Old Chelsea, Seymour Haden, 1863, out of Whistler’s window.’ To the same year belongs the charming plate, *Whistler’s House, Old Chelsea*. The tide is out, the mud is exposed; on the left is Lindsay Row; and beyond, and to the right, Chelsea Old Church and Battersea Bridge; the picturesque wooden pile-bridge of that privileged day. It was not till 1870 that there came the *Agamemnon*—the *Breaking-up of the Agamemnon*, to give it its full title—a view, in reality of the Thames at Greenwich, seen under sunset light, the hull of the old ship partially swung round by the tide. This very favourite print exists in a couple of States. The Second, though less rare, is scarcely perceptibly less fine than the First. In it a smoking chimney, a brig under sail, and two small sailing-boats—all of them objects in extreme distance—have been replaced by indications of the sheds of a dockyard.

“‘For convenience’ sake, I will name a few more excellent and characteristic works—prints which have Seymour Haden’s most

distinguishing qualities of frankness, directness, and an obvious vigour. His etchings are deliberately arrested at the stage of the sketch; and it is a sketch conceived nobly and executed with impulse. The tendency of the work, as Time went on, was, as has been said, towards greater breadth; but unless we are to compare only such a print as *Out of Study-Window*, say (done in 1859), with only the most admirable Rembrandt-like, Geddes-like dry-print, *Windmill Hill* (done in 1877), there is no greatly marked contrast; there is no surprise; there is but a steady and not unnatural development. I put this down, in part at least, to the fact that when Seymour Haden first took up Etching seriously (in 1858, remember) he was already middle-aged. He had lived for years in the most frequent intercourse with dignified Art; his view of Nature, and of the way of rendering her—or of letting her inspire you—was large, and likely to be large. Yet as Time went on there came no doubt an increasing love of the sense of spaciousness and of potent effect. The work was apt to be more dramatic and more moving. The hand asked the opportunity for the fuller exercise of its freedom.

“*Sawley Abbey*, etched in 1873, is an instance of this, and not alone for its merits is it interesting to mention it, but because, like a certain number of its fellows amongst that later work, it is etched upon zinc—a risky substance, which succeeds admirably, when it succeeds, and when it fails, fails very much. *Windmill Hill*—three subjects of that name—*Nine Barrow Down*, *Wareham Bridge*, and the *Little Boathouse*, and again that *Grim Spain* which illustrates my ‘Four Masters of Etching’ are the prints which I should most choose to possess amongst those of Haden’s later period; whilst—going back to the period of 1864 and 1865—*Sunset on the Thames* is at the same time a favourite and strong, and *Penton Hook* remarkable for its draughtsmanship of tree-trunk and stump. Yet earlier—for they belong to 1860 and 1859—there are the *Mytton Hall*, which I have spoken of already, and the *Combe Bottom*. *Combe Bottom* is unsurpassed for sweetness and spontaneity. And *Mytton Hall* has its full share of that priceless element of Style which is never altogether absent from Seymour Haden’s work. Again—and most acceptable of all to some of us—*The Water Meadow* is, in a perfect impression, to be studied and enjoyed as a vivacious, happy, sympathetic transcript of a sudden rain-storm in the Hampshire lowlands, where poplars flourish and grass grows rank. The collector who can put these things into his folios—and a little diligence in finding them out, and three or four guineas for each print, will often enable him to do so—will have given himself the opportunity of confirmation in the belief that among modern etchers of Landscape, amongst modern exponents in the art of Black and White of an artistic sympathy with pure and ordinary Nature, Seymour Haden stands easily first.”

FREDERICK WEDMORE.

From “Fine Prints”
London, 1897

“IN a recent conversation Sir Seymour Haden said to me: ‘I have never been a reading man—I mean that very little of what I may know has been acquired through reading. My aim through life has always been to be an observer, an investigator, an original thinker—always with some definite aim and with some progressive purpose.’

“On another occasion, when he was speaking of his passion for salmon and trout fishing, I said to him that for my own part my sympathies were always with the fish, that I was glad when they got away, and that I never could understand why men of eminent mental force (such as several Presidents of the United States) could find pleasure in angling, a sport which seemed to me idle and empty. But to this he made answer: ‘You are altogether wrong, and if, as you say, angling has a peculiar charm for men of powerful and active intellect, it is because it calls into play all the powers of observation.’

“These details may indicate that, in whatever he has done, Sir Seymour could be nothing if not original. In Addison’s ‘Spectator’ there is a passage to the effect that every good man has a hobby, while the bad supply its place with a vice; and it sometimes happens that a man’s hobby proves to be the most valuable part of his life-work. It was so with Seymour Haden, and his hobby was etching.

“Instances are not rare of men who, having utterly failed in one career, have afterwards succeeded in another totally different. But for a busy surgeon first to achieve eminence in his own exacting profession, and then, comparatively late in life, to take up painter-etching, the most difficult of all the graphic arts, and in it to produce work which ranks him throughout Europe and America as the greatest living landscape-etcher, is only another proof that genius is not tied down by ordinary limitations; that where it exists it will assert itself triumphantly; and that the artist, like the poet, is ‘born, not made.’

“‘How knoweth this man letters, having never learned?’ is the question recorded in the gospel; but though Seymour Haden, fortunately, was never taught art in the schools, yet anyone who supposes that he is not a most thoroughly trained artist makes a very great mistake. No artist’s work is further removed from being what is called ‘amateurish.’

“Perhaps the highest attainment in every art is a certain noble and learned simplicity—never to be mistaken for the awkward simplicity of ignorance. A French critic says that no one does a thing thoroughly well unless he does it with ease. The ‘art which conceals art’—which can hide all evidences of effort—is a very high attainment.

“Seymour Haden’s work is instinct with this masterly quality. It is full of what he himself calls ‘the labor of omission.’ Of etching as compared with painting, he writes: ‘The painter, by overlaying his work, may modify and correct it as he goes on. Not so the etcher. Every stroke he makes must tell strongly against

him if it be bad, or prove him a master if it be good. In no branch of art does a touch go for so much. The necessity for a rigid selection is therefore constantly present in his mind. If one stroke in the right place tells more for him than ten in the wrong, it would seem to follow that that single stroke is a more learned stroke than the ten by which he would have arrived at his end.' 'The faculty of doing such work supposes a concentration and a reticence requisite in no other art.' And he goes on to say that, for these reasons, etching, of all arts, is the least suited to the half-educated artist.

"Admitting that Seymour Haden was a born artist, richly endowed with the creative faculty, how was it that he also became the superb technician that he is? This did not come to him by nature—nor does it come to anyone. It came to him through long, hard, earnest study and practice. He studied the best models—Rembrandt's etchings above all. He was never afraid to pay the necessary price for a faultless proof by Rembrandt. But even before he began to form his unsurpassed collection of the old masterpieces it was his custom to borrow a portfolio of such etchings from a London dealer whom I myself remember as a very old man, Mr. Love, of Bunnhill Row, and carrying home such treasures he would sit up at night with them—not only delighting in their beauty, as other amateurs do, but also studying and analyzing the method and technic of each master. Then, after long practice in drawing, and with an intimate technical knowledge of the recognized masterpieces of etching, he himself began to etch.

"Thereafter his hard-earned holidays in the country were devoted to etching the beautiful English landscape. These plates were etched out of doors, on the spot, and generally at a single sitting.

"If he had been one of the regular makers of pictures for sale, he would have first ascertained what sort of pictures the public were buying, and would then have tried to produce something to suit the market. Or else, knowing that the works of some artists were popular, he would have made an imitation of them. But, happily for art, every one of Seymour Haden's etchings, from first to last, was done in his own way, solely to please himself, and (except in the case of a very few of his later plates) with no view whatever to publicity or sale."

FREDERICK KEPPEL.

From "Sir Seymour Haden: Painter-Etcher."
Being a condensation of the lecture prepared for and delivered before the Grolier Club, and afterward repeated at the Metropolitan Museum of Art, Yale University, etc., etc.

CATALOGUE

EGHAM

(Drake No. 14)

Trial proof, undescribed by Drake or Harrington, between the First and Second States. The shading inside the punt to the right is not completed. This plate and the succeeding one were etched on the same day, one looking up and the other down the Thames.

Signed artist's proof.....\$140

THE SAME

Third state. The signature and the horizontal shading in the water are removed. Impression in black ink on white paper.

Signed artist's proof.....\$80

(See Illustration)

EGHAM LOCK

(Drake No. 15)

First state, with the signature and the sky.

Signed artist's proofs.....\$48

THE SAME

Second state.

Signed artist's proofs.....\$36

(See Illustration)

SUB TEGMINE

(Drake No. 16)

Second state. On Japan paper. This plate in either state is extremely rare. "The words 'Greenwich Park 1859' are in the handwriting of Mr. Whistler, and the plate was etched on the same day as that gentleman's 'Greenwich Pensioner,' Wedmore No. 32."—H. NAZEBY HARRINGTON.

Signed artist's proof.....\$120

OUT OF STUDY WINDOW

(Drake No. 17)

Etched from an upper window in Mr. Haden's house in Sloane Street. In the mid-distance is the suburb of Brompton.

"With the single exception of Whistler, there is not another etcher in England who would not have killed this sky in trying to finish it."—P. G. HAMERTON, *Etching and Etchers*, p. 300.

Signed artist's proofs.....\$24

FULHAM

(Drake No. 18)

First state, with the stone bridge and before the trees to the right were erased. Impression on Japan paper.

Signed artist's proof.....\$72

(See Illustration)

THE SAME

Another impression of the first state on white *vergé* paper.

Signed artist's proof.....\$72

THE SAME

Second state. The trees to the right and the signature have been removed and the bridge, which in the preceding impression was of stone, is now of wood.

Signed artist's proofs.....\$60

A WATER MEADOW

(Drake No. 20)

"I like this plate—which is saying a great deal. S. H."

"... a vivacious, happy, sympathetic transcript of a sudden rainstorm in the Hampshire lowlands, where poplars flourish and grass grows rank."—FREDERICK WEDMORE, *Fine Prints*, p. 106.

Signed artist's proofs.....\$36

(See Illustration)

EARLY MORNING—RICHMOND

(Drake No. 21)

"The conception of the plate itself has a poetry of its own, and is filled with the freshness of the morning."—P. G. HAMERTON, *Etching and Etchers*, p. 307.

"This was done actually at sunrise."—SEYMOUR HADEN.

Second state. The plate has been cleaned and the words "to Dasha" are added at the foot of the tree.

Signed artist's proof.....\$165

(See Illustration)

KIDWELLY TOWN

(Drake No. 22)

Signed artist's proofs\$21

KIDWELLY CASTLE

(Drake No. 23)

"Done from the railway station while waiting for the train."—SEYMOUR HADEN.

Signed artist's proofs.....\$18

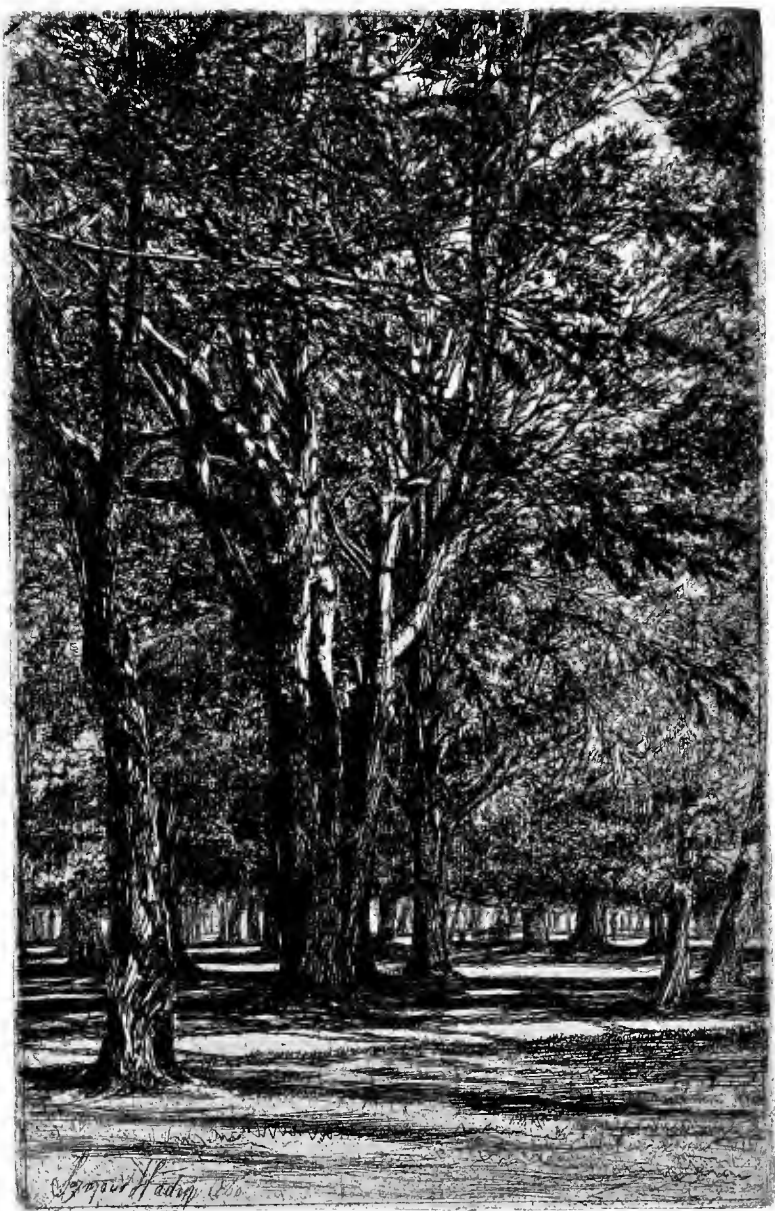
KENSINGTON GARDENS—The larger plate

(Drake No. 26)

One of the most marvelous pieces of branch and stem drawing ever done in etching. Proof on India paper.

Signed artist's proof.....\$120

(See Illustration)



KENSINGTON GARDENS—THE LARGER PLATE



EGHAM LOCK



EGHAM

STEMS—A STUDY

(Drake No. 27)

Trial proof C.

Signed artist's proof.....\$15

THE HOLLY FIELD

(Drake No. 30)

Signed artist's proof.....\$12

SHERE MILL POND—The larger plate

(Drake No. 35)

“With the single exception of one plate, by Claude, this is the finest etching of a landscape subject that has ever been executed in the world.”—P. G. HAMERTON, *Etching and Etchers*, p. 305.

Trial proof retouched in sepia, by the artist, from the Drake and Burty collections; unique. This is unquestionably the actual impression mentioned as trial proof A in Sir William Drake's catalogue; it is before signature, the poplars to the right, or the introduction of the duck.

Signed artist's proof.....\$1200

THE SAME

Second state. Impression in black ink on warm toned *vergé* paper.

Signed artist's proof.....\$500

(See Illustration)

THE SAME

An unusually fine, delicate impression in black ink on thick Japan paper.

Signed artist's proof.....\$450

AMSTELODAMUM

(Drake No. 37)

Trial proof A before the inscription, the sky, or the work in the water.

Signed artist's proof.....\$18

THE SAME

The inscription, the sky, and the water have been etched in.

Signed artist's proofs.....\$12

THE SAME

Another impression in which the sky is printed in red.

Signed artist's proof.....\$12

CRANBROOK

(Drake No. 39)

The second state.

Signed artist's proof.....\$42

DUNDRUM RIVER

(Drake No. 42)

Signed artist's proof.....\$32

THE TWO ASSES

(Drake No. 43)

This and No. 42 (Dundrum River) were originally one plate, of which no impression is known to exist.

Signed artist's proof.....\$18

THE SAME

Proof on Whatman paper, unsigned.....\$12

A SUNSET IN IRELAND

(Drake No. 44)

"This plate, and also *A By-road in Tipperary*, were done in the park of Viscount Hawarden, in the most beautiful part of Tipperary."—SEYMOUR HADEN.

"'A Sunset in Ireland' is Haden's best work in dry-point, and it certainly deserves its reputation of one of its author's masterpieces. The quiet, peaceful sunset behind the dark masses of trees makes a plate of exquisite beauty. There are great differences in the various states, so that a choice among them is extremely difficult. The rich, dark, late-evening effect of the second state is quite as fine in its way as the lighter and more delicate early-evening effect of the earlier impressions."—ATHERTON CURTIS.

Impression of great beauty *before* the first published state. With ripples in the water, before the added work on the trees to the left. A rich impression but not too heavy in the shadows. On Japan paper.

Signed artist's proof.....\$385

(See Illustration)

THE SAME

Second state; proof on Whatman paper; very fine impression; rich and velvety in the dry-point shadows.

Signed artist's proof.....\$385

THE SAME

Second state. On thin Japan paper.

Signed artist's proof.....\$320

BATTERSEA REACH

(Drake No. 45)

First state. The sky has been etched and there is a fleet of rowing boats in the river.

Signed artist's proof.....\$72

THE SAME

Second state. The fleet of rowing boats has been removed and the sky has been changed.

"Gives the sense of space and air. . . Mr. Haden's love for large white space was never more strikingly manifested than in the published state of this etching."—P. G. HAMERTON, *Etching and Etchers*, p. 307.

Signed artist's proof.....\$24



OUT OF STUDY WINDOW



EARLY MORNING—RICHMOND



FULHAM



TOWING PATH



A WATER MEADOW

WHISTLER'S HOUSE, OLD CHELSEA

(Drake No. 47)

Trial proof C before the first state. There are no vertical reflections in the water.

Signed artist's proof.....\$140

THE SAME

First state. The vertical reflections have been added.

“Great care was taken in the drawing of this plate, especially in the foreshortening of the barges, which gave me infinite trouble, I remember. It wore out very soon, and had to be destroyed before it had given its full quota of impressions.”—SEYMOUR HADEN.

Signed artist's proofs.....\$120

(See Illustration)

THOMAS HADEN OF DERBY

(Drake No. 51)

Trial proof A. The portrait of the artist's grandfather, after Wright of Derby.

Signed artist's proofs\$36

THE SAME

First state.

Signed artist's proofs.....\$30

NEWCASTLE IN EMLYN

(Drake No. 55)

Signed artist's proofs.....\$21

(See Illustration)

HOUSE OF THE SMITH

(Drake No. 56)

Signed artist's proofs.....\$21

KENARTH, SOUTH WALES

(Drake No. 57)

First state. The plate was later ground for mezzotint.

Signed artist's proofs.....\$24

KILGAREN CASTLE

(Drake No. 58)

Signed artist's proofs.....\$21

CARDIGAN BRIDGE

(Drake No. 60)

First state. The plate was later ground for mezzotint. This and the preceding four plates were all done on the same day, August 17th, 1864.

Signed artist's proofs.....\$21

(See Illustration)

THE FISHERMAN

(Drake No. 61)

Trial proof A. The lower part of the figure is not yet etched in.

Signed artist's proof.....\$36

THE SAME

Trial proof B. Before the first state. The figure has been completed.

Signed artist's proof.....\$24

PENTON HOOK

(Drake No. 62)

Trial proof A. On Japan paper. The old tree shows out black against a white background while in the published state the tree was white against a dark background. This proof is marked in Sir Seymour's handwriting "very rare, only four taken."

Signed artist's proof.....\$65

THE SAME

Working proof. The trunk of the tree has been effaced in preparation for the changes just mentioned.

Signed artist's proof.....\$32

THE LOVER'S WALK

(Drake No. 63)

Trial proof B. The subject is only lightly sketched and is in the reverse direction to the better known plate Harrington No. 190.

Signed artist's proof.....\$62

THAMES DITTON, WITH A SAIL

(Drake No. 64)

Trial proof A; the hull of the boat is not yet expressed. From the collection of Philippe Burty. Proof marked by the artist *Ep. d'essai, tiré à 6 exemplaires.*

Signed artist's proof.....\$120

RAILWAY ENCROACHMENT

(Drake No. 65)

Signed artist's proofs.....\$21

BRENTFORD FERRY

(Drake No. 66)

Early impression with the words "to Whistler" in the upper left hand corner.

Signed artist's proof.....\$42

THE SAME

First state, with "to Whistler" erased.

Signed artist's proofs.....\$24



SHERE MILL POND



Empire Hotel Dublin 1865

A SUNSET IN IRELAND



Whistler's House, at Old Chelsea, Eng. and Hudson, N. Y. 1874

WHISTLER'S HOUSE, OLD CHELSEA

TOWING PATH

(Drake No. 67)

Trial proof E. The edge of the towing path is expressed by a single line.

Signed artist's proofs.....\$60

(See Illustration)

THE SAME

First state. The edge of the towing path is now expressed by several lines and there is added work throughout the plate.

"Mr. Haden always thought this one of his best plates—an opinion, however, in which he has stood, he is bound to say, pretty much alone. Whether it is the lady or the dog he knows not, but it has never been a favorite."—SEYMOUR HADEN.

Signed artist's proof.....\$24

EVENING

(Drake No. 68)

Signed artist's proof.....\$15

SHEPPERTON

(Drake No. 71)

Signed artist's proofs.....\$21

KEW SIDE

(Drake No. 73)

Signed artist's proofs\$36

ISLEWORTH

(Drake No. 76)

Signed artist's proofs.....\$12

KEW AIT

(Drake No. 77)

Signed artist's proof.....\$24

GRIFF, a portrait of Charles A. Cole, Esq.

(Drake No. 80)

Signed artist's proofs.....\$18

SUNSET ON THE THAMES

(Drake No. 83)

First state. There are no shaded clouds directly above the sun.

Signed artist's proof.....\$75

THE SAME

Second state. Dark clouds extend from the right almost across the clear space above the sun.

"The effect of light is given with such magnificent force that the whole sky flames."—P. G. HAMERTON, *Etching and Etchers*, p. 301.

"He can show us with a few well placed strokes a splendid, radiant sunset as in the *Sunset on the Thames*, or a glistening sunrise dispelling the morning mists, as in his *Early Morning—Richmond*."—ATHERTON CURTIS.

Signed artist's proof.....\$48

HANDS ETCHING	(Drake No. 84)
Signed artist's proof.....	\$24
HANDS HOLDING CRAYON	(Drake No. 85)
Signed artist's proof.....	\$24
HANDS FOLDED	(Drake No. 86)
Signed artist's proof.....	\$18
LITTLE CALAIS PIER	(Drake No. 87)
Signed artist's proof.....	\$15
HORSLEY'S HOUSE AT WILLESLEY	(Drake No. 88)
Trial proof A. Before the almost vertical rays which descend from the zenith to the roof of the house.	
Signed artist's proof.....	\$48
HORSLEY'S COTTAGES	(Drake No. 90)
Signed artist's proof.....	\$48
"PUFF"	(Drake No. 94)
Dog asleep on a chair.	
Signed artist's proofs.....	\$18
TWICKENHAM CHURCH	(Drake No. 95)
Signed artist's proof.....	\$24
THE SAME	
Proofs not signed by the artist.....	\$12
(See Illustration)	
THE ASSIGNATION	(Drake No. 97)
Early trial proof, completely worked over in color by the artist, so as to make it practically a water color drawing. This was undoubtedly the working proof which served as a model for the later states of the plate. The impression, according to Drake, must be a trial between "a" and "b." The figure of the boy in the foreground is effaced but there is as yet no dry-point foliage on the trees.	
Signed artist's proof.....	\$280
THE SAME	
Retouched in lead pencil.	
Signed artist's proof.....	\$75



from the River at Cardigan on Aug 17 1867

CARDIGAN BRIDGE



NEWCASTLE IN EMLYN



A BRIG AT ANCHOR



TWICKENHAM CHURCH

ERITH MARSHES

(Drake No. 102)

“This and No. 101 were done on the same day in company with Monsieur Daubigny, the eminent French landscape painter.”—SEYMOUR HADEN.

Trial proof before the lines in the sky to the left were removed. This impression, like the proof of *The Assiguation* just mentioned, has been entirely worked over with water color. In this case, however, Sir Seymour retouched the proof with a view to mezzotinting the plate, but the mezzotint was never executed.

Signed artist's proof.....\$145

THE SAME

First state.....\$80

THE SAME

Second state. A portion of the sky to the left has been effaced.

Signed artist's proof.....\$30

(See Illustration)

THE MOAT HOUSE

(Drake No. 103)

“The house in this plate is really Old Willesley House, this plate being one begun there and a suitable foreground for it being found at Sonning in Berkshire, it was finished there.”—SEYMOUR HADEN.

Signed artist's proof.....\$18

HARRY KELLY'S, PUTNEY

(Drake No. 107)

Signed artist's proofs.....\$24

THE FEATHERS TAVERN

(Drake No. 108)

First state, before the plate was cut.

Signed artist's proof.....\$65

A CASTLE, COUNTY WICKLOW

(Drake No. 110)

This is the castle of the late Mr. Howard Brooke.

Signed artist's proofs.....\$24

BARK REFITTING

(Drake No. 112)

Trial proof C.

Signed artist's proofs.....\$18

FIRS—A STUDY

(Drake No. 113)

This plate is also sometimes known as High Park.

Signed artist's proof.....\$21

THE HERD

(Drake No. 115)

Signed artist's proofs.....\$36

THE THREE SISTERS	(Drake No. 116)
Signed artist's proof.	\$50
<p>“This and No. 115 (The Herd) were done in an old chase, in which is a hunting lodge which belonged to the Dukes of Northumberland. . . . It is one of the finest of our old English Parks.”—SEYMOUR HADEN.</p>	
A RIVERSIDE, DEVON	(Drake No. 117)
Superb proof from Sir Seymour Haden's own collection and bearing his stamp.	
Signed artist's proof.	\$60
THE TURKISH BATH, with one figure	(Drake No. 119)
Signed artist's proofs.	\$24
BATTERSEA BRIDGE	(Drake No. 120)
Signed artist's proofs.	\$30
THE ISLAND, BOYLE'S FARM	(Drake No. 121)
Signed artist's proofs.	\$21
OPPOSITE THE INN, PURFLEET	(Drake No. 123)
Signed artist's proofs.	\$24
A LIKELY PLACE FOR A SALMON	(Drake No. 124)
Signed artist's proof.	\$36
LUDLOW CASTLE	(Drake No. 125)
Signed artist's proofs.	\$24
THE TWO SHEEP	(Drake No. 127)
The first state. The rabbit in the foreground has been removed. Printed in <i>bistre</i> .	
Signed artist's proof.	\$36
THE BREAKING UP OF THE AGAMEMNON	(Drake No. 128)
Second state.	
<p>“With such a subject as this for a motive, an etcher will do manly work if the strength to do it is in him. And this <i>is</i> manly work.”—P. G. HAMERTON.</p> <p>“Perhaps all things considered, the artist's masterpiece.”—ATHERTON CURTIS.</p>	
Signed artist's proof.	\$80

(See Illustration)



ERITH MARSHES



ENCOMBE WOODS



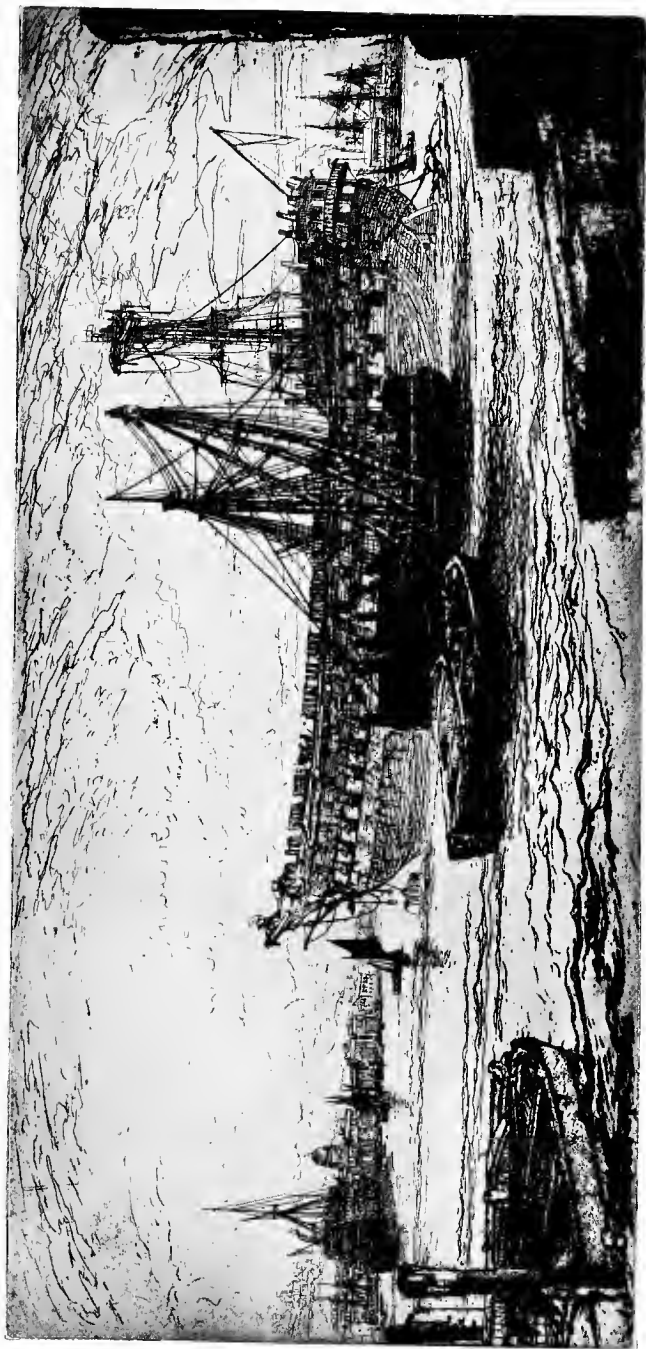
NINE BARROW DOWN



WINDMILL HILL, NUMBER TWO

IFFLEY MILL	(Drake No. 129)
Signed artist's proofs.....	\$24
A BRIG AT ANCHOR	(Drake No. 130)
Signed artist's proofs.....	\$30
	(See Illustration)
THE SAME	
Unsigned proofs on Japan paper.....	\$12
SAWLEY ABBEY	(Drake No. 131)
Signed artist's proof.....	\$36
HARLECH CASTLE	(Drake No. 137)
Mezzotint,—the first plate.	
Proof in <i>bistre</i> . This is one of the ablest of Sir Seymour's mezzotints. The great drop to the plane beyond the castle is expressed in a most masterly manner.	
“The plate was mezzotinted, but being on zinc wore rapidly, and only a few trial proofs in various stages of progress were printed, and the plate was destroyed.”—HARRINGTON.	
Signed artist's proof.....	\$135
AN ESSEX FARM	(Drake No. 138)
“I like this plate and think it is one of the best and most masculine of my works.”—SEYMOUR HADEN.	
Signed artist's proof.....	\$36
THE BOAT HOUSE	(Drake No. 139)
“This plate was done at Purfleet, a place to which I often resort for an afternoon of fresh semi-sea air—on no occasion that I recollect have I ever been there without seeing the white horse which appears in the etching and which I understand is an old pensioner of Mr. Whitebreads, who lives hard by.”—SEYMOUR HADEN.	
Signed artist's proof.....	\$24
CALAIS PIER, after Turner	(Drake No. 140)
Trial proof C. The large wave on the left is worked upon and the sky is removed, except in the right-hand corner of the plate.	
Signed artist's proof.....	\$200
THE SAME	
Second state. (Fifty impressions only.)	
Signed artist's proof.....	\$550
	(See Illustration)
THE SAME	
The rare mezzotint.	
Signed artist's proof.....	\$550
HANDS PAINTING	(Drake No. 142)
Signed artist's proof.....	\$24

HANDS DRY-POINTING	(Drake No. 143)
Signed artist's proof.....	\$18
WINDMILL HILL, NUMBER ONE	(Drake No. 146)
"Windmill Hill is a high common, near Swanage, which has long served as a landmark for vessels at sea. This and all the following plates up to (Drake) No. 160 were all done within a fortnight in the immediate neighborhood of Swanage in Dorsetshire."—SEYMOUR HADEN.	
"The most admirable, Rembrandt-like, Geddes-like dry-point, Windmill Hill."—FREDERICK WEDMORE, <i>Fine Prints</i> , p. 104.	
Signed artist's proofs.....	\$65
WINDMILL HILL, NUMBER TWO	(Drake No. 147)
"I like this plate."—S. H.	
Signed artist's proof.....	\$36
(See Illustration)	
WINDMILL HILL, NUMBER THREE	(Drake No. 148)
"This and the two preceding plates were done on the same day."—SEYMOUR HADEN.	
Signed artist's proofs.....	\$24
YE COMPLEAT ANGLER	(Drake No. 149)
Signed artist's proof.....	\$24
NINE BARROW DOWN	(Drake No. 150)
Signed artist's proofs.....	\$36
(See Illustration)	
THE KEEP	(Drake No. 151)
Signed artist's proof.....	\$21
THE CASTLE BRIDGE	(Drake No. 155)
Signed artist's proof.....	\$21
SWANAGE BAY	(Drake No. 156)
"A very good little plate in my opinion."—SEYMOUR HADEN.	
Signed artist's proof.....	\$12
NEWTON MANOR	(Drake No. 157)
Signed artist's proof.....	\$24
CHALLOW FARM	(Drake No. 158)
One of the most pleasing of Sir Seymour's later plates. Sir Seymour ranks this among his best.	
Signed artist's proof.....	\$42



BREAKING UP OF THE AGAMENNON



CALAIS PIER—AFTER TURNER

THE LITTLE BOAT HOUSE	(Drake No. 160)
Second state.	
Signed artist's proof.....	\$30
A BACKWATER	(Drake No. 161)
A superb impression very dark and full of fire, marked by the artist <i>touched proof</i> .	
Signed artist's proof.....	\$50
THE SAME	
Another impression, not so richly printed.	
Signed artist's proof.....	\$36
THE TWO COWS	(Drake No. 163)
Signed artist's proof.....	\$30
THE WILLOWS	(Drake No. 164)
Trial proof A. The plate was later greatly changed, and two lambs were introduced in the left foreground.	
Signed artist's proof.....	\$48
DUSTY MILLERS	(Drake No. 165)
Signed artist's proofs.....	\$24
BARBEL FISHING	(Drake No. 166)
Signed artist's proof.....	\$12
THE VICARAGE	(Drake No. 167)
Done at Sonning in Berkshire.	
Signed artist's proof.....	\$21
OUTSIDE THE CORK CONVENT, CINTRA	(Drake No. 174)
Signed artist's proof.....	\$24
INSIDE THE CORK CONVENT, CINTRA	(Drake No. 175)
Signed artist's proof.....	\$30
THE HEDGE ROW	(Drake No. 178)
This dry-point was done during a lecture at the Royal Institution, for the purpose of illustrating the process of "dry-pointing."	
Signed artist's proof.....	\$12

THREE-TREE FARM

(Drake No. 181)

Impromptu sketch to illustrate a lecture on the "Continuous" method of etching.

Signed artist's proof.....\$12

THAMES FISHERMEN

(Drake No. 182)

A second rendering of this subject.

Signed artist's proofs.....\$24

WINDSOR

(Drake No. 183)

First state. The sail of the small boat is shaded throughout its height. 25 impressions of this state were printed.

Signed artist's proof.....\$140

THE SAME

Second state. The sail of the boat is shaded in its lower half only. 25 impressions of this state were printed.

Signed artist's proof.....\$110

THE SAME

Third state. A punt is introduced in which are two figures, one standing. 25 impressions of this state were printed.

Signed artist's proof.....\$90

THE SAME

Fourth state. The sitting figure in the print has a fishing rod. 50 impressions of this state were printed.

Signed artist's proof.....\$48

GREENWICH

(Drake No. 184)

Trial proof C with the white boat in the foreground. One of the 20 impressions in this state.

Signed artist's proof.....\$340

THE SAME

Another impression, variation of trial proof C, in which the outside of the white boat is shaded.

Signed artist's proofs.....\$340

(See Illustration)

SAINT FRANCIS—A MONK PRAYING

(Drake No. 185)

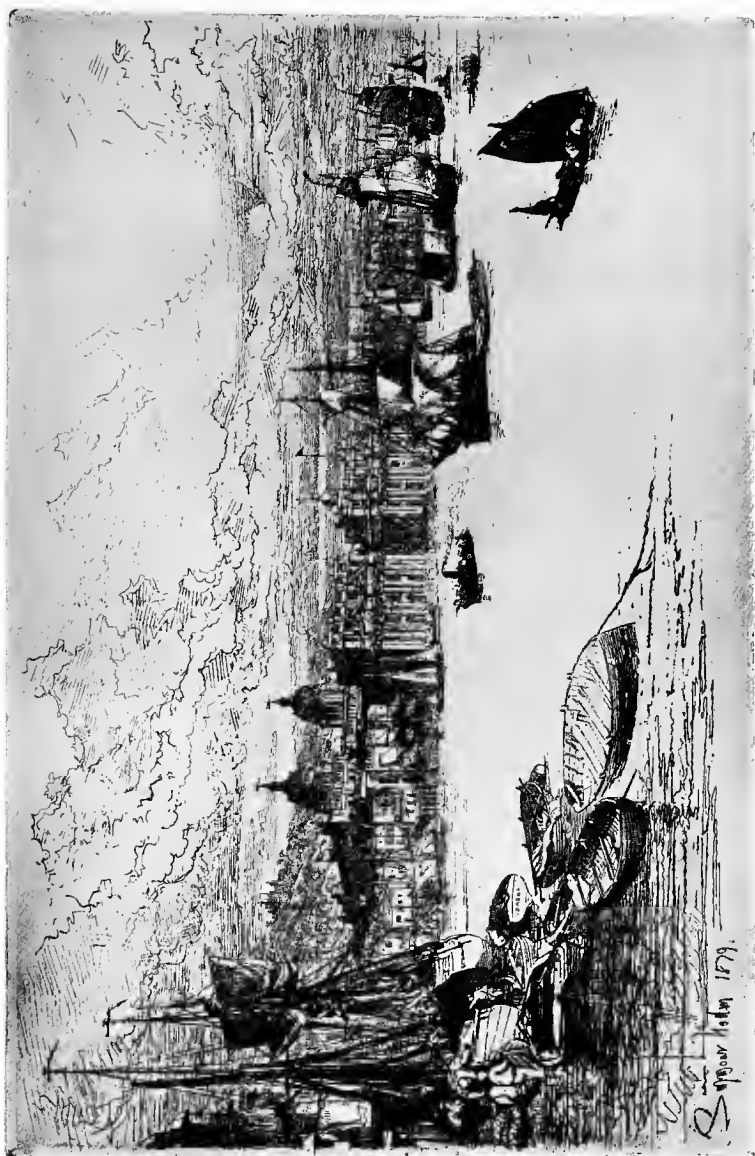
Signed artist's proof.....\$48

THE LOVERS' WALK

(Harrington No. 190)

A second rendering of this subject.

Signed artist's proof.....\$36



GREENWICH



HARLECH



THE TEST AT LONGPARISH

THE LITTLE POOL	(Harrington No. 196)
Signed artist's proof.....	\$36
HARLECH—Mezzotint	(Harrington No. 207)
The second plate.	
Signed artist's proof.....	\$48
(See Illustration)	
A RIVER IN LANCASHIRE	(Harrington No. 210)
A well known salmon pool on the Ribble.	
In Sir Seymour's opinion this is one of his very finest plates. It was awarded the Medal of Honor at the Paris Exposition of 1889.	
Signed artist's proof.....	\$85
THE VILLAGE FORD	(Harrington No. 211)
Second state. The man with the ladder is inserted. Rare.	
Signed artist's proof.....	\$120
ENCOMBE WOODS	(Harrington No. 213)
The first plate.	
Signed artist's proof.....	\$24
(See Illustration)	
COWDRAY CASTLE—With Cows	(Harrington No. 215)
Signed artist's proof.....	\$42
THE FOUR COWS	(Harrington No. 218)
Signed artist's proof.....	\$36
THE RIVER TEST AT LONGPARISH	(Harrington No. 219)
One of the ablest of Sir Seymour's later plates. The same subject was again treated in the mezzotint plate No. 162 of the present exhibition.	
Signed artist's proof.....	\$48
(See Illustration)	
THE BREAKING UP OF THE AGAMEMNON—Mezzotint	(Harrington No. 223)
Signed artist's proofs.....	\$60

THE LITTLE LONGPARISH

(Harrington No. 228)

Signed artist's proof.....\$24

AN EARLY RISER—Mezzotint

(Harrington No. 231)

First state. In the second state the plate was regrounded and reworked and a hind added in the foreground, looking toward the stag. In this condition, however, the plate lost much of its effect.

“Across a shallow, rocky torrent, there is seen, dimly through the mist, a stag with noble antlers, facing the spectator. To the left, the rising sun lights the surface of the flat rocks. The whole atmosphere seems to quiver with the light penetrating the mists.”—HARRINGTON.

Signed artist's proof.....\$180

GRAYLING FISHING

(Harrington No. 232)

This and No. 231 (An Early Riser) were awarded the Medal of Honor at the Paris Exposition of 1900.

Signed artist's proof.....\$95

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N. B.—Any of these books will be sent, postpaid, on receipt of price.

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“Frederick Keppel & Co. publish a valuable and instructive Catalogue of their prints. The book is profusely illustrated, with really capital pictures, and will be most valuable for reference.”—ARTHUR HOEBER, *The Globe and Commercial Advertiser*, March 29, 1908.

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(1 in colors)

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Painter-Etcher

By M. Léonce Bénédite,
Curator of the
Luxembourg Gallery, Paris

Reprinted, by permission, from *La Revue de l'Art Ancien et Moderne*, Paris.

Written on the occasion of the public exhibition of Félix Buhot's works at the National Museum of the Luxembourg, and translated from the French by Madame Félix Buhot.

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By Frederick Keppel

Reprinted, by permission, from *The Reader* of January, 1904.

Second edition, 23 pages, with a portrait of the artist, from the drawing by Paul Rajon, and a facsimile (in reduced size) of an autograph letter from Whistler to Mr. Keppel

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NEW YORK "SKY SCRAPERS"

By Frederick Keppel

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CHARLES MERYON,
A Biographical Sketch

By Frederick Keppel

Second edition, 37 pages, 13 illustrations

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By Russell Sturgis

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By Walter Conrad Arensberg

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A description of the various processes employed in the making of

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NOTE. This Booklet, being of unusual interest and importance to Collectors and to all lovers of fine prints, is also issued as a separate Pamphlet: size 7½ x 5 inches, 22 pages—price 10 cents.

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The completion, as now issued, was given to the publisher, in manuscript, by Mr. Sumner shortly before his death.

He gave his hearty approval to its publication in complete form, and expressed the hope that it would call the attention of many persons of artistic taste to the study of those early masterpieces of the engraver's art, the collection and possession of which afforded himself so much pleasure and instruction.

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By Atherton Curtis

With a portrait of the artist and ten head pieces etched expressly for the catalogue and one unpublished plate (*Lion and Lioness*). The edition is limited to 230 numbered copies and is printed by The De Vinne Press.

Size 10 x 7 inches, 158 pages, cloth, paper label, \$10

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AN ILLUSTRATED CATALOGUE OF
PAINTER-ETCHINGS FOR SALE BY
FREDERICK KEPPEL & CO.
4 EAST 39TH STREET, NEW YORK

NOTE

ALTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

October 10, 1908

CHARLES JACQUE

CHARLES JACQUE

JACQUE was one of the earliest, if not the earliest, pioneer in the great nineteenth-century revival of painter-etching, and he did more than any other one man to bring it about. A famous painter, as well as the creator of nearly five hundred notable etchings, he was the comrade and friend of such great men as Millet, Troyon, Corot, Théodore Rousseau, and Daubigny, and he outlived them all. His etched work embraces a period of more than sixty years, and his later plates are considered his best, because in them he has entirely emancipated himself from the laborious and pains-taking traditions of the line engravers.

In Jacque's work there is sweet rusticity everywhere; he draws domestic animals, including swine, with a loving fidelity, and no artist has ever sketched poultry so well—nor, I may add, written about them so well.

Like some other famous artists, Jacque received scant recognition at the Paris Salon, so that he ceased exhibiting there during the last, and best, thirty years of his life. Up to the year 1864 he had won seven medals at the Salon, but they were all third-class medals; while second medals, first medals, and even the great Medal of Honor had been awarded to artists who, in comparison to Jacque, were ephemeral nobodies. However, the Paris Exposition of 1889 gave him a tardy vindication by awarding him the Medal of Honor for his etching, *La Bergerie Béarnaise*. This plate, the work of the artist's old age, is called by Beraldi in his work, "Les Graveurs du XIX^{ème} Siècle," "une pièce superbe"—and so it is.

FREDERICK KEPPEL.

From "Personal Sketches of
Some Famous Etchers."

CATALOGUE

LA BERGERIE

Very fine impression. There were printed 129 proofs only, and the plate was then destroyed. This plate and *La Bergerie Béarnaise* are usually considered Jacque's masterpieces.

"Cette estampe célèbre."—BERALDI.

Height $11\frac{3}{4}$, width $17\frac{1}{2}$

Signed artist's proof on Whatman paper. \$360

(See Illustration)

LA BERGERIE BÉARNAISE

This famous etching won for M. Jacque the Medal of Honor at the Paris Exhibition of 1889. Only 100 impressions were printed, and the plate was then destroyed.

"Superbe pièce."—BERALDI.

Height 18, width $14\frac{1}{2}$

Signed artist's proof on Whatman paper. \$100

(See Illustration)

LISIÈRE DE FORÊT—EFFET DE SOIR

Height $12\frac{1}{4}$, width $16\frac{3}{4}$

Signed artist's proof on Holland paper. \$80

OUSSE, PAYSAGE

Height $6\frac{3}{8}$, width $8\frac{3}{8}$

Proofs before letters on Japan paper. \$6

LES PETITES MAISONS KERCASSIER

Height $5\frac{1}{2}$, width $8\frac{3}{4}$

Proofs before letters on Japan paper. \$6

(See Illustration)

L'ENFANT PRODIGE

Height $4\frac{1}{2}$, width $7\frac{1}{8}$

Proof before letters on India paper. \$5

Lettered impression 2

UN VERGER

Height $4\frac{1}{8}$, width $5\frac{7}{8}$

Proofs before letters on Whatman paper.....\$5

Lettered impressions 2

LA VACHÈRE

This beautiful plate is executed entirely in dry-point.

Height $8\frac{3}{8}$, width $6\frac{3}{8}$

Proofs before letters on Japan paper.....\$8

(See Illustration)

TIR À LA BÉCASSE

Height $6\frac{3}{8}$, width 4

Proofs before letters on India paper.....\$7

Lettered impressions 2

LE LABOURAGE

“The horses are drawn with great truth.”—P. G. HAMERTON.

Height $6\frac{1}{8}$, width 9

Proof with the title on India paper.....\$6

DANS LE BOIS

Height $7\frac{1}{2}$, width $5\frac{7}{8}$

Proof before letters on Japan paper.....\$6

(See Illustration)

LE BUISSON KERCASSIER

Height $4\frac{3}{8}$, width $5\frac{1}{4}$

Proof before letters on Japan paper.....\$6

(See Illustration)

UNE AMITIÉ

Height $4\frac{7}{8}$, width $3\frac{1}{2}$

Proofs before letters on Whatman paper.....\$5

Lettered impressions 3

L'ÉQUIPAGE

Height 4, width $6\frac{5}{8}$

Proofs before letters on Whatman paper.....\$6

Lettered impressions 3

ESCALIER

Height $6\frac{1}{4}$, width $4\frac{1}{2}$

Proofs before letters on India paper.....\$6



LA BERGERIE



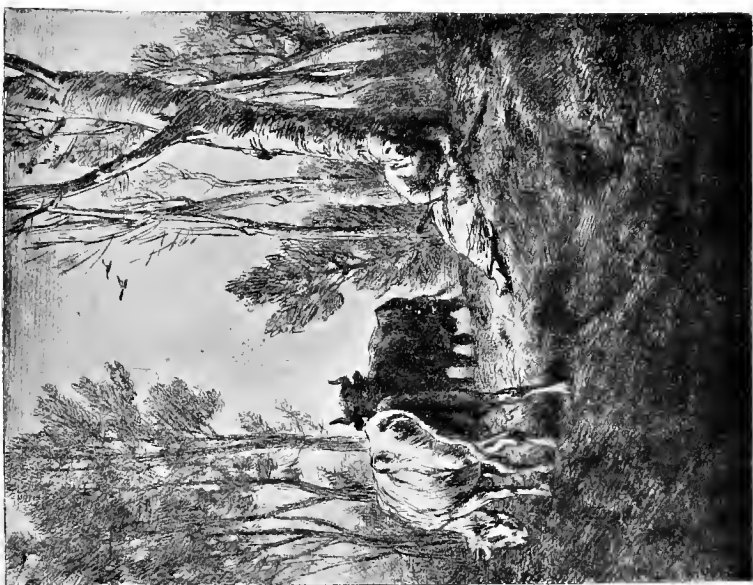
LA BERGERIE BÉARNAISE



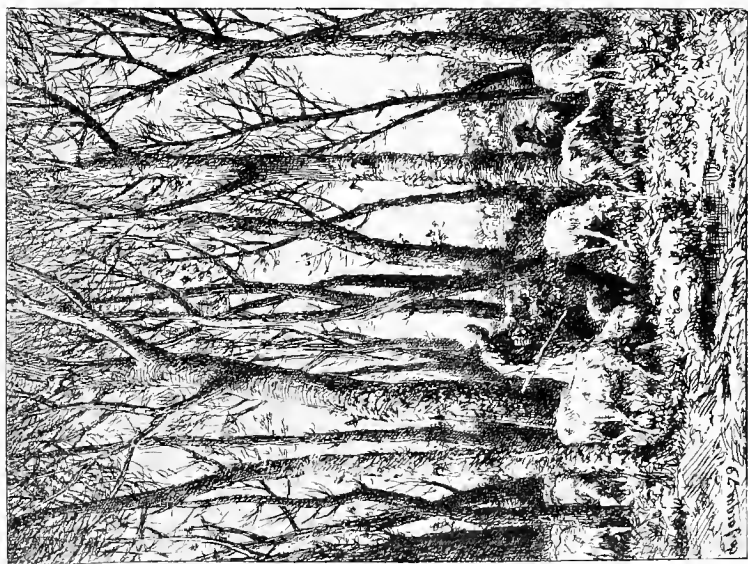
LES PETITES MAISONS KERCASSIER



LE BUISSON KERCASSIER



LA VAGHÈRE



DANS LE BOIS

PUITS

Height $3\frac{1}{8}$, width $4\frac{3}{4}$
Proof before letters on Whatman paper.....\$5

PAYSAGE—TROUPEAU DE PORCS

Height $5\frac{1}{4}$, width $8\frac{1}{2}$
Proofs before letters on India paper.....\$8

FEMME FAISANT RENTRER DES PORCS DANS UNE PORCHERIE

Height $4\frac{5}{8}$, width 6
Proofs before letters on India paper.....\$5

LE REPOS

Height $7\frac{3}{8}$, width $5\frac{7}{8}$
Proofs before letters on India paper.....\$12
Lettered impressions 5

PÊCHE AU VIF

Height $4\frac{1}{2}$, width $7\frac{1}{8}$
Proofs before letters on Whatman paper.....\$6
Lettered impressions 3

L'ÉTÉ

Height $5\frac{1}{8}$, width $3\frac{3}{4}$
Proofs before letters on India paper.....\$7
Lettered impressions 4

UNE FERME

“This is one of the finest of Charles Jacque’s farms. . . . The texture of the long wall with gables is as good as Decamps’, and the coloring of the roofs and of the dark tree-masses is boldly right and true.”—P. G. HAMERTON.

Height $5\frac{1}{4}$, width $6\frac{7}{8}$
Proof before letters on vellum.....\$18
Lettered impression 9

VACHES HOLLANDAISES

Height $4\frac{1}{4}$, width $7\frac{3}{8}$
Proofs before letters on India paper.....\$8

L'HIVER

“The figure of the swineherd is easy and natural.”—P. G. HAMERTON.

Height $3\frac{3}{8}$, width $5\frac{3}{4}$
Proofs before letters on Whatman paper....\$4.50
Lettered impressions 2

UN COIN DE COUR

Height $5\frac{1}{8}$, width $4\frac{1}{8}$

Proofs before letters on India paper.....\$9
Lettered impressions 4

COQ ET POULES

Height $4\frac{3}{4}$, width $6\frac{3}{4}$

Proofs before letters on Whatman paper.....\$8
Lettered impression 4

UNE COUR À PARIS EN 1865

Height 7, width $4\frac{5}{8}$

Proofs before letters on India paper.....\$8
Lettered impression 3

LA MARÉCHALERIE

Height 5, width $7\frac{5}{8}$

Proof before letters on India paper.....\$8
Lettered impression 4

TROUPEAU DE PORCS

Height $6\frac{1}{8}$, width 10

Proof before letters on Japan paper.....\$18

L'ABREUVOIR AUX MOUTONS

Height $6\frac{1}{8}$, width 10

Proof before letters on Japan paper.....\$28

JULES JACQUEMART

JULES JACQUEMART

JULES JACQUEMART is the most marvelous etcher of still-life who ever existed in the world. In the power of imitating an object set before him he has distanced all past work, and no living rival can approach him.

“The beauties which Jacquemart sees and reveals in a masterpiece of goldsmith’s or lapidary’s work are for the most part imperceptible by the common eye. Like a true artist and poet, he teaches us what to look for; and we come at last by his guidance to perceive magic qualities in the precious relics of the past, till cups of crystal and agate, and sword-hilts, or chalices of gold, are for us themes of inexhaustible wonder, objects of unwearied interest and contemplation. I never knew the glory and beauty of noble old work in the precious stones and metals till Jules Jacquemart taught me. The *Joyaur* of the Louvre were familiar to me, but a veil hung between me and their true splendour, and it was only when Jacquemart had etched them one by one that I learned to know them truly. An egg of crystal belonged to a fortune-telling gypsy; her eyes could see magic figures in its watery clearness which revealed to her the hidden mysteries of fate; often have others looked into it, but always without apprehending the secret things of destiny. So we have our precious gems and vases, and we never know their inner wonder and significance till there comes a genius like Jacquemart, when suddenly the scales fall from our eyes, and for the first time in our lives *we see!* So true is this that the study of Jacquemart’s etchings has definitely increased my enjoyment of common objects, such as plate and crystal on a dinner-table, and the veinings of marble, and the transparencies of jewels; I apprehend subtle lustres and reflections in these things which were once imperceptible to me, and I know that the difference is due to the etchings of Jules Jacquemart—I know this as positively as a man who has been successfully operated for cataract knows to what surgeon he owes the recovery of his sight.

“When Jacquemart illustrated porcelain for a work of his father, ‘*Histoire de la Porcelaine*,’ he began to be inimitable; and when he was commissioned by M. Barbier de Jouy to illustrate the jewels of the Louvre, he stood at last on his own ground, master of his subject, master of his means, safe from all human rivalry, a prince in a little fairy principedom of his own, full of enchanted treasures, full of gold and opal and pearls, of porphyry and sardonyx and agate, of jasper and lapis lazuli, all in the deepest and truest sense his own; for what rich man ever so truly possessed these things?”

P. G. HAMERTON.

From “*Etching and Etchers*,”
pp. 183-4-5.

CATALOGUE

LES GEMMES ET JOYAUX DE LA COURONNE

ÉPÉE DE CHILDERIC 1^{er}

Height 13½, width 9¾

Proofs, without letters, on Whatman paper.....\$6

Lettered impression 4

VASE ANTIQUE DE SARDOINE

Height 12¾, width 9

Lettered impression\$4

ÉPÉE DE CHARLEMAGNE

Height 14, width 10

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions 4

CALICE DE CRISTAL DE ROCHE

Height 13, width 9¼

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions 4

VASE D'ALIÉNOR D'AQUITAINE

Height 13½, width 9¾

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions 4

PATÈNE DU CALICE DE SUGER

Height 12¼, width 8¾

Proofs, without letters, on Whatman paper.....\$6

BUIRE ORIENTALE DE CRISTAL DE ROCHE

Height 13¼, width 9½

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions 4

AGRAFE DU MANTEAU ROYAL DE SAINT LOUIS

Height $13\frac{1}{4}$, width $9\frac{1}{2}$

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions 4

RELIQUAIRE

Height $15\frac{1}{2}$, width $9\frac{1}{2}$

Lettered impressions\$4

DRAGEOIR DE CRISTAL DE ROCHE

Height $13\frac{1}{2}$, width $10\frac{1}{4}$

Proofs, without letters, on Whatman paper.....\$7.50

Lettered impressions 5

VASE ANTIQUE DE SARDOINE

Height 13, width 9

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions 4

BASSIN DE CRISTAL DE ROCHE

Height $13\frac{1}{4}$, width $9\frac{1}{2}$

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions 4

ÉPÉE DE FRANÇOIS 1^{er}

Height $13\frac{3}{4}$, width $9\frac{3}{8}$

Lettered impressions\$5

AIGUIÈRE DE CRISTAL DE ROCHE

Height $13\frac{1}{2}$, width 10

Lettered impressions\$4

VASE DE JASPE ORIENTAL

Height 13, width $9\frac{1}{8}$

Proofs, without letters or numbers, on Whatman
paper\$12

Lettered impression 6

HANAP DE CRISTAL DE ROCHE

Height $13\frac{1}{4}$, width 10

Proofs, without letters, on Whatman paper.....\$7.50

Lettered impressions 6

BOUTEILLE DE CRISTAL DE ROCHE	
	Height $13\frac{3}{4}$, width $9\frac{3}{4}$
Proofs, without letters, on Whatman paper.....	\$6
Lettered impressions	4
COUPE DE JASPE	
	Height 13, width 9
Lettered impressions	\$4
DRAGEOIR DE CRISTAL DE ROCHE	
	Height 13, width $9\frac{3}{4}$
Proofs, without letters, on Whatman paper.....	\$6
COUPE DE JASPE DE SICILE	
	Height $13\frac{1}{4}$, width $9\frac{1}{2}$
Proofs, without letters, on Whatman paper.....	\$6
Lettered impressions	4
DRAGEOIR DE CRISTAL DE ROCHE	
	Height $13\frac{1}{2}$, width $9\frac{3}{4}$
Proofs, without letters, on Whatman paper.....	\$6
Lettered impressions	4
DRAGEOIR DE JASPE ORIENTAL	
	Height $12\frac{3}{8}$, width 9
Proofs, without letters, on Whatman paper.....	\$6
Lettered impressions	4
NEF DE CRISTAL DE ROCHE	
	Height $13\frac{3}{8}$, width 10
Proofs, without letters, on Whatman paper.....	\$6
Lettered impression	4
SALIÈRE DE LAPIS-LAZULI	
	Height $13\frac{1}{8}$, width $9\frac{3}{4}$
Proofs, without letters, on Whatman paper.....	\$6
Lettered impressions	4
VERRE DE CRISTAL DE ROCHE	
	Height $13\frac{1}{2}$, width $9\frac{3}{4}$
Proofs, without letters, on Whatman paper.....	\$7.50
Lettered impressions	5

COUPE DE JASPE ORIENTAL ET VASE DE CRISTAL DE ROCHE

Height 13, width $9\frac{3}{8}$

Lettered impression\$6

COUPE DE CRISTAL DE ROCHE

Height 13, width $9\frac{1}{4}$

Proofs, without letters, on Whatman paper.....\$6

OTHER ETCHINGS

VASE EN ANCIENNE PORCELAINE DE SÈVRES

Height $8\frac{1}{8}$, width $5\frac{7}{8}$

Proofs, without letters, on Whatman paper.....\$4

DÉFILÉ DES POPULATION LORRAINES DEVANT S. M. L'IMPÉRATRICE, A NANCY

“Cette grande pièce est certainement d'une des plus importantes et des plus étonnantes de l'œuvre entier de Jules Jacquemart.”—LOUIS GONSE.

Height $7\frac{5}{8}$, width $11\frac{5}{8}$

Proofs, without letters, on Whatman paper.....\$7.50

WILEHM VAN HEYTHUYSEN

After the painting by Franz Hals.

Height $6\frac{7}{8}$, width $5\frac{1}{2}$

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions 3

LE BOURGMESTRE DE LEYDE ET SA FEMME

After the painting by Karel de Moor.

Height $7\frac{1}{4}$, width $5\frac{5}{8}$

Proofs, without letters, on Japan paper.....\$6

LE TROUPEAU

After the painting by Paul Potter.

Height $6\frac{1}{8}$, width $7\frac{3}{4}$

Trial proof before the plate was cut at the left.

Printed by the artist and with autographic

dedication from Jacquemart to Charles Blanc.

On Whatman paper.....\$45

UNE EXÉCUTION AU JAPON

Height $5\frac{1}{8}$, width $7\frac{1}{4}$

Proofs, without letters, on Japan paper.....\$4

LE VIEUX MARCHÉ À FÉCAMP

“Derniers vestiges de l'Abbaye fondée au XIe Siècle par Richard Ier de Normandie.”—JULES JACQUEMART.

Height $10\frac{1}{2}$, width $7\frac{7}{8}$

Proofs, without letters, on India paper. \$4

SOUVENIRS DE VOYAGE

Height $7\frac{1}{4}$, width $12\frac{3}{8}$

Proof with the title in etched letters. \$7

REMBRANDT'S PORTRAIT OF HIMSELF

The laughing portrait of the artist.

Height $6\frac{7}{8}$, width $5\frac{3}{8}$

Proofs, without letters, on Whatman paper. \$7

PORTRAIT OF A LADY

After the painting by Lucas Crauach the younger.

Height 6, width 4

Signed artist's proof on Whatman paper. \$12

Proofs, without letters, on Whatman paper. 6

JOHANN BARTHOLD JONGKIND

JOHANN BARTHOLD JONGKIND

“**J**ONGKIND has so far trusted to the intelligence of the public (or of the small cultivated public to which he addresses himself) as to make memoranda of impressions directly upon copper, and print them. This is the whole explanation of his work as an etcher. But now comes the person living outside of art, who, when he sees one of these etchings, feels first puzzled and then offended, and thinks that both artist and laudatory critic must be making fun of him. ‘Could not any child of ten years old do as well?’ The true answer to this question (it is not an imaginary question) is, that, rude as this sketching looks, and imperfect in many respects as it really is, the qualities which belong to it are never attained in art without the combination of talent approaching to genius, and study of a very observant and earnest kind, quite beyond any possible experience of infancy. The right way to estimate work of this nature is to look upon it as the artist’s manner of noting down an impression in all its freshness. Jongkind succeeds in doing this, either by an unconsciousness which is itself a great gift, or else by an effort of will strong enough to set himself entirely above criticism of ignorance.”

“Jongkind is invaluable to the student of etching as an example of simple line-work pushed to its utmost extreme. He gives as few lines as possible, never dissimulating them, and never attempting any shade or gradation that would require much craft of biting. Such biting as he does give is quite simple and decided, about three bitings to each plate—a good vigorous black (no mistake about that), a middle tint, and a pale tint for distance. The shading is generally open, but runs very close for contrast in some passages, such as the black hull of a ship. He is always careful to economize labor in shading for fear of spoiling the vivacity of his plate, which it is so very easy to do. Thus the open sky with him is blank paper, and so is calm water, only waves and reflections being indicated by lines. He sketches clouds in frank line, broad and bitten shallow. He resorts also sometimes to a kind of blotting, like that of the ink in pen-sketching.”

P. G. HAMERTON.

From “Etching and Etchers,”
pp. 129-130.

CATALOGUE

THE PORT OF ANTWERP

This is considered to be one of the most effective of Jongkind's plates.

Height 6, width $9\frac{1}{4}$

Impressions on Japan paper.....\$5

(See Illustration)

AN OUTER BOULEVARD, PARIS

Height $5\frac{1}{2}$, width $9\frac{1}{4}$

Impressions on India paper.....\$3

WINDMILL AT ROTTERDAM

Height $5\frac{1}{2}$, width $7\frac{1}{2}$

Impressions on Holland paper.....\$3

THE COAST OF HOLLAND

Height $8\frac{3}{4}$, width $12\frac{3}{4}$

Impressions on India paper.....\$4

THE TOWN OF MAASLINS

“The men and women are mere puppets, no more, yet such lively puppets that they give us the notion of *skating*, far better than more elaborately drawn figures would do if their action had been less happily conveyed, whilst from the system of execution used being exactly the same as that for the surrounding landscape, they harmonize with it perfectly.”—P. G. HAMERTON, *Etching and Etchers*, pp. 130-131.

Height $8\frac{3}{4}$, width $12\frac{3}{4}$

Impressions on India paper.....\$4

(See Illustration)

SORTIE DU PORT DE HONFLEUR

“To my feeling, this is the best of Jongkind's plates.”—P. G. HAMERTON, *Etching and Etchers*, p. 132.

Height 9, width 12

Lettered impression on India paper.....\$7.50

ENTRÉE DU PORT DE HONFLEUR

“Remarkable for great liveliness and motion, and as in all Jongkind's etchings, when anything is moving at all we are made to see and feel that it is moving.”
—P. G. HAMERTON, *Etching and Etchers*, p. 131.

Height 9, width 12

Lettered impression on India paper.....\$7.50

DÉMOLITIONS DE LA RUE DES FRANCS-BOURGEOIS SAINT MARCEL

Height 6, width 9¼

Impressions on Holland paper.....\$4

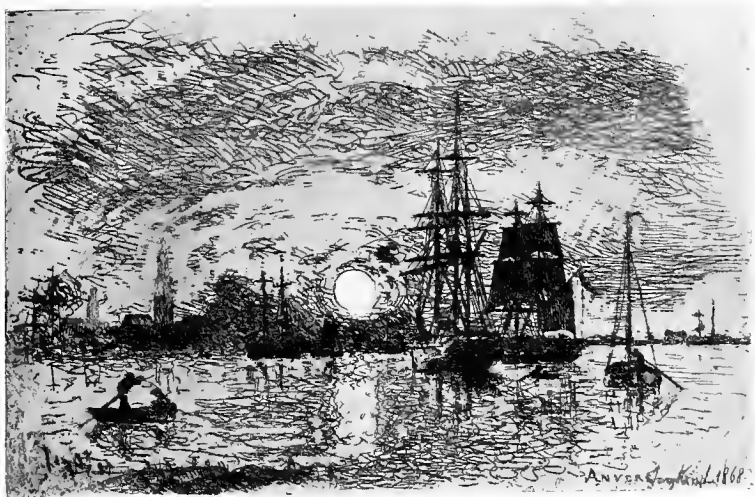
CANAL AT ROTTERDAM

Height 6, width 9

Impressions on Holland paper.....\$2



THE TOWN OF MAASLINS



THE PORT OF ANTWERP

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MAXIME LALANNE

(SECOND EDITION)
January 15, 1909

MAXIME LALANNE

“**M**AXIME LALANNE is the first artist who ever received knighthood for his qualities as an etcher. When the King of Portugal conferred upon him the Order of Christ, it was expressly in recognition of the value of his etchings; but the King of Portugal is an etcher himself, and knows good work when he sees it.

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“He is also essentially a *truc* etcher; he knows the use of the free line, and boldly employs it on due occasion. No one can doubt, on looking at any plate by Lalanne, that he is a master of his craft.”

P. G. HAMERTON.

From “Etching and Etchers,” p. 177.

“**T**O my mind, at least, Lalanne was one of the most exquisite and refined illustrators of architecture who ever lived. His ability to express a great building, a vast town, or a delicate little landscape, has never been equalled, I think, by anybody but Whistler. To a certain extent he was mannered; so was Rembrandt; Whistler is the only man I know of who is not.

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From “Pen Drawing and Pen Draughtsmen,” pp. 92-93.

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FREDERICK KEPPEL & CO.

January 15, 1909



RUE DES MARMOUSETS
(Beraldi No. 1)

CATALOGUE

RUE DES MARMOUSETS

(Beraldi No. 1)

“A capital bit of street-sketching. In this street dwelt of old a pastry-cook, who, with the help of his neighbour the barber, murdered a man in the pastry-cook's house and made pies of him, which were highly appreciated by the public.

“In M. Lalanne's etching the lines of the old houses, curving slightly and leaning back from the street, are followed with much interest and enjoyment, and every accident in wall or window is made the most of.”—P. G. HAMERTON, *Etching and Etchers*, p. 178.

“C'est de tems immémorial, que le bruit a couru qu'il y avoit en la Cité de Paris, riie des Marmousets, un patissier meurtrier, lequel ayant occis en sa maison un homme, aydé à ce par un sien voisin barbier, faignant raser la barbe; de la chair d'icelui faisait des pastez qui se trouvoient meilleurs que les autres, d'autant que la chair de l'homme est plus délicate, à cause de la nourriture, que celle des autres animaux.”—P. JACQUES DU BREUL, *Le Théâtre des Antiquités de Paris* (1612).

Height $9\frac{1}{2}$, width $6\frac{5}{8}$

Proofs on vellum, without title.....\$10

Proofs on India or Japan paper, without title... 8

Lettered impressions 5

(See Illustration)

RUE DE LA TONNELLERIE (Maison dite de Molière)

(Beraldi No. 2)

Height $7\frac{1}{8}$, width $5\frac{1}{4}$

Lettered impressions\$1.50

PASSAGE DE LA MARMITE

(Beraldi No. 3)

Height $4\frac{1}{2}$, width $3\frac{7}{8}$

Proofs on Japan or Holland paper, without title \$12

DÉMOLITIONS POUR LE PERCEMENT DU BOULEVARD ST. GERMAIN

(Beraldi No. 4)

“There is great delicacy and truth in the tall tower-like scaffolding, the houses in the middle distance, and the beautiful dome of the Pantheon, visible beyond, like a mountain-crest pale and delicately outlined, seen beyond a middle distance of rugged cliffs and a foreground of scattered boulders.”—P. G. HAMERTON, *Etching and Etchers*, p. 179.

Height $11\frac{1}{4}$, width 9

Proofs on Japan paper, without title.....\$6

Lettered impressions 3

DÉMOLITIONS POUR LE PERCEMENT DE LA RUE DES ÉCOLES

(Beraldi No. 5)

To the left is a delicate, light spire, probably that of the Sainte-Chapelle, seen through the haze.

“This spire, and the distant bit of street under it, are full of mystery, and by their extreme delicacy of tint give great force to the intentionally rude work in the foreground.”—P. G. HAMERTON, *Etching and Etchers*, p. 179.

Height $8\frac{1}{4}$, width $12\frac{1}{8}$

Proofs on Holland paper, early state before the inscription “Almanach,” etc., and before much work in foreground.....	\$20
Proofs on Holland paper, without title.....	6
Lettered impressions	3

AUX ENVIRONS DE PARIS

(Beraldi No. 6)

“The foliage is very graceful and elegant, but the excessive love of waved lines in spray-drawing has led to some want of woody quality. It is the garden of one of those delightful habitations where the dainty taste of the Parisian architect has exercised itself in the free country, and where a rich man who is aesthetic enough to know the value of a beautiful dwelling may enjoy the possession of it in peace.”—P. G. HAMERTON, *Etching and Etchers*, p. 180.

Height $8\frac{3}{8}$, width 12

Proofs on India paper, without title.....	\$5
(See Illustration)	

A NEUILLY

(Beraldi No. 7)

Height $6\frac{1}{4}$, width $9\frac{1}{4}$

Proofs on Japan paper, without title.....	\$6
Lettered impressions	3

VUE PRISE DU PONT SAINT-MICHEL (Le Pont Neuf et le Louvre)

(Beraldi No. 8)

“One of the most charming scenes which the improvements in Paris have opened out to us, and the most beautiful etching hitherto published by the French Club. The majestic domes of the new Louvre rise in their strange, accidental, unaccountable way above the long line of the great palaces of royalty and art; the Pont Neuf is just under them, all in shadow except its picturesque projections that catch the sunshine, and its graceful curve to the right, where it joins the brilliant quay. Soft reflections from the noble bridge fall undisturbed amongst the resting barges; and groups of trees whose artistic value the Parisian edile know so well, stand by the noble river, having no more fear of the axe than if they sunned themselves on the loneliest shore of all her hundred leagues.”—P. G. HAMERTON, *Etching and Etchers*, p. 180.

Height $7\frac{3}{8}$, width $11\frac{1}{2}$

Proofs on Japan paper, without title.....	\$6
Lettered impressions	3

(See Illustration)



AUX ENVIRONS DE PARIS
(Beraldi No. 6)

A CUSSET (Excursion de Vichy)

(Beraldi No. 9)

“C'est ici dans la maison Bélot, qu'en 1440, lors de la paix de Cusset qui mit fin à la revolte de la Praguerie, Louis XI, alors Dauphin, reçut le pardon de son père, Charles VII.”—MAXIME LALANNE.

Height $4\frac{3}{8}$, width $7\frac{7}{8}$

Proofs on Japan paper, without title. \$4

(See Illustration)

A BORDEAUX (Vue générale)

(Beraldi No. 10)

Height 8%, width 11%

Proofs on Japan paper, without title. \$6

Lettered impressions 4

(See Illustration)

CHEZ VICTOR HUGO

(Beraldi Nos. 11-22)

Saint-Pierre Port, Guernesey; Hauteville-House; le Vestibule; Cheminée de la Salle à manger; le Salon Rouge; la Galerie de Chêne; Cheminée de la Galerie de Chêne; Porte de la Galerie de Chêne; le Look Out, cabinet de Victor Hugo; le Look Out; la Chambre; Victor Hugo dans son jardin.

Average size, height $3\frac{7}{8}$, width $2\frac{7}{8}$

Proofs on Japan paper, without titles, set of 12. . \$15

Lettered impressions, set of 12. 10

CHENONCEAUX

(Beraldi No. 34)

Height $2\frac{3}{8}$, width 4

Proofs on Japan or Holland paper, without title. . \$2.50

PAYSAGE, AU CRÉPUSCULE

(Beraldi No. 35)

Height $2\frac{7}{8}$, width $5\frac{1}{8}$

Proof on Holland paper, early state before the copperplate was reduced in size. \$5

Proofs on vellum, without title. 3

Proofs on India paper, without title. 2

ENLÈVEMENT DE CAMILLE

(Beraldi No. 37)

Height $4\frac{7}{8}$, width $3\frac{1}{8}$

Proof on Holland paper, early state before copperplate was reduced in size. \$10

Proofs on Holland paper, without title. 3

LE PONT DES ARTS ET L'INSTITUT

(Beraldi No. 39)

Height $7\frac{3}{4}$, width $5\frac{1}{8}$

Proofs on Holland paper, without title. \$3

LE NOUVEL OPÉRA	(Beraldi No. 40)
Height 2 $\frac{5}{8}$, width 4 $\frac{1}{4}$	
Proofs on Holland paper.....	\$2
ÉGLISE PAROISSIALE DE ST. SÉVERIN	(Beraldi No. 41)
Height 4 $\frac{1}{4}$, width 6 $\frac{1}{8}$	
Proofs on vellum, without title.....	\$4
Proofs on Japan paper, without title.....	3
Lettered impressions	1.50
CHÂTEAU DE CHAUMONT	(Beraldi No. 42)
Height 3 $\frac{3}{4}$, width 6 $\frac{1}{8}$	
Proofs on Holland paper, without title.....	\$4
CHÂTEAU DE SÉRILLY	(Beraldi No. 43)
Height 3 $\frac{5}{8}$, width 5 $\frac{7}{8}$	
Proofs on Holland paper, without title.....	\$4
Lettered impressions	1.50
L'ORATOIRE	(Beraldi No. 44)
Height 3 $\frac{5}{8}$, width 6	
Proofs on Holland paper, without title.....	\$3
LE GRAND COUVENT	(Beraldi No. 45)
Height 3 $\frac{5}{8}$, width 6 $\frac{1}{8}$	
Proofs on Japan paper, without title.....	\$3
PARIS, VUE PRISE DU TROCADÉRO (Exposition Universelle de 1867)	(Beraldi No. 47)
Height 14 $\frac{1}{2}$, width 24 $\frac{1}{8}$	
Proofs on Japan or Holland paper, without title	\$20
Lettered impressions	10
THE SAME	
Height 7 $\frac{3}{4}$, width 16 $\frac{1}{8}$	
Second state. The plate reduced in size.	
Impressions on Holland paper.....	\$6
VUE PRISE DU PONT DE LA CONCORDE (Tuileries et pont de Solférino)	(Beraldi No. 48)
Height 14 $\frac{3}{8}$, width 24 $\frac{1}{2}$	
Signed artist's proof, on Holland paper.....	\$30
Proofs on Holland paper, without title.....	20
Lettered impressions	10



A BORDEAUX (Vue générale)
(Beraldi No. 10)



VUE PRISE DU PONT SAINT-MICHEL (Le Pont Neuf et le Louvre)
(Beraldi No. 8)



BORDEAUX, EFFET DE NEIGE
(Beraldi No. 50)



BORDEAUX, VUE DE CÉNON
(Beraldi No. 97)

RUINES DU PALAIS JALLIEN À BORDEAUX	(Beraldi No. 49)
Height 11½, width 9	
Proofs on Holland paper, without title.....	\$6
 BORDEAUX, EFFET DE NEIGE	(Beraldi No. 50)
Height 5¼, width 8½	
Proofs on Holland paper, without title.....	\$6
Lettered impressions on Holland paper.....	3
(See Illustration)	
 INCENDIE DANS LE PORT DE BORDEAUX	(Beraldi No. 51)
Height 5¼, width 8½	
Proofs on Japan paper, without title.....	\$6
Lettered impressions	2
(See Illustration)	
 BEUZEVAL	(Beraldi No. 52)
“Point de départ de Guillaume de Normandie allant à la conquête de l'Angleterre. 1066.”—MAXIME LALANNE.	
Height 5½, width 9	
Proofs on Holland paper, without title.....	\$6
Lettered impressions	2
(See Illustration)	
 VILLERS	(Beraldi No. 53)
Height 5½, width 9	
Proofs on Holland paper, without title.....	\$6
Lettered impressions	2
(See Illustration)	
 DANS MON JARDIN	(Beraldi No. 54)
Height 5½, width 4	
Proof on Holland paper. Early state with remarks on margin.....	\$5
Lettered impressions	2
 GRAND HÔTEL ST. JAMES (211 rue St. Honoré)	(Beraldi No. 55)
Height 2¾, width 4¾	
Lettered impressions	\$2

BORDS DE LA TAMISE

(Beraldi No. 56)

"Jolie petite pièce dans le goût de Seymour Haden."—BERALDI.

Height $3\frac{7}{8}$, width $5\frac{3}{8}$

Proofs on Japan paper, without title.....\$5

(See Illustration)

RICHMOND

(Beraldi No. 57)

"Une des plus jolies planches de Lalanne."—BERALDI.

Height $6\frac{1}{8}$, width $9\frac{1}{2}$

Proof on Holland paper, without title.....\$30

LA SEINE À BEZONS

(Beraldi No. 58)

Height $3\frac{1}{8}$, width $9\frac{7}{8}$

Proofs on Holland paper, without title.....\$6

LA SEINE À ARGENTEUIL

(Beraldi No. 59)

Height $3\frac{1}{8}$, width $9\frac{7}{8}$

Proofs on Holland paper, without title..... \$6

The above two etchings were done on one sheet of
copper. Proofs before the plate was divided.

On Holland paper..... 20

DANS UN PARC, ARBRES ET RUINES

(Beraldi No. 60)

Height $9\frac{3}{8}$, width $6\frac{3}{4}$ Proofs on Holland paper, early state before the
monogram, without title.....\$6

Proofs on Holland paper, without title..... 4

Lettered impressions 2

UNE RUE À BARCELONE

(Beraldi No. 61)

Average size, height $4\frac{1}{2}$, width $2\frac{1}{4}$

Proofs on Japan or Holland paper.....\$4

DANS LE PORT DE BORDEAUX

(Beraldi No. 62)

Height $4\frac{1}{8}$, width $5\frac{7}{8}$

Proofs on Holland paper, without title.....\$6

(See Illustration)

A CUSSET

(Beraldi No. 63)

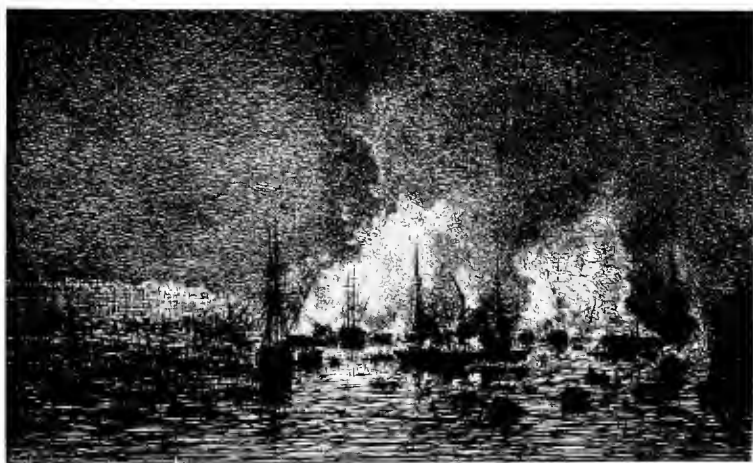
Height $3\frac{1}{2}$, width $5\frac{1}{8}$ Proofs on Holland paper, early state before the
sky was etched.....\$6

Proofs on Holland paper, without title..... 3

Proofs on Holland paper, with name of publisher 2



DANS LE PORT DE BORDEAUX
(Beraldi No. 62)



INCENDIE DANS LE PORT DE BORDEAUX
(Beraldi No. 51)



VUE PRISE DU PORT DE DIVES
(Beraldi No. 69)



BEUZEVAL
(Beraldi No. 52)

LE PIGEONNIER	(Beraldi No. 64)
Height $3\frac{7}{8}$, width $4\frac{7}{8}$	
Proofs on Holland paper, without title.....	\$4
Lettered impressions	3
 PLAGE DES VACHES NOIRES, VILLERS	(Beraldi No. 65)
Height $5\frac{3}{4}$, width $9\frac{1}{8}$	
Proofs on Holland paper, without title.....	\$6
Lettered impressions	4
 PRÈS HOULGATE	(Beraldi No. 66)
Height $4\frac{1}{4}$, width 6	
Proofs on Holland paper, without title.....	\$5
Lettered impressions	3
 PLAGE D'HOULGATE (Calvados)	(Beraldi No. 67)
Height $2\frac{7}{8}$, width 6	
Proofs on Holland paper, without title.....	\$5
(See Illustration)	
 DIVES	(Beraldi No. 68)
Height 3, width 6	
Proofs on Holland paper, without title.....	\$4
Lettered impressions	2
 DIVES—Three etchings on one plate	(Beraldi Nos. 67, 68 and one other)
Height $8\frac{1}{2}$, width 6	
Proof on Holland paper, without title	\$10
 VUE PRISE DU PORT DE DIVES	(Beraldi No. 69)
Height $5\frac{3}{8}$, width 9	
Proofs on Holland paper, without title.....	\$6
Lettered impressions	3
(See Illustration)	
 SOUVENIRS ARTISTIQUES DU SIÈGE DE PARIS	(Beraldi Nos. 70-83)
Average size, height $4\frac{3}{8}$, width $7\frac{7}{8}$	
Proofs on Holland paper, without titles. The set of 14 etchings and etched frontispiece.....	\$25

A CONCARNEAU	(Beraldi No. 84)
Height 5, width $8\frac{1}{4}$	
Proofs on Japan paper, without title.....	\$5
CONSTANTINE	(Beraldi No. 85)
Height $2\frac{1}{8}$, width $3\frac{3}{8}$	
Proofs on Japan or Holland paper, without title..	\$3
A QUIMPER	(Beraldi No. 87)
Height $3\frac{1}{2}$, width $5\frac{1}{8}$	
Proofs on Holland paper, without title.....	\$2
LE CANAL À PONT-SAINTE-MAXENCE	(Beraldi No. 88)
Height $6\frac{1}{8}$, width $9\frac{1}{8}$	
Proofs on India paper, without titles.....	\$6
(See Illustration)	
VUE DE SISTERON	(Beraldi No. 90)
Height $5\frac{1}{4}$, width $3\frac{3}{4}$	
Proofs on Holland paper, without title.....	\$3
VUE DE CHÂTEAU THIERRY	(Beraldi No. 91)
Average size, height $4\frac{5}{8}$, width $7\frac{1}{4}$	
Proofs on Holland paper, without title, the set of 9 etchings	\$20
VILLAGE DE BOURGOGNE	(Beraldi No. 92)
Height $2\frac{3}{4}$, width $4\frac{3}{8}$	
Proofs on Holland paper, without title.....	\$3
PORT DE LA PLATAINE À ROYAN	(Beraldi No. 94)
Height $4\frac{3}{4}$, width $7\frac{3}{4}$	
Proofs on vellum, without title.....	\$6
Proofs on Japan paper, without title.....	4
Lettered impressions	2
DANS LES CHAMPS DE CÉNON	(Beraldi No. 95)
Height $6\frac{1}{8}$, width $9\frac{1}{2}$	
Proofs on Japan paper, without title.....	\$5
Lettered impressions	2



VILLERS
(Beraldi No. 53)



A CUSSET
(Beraldi No. 9)



BORDS DE LA TAMISE
(Beraldi No. 56)



LE CANAL À PONT-SAINTE-MAXENCE
(Beraldi No. 88)

BORDEAUX, QUAI DES CHARTRONS

(Beraldi No. 96)

Height 4, width $5\frac{3}{4}$

Proofs on Holland paper.....\$5
 (See Illustration)

BORDEAUX, VUE DE CÉNON

(Beraldi No. 97)

Height $6\frac{5}{8}$, width $9\frac{3}{4}$

Proofs on Japan or Holland paper.....\$6
 Lettered impressions 2
 (See Illustration)

SOUVENIR DE BORDEAUX

(Beraldi No. 98)

Height $5\frac{5}{8}$, width $3\frac{3}{4}$

Proofs on Holland paper, early state, before the
 inscription\$5
 Proofs on Holland paper, with the inscription.... 3

UN SITE HOLLANDAIS

(Beraldi No. 100)

Height $2\frac{3}{4}$, width $4\frac{1}{4}$

Proofs on Holland paper, without title.....\$3

A ZAANDAM

(Beraldi No. 101)

“Croquis d'après nature pris non loin de la cabane du Czar Pierre le Grand qui vint en 1696, incognito, sous le nom de Pierre Mikhouïlof, étudier la construction maritime.”—MAXIME LALANNE.

Height $5\frac{3}{4}$, width $8\frac{3}{8}$

Proofs on Holland paper, early state, before the
 inscription\$10
 Proofs on Holland paper, without title..... 5
 Lettered impressions 2
 (See Illustration)

A ANVERS: LE HAAG À AMSTERDAM

(Beraldi No. 102)

Height $5\frac{1}{4}$, width $3\frac{7}{8}$

Two etchings on one plate.

Proofs on Holland paper, without title.....\$5

A HAARLEM

(Beraldi No. 103)

Height $8\frac{1}{4}$, width 12

Proofs on Japan paper, without title.....\$6
 Lettered impressions 2

LE HAAG—POIDS DE LA VILLE D'AMSTERDAM	(Beraldi No. 104)
Height $5\frac{3}{4}$, width $9\frac{1}{2}$	
Proofs on Holland paper, without title.....	\$6
Lettered impressions	3
(See Illustration)	
TOUR DE MONTALBAN, AMSTERDAM	(Beraldi No. 105)
Height $5\frac{3}{8}$, width $8\frac{1}{2}$	
Proofs on Holland paper, without title.....	\$4
TROCADÉRO, EXPOSITION UNIVERSELLE DE 1878	(Beraldi No. 108)
Height $4\frac{3}{4}$, width $7\frac{1}{4}$	
Proofs on Holland paper, without title.....	\$3
LES ACACIAS	(Beraldi No. 110)
Height 6, width $8\frac{5}{8}$	
Proofs on vellum, without title.....	\$4
Proofs on Japan paper, without title.....	3
Lettered impressions	2
RUE DE MORLAIX	(Beraldi No. 111)
Height $8\frac{1}{2}$, width 6	
Proofs on vellum, without title.....	\$5
Proofs on Japan paper, without title.....	4
Lettered impressions	2
UN VIEUX QUARTIER DE VITRÉ	(Beraldi No. 112)
Height $6\frac{3}{8}$, width 10	
Proofs on vellum, without title.....	\$6
Proofs on India paper, without title.....	5
Lettered impressions	2
UN VIEUX PORT DE LA NORMANDIE	(Beraldi No. 114)
Height $9\frac{3}{4}$, width $13\frac{3}{4}$	
Signed artist's proof, Japan paper.....	\$9
Proofs on Japan or Holland paper, without title..	5
Lettered impressions	3
SOUVENIR D'UN PORT (Trouville)	(Beraldi No. 115)
Height 10, width $15\frac{3}{4}$	
Signed artist's proofs on Japan or Holland paper, with remarque.....	\$15
Signed artist's proof on Holland paper.....	9



PLAGE D'HOULGATE (Calvados)
(Beraldi No. 67)



NOGENT
(See page 42)



BORDEAUX, QUAI DES CHARTRONS
(Beraldi No. 96)

TROUVILLE (Marée Basse)	(Beraldi No. 116)
Height $6\frac{3}{4}$, width $9\frac{1}{4}$	
Proofs on Japan paper, without title	\$4
Lettered impressions	2
PORT DE TROUVILLE	(Beraldi No. 117)
Height $6\frac{3}{4}$, width $11\frac{1}{4}$	
Proofs on Holland paper	\$8
LES ROCHES NOIRES	(Beraldi No. 118)
Height $6\frac{5}{8}$, width $12\frac{3}{8}$	
Proofs on Holland paper, without title	\$5
Lettered impressions	3
LA CATHÉDRALE, ROUEN	(Beraldi No. 120)
Height $5\frac{1}{8}$, width $8\frac{1}{4}$	
Proofs on Holland paper, without title	\$6
LE PORT, ROUEN	(Beraldi No. 122)
Height $5\frac{1}{2}$, width $9\frac{1}{4}$	
Proofs on Holland paper, without title	\$4
RUE DE ROUEN	(Beraldi No. 123)
Height $9\frac{3}{8}$, width $6\frac{5}{8}$	
Proofs on Holland paper, without title	\$6
VUE DE GRÈCE—After E. Bertin	(Beraldi No. 131)
Height $4\frac{3}{4}$, width $7\frac{1}{4}$	
Proofs on Holland paper, early state, before the etching was made with an arched top	\$6
Proofs on Holland paper, without title	3
PAYSAGE ITALIEN—After Claude Lorrain	(Beraldi No. 132)
Height $5\frac{7}{8}$, width $7\frac{1}{4}$	
Proofs on Japan paper, early state, before the sky was etched	\$15
Proofs on Holland paper, early state, with but little work in the sky	9
Proofs on Holland paper, without title	3
Lettered impressions	2

ANIMAUX AU PÂTURAGE—After Berghem	(Beraldi No. 133)
Height $5\frac{1}{4}$, width $7\frac{1}{2}$	
Proofs on Holland paper, early state, before additional shading on the water.	\$10
Proofs on Holland paper, without title.	3
BORDS DE LA MEUSE—After Van Goyen	(Beraldi No. 134)
Height $4\frac{1}{8}$, width $5\frac{7}{8}$	
Proofs on Holland paper, without title.	\$3
LES CHAUMIÈRES—After Van Goyen	(Beraldi No. 135)
Height $4\frac{1}{2}$, width $7\frac{1}{2}$	
Proofs on Holland paper, without title.	\$3
LE PONT DE BOIS—After Ruysdaël	(Beraldi No. 136)
Height $5\frac{1}{8}$, width $7\frac{7}{8}$	
Proofs on Holland paper, early state, before added work in the sky.	\$6
Proofs on Holland paper, without title.	3
LE CHAMP DE BLE—After Ruysdaël	(Beraldi No. 137)
Height $4\frac{1}{2}$, width $5\frac{1}{2}$	
Proofs on Holland paper, without title.	\$3
PAYSAGE D'ITALIE—After Ruysdaël	(Beraldi No. 138)
Height $5\frac{1}{2}$, width $4\frac{1}{4}$	
Proofs on Holland paper, without title.	\$3
VACHES SOUS BOIS—After Troyon	(Beraldi No. 139)
Height $5\frac{3}{8}$, width 7	
Proofs on Japan paper, without title.	\$3
LE GUÉ—After Troyon	(Beraldi No. 140)
Height $3\frac{1}{2}$, width 5	
Proofs on Holland paper, without title.	\$3
LA CHARRETTE—After Troyon	(Beraldi No. 141)
Height $5\frac{3}{8}$, width $6\frac{3}{4}$	
Proofs on Holland paper, without title.	\$3
Lettered impressions	2



A ZAANDAM
(Beraldi No. 101)



LE HAAG—POIDS DE LA VILLE D'AMSTERDAM
(Beraldi No. 104)

BAIE DE WEYMOUTH—After Constable	(Beraldi No. 142)
Height $4\frac{7}{8}$, width $6\frac{3}{4}$	
Proofs on Holland paper, without title.....	\$3
CRÉPUSCULE—After Old Crome	(Beraldi No. 143)
Height $4\frac{3}{4}$, width $3\frac{5}{8}$	
Proofs on Holland paper, without title.....	\$3
LE SIMOUN—After Fromentin	(Beraldi No. 144)
Height $4\frac{5}{8}$, width $6\frac{7}{8}$	
Proofs on Holland paper, without title.....	\$3
LES POULES—After Ribot	(Beraldi No. 145)
Height $2\frac{7}{8}$, width $3\frac{3}{4}$	
Proofs on Holland paper, without title.....	\$2
MARCOUSSIS—After Corot	(Beraldi No. 146)
Height $3\frac{1}{2}$, width $4\frac{5}{8}$	
Proof on Holland paper, early state, before publisher's name	\$4
Proofs on Holland paper, without title.....	2
VILLE-D'AVRAY—After Corot	(Beraldi No. 147)
Height 4, width $6\frac{1}{2}$	
Proofs on Japan paper, without title.....	\$2
LE VEAU—After Millet	(Beraldi No. 148)
Height $2\frac{3}{4}$, width $3\frac{5}{8}$	
Proofs on Holland paper, without title.....	\$2
LA MARE—After Rousseau	(Beraldi No. 149)
Height $4\frac{7}{8}$, width $7\frac{1}{2}$	
Proofs on Japan paper, without title.....	\$3
LE GRAND CHÊNE—After Ladbrooke	(Beraldi No. 151)
Height 6, width $4\frac{3}{4}$	
Proofs on Holland paper, without title.....	\$3

Height 14, width 19¼

Signed artist's proof, early state, before name of publisher and before much added work.....	\$36
Signed artist's proof on Japan paper.....	24
Proofs before the title.....	12

MANTES LA JOLIE—After Corot

(Beraldi No. 153)

Height 14¼, width 19⅝

Signed artist's proof, early state, before the name of the publisher and before the copperplate was reduced in size.....	\$36
Unsigned proofs, same state.....	30
Signed artist's proof on vellum.....	30
Signed artist's proof on Japan paper.....	24

COUCHER DE SOLEIL—After Daubigny

(Beraldi No. 154)

Height 12, width 19¼

Signed proof, early state, before name of the publisher and before much added work.....	\$40
Proofs before the title.....	30

CLAIR DE LUNE—After Daubigny

(Beraldi No. 155)

Height 12¼, width 19½

Proof, early state, before much added work....	\$30
Proofs before the title.....	20

BASTION 65, 6° SECTEUR (Souvenir du Siège de Paris)

(Not described by Beraldi)

Height 9¾, width 17½

Proofs on Japan or Holland paper, without title..	\$3
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NOGENT—The larger plate

(Not described by Beraldi)

Height 4¼, width 6¼

Proofs on Holland paper, without title.....	\$4
(See Illustration)	

NOGENT

(Not described by Beraldi)

Height 3, width 4½

Proofs on Japan or Holland paper, without title..	\$3
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BOULEVARD MONTMARTRE

(Not described by Beraldi)

Height 6¼, width 8⅝

Proofs on Holland paper, without title.....	\$3
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PORTRAIT DE MARSHAL MACMAHON

(Not described by Beraldi)

Height $4\frac{1}{8}$, width $3\frac{1}{8}$

Proofs on vellum, without title.....\$4

Proofs on Japan paper, without title..... 3

VIEU DE VILLE DE DELFF—After Van der Meer

(Not described by Beraldi)

Height $5\frac{1}{4}$, width $8\frac{3}{8}$

A soft ground etching.

Proof on India paper, without title.....\$10

DRAWINGS

PENCIL DRAWINGS

EN SUISSE

Height 5, width 7

Signed by the artist.....\$40

MADRID, VISTA DEL CAMPO DEL MORO

Height 8, width 13

Signed by the artist.....\$45

LES ROCHES NOIRES

Height $6\frac{3}{4}$, width 16

The original study for the etching.

Signed by the artist.....\$40

TROUVILLE, FISHING BOATS

Height $9\frac{3}{4}$, width 8

Signed by the artist.....\$30

TROUVILLE

Height $9\frac{3}{4}$, width 18

The original study for the etching.

Signed by the artist.....\$40

TRESSE, PRÈS BORDEAUX	Height 6, width 10½	
	Signed by the artist.....	\$30
JARDIN DES PLANTES, BORDEAUX	Height 7½, width 11¼	
	Signed by the artist.....	\$35
VALENCE, LA GLORIETTA	Height 10¼, width 8¾	
	Signed by the artist.....	\$30
PONTAILLAC, PRÈS ROYAN	Height 8½, width 18½	
	Signed by the artist.....	\$45
NEAR BORDEAUX	Height 8½, width 11½	
	Signed by the artist.....	\$38
RICHMOND	Height 11¼, width 17½	
	Signed by the artist.....	\$36
THE THAMES AT RICHMOND	Height 6½, width 12¾	
	Signed by the artist.....	\$40
VIEW FROM THE TERRACE AT RICHMOND	Height 10, width 17	
	Signed by the artist.....	\$36
VIEW FROM THE TERRACE AT RICHMOND	Height 10, width 17½	
	Signed by the artist.....	\$25
STUDY OF AN OLD TREE (Chêne de M ^r Servan, Tresse)	Height 8¼, width 12¾	
	Signed by the artist.....	\$40

CRAYON DRAWINGS

ROUEN, BORDS DE LA SEINE

Height $4\frac{3}{4}$, width 10

Signed by the artist.....\$24

BÉSANÇON

Height $8\frac{3}{4}$, width $11\frac{3}{4}$

Signed by the artist.....\$30

PEN AND INK DRAWING

LE TROCADÉRO, 1878

Height $11\frac{1}{4}$, width 19

Signed by the artist.....\$90

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Reprinted, by permission, from *The Evening Post* of March 1, 1906, to which is added MR. PENNELL AS A PRINTER, by Frederick Keppel, written on the occasion of an exhibition of Mr. Pennell's etchings of London.
First edition, 43 pages, 14 illustrations

HOW PRINTS ARE MADE

By Atherton Curtis

A description of the various processes employed in the making of

Prints—Engraving, Etching, Aquatint, Dry-point, Mezzotint—together with Notes on Printing, and a chapter on Technical Terms.

Second edition, 28 pages

NOTE. This Booklet, being of unusual interest and importance to Collectors and to all lovers of fine prints, is also issued as a separate Pamphlet: size 7½ x 5 inches, 22 pages—price 10 cents.

DAUBIGNY

By Robert J. Wickenden

Written on the occasion of an exhibition of Etchings and drawings by Daubigny. (April—May, 1907.)
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By the Hon. Charles Sumner

The greater part of this article appeared in a New York magazine in January, 1872.

The completion, as now issued, was given to the publisher, in manuscript, by Mr. Sumner shortly before his death.

He gave his hearty approval to its publication in complete form, and expressed the hope that it would call the attention of many persons of artistic taste to the study of those early masterpieces of the engraver's art, the collection and possession of which afforded himself so much pleasure and instruction.

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By Frederick Keppel

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By Atherton Curtis

Reprinted, by permission, from “Some Masters of Lithography.”

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By Atherton Curtis

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Second edition, 19 pages, 7¾ x 4¾, 10 cents

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By Atherton Curtis

With a portrait of the artist and ten head pieces etched expressly for the catalogue and one unpublished plate (*Lion and Lioness*). The edition is limited to 230 numbered copies and is printed by The De Vinne Press.

Size 10 x 7 inches, 158 pages, cloth, paper label, \$10

THE PRINT-COLLECTOR'S BULLETIN
AN ILLUSTRATED CATALOGUE OF
PAINTER-ETCHINGS FOR SALE BY
FREDERICK KEPPEL & CO.
4 EAST 39TH STREET, NEW YORK

ALPHONSE LEGROS

NOTE

ALTHOUGH on the day of issuing *THE PRINT-COLLECTOR'S BULLETIN* we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

After the *BULLETIN* has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

September 10, 1908



ALPHONSE LEGROS
From the original etching by Bracquemond

ALPHONSE LEGROS

“**L**EGROS has been concerned—and best of all concerned in etching—with many departments of Art. Like Mr. G. F. Watts, he has been fascinated, here and again, and very specially, by masculine intellect and character; masculine kindness, goodness, genius, energy. Of Mr. Watts himself—and fortunately in the medium of etching—he has made the happiest of all possible portraits, finding in the theme a gravity of manly beauty, a charm of approaching age, to which he has always been intensely sympathetic. Gambetta, too, and Sir Frederic Leighton, and Cardinal Manning—who, if he appealed to him at all, must have appealed to him on the side of austerity alone—have been the subjects of Legros’s etched portraiture. To each portrait he has given, though in very different measures, according as the subject wanted it, a nobility and dignity supplied by his own art and temperament, and by a sense of Style nourished upon the study of the Renaissance and of Rembrandt. And, on the other hand, upon each selected model whom he has treated in those other etchings which are not confessedly portraiture, he has bestowed the grave veracity, the verisimilitude of the portrait.

“Hardly any of Legros’s work is dated, and, as time has passed, the changes in his method have not been very marked, though it is hardly to the earliest etching that we must go for his most trained draughtsmanship and most accomplished technique. On the other hand, the early work has about it a sometimes savage earnestness, a rapid and immediate expressiveness, a weirdness also, which are immensely impressive. Poetic and pathetic is it besides, sometimes to the last degree. *Les Chantres Espagnols*, for example, is the creation of a great artist; a most penetrating and pathetic study of physical and mental decay. It represents eight priestly singing men lifting up what hoarse and feeble voices they may be possessed of, in the hushed choir, by the uncertain light of torches, in the night’s most mysterious and most ominous hour.

“Several among the more fascinating of these somewhat early etchings and dry-points record the life of the priesthood. In its visible dignity, its true but limited camaraderie, in its monotony and quietude, in its magnificence of service and symbol, the life of the priest, and of those who serve in a great church, has impressed Legros profoundly, and he has etched these men—one now reading a lesson, one waiting now with folded hands, one meditative, one observant, and now one offering up the Host, and now another bending over the violoncello with slow movement of the hand that

holds the bow. Dignity and ignorance, pomp and power, weariness, senility, decay, and almost squalor—nothing has escaped him. In Literature, only a Balzac could have done equal justice to that which attracts, and to that which must needs repel.

“Realist, but always poet, in his treatment of these themes—and in the treatment of such a dramatic plate as *L’Incendie*, such a nobly imaginative plate as *La Mort et le Bûcheron*—Legros, when he betakes himself to landscape, is realist no longer, or, rather, his realism here is shown only in his contentment with the homely scene, the most every-day material. Generally, one’s impression of his landscape is that it is built to some extent upon the memories of his youth; that, since then, a little observation has gone a long way—that he has eared to dream and fancy rather than to actually notice. Here and there, in his etchings, one may be reminded of the uplands around Dijon, or of the chalk hills of the Boulognais, with its wide fields and haystacks, its gaunt outhouses—a land which rumors of “high farming” have never reached. As the railway train swept under the hillside, Legros, one thinks, may have profited by a glance from the windows. And out of the glance and out of the memory, and out of the artist’s genuine sympathy with humble and monotonous days, there has grown a homely poem.”

FREDERICK WEDMORE.

From “Etching in England,”
pp. 65-70.

CATALOGUE

PORTRAIT DE M. EDWIN EDWARDS (Beraldi No. 13)

Seven impressions only. Proof printed by the artist.

Height $6\frac{1}{2}$, width $4\frac{5}{8}$

Proof on India paper.....\$30

VIEIL ESPAGNOL (Beraldi No. 21)

Height $10\frac{3}{4}$, width $7\frac{1}{2}$

Signed artist's proof on Japan paper.....\$15

PORTRAIT DE M. FRÉDÉRIC REGAMEY (Beraldi No. 22)

Height 9, width $6\frac{1}{2}$

Proof on Japan paper.....\$6

TÊTE D'HOMME (a lithograph) (Beraldi No. 24)

Height $8\frac{5}{8}$, width 7

Proof on Holland paper.....\$10

LE GRAND ESPAGNOL (Beraldi No. 28)

Height $11\frac{1}{2}$, width $9\frac{1}{4}$

Proof on Whatman paper.....\$6

PAYSAN BRETON (Beraldi No. 29)

Height $8\frac{1}{2}$, width $6\frac{3}{4}$

Proof on Holland paper.....\$4

LA PETITE MARIE (Beraldi No. 30)

Thirty-six impressions only.

Height 9, width $6\frac{1}{2}$

Proof on Japan paper.....\$12

PORTRAIT DE M. JOURDE (Beraldi No. 31)

Height $8\frac{1}{4}$, width $6\frac{1}{2}$

Proof on Japan paper.....\$10

PORTRAIT DE M. J. DALOU

(Beraldi No. 40)

The first plate of this subject. It is extremely rare, as the plate was destroyed after six impressions had been printed from it.

Height 9, width 6

Signed artist's proof on Holland paper. \$40

PORTRAIT DE M. J. DALOU

(Beraldi No. 41)

The second plate.

"It will be in part by such masculine, yet refined and graceful, portraits as those of *M. Dalou* and *Mr. Poynter*, such subtle ones as that of *Cardinal Manning*, that Legros will stand high."—FREDERICK WEDMORE, *Four Masters of Etching*, p. 42.

Height 8¾, width 6

Signed artist's proofs on Japan paper. \$30

(See Illustration)

PORTRAIT OF SIR EDWARD POYNTER, PRESIDENT OF THE ROYAL ACADEMY

(Beraldi No. 42)

Height 8½, width 6¼

Signed artist's proofs on Japan paper. \$30

(See Illustration)

PORTRAIT OF CARDINAL MANNING, ARCHBISHOP OF WESTMINSTER

(Beraldi No. 43)

Height 20½, width 13¾

Signed artist's proof on Whatman paper. \$48

(See Illustration)

TÊTE DE MODÈLE

(Beraldi No. 44)

Etched before the scholars at the Slade School of Art. Two impressions only. Plate destroyed.

Height 7½, width 5¼

Signed artist's proof on plate paper. \$42

PROCESSION DANS UNE ÉGLISE ESPAGNOLE

(Beraldi No. 49)

Height 16, width 26¼

Signed artist's proof on Whatman paper. \$48

(See Illustration)

LES DONNEURS D'EAU BÉNITE

(Beraldi No. 52)

Height 14¼, width 10¼

Proof on Whatman paper. \$6

LA COMMUNION DANS L'ÉGLISE SAINT-MÉDARD

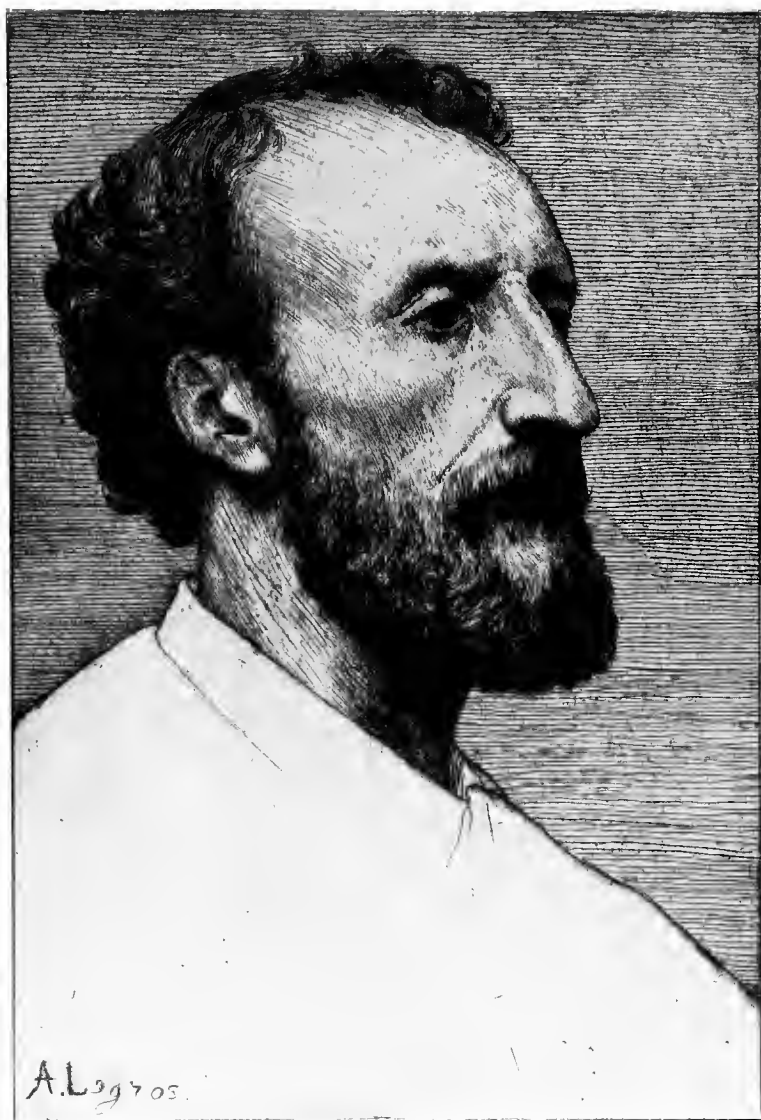
(Beraldi No. 54)

Height 13¾, width 10½

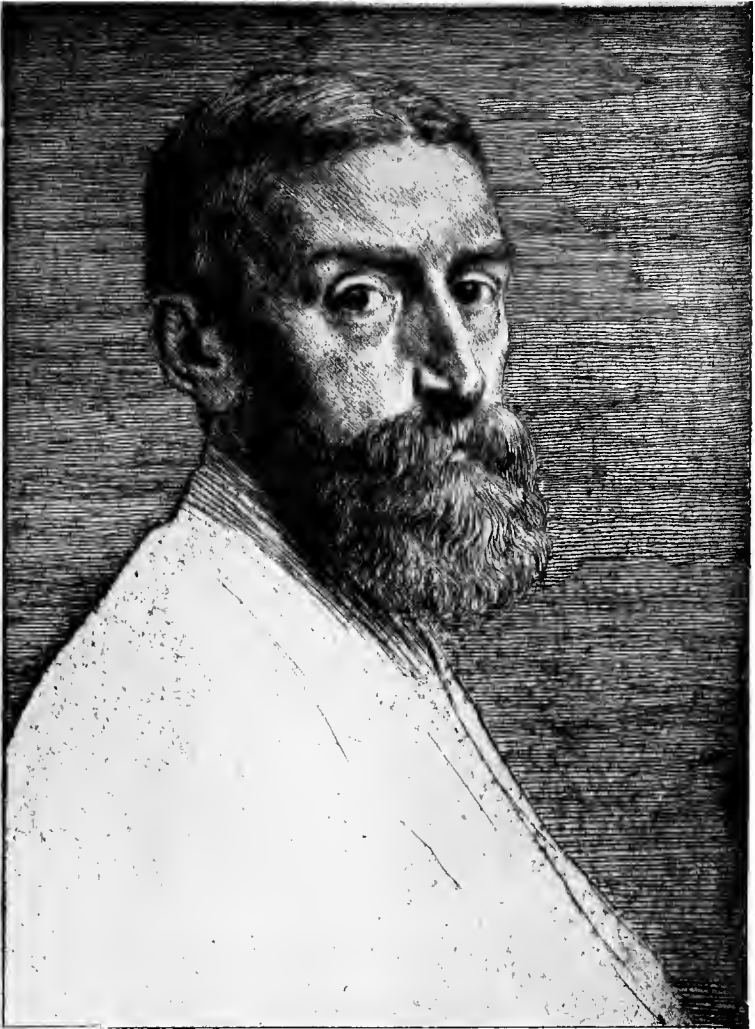
Proof on Holland paper. \$20



CARDINAL MANNING



M. J. DALOU



SIR EDWARD J. POYNTER, P.R.A.

LE RÉFECTOIRE	(Beraldi No. 55)
Height $8\frac{1}{4}$, width $12\frac{1}{4}$	
Lettered impressions	\$3
LA SORTIE DE LA PROCESSION	(Beraldi No. 57)
Height $10\frac{1}{4}$, width $14\frac{1}{4}$	
Signed artist's proof on Whatman paper	\$12
Proof on Whatman paper	5
SAINT JÉRÔME	(Beraldi No. 58)
Height $12\frac{3}{4}$, width $8\frac{5}{8}$	
Proof on Whatman paper	\$6
LE BAPTÊME	(Beraldi No. 65)
Early state before the plate was reduced in size.	
Height $15\frac{1}{8}$, width $10\frac{7}{8}$	
Proof on Japan paper	\$18
LES BAIGNEUSES	(Beraldi No. 69)
Height $13\frac{1}{8}$, width $9\frac{1}{8}$	
Proof on Holland paper	\$6
LE MENDIANT	(Beraldi No. 70)
Height $7\frac{1}{2}$, width $4\frac{1}{2}$	
Proof on Holland paper	\$6
LES VAGABONDS DE MONTROUGE	(Beraldi No. 71)
Height $10\frac{1}{2}$, width $14\frac{3}{8}$	
Proof on Holland paper	\$5
PAYSANNE SE LAVANT LES PIEDS	(Beraldi No. 72)
Height 14, width $10\frac{1}{8}$	
Proof on Whatman paper	\$5
LES MOINES BÛCHERONS	(Beraldi No. 73)
Height $10\frac{1}{2}$, width $14\frac{7}{8}$	
Proof on Whatman paper	\$5
LE MANÉGE	(Beraldi No. 75)
Height $10\frac{1}{8}$, width $14\frac{1}{8}$	
Proof on Whatman paper	\$15
LES MENDIANTS ANGLAIS	(Beraldi No. 85)
Height 6, width $5\frac{3}{4}$	
Proof on Japan paper	\$6

LA MORT DU VAGABOND

(Beraldi No. 89)

“But where Legros is most apart and alone is, after all, in the subjects which owe most to the imagination, and of these the very finest are *La Mort du Vagabond*, *La Mort et le Bûcheron*, and *Le Savant endormi*. . . .

“*La Mort du Vagabond* is not a whit less suggestive in its contrast between the feebleness of the worn-out beggar now stretched out lonely on the pathside—his head raised, gasping, and his hat knocked away—and the force and fury of the storm that beats over dead tree and desolate common. The unity of tragic impression in homely life, preserved in this plate, will give it a permanent value among the great things of Art.”—FREDERICK WEDMORE, *Four Masters in Etching*, pp. 43-44.

Height 21, width 14 $\frac{7}{8}$

Signed artist's proof on Whatman paper \$60

(See Illustration)

LES BÛCHERONS

(Beraldi No. 95)

“Belle planche d'un effet très-vigoureux.”—BERALDI.

Only 100 proofs printed.

Height 16, width 26

Signed artist's proof (Number 38) on Whatman paper \$45

(See Illustration)

LE PAYSAGE AU BATEAU

(Beraldi No. 106)

Height 5, width 12

Proof on China paper \$12

LE COUP DE VENT

(Beraldi No. 110)

“Très belle planche.”—BERALDI.

Height 23, width 17 $\frac{3}{4}$

Signed artist's proof on Whatman paper \$48

L'AMBULANCE

(Beraldi No. 124)

Height 14 $\frac{1}{4}$, width 10 $\frac{1}{4}$

Proof on Whatman paper \$5

LA VEILLÉE MORTUAIRE

(Beraldi No. 125)

Height 11 $\frac{1}{2}$, width 7 $\frac{1}{2}$

Proof on Whatman paper \$4

LE JOUEUR DE CONTRE-BASSE

(Beraldi No. 133)

Height 11 $\frac{1}{2}$, width 8 $\frac{3}{8}$

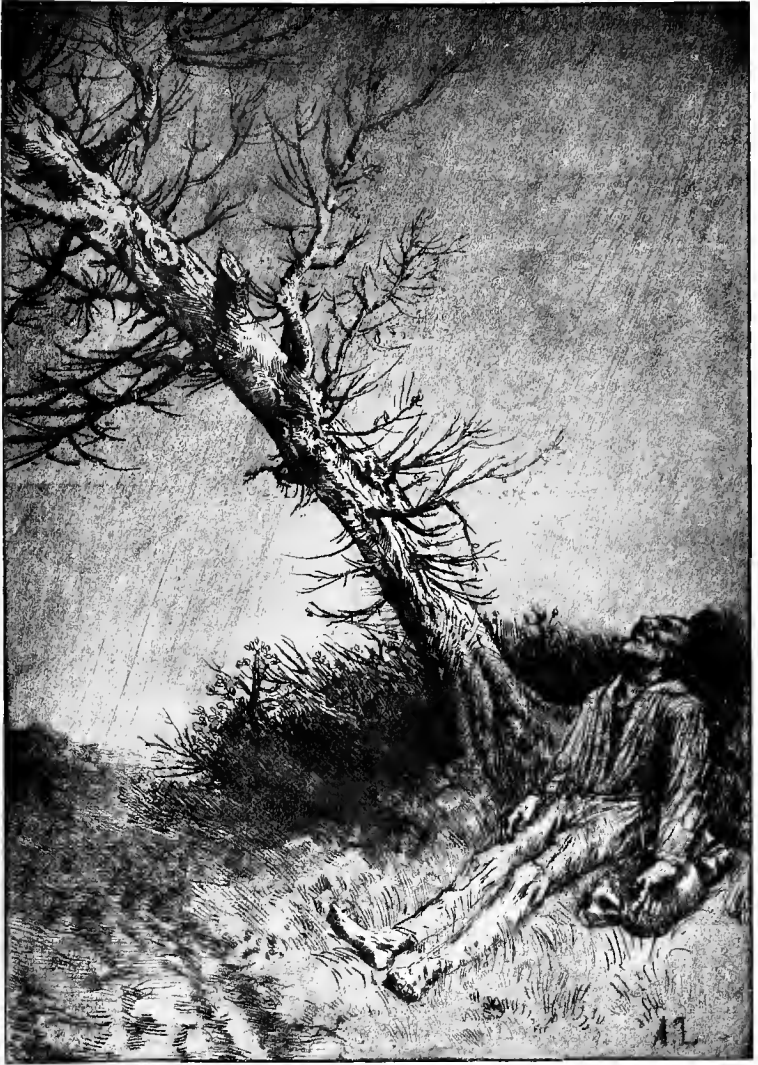
Proof on India paper \$7

LE GÉOGRAPHE

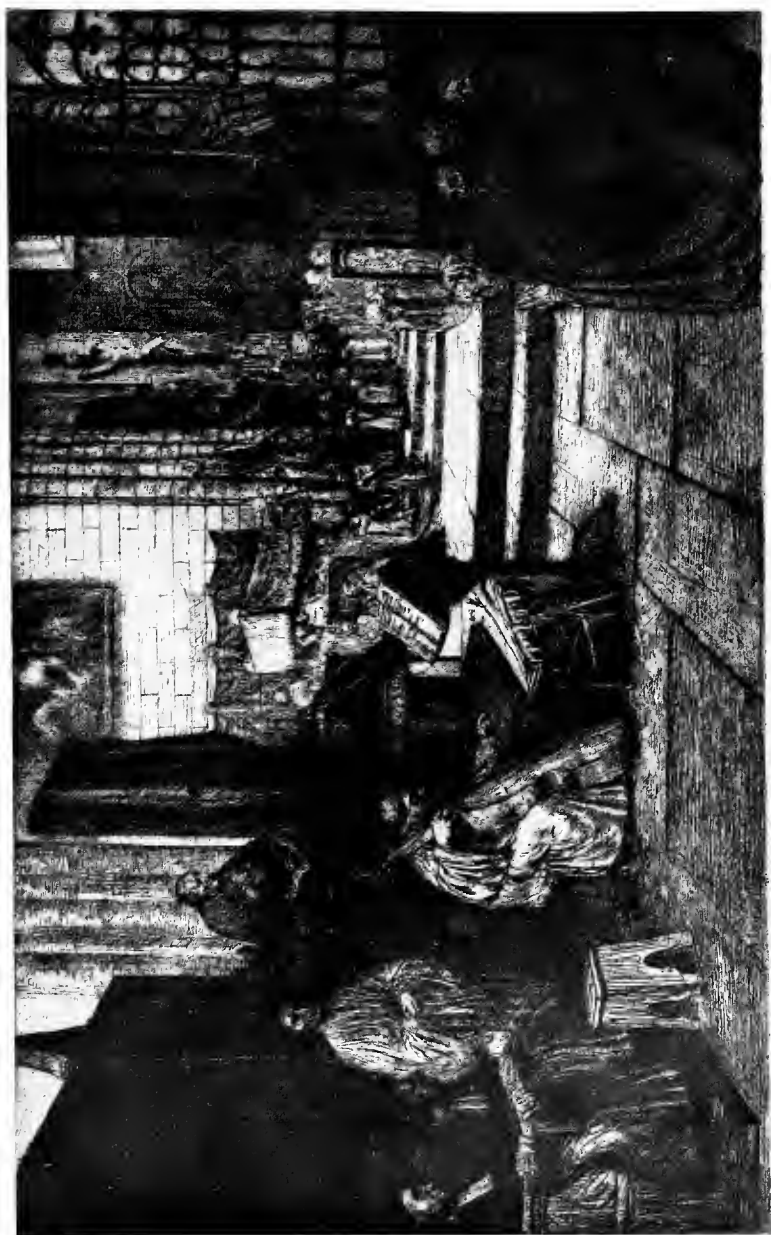
(Beraldi No. 134)

Height 3 $\frac{1}{2}$, width 6

Proof on Japan paper \$4



LA MORT DU VAGABONO



PROCESSION DANS UNE ÉGLISE ESPAGNOLE





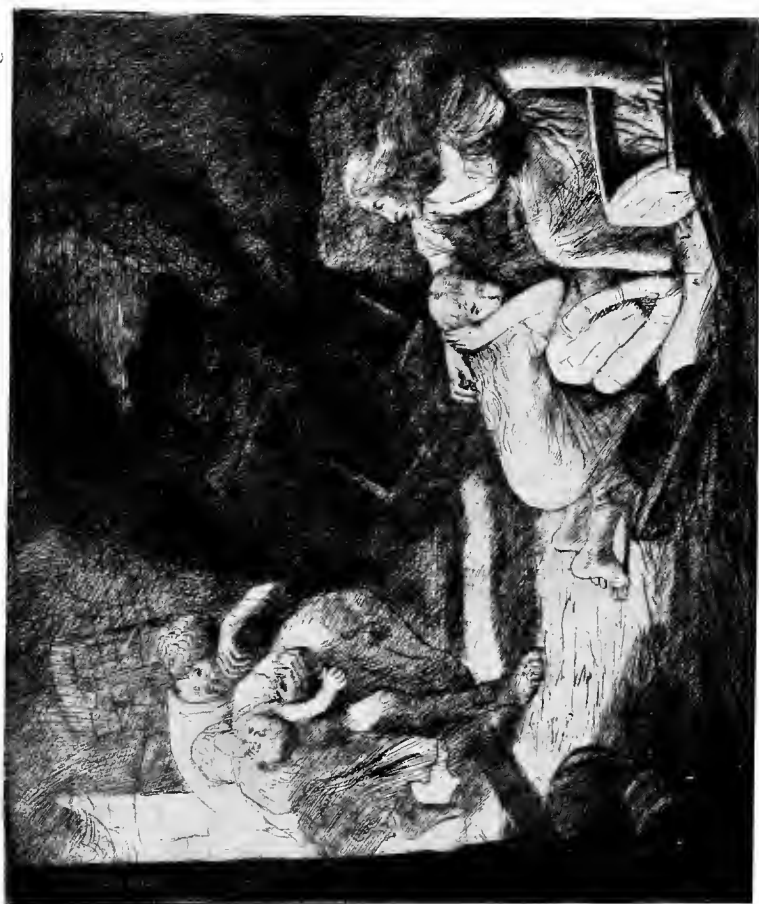
LES BÛCHERONS

LE JOUEUR DE VIOLE	(Beraldi No. 135)
Height 8, width $9\frac{7}{8}$	
Signed artist's proof on Japan paper.....	\$12
LE VOLEUR DE POIRES	(Beraldi No. 139)
Height 9, width $5\frac{7}{8}$	
Proof on Japan paper.....	\$10
LA MORT DANS LE POIRIER	(Beraldi No. 140)
Height $8\frac{3}{4}$, width $5\frac{3}{4}$	
Proof on India paper.....	\$10
Lettered impression.....	3
LA MORT ET LE BÛCHERON	(Beraldi No. 142)
<p>"<i>La Mort et le Bûcheron</i> is more tender, not more nor less poetical, but less weird; and nothing short of a high and vigorous imagination could have saved from chance of ridicule, in days in which the symbolical has long ceased to be an habitual channel of expression, this etching of the veiled skeleton of Death appearing to the old man, still busy with his field-work, and beckoning him gently, while he, with simple and ignorant yet not insensitive face, touched with awe and surprise, looks up under a sudden spell it is vain to hope to cast off, since for him, however unexpectedly, the hour has plainly come."—FREDERICK WEDMORE, <i>Four Masters in Etching</i>, pp. 43-44.</p>	
Height $12\frac{1}{2}$, width $9\frac{1}{4}$	
Proofs on China paper.....	\$12
Lettered impression on Holland paper.....	3
(See Illustration)	
L'INCENDIE	(Beraldi No. 144)
Height 9, width $10\frac{7}{8}$	
Proof on China paper.....	\$12
Lettered impression on Holland paper.....	3
(See Illustration)	
OMBRE	(Beraldi No. 149)
Height $14\frac{1}{4}$, width $10\frac{1}{4}$	
Proof on Whatman paper.....	\$6
LA VÉRITÉ SUR LE CAS DE M. VALDEMAR	(Beraldi No. 150)
Height $10\frac{1}{4}$, width $14\frac{1}{4}$	
Proof on Whatman paper.....	\$6
LE Puits ET LE PENDULE	(Beraldi No. 154)
Height $10\frac{1}{8}$, width $14\frac{1}{4}$	
Proof on Whatman paper.....	\$6

- EX-LIBRIS EDWIN EDWARDS (Beraldi No. 161)
 Height $6\frac{3}{8}$, width $4\frac{3}{4}$
 Proof on China paper\$9
- TITLE-PAGE. FIFTY IMPRESSIONS OF TEN ETCHINGS BY A. LEGROS (Beraldi No. 162)
 Height 10, width $7\frac{3}{4}$
 Proof on China paper.....\$5
- LE CANAL (Beraldi No. 178)
 Only 50 numbered impressions of this etching were printed; the plate was then destroyed.
 Height $6\frac{1}{8}$, width $9\frac{3}{4}$
 Proof Number 26, on Whatman paper.....\$160
 (See Illustration)
- PORTRAIT DE GAMBETTA (Beraldi No. 179)
 The second plate of this subject.
 Height $7\frac{1}{2}$, width $5\frac{3}{4}$
 Signed artist's proof on Holland paper.....\$20
- LES FAISEURS DE FAGOTS (Beraldi No. 182)
 Height $14\frac{7}{8}$, width $10\frac{7}{8}$
 Signed artist's proof on Whatman paper.....\$20
- STUDY, HEAD OF AN OLD MAN WITH A LONG BEARD (Beraldi No. 185)
 Height $14\frac{3}{4}$, width $9\frac{1}{2}$
 Signed artist's proof on Holland paper.....\$16
- STUDY, HEAD OF AN OLD MAN WITH A LONG BEARD (Beraldi No. 190)
 Dry-point. First state, before the cap. Six impressions only; plate destroyed.
 Height $12\frac{3}{4}$, width $8\frac{1}{4}$
 Signed artist's proof on Holland paper.....\$20
- LE PÊCHEUR À LA LIGNE (Beraldi No. 191)
 Height $11\frac{1}{2}$, width $8\frac{1}{2}$
 Signed artist's proof on Whatman paper.....\$24
- PORTRAIT OF G. F. WATTS (Beraldi No. 198)
 Height $7\frac{1}{4}$, width $5\frac{1}{4}$
 Proof on Japan paper.....\$5
- PORTRAIT OF FREDERICK, LORD LEIGHTON, PRESIDENT OF THE ROYAL ACADEMY (Beraldi No. 204)
 Height 15, width 10
 Proof on Holland paper.....\$12



LA MORT ET LE BÛCHERON



L'INCENDIE

- PORTRAIT OF W. CRAIBE ANGUS (Beraldi No. 211)
 This etching was executed at Glasgow in 1879 and is very rare.
 Height $15\frac{1}{4}$, width 11
 Signed artist's proof on Whatman paper.....\$30
- LA SIESTE DANS LA CAMPAGNE (Beraldi No. 217)
 Height $11\frac{1}{4}$, width $8\frac{3}{8}$
 Signed artist's proof on Whatman paper.....\$15
- PAYSAGE DE TOURBIÈRES (Beraldi No. 220)
 Height $5\frac{1}{2}$, width 10
 Signed artist's proof on Whatman paper.....\$20
- LE PÊCHEUR DE SAUMON, EFFET DE MATIN (Beraldi No. 223)
 Height $10\frac{1}{4}$, width 14
 Proof on Whatman paper.....\$18
 The same, counter-proof of rare early state, on
 Whatman paper 18
- LE VOYAGEUR SURPRIS PAR L'ORAGE (The Wayfarer) (Beraldi No. 226)
 Height $5\frac{1}{2}$, width $10\frac{1}{2}$
 Proof on Whatman paper.....\$5
- PORTRAIT OF SIR SEYMOUR HADEN, PRESIDENT OF THE ROYAL
 SOCIETY OF PAINTER-ETCHERS, LONDON (a mezzotint) (Beraldi No. 238)
 Height $9\frac{3}{8}$, width $6\frac{7}{8}$
 Proofs on plate paper.....\$12
- LES BORDS DE LA LIANE (Beraldi No. 240)
 Height $5\frac{7}{8}$, width $7\frac{7}{8}$
 Signed artist's proof on Whatman paper, re-
 touched throughout in ink by Legros.....\$18
 Signed artist's proof on Whatman paper..... 12
 (See Illustration)
- LE VASE AUX MASQUES (Beraldi No. 243)
 Height $19\frac{3}{4}$, width 15
 Signed artist's proof on Holland paper.....\$30
- PETIT MASQUE DE SATYRE (Beraldi No. 249)
 Height $5\frac{5}{8}$, width 4
 Signed artist's proof on Whatman paper.....\$12
 Proof on Whatman paper..... 4

MASQUE DE SATYRE A LONGUE BARBE	(Beraldi No. 250)
Height $6\frac{7}{8}$, width 5	
Proof on Whatman paper.....	\$6
MARTEAU DE PORTE	(Beraldi No. 251)
Height $11\frac{1}{2}$, width 8	
Signed artist's proof on Whatman paper.....	\$14
Proof on Whatman paper.....	5
TÊTE DE FAUNE (Fragment de la Fontaine dite La Source aux Masques)	(Beraldi No. 254)
Height 18, width $13\frac{1}{4}$	
Signed artist's proof on Whatman paper.....	\$20
MASQUE DE FAUNE DE PROFIL	(Beraldi No. 255)
Height 11, width $7\frac{1}{2}$	
Proof on Whatman paper.....	\$4
PORTRAIT OF ALFRED, LORD TENNYSON (a lithograph)	
Height 13, width 9	
Signed artist's proof on India paper.....	\$15
(See Illustration)	
PORTRAIT OF PROFESSOR T. H. HUXLEY (a lithograph)	
Height $11\frac{3}{4}$, width $8\frac{3}{4}$	
Signed artist's proof on India paper.....	\$12
PORTRAIT OF MADAME A. (a lithograph)	
Height $8\frac{1}{4}$, width $7\frac{1}{4}$	
Proof on Whatman paper.....	\$6
PORTRAIT OF MONSIEUR S. (a lithograph)	
Height $8\frac{3}{4}$, width $7\frac{5}{8}$	
Proof on India paper.....	\$6
PORTRAIT OF HENRY W. LONGFELLOW (a lithograph)	
Height $11\frac{1}{2}$, width $8\frac{7}{8}$	
Signed artist's proof on India paper.....	\$15
(See Illustration)	
PORTRAIT OF THE REV. SYDNEY W. WHEATLEY	
Height $7\frac{1}{4}$, width 5	
Signed artist's proof on Holland paper.....	\$12



HENRY W. LONGFELLOW (lithograph)



ALFRED, LORD TENNYSON (lithograph)

PORTRAIT OF THE ARTIST

Height $4\frac{1}{2}$, width $3\frac{5}{8}$
Proof on Whatman paper.....\$15

PORTRAIT OF THE ARTIST (a dry-point)

Height $4\frac{1}{8}$, width $3\frac{5}{8}$
Proof on Whatman paper.....\$15

HEAD OF AN OLD MAN (a lithograph)

Fifteen impressions only printed.

Height $10\frac{7}{8}$, width $8\frac{1}{4}$
Signed artist's proof on India paper.....\$30

HEAD OF AN OLD MAN WITH A LARGE WHITE BEARD

Extremely rare.

Height $8\frac{3}{4}$, width $6\frac{1}{4}$
Signed artist's proof on Whatman paper.....\$36

HEAD OF MAN WITH LONG HAIR AND BEARD, FULL FACE (an aquatint)

Height $11\frac{3}{8}$, width 9
Proof on Japan paper.....\$6

HEAD OF MAN WITH LONG HAIR AND BEARD, PROFILE TO RIGHT (an aquatint)

Height $13\frac{3}{4}$, width $9\frac{1}{4}$
Signed artist's proof on Whatman paper.....\$30

JOB

The small plate. A dry-point.

Height $4\frac{1}{2}$, width $3\frac{1}{2}$
Signed artist's proof on Whatman paper.....\$12

SINBAD THE SAILOR

Height $7\frac{1}{4}$, width $5\frac{5}{8}$
Signed artist's proof on Whatman paper.....\$18

THE BEGGAR, WITH A CRUTCH, HIS HAT IN HIS HAND

Height $8\frac{1}{4}$, width $6\frac{7}{8}$
Signed artist's proof, with remarque, on Whatman paper.....\$20
Signed artist's proof on Whatman paper. 15

THE WRITER, AN OLD MAN WRITING WITH A QUILL

Height 6, width 5

Signed artist's proof on Whatman paper.....\$24

HEAD OF A YOUNG MAN

Height 15, width 10 $\frac{3}{4}$

Only 50 numbered impressions of the etching were printed and the plate was then destroyed.

Proof Number 36 on Whatman paper, signed by
the artist.....\$30

THE WOODCUTTER

Height 4 $\frac{7}{8}$, width 3

Signed artist's proof on Whatman paper.....\$12

THE SIESTA, A TRAVELER ASLEEP

Height 7 $\frac{7}{8}$, width 6

Signed artist's proof on Whatman paper.....\$12

BEGGARS AT THE DOOR OF A CHURCH

Height 7 $\frac{7}{8}$, width 5 $\frac{7}{8}$

Signed artist's proof on Whatman paper.....\$24

THE WOODCUTTERS

First state, four proofs only taken.

Height 14 $\frac{5}{8}$, width 11 $\frac{1}{2}$

Signed artist's proof on Whatman paper.....\$36

PETITE FONTAINE, DESIGN FOR FOUNTAIN WITH MASQUES AND A CUPID

Height 8 $\frac{1}{4}$, width 5 $\frac{5}{8}$

Signed artist's proof on Whatman paper.....\$12

THE PHILOSOPHER (old man seated at a table beside an open window)

Height 7 $\frac{7}{8}$, width 4 $\frac{1}{2}$

Early trial proof before the plate was reduced in
size. Signed by the artist.....\$18

LABORER RESTING AT FOOT OF A WALL

Height 10 $\frac{1}{4}$, width 8 $\frac{1}{2}$

Proof on Whatman paper.....\$6

BORDS DE LA VANELLE

Height 6, width 7 $\frac{7}{8}$

Signed artist's proof on Whatman paper.....\$12



LE CANAL



LES BORDS DE LA LIANE



POPLARS NEAR AMIENS

- LANDSCAPE WITH AN OLD COTTAGE AND A SINGLE TREE
 Height $5\frac{7}{8}$, width $8\frac{7}{8}$
 Signed artist's proof on Whatman paper.....\$18
- TROUT FISHING
 Height $4\frac{5}{8}$, width $7\frac{7}{8}$
 Signed artist's proof on Whatman paper.....\$12
- LANDSCAPE WITH A MAN AND A CHILD IN FOREGROUND
 Height $6\frac{3}{8}$, width $8\frac{7}{8}$
 Signed artist's proof on Whatman paper.....\$20
- LANDSCAPE WITH A PUNT
 Height $6\frac{7}{8}$, width $7\frac{5}{8}$
 Signed artist's proof on Whatman paper.....\$18
- LANDSCAPE WITH A MAN FISHING
 Height 6, width $9\frac{1}{4}$
 Signed artist's proof on Whatman paper.....\$24
- LES CHAUMIÈRES
 Height $5\frac{1}{4}$, width $8\frac{7}{8}$
 Signed artist's proof on Whatman paper.....\$12
- A QUIET STREAM
 Trees on the left bank of a small stream.
 Height $4\frac{7}{8}$, width $7\frac{7}{8}$
 Signed artist's proof on Whatman paper.....\$12
- THE POOL
 Trees on left bank and bushes in foreground.
 Height $4\frac{3}{8}$, width $7\frac{7}{8}$
 Signed artist's proof on Whatman paper.....\$12
- SMALL LANDSCAPE WITH A FENCE IN FOREGROUND
 Height $3\frac{3}{8}$, width $5\frac{3}{8}$
 Signed artist's proof on Whatman paper.....\$12
- DANS LES MARAIS
 Height $2\frac{1}{2}$, width $5\frac{1}{8}$
 Signed artist's proof on Whatman paper.....\$12

POPLARS NEAR AMIENS

Height $6\frac{7}{8}$, width $9\frac{3}{4}$

Signed artist's proof on Whatman paper.....\$36

(See Illustration)

LANDSCAPE WITH STONE WALL AND A WOODEN GATE

Height $6\frac{1}{2}$, width $8\frac{1}{2}$

Signed artist's proof on Whatman paper.....\$18

THE TOWING PATH

Height $7\frac{7}{8}$, width $16\frac{3}{8}$

Signed artist's proof on Whatman paper.....\$36

THE MILL POND

Height $6\frac{1}{8}$, width $5\frac{1}{4}$

Signed artist's proof on Whatman paper.....\$18

THE RIVER, LANDSCAPE WITH TWO SEATED FIGURES IN FOREGROUND

Height $15\frac{3}{8}$, width $22\frac{1}{2}$

Signed artist's proof on Whatman paper.....\$40

LANDSCAPE WITH TWO TREES

Height $3\frac{3}{4}$, width $6\frac{7}{8}$

Signed artist's proof on Whatman paper.....\$12

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Curator of the
Luxembourg Gallery, Paris

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CHARLES MERYON

NOTE

ALTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & CO.

September 21, 1908

CHARLES MERYON

ALTHOUGH Charles Meryon would not be a very old man were he living to-day, yet the difficulty of procuring his etchings is almost as great as it would be in the case of Rembrandt, Van Dyck, or Claude. Few were printed, because few were wanted, and to-day these few are eagerly sought for, or jealously hoarded by those who possess them.

Forty years ago Meryon would gladly have sold one of his finest prints for the price of his breakfast. The value to-day of that same etching would have sufficed to maintain him in comfort for a year,—but neglect, disappointment, and want drove him insane, and he died miserably in the madhouse of Paris in 1868.

“The case of Charles Meryon is one of those painful ones which recur in every generation, to prove the fallibility of the popular judgment. Meryon was one of the greatest and most original artists who have appeared in Europe; he is one of the immortals; his name will be inscribed on the noble roll where Dürer and Rembrandt live forever . . . Meryon was sorely tried by public and national indifference, and in a moment of bitter discouragement he destroyed the most magnificent series of his plates. When we think of the scores of mediocre engravers of all kinds, who, without one ray of imagination, live decently and contentedly by their trade, and then of this rare and sublime genius actually ploughing deep burin lines across his inspired work, because no man regarded it; and when we remember that this took place in Paris, in our own enlightened nineteenth century, it makes us doubt whether, after all, we are much better than savages or barbarians.”

Since Mr. Hamerton wrote the eloquent paragraph just quoted, we have had formal biographies of Meryon and learned and critical commentaries on his etchings, while public museums vie with wealthy amateurs for their possession; but all too late for poor Meryon! His brother etcher, Sir Seymour Haden, who was his senior, is alive to-day and enjoying the renown that his works have brought him—while for forty years, Meryon “sleeps well,” after what surely was to him “life’s fitful fever,” and lies buried in the cemetery of the asylum at Charenton.

Charles Meryon was born in Paris on the 23d of November, 1821. He was the son of Charles Lewys Meryon, an English physician. His mother was Pierre Narcisse Chaspoux, a French ballet dancer. The father seems to have neglected him utterly; while his mother did all that she could for her son—watching over his education with tender care, and at her death leaving him 20,000 francs.

In his seventeenth year Meryon entered the Naval School at Brest, and after two years of study went to sea as a cadet, and in due time rose to the rank of lieutenant. During the seven years spent in the Navy he visited New Zealand, Australia, and New Cale-

donia, as well as the seaports of the Mediterranean; and it was in 1846 that, owing to the feebleness of his constitution, he resigned his commission, and, taking a studio in the old Latin quarter of Paris, resolved to study painting. He soon found this career closed against him by reason of his color-blindness, and he did not discover his true vocation until his attention was directed to etching by Eugène Bléry, whose pupil he became for six months. Bléry worked somewhat in the conventional style of De Boissieu, and he evidently taught his pupil nothing except the mere technique of the process. Meryon's real master in art was Reinier Zeeman, a Dutch etcher of the seventeenth century, whose views of the Paris of his day inspired our artist to undertake the great work of his life—his *Eaux fortes sur Paris*.

At this time Baron Haussmann, under the commands of Louis Napoleon, was constructing his monotonously handsome modern streets and boulevards out of the picturesque labyrinth of old Paris; not reverently restoring and preserving, but ruthlessly demolishing and obliterating; and Meryon's passionate artist-soul was grieved at a destruction which he was powerless to prevent. Had those men but known what a rare genius was among them, and had they then commissioned him to do adequately and with authority what he did furtively and incompletely, the world would have been the richer by a completed masterpiece, and the precious life of Meryon might have been preserved. But the great opportunity was lost, and it was amid discouragement, sickness, and poverty that Meryon etched "the most magnificent series of his plates." The enlightened committee of the *Salon* refused admission to these superb works: the wealthy publishers would not touch them, and the artist was fain to leave a few here and there "on sale" among the *petits marchands* of the Latin quarter.

A pathetic story of this period, never before published, was related to the writer by Monsieur Beillet, a patriarchal old man, who, after having worked at the same printing-press for forty-eight years, has recently retired on a competency of six francs a day: "Meryon came stealing into my atelier, looking even more nervous and wild than usual, and bringing with him two sheets of paper and the plate of his *Abside de Notre Dame*. 'Monsieur Beillet,' said he, 'I want you to print me two proofs of this plate,' and added, timidly, 'I cannot pay you till I sell them—don't refuse me!'" "How much did you charge him for the printing?" "Oh, *dir sous les deux*." (Ten cents, that Meryon could not pay for two proofs of his loveliest plate!) An exclamation of pity on his hearer's part was mistakenly appropriated by the practical old printer, for he added: "*Mais oui*, Monsieur,—I never got my money."

Such an accumulation of troubles might well have broken down a healthier mind. In a fit of frenzy he destroyed his finest plates, and peace only came to him when they laid him in a lunatic's grave. He died on the 14th of February, 1868.

Our first impulse is to be angry with those who, knowing him to be a great artist, yet allowed him to perish: but Meryon was a man

whom it was not easy to befriend; he was morbidly suspicious and irritable, and would accept nothing that looked like a charity.

Seymour Haden, Philip Burty, and Monsieur Niel, all tried to aid him, but were repulsed in a manner that would have been inexcusable in a sane man. Sir Seymour Haden writes: "One day, though I knew the difficulty of approaching him, I went to see Meryon. I found him in a little room, high up on Montmartre, scrupulously clean and orderly; a bed in one corner, a printing-press in another, a single chair and a small table in another, and in the fourth an easel with a plate pinned against it, at which he was standing at work. He did not resent my visit, but, with a courtesy quite natural, offered me, and apologized for, the single chair, and at once began to discuss the resources and charms of Etching. He was also good enough to allow me to take away with me a few impressions of his work, for which, while his back was turned, I was no less scrupulous to leave upon the table, what I was sure was more than the dealers would then give him for them; and so we parted, the best of friends. But what followed shows how, even then, his mind was unhinged. I had walked fully two miles in the direction of Paris, and was entering a shop in the Rue de Richelieu, when I became aware that Meryon, much agitated, was following me. He said he must have back the proofs I had bought of him; that they were of a nature to compromise him, and that from what he knew of 'the Etched Work which I called my own,' he was determined I should not take them to England with me! I, of course, gave them to him, and he went his way."

The same eminent authority says: "The art of Meryon stands alone. Like the work of every true genius, it resembles in no one feature the work of any one else. His method was this—First, he made not a sketch but a number of sketches, two or three inches square, of parts of his picture, which he put together and arranged into a harmonious whole. What is singular, and a proof of his concentrativeness, is that the result has none of the artificial character usual to this kind of treatment, but that it is always broad and simple, and that the poetical motive is never lost sight of." Mr. Hamerton says: "His work was sanity itself."—and Victor Hugo wrote during the artist's lifetime: "These etchings are magnificent things. We must not allow this splendid imagination to be worsted in the struggle. Strengthen him by all the encouragements possible."

While the renown of Meryon must always rest upon the twelve principal plates of the "Paris Set," yet his personality—if not his great art—is maintained in several prints of fantastic verses, composed as well as etched by himself. These verses remind one of the similar productions of William Blake; but here the parallel ends, for the English artist, though always poor, lived a happy life and died at a good old age.

Others of his works (notably some of the portraits) were done for bread, and the etcher evidently had little heart in his work. But though some of those prints are greatly inferior to others, yet everything from the hand of this unique genius is worthy of study.

Thus lived, suffered, and died the unhappy Meryon. To him, of all artists, was reserved the power to make stone walls eloquent. Rembrandt could paint or etch the soul of a man in his face; Corot made every landscape a poem; but Meryon, while giving exact pictures of the buildings of his native city, imparted to them at the same time his own intense personality to a degree never before achieved.

The style and touch of any great artist are easily recognized; for example, the Italian Piranesi, whose etchings of ancient Roman ruins have a grandiose splendor almost greater than the buildings themselves; but style is a different endowment from this intangible gift of personality. John Stuart Mill gives us an intellectual impersonality; but who can read the "Vicar of Wakefield" and not feel the intimate presence of Oliver Goldsmith? Or the Essays of Elia without thinking of Charles Lamb more than of his book?

Similarly, the man Meryon seems present in every line that he drew, and now that he is at rest posterity will keep his memory green.

FREDERICK KEPPEL.

CATALOGUE

OLD GATE OF THE PALACE OF JUSTICE (Wedmore No. 3)

Height 3¾, width 3¾

Second state, on Holland paper.....\$30

ARMS OF THE CITY OF PARIS (Wedmore No. 5)

Height 5¼, width 4¼

Published state, on Holland paper.....\$28

LE STRYGE (Wedmore No. 7)

“In the winter of 1861-62,” says Monsieur Andrieu, “Madame Max Valrey introduced me to Meryon. Taking up the etching, which did not then bear the name of *Le Stryge*, Meryon said to me, ‘You can’t tell why my comrades, who know their work better than I do, fail with the Tower of St. Jacques? It is because the modern square is the principal thing for them and the Middle Age tower an accident. But if they saw, as I see, an enemy behind each battlement and arms through each loophole; if they expected, as I do, to have the boiling oil and the molten lead poured down on them, they would do far fier things than I can do. For often I have to patch my plate so much that I ought indeed to be a tinker. My comrades,’ added he,—striking the *Stryge*,—‘my comrades are sensible fellows. They are never haunted by this monster.’ ‘What monster?’ I asked, and seeing a reproachful look, I corrected myself ‘Or rather, what does this monster mean?’ ‘The monster is mine and that of the men who built the Tower of St. Jacques. He means stupidity, cruelty, lust, hypocrisy—they have all met in that one beast.’”—FREDERICK WEDMORE, *Meryon and Meryon’s Paris*, p. 45.

Height 6½, width 5¼

Second state, on Holland paper with the edge of
the plate dirty.....\$285

“The earliest impressions, generally with the edge of the plate dirty, are as fine as those in the first state.”—FREDERICK WEDMORE.

(See Illustration)

THE SAME

Second state, on India paper.....\$120

LE PETIT PONT (Wedmore No. 8)

“A fine piece of architectural draughtsmanship, and an impressive conception.”—FREDERICK WEDMORE.

Height 10¼, width 7½

Second state, on buff Japau paper Sold

THE SAME
Second state, on Holland paper.....\$290
(See Illustration)

THE SAME
Second state, on Japan paper.....\$170

THE SAME
Second state, on Holland paper.....\$110

THE SAME
Third state, on India paper mounted into plate
paper\$40

L'ARCHE DU PONT NOTRE DAME (Wedmore No. 9)

Height 6, width $7\frac{3}{4}$

First state, on old Dutch paper.....\$190

“The plate is well represented only by fine impressions of this state.”—FREDERICK WEDMORE.

(See Illustration)

THE SAME
First state, on Holland paper.....\$125

THE SAME
First state, on Japan paper.....\$85

THE SAME
Third state, on Holland paper.....\$34

LA GALERIE DE NOTRE DAME (Wedmore No. 10)

“ . . . the eye dwells on a maze of roofs, chimneys, streets, bridges, squares, spaces, and towers; and specially towards the West on the Palais de Justice, settled down on the bank of the river, amidst its group of towers.”—VICTOR HUGO, *Notre Dame de Paris*.

First state, on Whatman paper.....\$285

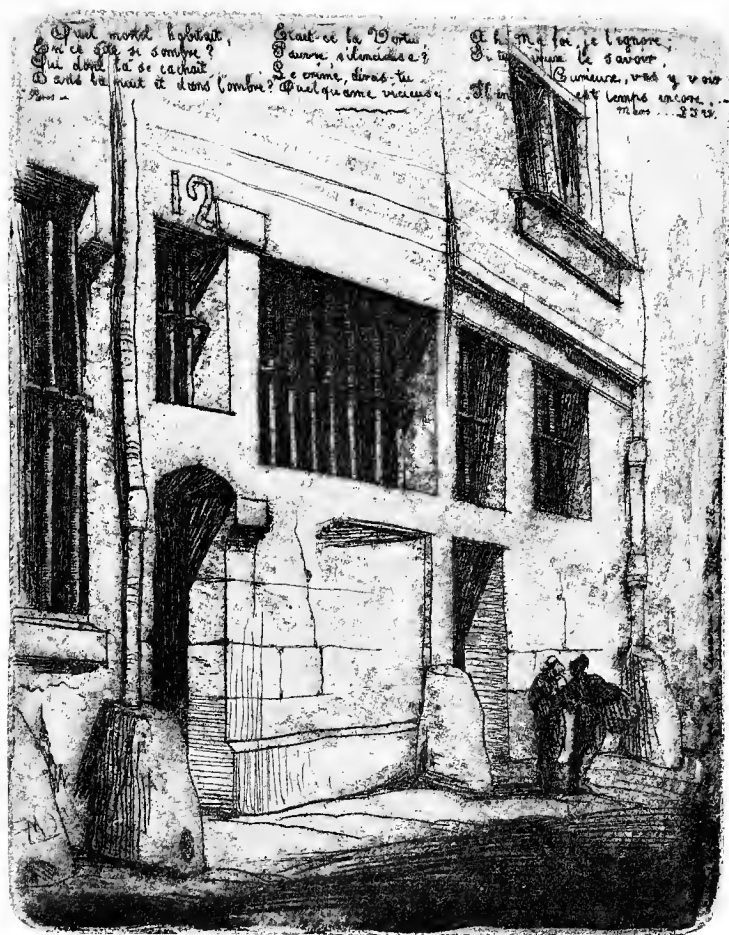
“The only fine impressions are in this state.”—FREDERICK WEDMORE.

LA RUE DES MAUVAIS GARÇONS (Wedmore No. 11)

“One of the most significant of sketches and of mysterious effect.”—FREDERICK WEDMORE.

Second state, on Holland paper.....Sold

(See Illustration)



LA RUE DES MAUVAIS GARÇONS



Engraving by G. H. P. 1840

Paris - Pont Neuf - Vue de la Seine

LE PONT NEUF

Height $10\frac{1}{4}$, width $7\frac{1}{4}$

First state, on Holland paper.....\$150

"The best impressions are always in this state."—FREDERICK WEDMORE.

(See Illustration)

THE SAME

Second state, on India paper.....\$35

TOURELLE, RUE DE LA TIXERANDERIE

(Wedmore No. 13)

"The stately turret and the free foliage of the vine about its base would have had charms for any sketcher, but Meryon alone could have seen the full artistic availability of the modern chimneys and roof."—P. G. HAMERTON.

Height $9\frac{1}{2}$, width 5

First state, on Holland paper.....\$360

(See Illustration)

THE SAME

First state, on Holland paper.....\$275

THE SAME

First state, on Holland paper.....\$160

ST. ÉTIENNE-DU-MONT

(Wedmore No. 14)

"The *St. Étienne-du-Mont* is one of those etchings which possess the abiding charm of perfect things. In it a subject entirely beautiful and dignified is treated with force and with refinement of spirit, and with faultless exactitude of hand. It shows—nothing can better show—the characteristic of Meryon, the union of the courage of realism and the sentiment of poetry."—FREDERICK WEDMORE, *Fine Prints*, p. 76.Height $9\frac{3}{4}$, width 5

First state, on Holland paper.....\$225

THE SAME

Second state, on India paper laid into Holland
paper\$85

(See Illustration)

LA POMPE NOTRE DAME

(Wedmore No. 15)

Height $6\frac{3}{4}$, width $9\frac{3}{4}$

First state, on Holland paper.....\$100

"The plate is now enriched with burin work, and is in its finest state."—FREDERICK WEDMORE.

(See Illustration)

THE SAME

First state, on Holland paper. From the Duke
of Arenberg's collection.....\$94

THE SAME

Second state, on Holland paper, printed without the title.....\$72

THE SAME

Second state, on India paper laid into plate paper\$45

LE PONT NEUF

(Wedmore No. 17)

“The *Pont Neuf* is the most picturesque of existing Parisian bridges. . . . The wonder is that the delighted hand could work so firmly here, that it did not tremble with the eagerness of its emotion and fail at the very instant of fruition.”—P. G. HAMERTON.

Height 7, width 7

Second state, on Holland paper.....\$135

“In this state, with the dry-point work just finished, are the finest impressions generally.”—FREDERICK WEDMORE.

(See Illustration)

THE SAME

Third state, on gray India paper.....\$50

THE SAME

Third state, on Holland paper.....\$30

LE PONT AU CHANGE

(Wedmore No. 18)

“This etching is one among many in Meryon’s works, where the air is as full of vitality as the earth, and where both in accord combine a gracefulness very rarely encountered in work of this class.”—PHILIPPE BURTY.

Height 6, width 13

First state, on Holland paper.....\$665

(See Illustration)

THE SAME

Third state, on India paper laid into Holland paper. From the collection of Sir Seymour Haden\$240

LA MORGUE

(Wedmore No. 20)

“This print, quite as renowned as the preceding, if not more so, is, in our opinion, the most precious piece of the entire series; the genius of the immortal artist here reveals itself in its immortal power, its inimitable magic.”—GUSTAVE BOURCARD, *A Travers Cinq Siècles de Gravures*, p. 505.

Height 9¼, width 8¼

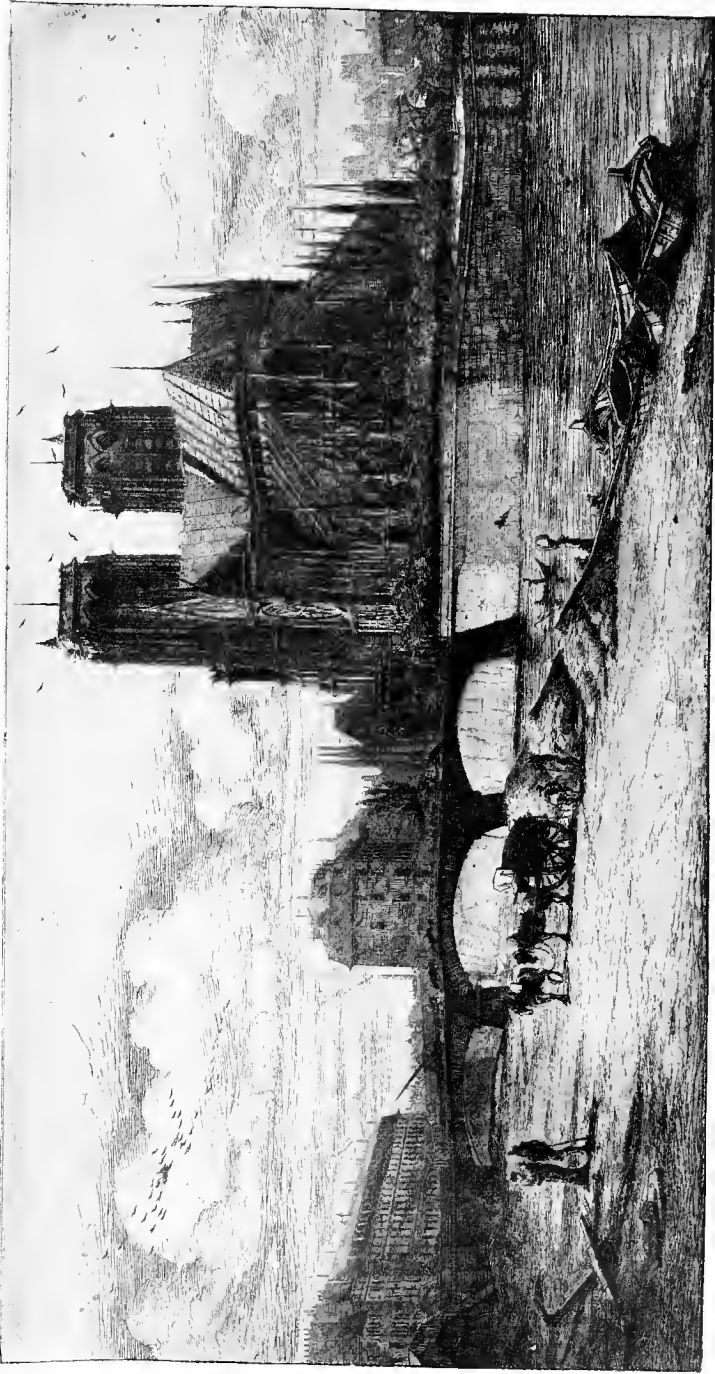
Second state, on Holland paper.....\$200

“Early impressions—rich and brilliant—of this state are as nearly as possible equal to the first, and are rare.”—FREDERICK WEDMORE.

(See Illustration)

THE SAME

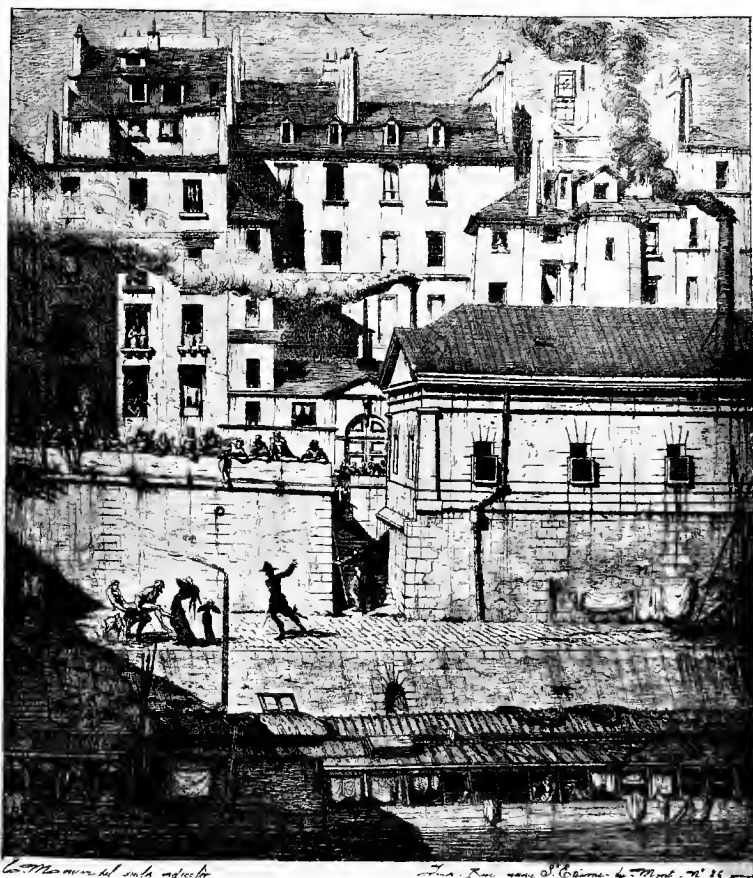
Second state, on Chinese paper.....\$187



L'ABSIDE DE NOTRE DAME DE PARIS



LE PONT AU CHANGE



La Morgue sur la Seine

Paris. Rue de la Harpe. N. O. de la Seine. N. O. de la Seine. N. O. de la Seine.

LA MORGUE

“The *Abside* is accounted the masterpiece of Meryon, in right of its solemn and austere beauty. A rich and delicate impression of this print is, then, the crown of any Meryon collection. It must be obtained in a state before the dainty detail of the apse of the cathedral, and the yet daintier and more magically delicate workmanship of its roof, in soft and radiant light, have suffered deterioration through wear. It must be richly printed. The first state is practically not to be found. I suppose that there are scarcely in existence seven or eight impressions of it. . . . Money will not now acquire it. A second state is, therefore, the one to aim at. . . . The earliest and best impressions of the second . . . are, in their exquisite quality, all that good judges can desire.”
—FREDERICK WEDMORE.

Height 6, width $11\frac{1}{2}$

Second state, on Holland paper. . . . \$875

A rich and beautiful impression.

“Brilliant and rich impressions, in this state, on thinnish, wiry paper—old Dutch—represent the plate admirably, and are very rare.”—FREDERICK WEDMORE.

(See Illustration)

THE SAME

Second state, on Holland paper. . . . \$630

LE TOMBEAU DE MOLIÈRE

(Wedmore No. 23)

Height $2\frac{1}{2}$, width $2\frac{3}{4}$

Impression on Holland paper. . . . \$12

THE SAME

Another impression on thin Japanese paper. . . . \$32

TOURELLE, DITE “DE MARAT”

(Wedmore No. 24)

Height $8\frac{3}{8}$, width $5\frac{1}{8}$

Fourth state, on India paper, laid into plate paper \$5

MINISTÈRE DE LA MARINE

(Wedmore No. 26)

Height $6\frac{1}{2}$, width $5\frac{3}{4}$

Second state, on Chinese paper. . . . \$30

THE SAME

Published state, on Japan paper. . . . \$12

BAIN FROID CHEVRIER

(Wedmore No. 27)

Height $5\frac{1}{8}$, width $5\frac{1}{2}$

Second state, on Holland paper. . . . \$5

RUE PIROUETTE

(Wedmore No. 30)

Height 6, width 4

Fourth state, on India paper laid into plate paper \$32

PARTIE DE LA CITÉ DE PARIS, VERS LA FIN DU XVII^{me} SIÈCLE (Wedmore No. 31)

Height 6, width $13\frac{3}{4}$

Published state, on Dutch paper.....\$32

ENTRÉE DU COUVENT DES CAPUCINS FRANÇAIS À ATHÈNES (Wedmore No. 32)

It was in 1839, while cruising in the Ægean Sea on the war-ship *Montebello*, that Meryon made a drawing of the choragic monument of Lysicrates, from which he afterwards made this etching.

Second state, on Holland paper.....\$145

ANCIENNE HABITATION À BOURGES (Wedmore No. 34)

Height $9\frac{1}{2}$, width $5\frac{1}{2}$

Published state, on India paper laid into Holland paper (from the Duke of Arenberg's collection)\$24

LA RUE DES TOILES À BOURGES (Wedmore No. 35)

Height $8\frac{1}{2}$, width $4\frac{1}{2}$

Fourth state, on Holland paper.....\$20

THE SAME

Fifth state, with the name of Delâtre as printer, on plate paper.....\$5

LE PILOTE DE TONGA (Wedmore No. 36)

Height 8, width $5\frac{3}{4}$

Published state, on Dutch paper.....\$4

LE MALINGRE CRYPTOGAME (Wedmore No. 37)

Height $2\frac{3}{4}$, width $2\frac{1}{4}$

First state, on Chinese paper.....\$20

OCÉANIE: PÊCHE AUX PALMES (Wedmore No. 41)

"Perhaps the most picturesque record of what Meryon saw in foreign parts. It has something of the sentiment of *Le Pilote de Tonga*—the sailor's joy in free waters and the great air."—FREDERICK WEDMORE.

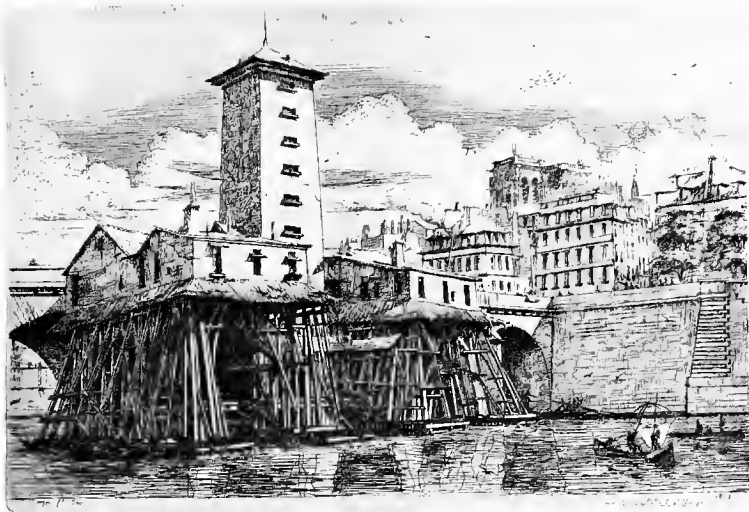
Height $4\frac{5}{8}$, width $11\frac{5}{8}$

Second state on Holland paper.....\$30

NOUVELLE ZÉLANDE: ÉTAT DE LA PETITE COLONIE FRANÇAISE D'AKAROA (Wedmore No. 43)

Height $4\frac{1}{4}$, width 6

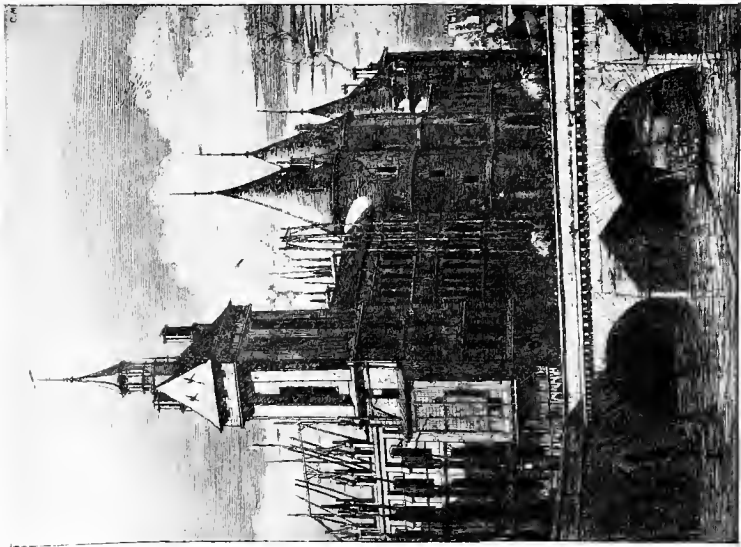
Impression on Dutch paper.....\$24



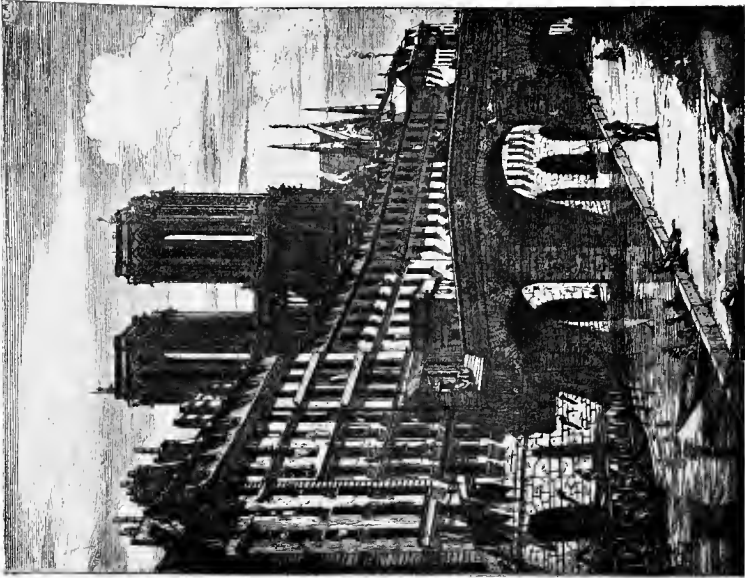
LA POMPE NOTRE DAME



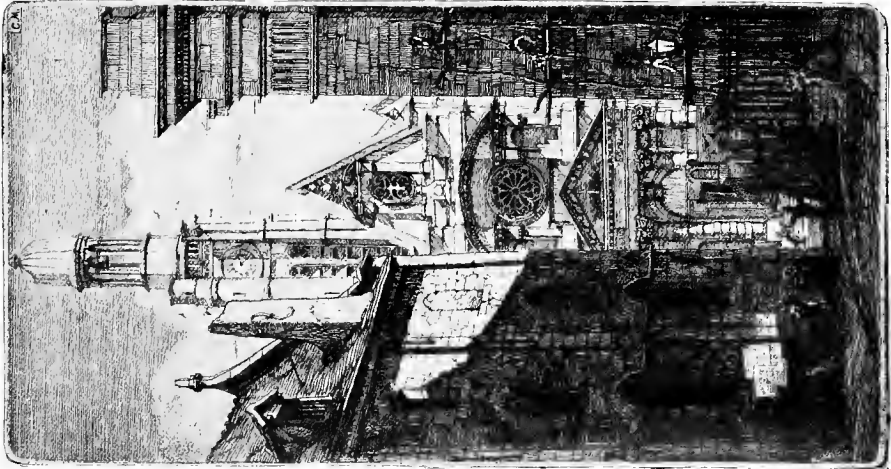
L'ARCHE DU PONT NOTRE DAME



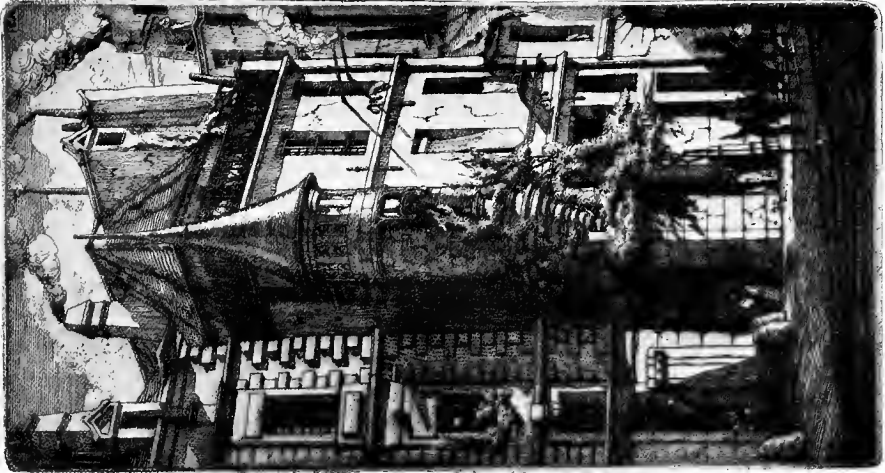
LA TOUR DE L'HORLOCE



LE PETIT PONT



ST. ÉTIENNE-DU-MONT



TOURELLE, RUE DE LA TIXERANDERIE

- LA CHAUMIÈRE DU COLON (Wedmore No. 44)
 Height 3, width 3
 Published state, on Dutch paper.....\$16
- ROCHOUX'S ADDRESS CARD (Wedmore No. 47)
 Height 3 $\frac{5}{8}$, width 4 $\frac{3}{4}$
 Published state, on Dutch paper.....\$8
- ALLEGORICAL DESIGN TO SERVE AS A FRAME (Wedmore No. 54)
 Height 6 $\frac{1}{8}$, width 4 $\frac{7}{8}$
 Only state, on Chinese paper.....\$11
- RÉBUS: BÉRANGER (Wedmore No. 57)
 Height 12, width 5 $\frac{3}{4}$
 Only state, on Dutch paper.....\$18
- VUE DE L'ANCIEN LOUVRE DU CÔTÉ DE LA SEINE (Wedmore No. 60)
 From a picture by Zeeman.
 Height 6 $\frac{1}{2}$, width 10 $\frac{1}{2}$
 Second state, with the title removed.....\$8
- THE EWE (Wedmore No. 62)
 Copy of an etching by A. Van de Velde.
 This and *The Ship of Jean de Vyl* (Wedmore No. 72) printed on one sheet.
 Price for both.....\$28
- THE PAVILION "DE MADEMOISELLE," AND A PART OF THE
 LOUVRE AT PARIS (Wedmore No. 68)
 After Zeeman.
 The first of a set done by Meryon, after four of Zeeman's eight *Views of Paris and its Neighborhood*. These were published about 1650, at Amsterdam, by Clement de Jonghe.
 Height 5 $\frac{3}{8}$, width 9 $\frac{5}{8}$
 Only state, on Holland paper.....\$20
- THE ENTRANCE TO THE FAUBOURG (Wedmore No. 69)
 Height 5 $\frac{1}{4}$, width 9 $\frac{1}{2}$
 Only state, on Holland paper.....\$7
- THE SHIP OF JEAN DE VYL, OF ROTTERDAM (Wedmore No. 72)
 Copy of an etching by Zeeman. Only state. This and *The Ewe* (Wedmore No. 62) printed on one sheet.
 Height 2 $\frac{1}{2}$, width 9 $\frac{1}{2}$
 Price for both.....\$28

THE SALLE DES PAS PERDUS	(Wedmore No. 76)
After Androuet Ducerceau.	
Height 10, width 17	
Second state, on Holland paper.....	\$45
CHENONCEAU	(Wedmore No. 77)
After a plate by Androuet Ducerceau.	
“Firmly and exquisitely drawn.”—FREDERICK WEDMORE.	
Height 4 $\frac{5}{8}$, width 7 $\frac{1}{4}$	
Only state, on Holland paper.....	\$18
A PLAN OF THE BATTLE OF SINOPE	(Wedmore No. 79)
Impression with dedication by the artist.	
Height 7 $\frac{1}{8}$, width 10 $\frac{1}{8}$	
Only state.....	\$50
SAN FRANCISCO, 1855	(Wedmore No. 80)
This plate was a commission from Messrs. Bayerque and Pioche, bankers in San Francisco. Their portraits are engraved in medallions within the little tablet in front of the etching. Meryon was furnished with photographs, but as these were taken at different times of the day, he had great trouble in getting his lights and shadows in the right places.	
Height 7 $\frac{1}{4}$, width 37 $\frac{5}{8}$	
Impression on Holland paper.....	\$24
THE SAME	
Impression on Japan paper.....	\$24
LOUIS XI RECEIVING A PRINTER	(Wedmore No. 82)
After a French miniature, in the Neil collection.	
Height 6 $\frac{7}{8}$, width 7 $\frac{7}{8}$	
Impression on vellum.....	\$15
THE SAME	
Impression on Japan paper.....	\$12
PASSERELLE DU PONT AU CHANGE APRÈS L'INCENDIE DE 1621	(Wedmore No. 84)
From an old engraving in the possession of Bonnardot.	
Height 4 $\frac{3}{4}$, width 9	
First state, on Chinese paper.....	\$25
LE GRAND CHÂTELET À PARIS	(Wedmore No. 85)
Height 7, width 9 $\frac{3}{4}$	
First state, on gray India paper.....	\$40

THE SAME	Second state, on Holland paper.....	\$12
PORTRAIT OF M. CASIMIR LECOMTE		(Wedmore No. 86)
	Height $13\frac{3}{8}$, width $10\frac{1}{4}$	
	Impression on Holland paper.....	\$12
PORTRAIT OF EVARISTE BOULAY-PATY		(Wedmore No. 87)
	From a bronze medallion by David d'Angers.	
	Height $4\frac{1}{8}$, width $4\frac{1}{8}$	
	Proof before letters, on Holland paper.....	\$9
PORTRAIT OF JACQUES LOUIS MARIE BIZEUL		(Wedmore No. 93)
	Height $6\frac{5}{8}$, width $4\frac{5}{8}$	
	Proof before letters, on Holland paper.....	\$16
THE SAME	Impression with the title, on India paper.....	\$9

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JEAN-FRANÇOIS MILLET

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FREDERICK KEPPEL & Co.

August 1, 1908

JEAN-FRANÇOIS MILLET

IN etching, as in painting, Millet was thoroughly original and entirely himself. A consummate draughtsman, he despised all tricks of mere prettiness and 'finish,' and having given the essentials of a composition, he wisely stopped and carried it no farther.

"There is little that is distinctively French in his work; no coquetry, no superficial adroitness or vivacity; but in their place are direct and serious honesty combined with transcendent ability. Some extracts from his letters to an intimate friend will show how this poet of the poor saw his vocation: 'To paint well and naturally, I think an artist should avoid the theatre.' 'The human side of art is what touches me most; the gay side never shows itself to me.' And of the weary and hopeless toil of the poor, he writes: 'To me this is true humanity and great poetry.'

"Millet's etched work was produced at a time when the art had not as yet become popular, and hence some of his finest plates have become very scarce; indeed, several prints, or states of prints, are unique.

"His paintings being so well known, either through the originals themselves or through etchings (done by other hands) and by photographs taken from them, our present concern is with the original etchings which the master executed with his own hand. Of these there exist only twenty-one plates, and they include some eight which are mere studies made by Millet of the etching process, so that his finished etched plates number only thirteen.

"Nearly every one of these thirteen etchings is of special interest because it is the original finished study which the master afterwards elaborated into some famous painting. There is a saying among the French artists to the effect that a man paints every day, no matter how he feels; but that when he etches it is only on his *good* days; and the distinguished American artist Thomas Moran once said, when looking over some etchings by Millet, 'I like his etchings even better than his paintings; when he was painting he was mainly thinking of his color, but when he was etching he had nothing to think of but his drawing.'

"Of Millet's thirteen finished etchings the first place is generally accorded to his plate of the *Woman Carding Wool*. We may allow this to be 'the chief among equals'; these equals being the *Two Men Digging*, the *Women Gleaning*, the *Man with a Wheelbarrow*, the *Woman Churning*, the *Shepherdess Knitting* and the *Peasants Going to Work*.

“There is perhaps no other great etcher whose works gain or lose so much according to the good or the bad quality of each individual proof. Millet was not himself an expert printer; and judging by the very poor quality of some proofs which were unquestionably printed for himself, he did not always seem to know whether a proof was good, middling or bad. Probably the true explanation is that Millet could seldom afford to pay for the services of an expert printer, and an incompetent one is likely to ruin the effect of the finest plate in the world; for a badly printed proof is no better than a libel on the artist. If one man pays five times more for a suit of clothes than another man can pay, the former is very apt to be the better dressed of the two. The dull, heavy and lifeless impressions of Millet’s plates which sometimes shock the connoisseur do not exist through any fault in the plates themselves; for when the plates were printed by such master craftsmen as Auguste Delâtre or Frederick Goulding the result is harmonious, luminous and altogether beautiful.

“It is, then, through fine proofs only that Millet’s etchings should be judged. Such seem to have already taken rank among the permanent masterpieces of the art—beginning with the works of Dürer and Rembrandt and coming down to the etchings of Seymour Haden and Whistler.

“Besides his etchings and lithographs, Millet also tried his hand at wood-engraving, and with eminent success. He had the intelligence to see that the laborious and over-elaborate woodcuts of his day were no more than feeble imitations of engravings on copper or steel, and so he brought wood-engraving back to the simplicity which had been so triumphantly practised by Albert Dürer three centuries before. Dürer’s engravings on copper still remain models of minute elaboration, but when he made a woodcut he changed his method entirely. The effect in his woodcuts is mainly achieved through the bold and even coarse outlines. Millet has done the same—and with admirable results. He seldom actually engraved the wood blocks upon which he had drawn designs (any more than Dürer did), but, having made some studies in the art, he had his designs engraved by one of his two brothers, Pierre or Jean-Baptiste. The large woodcut of the *Shepherdess Scated*, engraved by J.-B. Millet, and the *Digger leaning on his Spade* and the *Woman filling Water-Cans*, engraved by Pierre Millet, are equally full of the spirit of their great brother.

“Fashions in art will change. Some living artists who have acquired great fame have perhaps already ‘outlived their immortality,’ while others, to-day unheralded, will some day be famous. But in the roll of honor of the nineteenth century there is no name more certain to go down to posterity as that of a master in art than the name of Jean-François Millet.”

FREDERICK KEPPEL.

From “The Life and Etchings
of Jean-François Millet.”

“THE etchings of Jean-François Millet range from tiny first essays, roughly scratched on copper and printed by the artist himself with color from his palette, to large accomplished etchings, beautifully printed by professional hands. These last show in many cases designs with which some of Millet’s most famous paintings have made us familiar. Here in black and white we find again, for instance, the *Gleaners*, the *Wool-Carder*, the *Peasant with Wheelbarrow*, the thrice-popular *Two Peasants Going to Work*, and the *Two Men Digging*. But, even so, there is no question of ‘reproductive’ art. In etching a subject which he had previously painted Millet did not try to reproduce the painting; he merely tried to give fresh expression, with a different artistic method, to a conception already once expressed with paint. Each etching stands on its own merit *as an etching*, as frankly and simply as though no painting of the same subject were in existence.

“Millet’s truly artistic nature shows in the fact that he went thus about his work. And the breadth and versatility of that nature is convincingly proved by the intrinsic excellence of these etchings in conjunction with the intrinsic excellence of the corresponding pictures. A man who had given his whole life to etching only, who had never thought of painting, and had never cared for those effects proper to painting and not to etching, could not have been more truly and markedly a born etcher than Millet showed himself to be—few though were the plates and many though were the canvases he worked upon. To depend upon lines, not tones, for expression; to make every line ‘tell,’ and to use no more lines than are absolutely needed to tell exactly what he wants to say; to speak strongly, concisely, and to the point; to tell us much while saying little; to suggest rather than to elaborate, but to suggest in such a way that the meaning shall be very clear and individual and impressive—these are the things the true etcher tries to do. And these are the things that Millet did with a more magnificent power than any man, perhaps, since Rembrandt. Other modern etchings have more charm than his—none have quite so much feeling. Others show more grace and delicacy of touch—none show more force or certainty, and none a more artistic ‘economy of means.’ Compare one of these prints with the corresponding picture, and you will feel, more deeply than ever before, how much more important was the intellectual than the technical side of Millet’s art. Its technique is always admirable, whatever may be the process chosen; if it were not, the intellectual message would not be told so clearly. But it is never the sort of technique one cares much about for its own sake; certainly never the sort that another man, with a different message to deliver, could wisely try to imitate. It is *a means*, in short, and not *an end*; and a means which gets its interest from its peculiar fitness to help the artist toward his true end, the expression of his thought and feeling. Even the color that is so beautiful in Millet’s best paintings is not, we find, really necessary to express his inmost power. In looking at these etchings we hardly remember the delightful golden tones of the painted *Gleaners*, the misty springtime atmosphere of the *Going to Work*, or the rich

and tender scheme of the *Wool-Carder*. The essence of the painter's feeling is here, in these few strokes of black on white; and the essence of his feeling is more valuable than even the splendid glow of color by means of which he enhanced, on canvas, its effect. Had he not been possessed of a deep, genuine, and contagious sort of feeling—possessed of it above all other modern men—so simple a kind of expression as these etchings show, would have had little to attract the observer. But had the expression been simple merely, and not wise as well, had its very simplicity not been the last word of artistic power, intelligence, and subtlety, it would never have conveyed so intense and clear a feeling as now it bids us read. Only a great artist could have felt as Millet did; only a great etcher could have expressed his feeling with the needle as he did."

M. G. VAN RENSSELAER.
(MRS. SCHUYLER VAN RENSSELAER.)

From "Jean-François Millet,
Painter-Etcher."

CATALOGUE

ETCHINGS

NOTE: It may interest admirers of the master's etchings to know that, with the consent of the Millet family, all of his etched plates have been destroyed, so as to avoid the possibility of printing any more proofs from them.

WOMAN HANGING OUT CLOTHES (LeBrun No. 2)

Height $3\frac{3}{8}$, width $3\frac{3}{4}$

Proof in rich black ink on old Dutch paper.....\$15

MAN LEANING ON HIS SPADE (LeBrun No. 4)

Height $3\frac{3}{8}$, width $2\frac{5}{8}$

Proof in black ink on Holland paper.....\$15

Proof in rich black ink on thin Japanese paper..... 15

Proof in warm brown ink on old Holland paper..... 15

(See Illustration)

THE TWO COWS (LeBrun No. 5)

Height $3\frac{5}{8}$, width 6

Fourth state. With the marks of the roulette across the plate.

The first, second and third states are described by LeBrun as very rare. They were printed by Millet himself.

Proof in black ink on old Dutch paper.....\$25

Proof in black ink on thin Japanese paper..... 25

Proof in rich brown ink on old Dutch paper..... 25

SKETCHES OF THREE SUBJECTS (LeBrun No. 7)

Height $3\frac{5}{8}$, width 6

Three subjects upon this plate are: *Woman Hanging out Clothes* (LeBrun No. 2), *Peasant Resting* (LeBrun No. 3), and *A Peasant Seated*.

Proof in rich black ink on thin Japanese paper.....\$9

VARIOUS SKETCHES (LeBrun No. 8)

Height $7\frac{1}{2}$, width $4\frac{5}{8}$

“Etched on the back of a plate which bears the stamp of ‘M. Juéry, 27 rue de la Huchette, Paris . . .’”—ALFRED LEBRUN.

Proof in black ink on old Dutch paper.....\$20

Proof in black ink on thin Japanese paper..... 20

THE SEAWEED GATHERERS

(LeBrun No. 9)

Height $3\frac{7}{8}$, width $4\frac{7}{8}$

“This plate was only sketched, and not finished. Roulette marks across the figure of the smaller seaweed gatherer. To the right are sketches with the point and also with the roulette in lighter and darker tones.”—ALFRED LE-BRUN.

Proof on old Dutch paper.....\$10

Proof in rich brown ink on thin Japanese paper..... 10

A WOMAN SEWING

(LeBrun No. 10)

Height $4\frac{1}{4}$, width 3

Proof in brown ink on old Dutch paper.....\$30

Proof in black ink on old Dutch paper..... 30

(See Illustration)

A WOMAN CHURNING

(LeBrun No. 11)

Height 7, width $4\frac{5}{8}$

Proof in warm black ink on thin Japanese paper.....\$50

Proof in black ink on old Dutch paper..... 50

(See Illustration)

PEASANT WITH A WHEELBARROW

(LeBrun No. 12)

Height $6\frac{1}{2}$, width $5\frac{1}{4}$

Proof in rich brown ink on Japanese paper.....\$60

Proof in black ink on old Dutch paper..... 60

(See Illustration)

THE GLEANERS

(LeBrun No. 13)

“One of the most perfect of all his pictures—more perfect than *The Sower*, on account of qualities of mere painting, of color and of the rendering of landscape, of which I shall speak later—is *The Gleaners*. Here one figure is not enough to express the continuousness of the movement; the utmost simplification will not make you feel, as powerfully as he wishes you to feel it, the crawling progress, the bending together of back and thighs, the groping of worn fingers in the stubble. The line must be reinforced and reduplicated and a second figure, almost a facsimile of the first, is added. Even this is not enough. He adds a third figure, not gathering the ear, but about to do so, standing, but stooped forward and bounded by one great, almost uninterrupted curve from the peak of the cap over her eyes to the heel which half slips out of the sabot, and the thing is done. The whole day's work is resumed in that one moment. The task has endured for hours and will endure till sunset, with only an occasional break while the back is half-straightened—there is not time to straighten it wholly. It is the triumph of significant composition, as *The Sower* is the triumph of significant draughtsmanship.”—KENYON COX, “The Art of Millet,” *Scribner's Magazine*, March, 1908.

Height $7\frac{1}{2}$, width 10

Proof in rich black ink on Holland paper of a warm tone....\$80

Proof in a warm brown ink on Japanese paper..... 80

Proof in a rich black ink on white Holland paper..... 80

(See Illustration)



SHEPHERDESS KNITTING



THE WOOL-CARDER



PEASANTS GOING TO WORK

“When an action is more complicated and difficult of expression, as is that, for instance, of digging, he takes it at the beginning and at the end, as in *The Spaders* and makes you understand everything between. One man is doubled over his spade, his whole weight brought to bear on the pressing foot which drives the blade into the ground. The other, with arms outstretched, gives the twisting motion which lets the loosened earth fall where it is to lie. Each of these positions is so thoroughly understood and so definitely expressed that all the other positions of the action are implied in them. You feel the recurrent rhythm of the movement and could almost count the falling of the clods.”—KENYON COX, “The Art of Millet,” *Scribner’s Magazine*, March, 1908.

Height 9%, width 13¼

Proof on old Dutch paper. Very little tone has been left upon the plate. From the collection of Philippe Burty...	\$110
Proof in warm black ink on thin ribbed paper.....	80
Proof in rich black ink on old Holland paper.....	80
Proof in rich brown ink on Japanese paper.....	80

(See Illustration)

THE WOOL-CARDER

(LeBrun No. 16)

“Pure etching without retouch. This beautiful print narrowly escaped suppression. Millet considered it overbitten and did not wish to publish it. (By inadvertence he left the plate an entire night in the acid.)”—ALFRED LEBRUN.

“In looking at these etchings we hardly remember the delightful golden tones of the painted *Gleaners*, the misty springtime atmosphere of the *Going to Work*, or the rich and tender scheme of the *Wool-Carder*. The essence of the painter’s feeling is here, in these few strokes of black on white; and the essence of his feeling is more valuable than even the splendid glow of color by means of which he enhanced, on canvas, its effect. Had he not been possessed of a deep, genuine, and contagious sort of feeling—possessed of it above all other modern men—so simple a kind of expression as these etchings show, would have had little to attract the observer. But had the expression been simple merely, and not wise as well, had its very simplicity not been the last word of artistic power, intelligence, and subtlety, it would never have conveyed so intense and clear a feeling as now it bids us read. Only a great artist could have felt as Millet did; only a great etcher could have expressed his feeling with the needle as he did.”—MRS. SCHUYLER VAN RENSSELAER, “*Jean-François Millet, Painter-Etcher.*”

Height 10½, width 6¾

Proof in black ink upon white Japanese paper.....	\$90
Proof in black ink upon old Holland paper.....	90
Proof in warm brown ink on Japanese paper. A tone has been left on the plate, producing a very rich and beautiful effect.....	90
Proof in brown ink on Japanese paper. The plate more cleanly wiped than in the preceding impression.....	90
Proof on old Dutch paper. Very clearly printed. The plate has substantially no tint left upon it. From the collection of Philippe Burty.....	140

(See Illustration)

Millet's daughter, Madam Heymann and her baby served as the models for this plate.

"This plate accompanied an article by Monsieur Philippe Burty, on the then known etchings of Millet, followed by an attempt at cataloguing, comprising eleven prints. *Gazette des Beaux Arts*, September 1, 1861."—ALFRED LEBRUN.

Height $8\frac{1}{4}$, width $6\frac{1}{4}$

Second state with the signature "J. F. Millet" and the date "1861"; and with the words "Gazette des Beaux Arts" and the name of Delâtre etched into the lower margin of the plate. Before the plate was reduced in height. The first state is described by LeBrun as being "very rare; a few impressions only."

Proof on India paper laid into plate paper.....\$40

Third state. The plate is reduced in size and now measures $7\frac{3}{4} \times 6\frac{1}{4}$. The words "Gazette des Beaux Arts" and the name of Delâtre have been effaced from the plate.

Proof in black ink on Japanese paper.....\$24

Proof in warm black ink on India paper..... 12

SHEPHERDESS KNITTING

(LeBrun No. 19)

"This beautiful plate was intended for publication by the Société des Aquafortistes (Cadart), but the publisher having asked Millet to withdraw the plate the artist ceased to be a member of the Société (1862)."—ALFRED LEBRUN.

Height $12\frac{1}{2}$, width $9\frac{1}{4}$

Proof in warm black ink on ribbed paper.....\$70

Proof in rich brown ink on ribbed paper..... 70

Proof in warm black ink on Japanese paper..... 80

(See Illustration)

PEASANTS GOING TO WORK

(LeBrun No. 20)

Height $15\frac{1}{2}$, width $12\frac{1}{8}$

Second state. With the signature to the left "J. F. Millet," but before the address of Delâtre and before the three dots between the two lines in the lower right-hand corner. "*Rare.*"

Proof in warm brown ink on Japanese paper.....\$140

Fourth state. The addresses of Delâtre and of Moureaux have disappeared and three dots have been added between the two lowest lines in the lower right-hand corner. Very interesting impression.

Proof on thin green paper laid into plate paper.....\$100

Proof in warm black ink on old Dutch paper..... 70

Proof in black ink on white paper..... 70

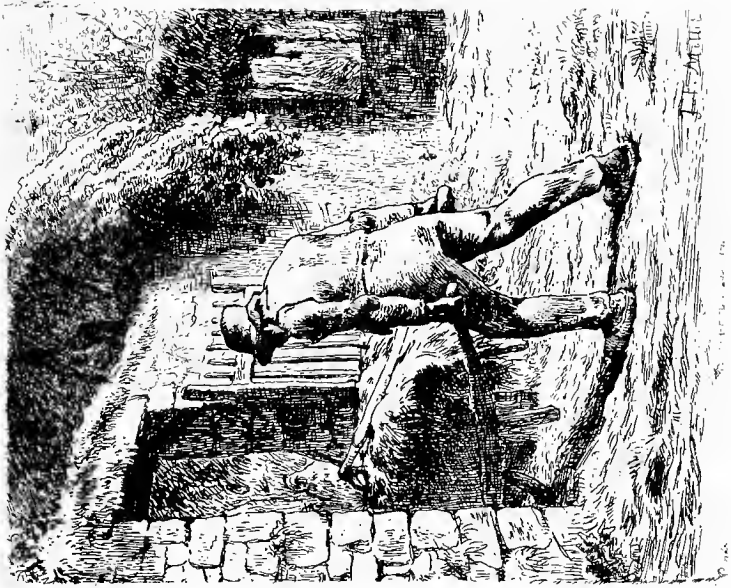
(See Illustration)



THE CLEANERS



TWO MEN DIGGING



PEASANT WITH A WHEELBARROW



A WOMAN CHURNING



MAN LEANING ON HIS SPADE



A WOMAN SEWING

ORIGINAL LITHOGRAPH

THE SOWER

(LeBrun No. 23)

“This lithograph, executed in 1851, was done for *L'Artiste*,—but this journal never published it.”—ALFRED LEBRUN.

“To express his idea clearly, logically and forcibly; to make a work of art that should be ‘all of a piece’ and in which ‘things should be where they are for a purpose’; to admit nothing for display, for ornament, even for beauty, that did not necessarily and inevitably grow out of his central theme, and to suppress with an iron rigidity everything useless or superfluous—this was his constant and conscious effort. It is an ideal eminently austere and intellectual—an ideal, above all, especially and eternally classic.

“Take, for instance, the earliest of his masterpieces, the first great picture by which he marked his emancipation and his determination, henceforth, to produce art as he understood it without regard to the preferences of others. Many of his preliminary drawings and studies exist and we can trace, more or less clearly, the process by which the final result was arrived at. At first we have merely a peasant sowing grain; an every-day incident, truly enough observed, but nothing more. Gradually the background is cut down, the space restricted, the figure enlarged until it fills its frame as a metope of the Parthenon is filled. The gesture is ever enlarged and given more sweep and majesty, the silhouette is simplified and divested of all accidental or insignificant detail. A thousand previous observations are compared and resumed in one general and comprehensive formula, and the typical has been evolved from the actual. What generations of Greek sculptors did in their slow perfecting of certain fixed types he has done almost at once. We have no longer a man sowing but *The Sower*, justifying the title he instinctively gave it by its air of permanence, of inevitability, of universality. All the significance which there is or ever has been for mankind in that primæval action of sowing the seed is crystallized into its necessary expression. The thing is done once for all, and need never—can never be done again. Has anyone else had this power since Michelangelo created his *Adam*?”—KENYON COX, “The Art of Millet,” *Scribner's Magazine*, March, 1908.

Height 7¾, width 6¼

Proof on ribbed paper.....	\$30
Proof on Japanese paper.....	30

(See Illustration)

WOODCUTS

“The woodcuts engraved by Millet himself are but a few bold and crude essays; apparently, he soon gave up the attempt to work in this way. But certain designs which he drew upon wood were cut by his two brothers, and among these there are some things of marvelous force and beauty. No more striking contrast could be imagined than that which would exist were one of these cuts—say, for instance, the large *Shepherdess*—placed side by side with one of the best of recent American woodcuts. No comparison would more clearly show the vast range of the art—the different kinds of excellence which can be obtained by its apparently simple methods. These Millet cuts are of the school of the sixteenth, not of the nineteenth, century—very simple, very bold, almost rude in execution; done with a few strong black lines relieved on broad fields of plain paper. So simple are they that one is tempted to believe they were done with the old-time knife and not the new-time burin; and so splendid, strong and ‘telling,’ that one can hardly believe it was a modern French and not an ancient German hand which drew and cut them.”—MRS. SCHUYLER VAN RENSSELAER, “*Jean-François Millet, Painter-Etcher.*”

PEASANT DIGGING

(LeBrun No. 30)

Engraved in 1863 by J. F. Millet himself.

“The wood of the block around the digger is not removed. The figure is without background.”—ALFRED LEBRUN.

Height $3\frac{3}{4}$, width $3\frac{1}{4}$

Proof on ribbed paper. The superfluous wood around the figure has been inked as well as the lines of the figure itself. \$15

Proof on old Dutch paper. The lines of the figure alone have been inked. The superfluous wood surrounding the figure is uninked and has not been printed from. 15

Proof on Japanese paper. The lines of the figure and a border line around the block alone have been inked. 15

(See Illustration)

SKETCHES

(LeBrun No. 31)

This block was cut by J. F. Millet himself. It is one of the very first attempts at wood engraving which he made.

Engraved on the back of the wood block of the *Woman Filling Water-Cans* (LeBrun No. 32). Of the subjects which Monsieur LeBrun describes there have been printed in this proof but two, *The Head of a Woman Wearing a Kerchief* (LeBrun No. 28), and the *Peasant Seated at the Foot of a Tree* (LeBrun No. 27).

Height $5\frac{5}{8}$, width $3\frac{3}{4}$

Proof on old Dutch paper. From the collection of Alfred LeBrun \$25

WOMAN FILLING WATER-CANS

(LeBrun No. 32)

“Drawn on the wood by Millet in 1854 and engraved by his brother Pierre as a study in engraving.”—ALFRED LEBRUN.

Height $5\frac{5}{8}$, width $3\frac{3}{4}$

Proof in black ink on ribbed paper. \$12

(See Illustration)

THE SHEPHERDESS SEATED

(LeBrun No. 33)

“This piece, which is in the style of the old woodcuts, was drawn by the master and engraved on the block by his brother J. B. Millet.”—ALFRED LEBRUN.

Height $10\frac{3}{4}$, width $8\frac{5}{8}$

Proof on thin Japanese paper of a warm tone. \$20

Proof on a ribbed blue paper. 20

Proof in black ink on old Dutch paper. 20

(See Illustration)

DIGGER LEANING ON HIS SPADE

(LeBrun No. 34)

“Engraved in 1874 from the drawing by J. F. Millet, by his brother Pierre.”

Height $7\frac{3}{8}$, width $5\frac{1}{4}$

Proof richly printed on thin Japanese paper of a warm tone. \$14

Proof in black ink on old Dutch paper. 14

(See Illustration)



THE SOWER (Lithograph)



THE SHEPHERDESS SEATED (Woodcut)



DIGGER LEANING ON HIS SPADE (Woodcut)



WOMAN FILLING WATER-CANS (Woodcut)



PEASANT DIGGING (Woodcut)

ORIGINAL DRAWINGS AND SKETCHES

“If we cannot admit that Millet’s drawings are better than his paintings we may be very glad he did them. His great epic of the soil must have lacked many episodes, perhaps whole books and cantos, if it had been written only in the slower and more elaborate method. The comparative slightness and rapidity of execution of his drawings and pastels enabled him to register many inventions and observations that we must otherwise have missed, and many of these are of the highest value. His long training in seizing the essential in anything he saw enabled him, often, to put more meaning into a single rapid line than another could put into a day’s painful labor, and some of his slightest sketches are astonishingly and commandingly expressive. Other of his drawings were worked out and pondered over almost as lovingly as his completest pictures. But so instinctively and inevitably was he a composer that everything he touched is a complete whole—his merest sketch or his most elaborate design is a unit. He has left no fragments. His paintings, his countless drawings, his few etchings and woodcuts, are all of a piece. About everything there is that air of finality which marks the work destined to become permanently a classic.”—KENYON COX, “The Art of Millet,” *Scribner’s Magazine*, March, 1908.

NOTE: In addition to the Etchings, Lithograph and Woodcuts listed above Messrs. Frederick Keppel & Co. have also, in their present stock, a number of Original Drawings and Sketches by Millet. Titles and prices of these will be furnished on request.

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By Atherton Curtis

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Size 10 x 7 inches, 158 pages, cloth, paper label, \$10



THE PRINT-COLLECTOR'S BULLETIN
AN ILLUSTRATED CATALOGUE OF
PAINTER-ETCHINGS FOR SALE BY
FREDERICK KEPPEL & CO.
4 EAST 39TH STREET, NEW YORK

NOTE

ALTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

October 15, 1908

SAMUEL PALMER

SAMUEL PALMER

“IF ever a true appreciation of art shall become general amongst our descendants, they will wonder how it was possible that Samuel Palmer, to whom was given genius and length of days, and who in his time, as they will see, was one of the most accomplished etchers who ever lived, should have left behind him so few plates. We can tell them how it happened, how one who had mastered the art and loved it, neglected it year after year, simply because his contemporaries did not value beauty when it could be multiplied.

“As for the thoughts which he has to express, they are pure poetry, and come to him from that rich realm of the imagination which the poets only can find at all, and which they find everywhere. There is more feeling, and insight, and knowledge, in one twig drawn by his hand, than in the life’s production of many a well-known artist. Words cannot express the qualities of such work as his, but we can say that it unites the ripest and fullest knowledge with the most perfect temper, a temper of patience almost without limit, and of tenderness which is alive to all loveliness, even that which is most lowly and obscure, hardening itself against nothing that is beautiful. Rarely has an artist’s maturity been so complete. The work of his old age is like a great fine fruit which has been in the sun for many days, until all its juices have had just the full time and heat needed for the most perfect mellowness, yet on which you shall not find the slightest sign that it has hung on the branch too long. No young man ever had the fulness of knowledge which is necessary for such work as that, and few old men have had the serenity of temper, or the powers of work, which are needed for such a complete expression of their knowledge.

“During twenty years Samuel Palmer’s work has become for me more and more beautiful, more and more abundantly satisfying. It is so tender as to remind us of all that is softest and sweetest in the heart of pastoral nature, and yet so learned that it seems as if some angel had met the artist in his studious solitude and taught him. Imaginations graceful as a maiden’s dream, but without her ignorance, teachings profounder than those of science, yet without her pedantry, a serene spirit inherited from the true and great poets of the times of old who are his fathers—all these he gives us with his art.

“The beautiful sentence in which Palmer describes the excellence of Claude is accurately descriptive of his own excellence, and I would have said of him, if I had known how to write anything so good—‘his execution is of that highest kind which has no independent essence, but lingers and hesitates with the thought and is lost and found in a bewilderment of beauty.’ ”

P. G. HAMERTON.

From “Etching and Etchers,”
pp. 328, 329.

CATALOGUE

THE LONELY TOWER (From "Il Penseroso")

"Or let my lamp at midnight hour
Be seen in some high lonely tower
Where I may oft out-watch the Bear
With thrice-great Hermes."
From Milton's "Il Penseroso."

"Now that I have softened the unfinished films, the sky in *The Lonely Tower* forms part of the most subtle piece of gradation I have ever realized—that is, so I fancy. As I was touching on the sheep, all of a sudden—I don't know why—the whole seemed to come as I intended; so I packed it up to make it difficult to get at, lest I should spoil it. In this state a few breathings, after we have had a final look at it together, will be precious. We must reach poetic loneliness—not the loneliness of the desert, but a secluded spot in a genial pastoral country, enriched also by antique relics, such as those so-called Druidic stones. The constellation may help to indicate that the building is nothing else but the tower of 'Il Penseroso.' Shepherds may gaze, not at the sky, but at the light given forth by

'My lamp at midnight hour.'"—

Letter of Samuel Palmer, in his *Memoirs*, p. 72.

Height 6 $\frac{3}{8}$, width 9 $\frac{1}{8}$

Signed artist's proof on Whatman paper.....\$60

THE SKYLARK

Height 4, width 3

Proof on India paper.....\$18

CHRISTMAS; OR, FOLDING THE LAST SHEEP

Height 4, width 3 $\frac{1}{4}$

Proof on India paper.....\$10

THE SLEEPING SHEPHERD

Height 3 $\frac{3}{4}$, width 3 $\frac{1}{8}$

Proof on India paper.....\$10

THE DEATH OF DAPHNIS (From "Eclogues" of Virgil)

Height 4, width 6

Signed artist's proof on Holland paper.....\$35

THE TROUBLED MOON (From "Eclogues" of Virgil)

Height 4, width 6

Signed artist's proof on Holland paper. \$32

EARLY MORNING--OPENING THE FOLD

"This was one of the ten subjects from Virgil, and the design was, therefore, one of picked excellence—the outcome of infinite study and selection. Some have agreed that it is his best production. We are inclined to this opinion; but, be this as it may, the work is ample evidence in itself of a still unclouded brightness of the faculties and an undiminished manipulative skill."—*Memoirs of Samuel Palmer*, p. 36.

Height 4¼, width 7

Signed *remarque* proof on Japan paper. \$70

THE EARLY PLOUGHMAN

"The ploughman here, and his team of oxen, are most perfect examples of Palmer's manner of using line and shade. There is a good deal of line, some of it deeply bitten, yet you can hardly catch an outline, unless by accident as it seems, and then it eludes you. The man and animals are softly lighted by the dawn, and they are visible in the dim light with just as much definition as they would have in a good painting, and no more. . . . No sudden delight in the unaccustomed spectacle of a sunrise ever yet gave the town-bred artist such knowledge of the dawn-mystery as this. Many a night has the etcher of this plate wandered in a land of beauty from sunset to sunrise, from twilight to twilight, from the splendor of the West to the splendor of the East, watching through the gradual changes of the hours, and gathering for us that rare learning of which his works are full."—P. G. HAMERTON, *Etching and Etchers*, pp. 331, 332.

Height 5¼, width 7¾

Proof on Holland paper. \$15

(See Illustration)

THE HERDSMAN

"The massive tree to the left is one of the finest studies of foliage ever etched. Every cluster of leaves has been carefully thought out for itself, whilst the grandeur of the masses has been preserved as completely as it could have been in the most energetic sketch. The little gleams of light along the edges of the roofs reveal the various curves caused by the yielding or irregularity of the timbers, and even in such a minor detail as the goad on the herdsman's shoulder the utmost care is taken to indicate its departure from mechanical straightness. I could not mention a better example of pervading artistic intelligence, which whilst never forgetting, even for an instant, the unity of the whole work, applies itself nevertheless with unflinching and unflagging attention to every detail, however apparently insignificant. It is scarcely too much to say that there is not in this etching an atom of white or black—I will not say the size of a pin's head, but rather of its point—which is not there in obedience to a distinct artistic decision."—P. G. HAMERTON, *Etching and Etchers*, p. 333.

Height 5¼, width 8

Proof on India paper. \$30

THE MORNING OF LIFE

Height 5½, width 8¼

Early trial proof on India paper. Signed by the artist \$80



THE RISING MOON



THE EARLY PLOUGHMAN

THE SAME	Signed artist's proof on India paper.	\$60
THE RISING MOON	Height $4\frac{7}{8}$, width $7\frac{1}{2}$ Early trial proof before the plate was ent. Very rare. Signed by the artist.	\$87
THE SAME	Signed artist's proof. From the Lawrence W. Hodson collection (See Illustration)	\$55
SUNRISE	Height $3\frac{7}{8}$, width 3 Signed artist's proof on India paper.	\$24
THE SAME	Proof on India paper, unsigned.	\$10
VIGNETTE	Height $2\frac{1}{2}$, width 5 Early trial proof touched in Chinese white by the artist. Signed artist's proof.	\$35
THE SAME	Proof on plate paper.	\$15

GEORGE SENSENEY

GEORGE SENSENEY

“WE spoke some time ago of the agreeable variation of the art of etching, instancing the work of Raffaëlli and a number of French, Belgian, and Dutch etchers. Mr. Senseney’s plates hold their own in company with the productions of these foreign artists. Rich in tone, luminous in quality, fresh and varied in motive, there is also a poetic, an idyllic vein. Senseney is never a seeker after effects meretricious; you feel his sincerity, the sincerity of an individual temperament.

“His heart is in the world of landscape. Seldom are the repose and mystery of his nocturnes disturbed by the presence of a human figure. His beloved theme apparently is a foreground of well-rounded, rising ground, not scarped. Trees to the right, broad middle spaces, with a tree or shrubbery to the left. Sometimes the edge of the moon, like the top of a saffron orange, pushes its way up at the back; sometimes it is only a dim glow from a sun long since in its bed asleep. Simple, unaffected, and modulated in composition, the etcher contrives considerable atmosphere; the emotional feeling is produced by his clever juxtaposition of colors. He is a genuine colorist and an ingenious one, always searching for combinations and not bothering himself about the rules of the game. He works on a soft ground with his needle and inks his plates three times; the results are endless in variety. You can study the same subject differently handled half a dozen times, in a high impressionistic key, in dull musty green or brilliant blues and yellows. He subjects his plates to continual experimentings, toning a too blazing tint, enriching a tree trunk by subtle relief and even modelling into greater density of mass some swelling hillock. The printing, too, is a very grave matter with these colored etchings. Such effects of the discolored tree bark, of rusty earth surfaces, of stippled sky, and dappled distances are not achieved without infinite precaution and painstaking.

“The result justifies all this care. Not bold, not displaying the bravura of Raffaëlli or the massiveness of Fritz Thaulow, the Senseney prints attract you by their air of sweetness, their soft magnetism, their harmonious ensemble in tonalities. Countryside, deserted roads, the top of lonely moors, pools shrouded by sleeping trees, sudden gleams of light through leafy interstices, and the veiled melancholy of spent moons—yes, George Senseney is distinctly a romantic etcher, and besides, one exceedingly practised in the technics of his chosen art. We admire him and recommend his work to amateurs.”

J. G. HUNEKER.

From “The Sun,”
June 19, 1908.

CATALOGUE

NOTE. Messrs. Frederick Keppel & Co. are pleased to announce that Mr. Senseney has appointed them his agents for the sale of his etchings. Mr. Senseney's beautiful and poetic landscapes are executed in etching and aquatint, and are printed in colors by the artist. The number of proofs printed rarely exceeds fifty, after which the plate is destroyed.

STORM PAST

Height $9\frac{1}{4}$, width 12

Signed artist's proofs on Japan paper.....\$15

MOONRISE

Height $9\frac{3}{4}$, width 9

Signed artist's proofs on Japan paper.....\$15

EVENING IN NORMANDY

Height 13, width $8\frac{1}{2}$

Signed artist's proofs on Japan paper.....\$15

WHITEMARSH

Height 5, width 7

Signed artist's proofs on Japan paper.....\$15

VISTA MOON

Height 8, width 5

Signed artist's proofs on Japan paper.....\$15

EVENING ON THE SEVERN

Height 10, width 14

Signed artist's proofs on Japan paper.....\$15

OAKS

Height 12, width 9

Signed artist's proofs on Japan paper.....\$20

THE EDGE OF THE WOODS

Height $8\frac{3}{4}$, width $12\frac{3}{4}$

Signed artist's proofs on Japan paper.....\$15

ON THE HOOSATONIC

Height 12, width 18

Signed artist's proofs on Japan paper.....\$20

IN THE BERKSHIRES

Height $12\frac{7}{8}$, width $16\frac{7}{8}$

Signed artist's proofs on Japan paper.....\$20

THE HILLSIDE

Height 13, width 9

Signed artist's proofs on Japan paper.....\$18

THE SYCAMORES

Height 16, width 10

Signed artist's proofs on Japan paper.....\$18

JACQUE-JOSEPH TISSOT

JACQUE-JOSEPH TISSOT

Ses vingt dernières années, ne ressemble à aucun autre et nous apporte un sujet inusité de la part des Français : la femme anglaise, d'un type particulier, jeune, fraîche et gracieuse, mais à la physionomie inexpressive. Trente fois l'artiste y est revenu, et avec une conviction et un sérieux absolument britanniques. Tissot est un esprit influençable, susceptible de modifier son orientation suivant les milieux où il se trouve. Il avait été jadis influencé par Leys, il l'avait été par le japonisme : à la différence de tant d'artistes français qui ont passé par Londres sans abdiquer leur tempérament national, il fut assimilé par l'Angleterre au point de devenir un pur anglais."

HENRI BERARDI.

From "Les Graveurs du XIX^{ème}
Siècle," Vol. 12, p. 126.

CATALOGUE

BASTIEN PRADEL. SOUVENIR DU SIÈGE DE PARIS (Beraldi No. 8)

Height $6\frac{3}{4}$, width $9\frac{1}{4}$

Signed artist's proof. \$24

MISS "L" (IL FAUT QU'UNE PORTE SOIT OUVERTE OU FERMÉE) (Beraldi No. 16)

Height $14\frac{1}{4}$, width $7\frac{3}{4}$

Signed artist's proof. \$36

MAVOURNEEN (Beraldi No. 24)

"Maîtresse pointe-sèche; morceau capital de l'œuvre." . . . "La Mavourneen, incontestablement une des plus belles productions de l'estampe originale contemporaine."—HENRI BERALDI, *Les Graveurs du XIX^{ème} Siècle*.

Height $14\frac{1}{2}$, width 8

This impression is marked by the artist "Bon à tirer," being the artist's model proof for the printer \$220

THE SAME

Signed artist's proof. \$80

(See Illustration)

L'AUTOMME, OU OCTOBRE (Beraldi No. 26)

This print and *Mavourneen* are usually considered the artist's masterpieces.

Height $21\frac{3}{4}$, width $10\frac{3}{4}$

Early trial proof, showing only the upper half of the plate. From the artist's collection. \$80

THE SAME

Trial proof from the finished plate, the lower portion of the plate lightly inked. \$94

THE SAME

Signed artist's proof. Superb impression of the finished plate \$100

(See Illustration)

PRINTEMPS		(Beraldi No. 27)
	Height 15, width $5\frac{1}{4}$	
	Signed artist's proof	\$36
THE SAME		
	Signed artist's proof	\$30
LE CROCKET		(Beraldi No. 29)
	Height 12, width 7	
	Signed artist's proof	\$24
MON JARDIN À ST. JOHN-WOOD		(Beraldi No. 31)
	Height $7\frac{1}{2}$, width $4\frac{1}{2}$	
	Signed artist's proof	\$18
L'ÉTÉ		(Beraldi No. 35)
	Height $14\frac{1}{2}$, width $8\frac{1}{4}$	
	Signed artist's proof	\$36
EMIGRANTS		(Beraldi No. 36)
	Height $13\frac{1}{2}$, width $6\frac{1}{4}$	
	Early trial proof. Before the masts of the ship on the left.....	\$50
THE SAME		
	Early trial proof. With the masts of three ships drawn in on the left. The boom of the one on the right is white.....	\$60
THE SAME		
	Early trial proof with additional work and extra masts. The boom on the right which was white is now shaded.....	\$70
LE HAMAC		(Beraldi No. 37)
	Signed artist's proof	\$24
L'HIVER, OU PROMENADE DANS LA NEIGE		
	Height $22\frac{1}{4}$, width $10\frac{1}{2}$	
	Proof bearing the stamp of the artist.....	\$60
SUR L'HERBE		(Beraldi No. 41)
	Height $10\frac{3}{4}$, width $7\frac{3}{4}$	
	Signed artist's proof	\$18



MAVOURNEEN



OCTOBRE



LA PREMIÈRE CULOTTE



LA SŒUR AÎNÉE

LA PREMIÈRE CULOTTE	(Beraldi No. 42)
Height 7, width 3	
Proof on Holland paper.....	\$24
(See Illustration)	
LA SŒUR AINÉE	(Beraldi No. 44)
Height 9, width 4½	
First trial proof state. Before the face and right hand of the girl were shaded, and before the cushion and the face of the child were shaded.	\$45
THE SAME	
Trial proof. The plate is now completely finished, with the exception of the book, which is white	\$45
THE SAME	
Finished state. The book is now shaded. Signed artist's proof	\$36
Proof, unsigned, on Holland paper	30
(See Illustration)	
EN PLEIN SOLEIL	(Beraldi No. 45)
Height 8, width 11¾	
Signed artist's proof	\$24
SOIRÉE D'ÉTÉ	(Beraldi No. 47)
Height 9, width 15½	
Signed artist's proof	\$24
LE DIMANCHE MATIN	(Beraldi No. 63)
Height 15¾, width 7½	
Signed artist's proof	\$60
THE SAME	
Unsigned proof	\$50
THE SAME	
Signed artist's proof marked "Bon à tirer," being the model proof for the printer.....	\$135

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A description of the various processes employed in the making of

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C. STORM VAN 'S GRAVESANDE	JACQUE JOSEPH TISSOT
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To this is added Frederick Keppel's article on the life and etched work of Charles Meryon.

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31 pages, $11\frac{3}{8} \times 7\frac{3}{8}$, 16 illustrations, 20 cents

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By the Hon. Charles Sumner

The greater part of this article appeared in a New York magazine in January, 1872.

The completion, as now issued, was given to the publisher, in manuscript, by Mr. Sumner shortly before his death.

He gave his hearty approval to its publication in complete form, and expressed the hope that it would call the attention of many persons of artistic taste to the study of those early masterpieces of the engraver's art, the collection and possession of which afforded himself so much pleasure and instruction.

Fifth edition, 31 pages, $11\frac{1}{4} \times 8$, 13 illustrations, 25 cents

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By Atherton Curtis

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This Pamphlet will be mailed, free, on application to the publishers.

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By Frederick Keppel

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"To those who wish to gather, in a few minutes' reading, a fair, clear, and not inadequate conception of the Art of Engraving and its Great Masters, the perusal of Mr. Frederick Keppel's article on the subject will prove very satisfactory. Although the spirit of condensation rules in every line, it is surprising how little of the pith and essence of the theme are omitted. The paper is remarkably clear and compendious, and is admirably written."—STEPHEN ENGLISH.

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FREDERICK KEPPEL & Co.

April 25, 1908

INTRODUCTION

LET us now consider Mr. Pennell as an original painter-etcher; for it is in etching that he is, perhaps, at his best. A French writer has wisely said that while artists work daily at painting, it is only on their *good* days that they etch. Another French authority tells us that no one can do a thing thoroughly well unless he can do it with ease. Both of these conditions apply to Mr. Pennell as an etcher. The quality and volume of his work as an illustrator we know; but yet, throughout these busy twenty years and more, it is evident that when an extra 'good' day came to him he was pretty sure to make an etching, and that etching was pretty sure to be full of the painter-etcher's prime quality, namely, spontaneity and freshness. Speaking on this subject, the great landscape etcher Sir Seymour Haden has said to me: 'An etching which occupies the artist for, say, three days, is in fact the work of three different men; the artist's mood is one thing on Monday, another on Tuesday, and still another on Wednesday; but the freshness and unity of an etching cannot be maintained unless the artist knows exactly what he intends to do and then does it at once.' And in Sir Seymour's pamphlet, 'About Etching,' he writes: 'The painter, by overlaying his work, may modify and correct it as he goes on. Not so the etcher. Every stroke he makes must tell strongly against him if it be bad, or prove him a master if it be good. In no branch of art does a touch go for so much. The necessity for a rigid selection is therefore constantly present in his mind. If one stroke in the right place tells more for him than ten in the wrong, it would seem to follow that that single stroke is a more learned stroke than the ten by which he would have arrived at his end.' 'The faculty of doing such work supposes a concentration and a reticence requisite in no other art.'

"To have seen Mr. Pennell at work etching a plate is a thing to remember. He loves to depict the towering buildings of crowded city streets. Most etchers of such subjects would make a preliminary sketch on the spot and afterward toil laboriously over the copper plate in the retirement of their studios; but Mr. Pennell takes a far more direct course, and one which would disconcert almost any other artist. He chooses his place in the crowded street, and stands there quite undisturbed by the rush of passers-by or by the idlers

who stand and stare at him or at his work. Taking quick glances at the scene he is depicting, he rapidly draws his lines with the etching-needle upon the copper plate which he holds in his other hand, and, what to me seems an astonishing *tour de force*, he never hesitates one instant in selecting the exact spot on his plate where he is about to draw some vital line of the picture, each line of it being a 'learned stroke' such as Seymour Haden insists upon.

"Of late he has become the printer of his own plates. The fastidious Whistler was forced to do the same. It is a troublesome operation, but when an etcher prints his own proofs (provided that he knows how to do it), we have the satisfaction of knowing that each proof is exactly what the artist intended it to be. With regard to Mr. Pennell's etched copper plates, it is not generally known that he has already destroyed most of them, including all the earlier ones. This is a wise thing for an etcher to do just as soon as his plate shows the first signs of deterioration from the wear and tear of the printing-press."

FREDERICK KEPPEL

From "Joseph Pennell, Etcher, Author, Illustrator." Reprinted, by permission, from "The Outlook" of September 23rd, 1905.

CATALOGUE

NOTE. The plates of all Mr. Pennell's etchings, listed below, have been destroyed. In many cases but one or two proofs remain unsold.

THE PHILADELPHIA SERIES

"Mr. Joseph Pennell's work was hardly known, I think, until a couple of years ago, but secured him at once a place among the foremost. He too has struck out an original line for himself in his sketches of old Philadelphia, with its diversities of level and unexpected flights of steps, its quaint architectural forms, and its narrow streets and curious court-yards so rich in effects of light and shade. During the last few months he has treated with success similar themes found in lower Louisiana. Mr. Pennell writes me: 'I should be most happy to tell you about my "usual method of working"—but I have n't any. I either work from dark to light, or in the bath, or make the whole drawing in the old-fashioned way and use stopping-out varnish. In fact all my work thus far has merely been a series of experiments. . . . Most of my plates (in fact all, so far as I remember) have been done in a day—and most of them in half of one. About half were done out of doors and the rest from sketches. In future I intend to do everything from nature direct on the plate.'"—MRS. SCHUYLER VAN RENSSELAER, *American Etchers* (The Century Magazine, February, 1883).

THE LAST OF THE SCAFFOLDING

Height $11\frac{3}{4}$, width $8\frac{7}{8}$

Signed artist's proofs. \$10

CHESTNUT STREET BRIDGE

Height $9\frac{3}{4}$, width $9\frac{7}{8}$

Signed artist's proofs. \$10

UNDER THE BRIDGES ON THE SCHUYLKILL

Height $11\frac{3}{8}$, width $12\frac{7}{8}$

Signed artist's proofs. \$12

COAL WHARVES ON THE SCHUYLKILL

Height 5, width $11\frac{1}{2}$

Signed artist's proofs. \$8

PUBLIC BUILDINGS, PHILADELPHIA

Height $9\frac{7}{8}$, width $7\frac{3}{8}$
Signed artist's proofs.....\$10

CALLOWHILL STREET BRIDGE

Height 5, width 12
Signed artist's proofs.....\$10

WATER STREET STAIRS

Height $9\frac{7}{8}$, width $7\frac{1}{2}$
Signed artist's proofs.....\$10

WATER STREET STAIRS (the larger plate)

Height $11\frac{7}{8}$, width 6
Signed artist's proofs.....\$10

STREET SWEEPERS

Height 8, width $9\frac{3}{4}$
Signed artist's proofs.....\$8

SAUERKRAUT ROW

Height $8\frac{3}{8}$, width $11\frac{5}{8}$
Signed artist's proofs.....\$15

CHANCERY LANE

Height 10, width $7\frac{3}{8}$
Signed artist's proofs.....\$10

PLOW INN YARD

Height $9\frac{7}{8}$, width 7
Signed artist's proofs.....\$10

THE BRASS FOUNDRY

Height 6, width $8\frac{3}{4}$
Signed artist's proofs.....\$10

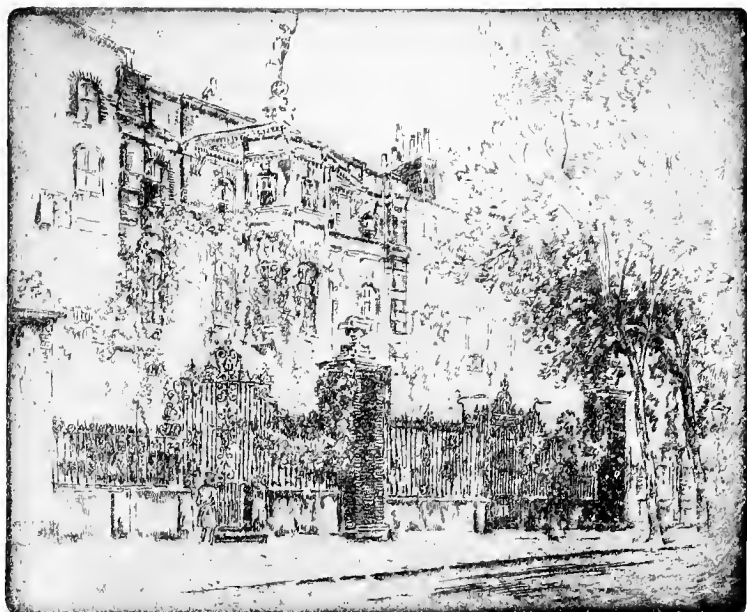
BELOW ATLANTIC CITY

Height $9\frac{7}{8}$, width $13\frac{3}{4}$
Signed artist's proofs.....\$12

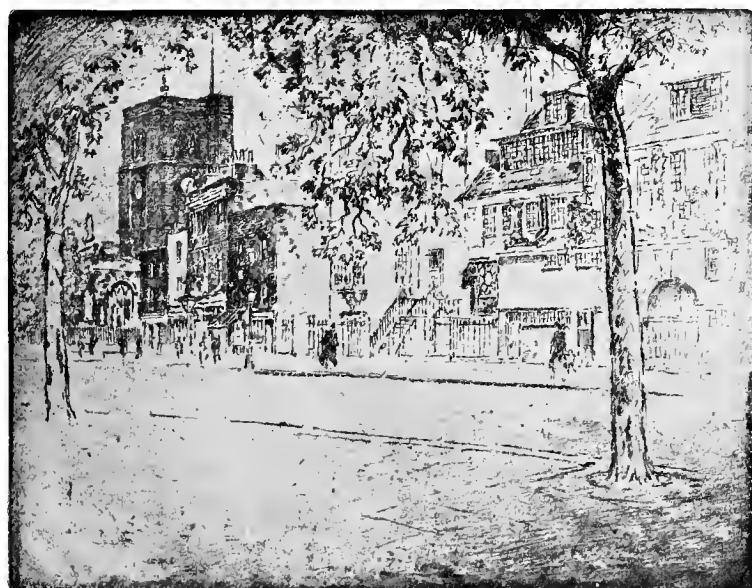
THE NEW ORLEANS SERIES (1882)

AN INNER COURT

Height $7\frac{5}{8}$, width 6
Signed artist's proofs.....\$5



ROSSETTI'S HOUSE



THE HOUSE WHERE WHISTLER DIED



THAMES FROM RICHMOND HILL



LINCOLN'S INN FIELDS

THE ORGAN GRINDER

Height 6, width $7\frac{3}{4}$
Signed artist's proofs.....\$5

'SIEUR GEORGES

Height $7\frac{3}{4}$, width 6
Signed artist's proofs.....\$7

PILOT TOWN, LOUISIANA

Height $8\frac{1}{8}$, width $14\frac{7}{8}$
Signed artist's proofs.....\$24

AT LYNCHBURGH, VIRGINIA

Height $13\frac{7}{8}$, width $10\frac{1}{8}$
Signed artist's proofs.....\$12

AN AMERICAN VENICE

Height 12, width 18
Signed artist's proofs.....\$15

THE ITALIAN SERIES (1883)

STOREYED FLORENCE

Height 11, width $8\frac{7}{8}$
Signed artist's proof.....\$36
(The model proof for the printer)

A NARROW WAY, FLORENCE

Height $10\frac{7}{8}$, width 8
Signed artist's proofs.....\$15

A COVERED STREET, FLORENCE

Height 10, width 7
Signed artist's proofs.....\$10

THE TOWERS OF SAN GHIMIGNANO

Height $10\frac{1}{4}$, width $7\frac{7}{8}$
Signed artist's proofs.....\$20

PONTE VECCHIO, NO. 2, FLORENCE

Height 10, width $7\frac{7}{8}$
Signed artist's proofs.....\$24

THE LONDON SERIES (1891)

NELSON MONUMENT, TRAFALGAR SQUARE

Height $9\frac{1}{2}$, width $6\frac{1}{2}$

Signed artist's proofs.....\$18

CHOIR OF ST. PAUL'S

Height $9\frac{5}{8}$, width $7\frac{1}{2}$

Signed artist's proofs.....\$10

STATUE OF CHARLES I

Height $8\frac{5}{8}$, width $6\frac{1}{2}$

Signed artist's proofs.....\$10

CHELSEA (larger plate)

Height 10, width $16\frac{7}{8}$

Signed artist's proofs.....\$30

CHELSEA (the smaller plate)

Height 7, width $9\frac{7}{8}$

Signed artist's proofs.....\$15

PALACE THEATRE

Height $8\frac{3}{4}$, width 7

Signed artist's proofs.....\$12

VICTORIA STATION

Height 8, width $13\frac{5}{8}$

Signed artist's proofs.....\$25

COPYING TURNER'S PAINTINGS

Height 5, width 8

Signed artist's proofs.....\$10

START OF THE COACHES

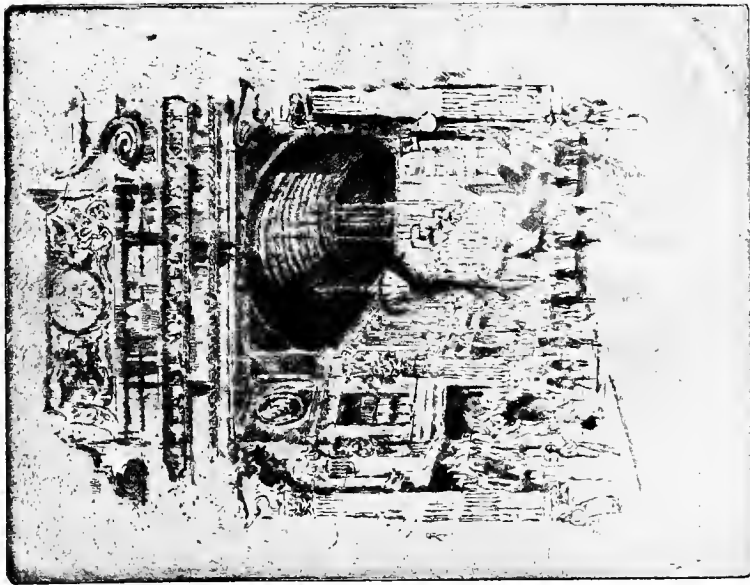
Height $4\frac{1}{2}$, width $7\frac{1}{2}$

Signed artist's proofs.....\$10

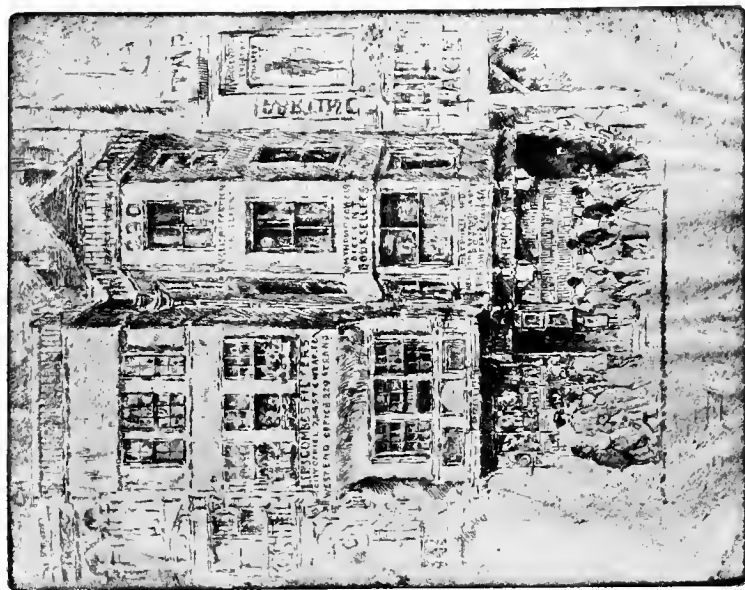
MILLBANK

Height $5\frac{7}{8}$, width $8\frac{3}{4}$

Signed artist's proofs.....\$15



LEADENHALL MARKET



No. 230 STRAND

THE NEW YORK SERIES

The plates of the entire New York Series are destroyed.

“These recent etchings of Mr. Pennell’s—both of London and of New York—are instinct with the quality which both Whistler and Sir Seymour Haden have always maintained to be the prime characteristic of the best painter-etching—namely, spontaneity; and what Whistler wrote a few years ago about Mr. Pennell’s Spanish lithographs might with equal truth be said of these ‘sky scrapers’ and of the recent London etchings which are here exhibited along with them: ‘There is a crispness in their execution, and a lightness and gaiety in their arrangement as pictures, that belong to the artist alone.’

“John Ruskin, when once invited to visit the United States, declared that he could not exist in a country which contained no ancient castles; but with us in America, where ‘the greatest good to the greatest number’ is the wholesome rule, such sentimentality is generally swept aside: down comes the inconvenient old building and up goes a much better one in its place. But it must not be supposed for these reasons that our contemporary architects are not genuine artists also. Mr. Pennell certainly has discerned art in their ‘sky scrapers,’ and so competent a judge as Mr. F. Marion Crawford, on seeing these etchings, made the pithy remark, ‘I see that you have made Architecture of the New York buildings.’ He *has*, and yet he has depicted them truly.

“Still another authority of high repute has given his opinion thus: ‘In whatever he does he is always the *artist*; and now that Whistler is dead and Seymour Haden no longer etching, I consider that the ablest painter-etcher now living and working is unquestionably Joseph Pennell.’”—FREDERICK KEPPEL, *New York “Sky Scrapers” and Recent Etchings of London.*

Average size: Height 11, width 8

Signed artist’s proofs.....\$12

PARK ROW (See Illustration)

THE “L” AND THE TRINITY BUILDING

THE FOUR STOREY HOUSE

THE STOCK EXCHANGE

THE GOLDEN CORNICE (100 BROADWAY) (See Illustration)

UNION SQUARE AND THE BANK OF THE METROPOLIS

THE TIMES BUILDING AND 42ND STREET

FORTY-SECOND STREET (See Illustration)

LOWER BROADWAY (See Illustration)

TRINITY CHURCH

CANYON No. 1

CANYON No. 2

THE TRIBUNE AND THE SUN

THE WHITE TOWER

THE SHRINE

STATUE OF LIBERTY

ST. PAUL BUILDING

THE THOUSAND WINDOWS

"THE HOLE IN THE GROUND" (16TH STREET AND FIFTH AVENUE)
UNION SQUARE, RAINY DAY
THE TIMES BUILDING
ST. THOMAS AND ST. REGIS
FIFTH AVENUE

THE LONDON SERIES

The plates of the entire London Series are destroyed.

"All this elaboration is in the interest of the total effect, and the total effect is always magnificently atmospheric. The drawing of the buildings has the beauty and strength of structure, and at the same time it is suffused by the air and the light and the dark. No one has so splendidly rendered the different effects of sunlight on stone, the tired, dull glare of the late afternoon, the brilliant hard white, the ivory softness, and the glorifying vagueness of the play of light and shade on the fluting of columns and the carving of the capitals. And these etchings excel in suggesting the quality of surfaces, skies, water, foliage, the stone of the museums and churches, the brick of the Chelsea house fronts. In composition they have always a distinction and a surprise that comes from the happy point of view. It is a composition that gives to its glimpse of the scene a new unity in unexpected relations; and the fact that the scenes are always reversed, through the artist's habit of putting the thing as he sees it directly on the plate, takes nothing from their beauty. Among the most beautiful are 'Classic London—St. Martin's-in-the-Fields,' 'St. Paul's,' 'Lindsay Row,' 'Westminster Abbey—West Front,' 'The Tower Bridge,' 'The British Museum,' and 'Hampton Court Palace.' The 'classic' part of London is Pennell's own. And so, indeed, are the palaces and the abbey. He has had no predecessor there as he had on the Thames. And nothing could be more appropriate to these subjects than the infinite delicacy and restraint of their elaboration."—WALTER CONRAD ARENSBERG, *Mr. Pennell's Etchings of London*.

Average size: Height 12, width 7½

Signed artist's proofs. \$12

LEADENHALL MARKET (See Illustration)

LUDGATE HILL, SHOWING THE HOLBORN VIADUCT

CLASSIC LONDON.—ST. MARTIN'S-IN-THE-FIELDS (See Illustration)

CHEYNE WALK, CHELSEA

THE HOUSE WHERE WHISTLER DIED, No. 74 CHEYNE WALK (See Illustration)

LINDSAY ROW

Showing the house where Whistler painted the portrait of his mother.

GREAT COLLEGE STREET

ROSSETTI'S HOUSE (See Illustration)

ON CLAPHAM COMMON

THE POND, CLAPHAM COMMON

WESTMINSTER ABBEY, WEST FRONT (See Illustration)

THE ADMIRALTY

Seen from the archway which forms the entrance to Scotland Yard.

ST. CLEMENT DANE'S

THE HAYMARKET THEATRE

ST. DUNSTAN'S, FLEET STREET



THE TOWER BRIDGE



THE DOCK HEAD

THE GOTHIC CROSS

In front of Charing Cross Station.

THE GREAT GATE, LINCOLN'S INN

LINCOLN'S INN FIELDS (See Illustration)

THE OLD COURT, LINCOLN'S INN

THE HALL, LINCOLN'S INN

ENTRANCE TO THE HALL, LINCOLN'S INN

GREENWICH PARK. No. 1

GREENWICH PARK. No. 2

KING'S COLLEGE, THE EMBANKMENT GATE

TRAFALGAR SQUARE

ALBERT HALL

ST. BARTHOLOMEW'S GATE

THE DOCK HEAD (See Illustration)

THE CLOCK TOWER, FROM THE SURREY SIDE

LONDON BRIDGE STAIRS

WATERLOO TOWERS

WHITEHALL COURT

THE TOWER BRIDGE (See Illustration)

ST. PAUL'S, THE WEST DOOR (See Illustration)

BRIDGE STREET, WESTMINSTER

THE GREAT CRANES, SOUTH KENSINGTON

CUMBERLAND TERRACE, REGENT'S PARK

No. 230 STRAND (See Illustration)

THE THAMES, FROM RICHMOND HILL (See Illustration)

THE CRYSTAL PALACE

AT RICHMOND

CUMBERLAND GATE, REGENT'S PARK

THE MARBLE ARCH

THE COLISEUM

ST. MARY-LE-STRAND (See Illustration)

THE LAST OF OLD LONDON

ST. BARTHOLOMEW'S, THE FOUNDER'S TOMB

SPITALFIELDS CHURCH

ST. AUGUSTINE'S AND ST. FAITH'S

THE GATE OF THE TEMPLE

THE GUILDHALL

There were only three or four satisfactory impressions of this plate.

CANNON STREET STATION

LAMBETH

HEMPSTEAD PONDS (See Illustration)

ROYAL WINDSOR

BUSHEY PARK

Showing the famous Horse-chestnut Avenue, which is the finest approach to Hampton Court Palace.

THE VALE OF HEALTH

The memory of Keats, Leigh Hunt, Cowden Clark and their friends will always cling around this place.

THE FRENCH SERIES

AMIENS

The plates of the Amiens Series are destroyed.

THE WEST FRONT, AMIENS

The Cathedral of Amiens, begun in 1220, is in purity and majesty of design perhaps the finest existing medieval structure. It is 469 feet long, 213 across the transepts, and about 150 in height of nave-vaulting. The incomparable façade has three huge porches covered with the richest sculpture, two galleries, the lower arcaded, the upper filled with statues of kings, and a great rose and gable between two low, square towers. The interior is simple and most impressive.

Height 117/8, width 83/4

Signed artist's proofs.....\$12

AMIENS

Height 101/2, width 77/8

Signed artist's proofs.....\$12

BEAUVAIS

The plates of the Beauvais Series are destroyed.

THE TRANSEPT, BEAUVAIS

The Cathedral of Beauvais is a fragment consisting merely of choir and transepts, begun in 1225 with the intention of surpassing all other existing churches. The plan failed, owing to stinted expenditure on the foundations, which proved too weak for the stupendous superstructure. The choir, presenting the most beautiful 13th century vaulting and tracery, is 104 feet long and 157 from vaulting to pavement. It possesses superb medieval glass. The great transepts are Flamboyant.

Height 12, width 73/4

Signed artist's proofs.....\$12

TOWERS OF THE BISHOP'S PALACE, BEAUVAIS

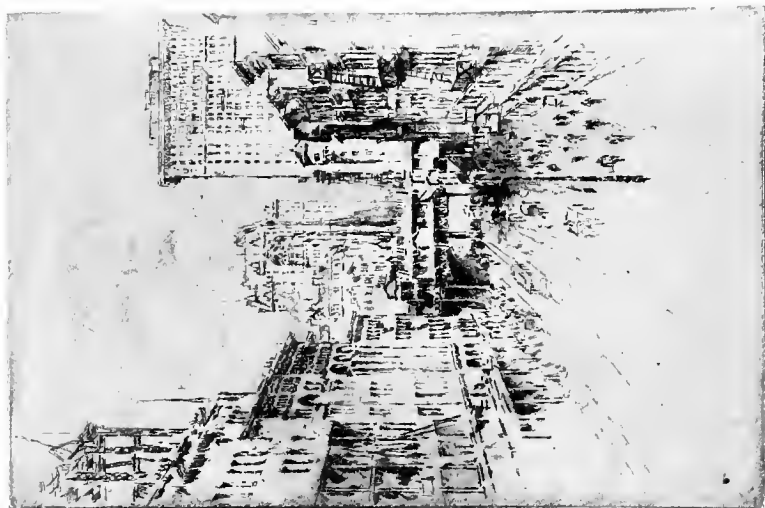
Height 11, width 85/8

Signed artist's proofs.....\$12

SOUTH DOOR, BEAUVAIS

Height 107/8, width 8

Signed artist's proofs.....\$12



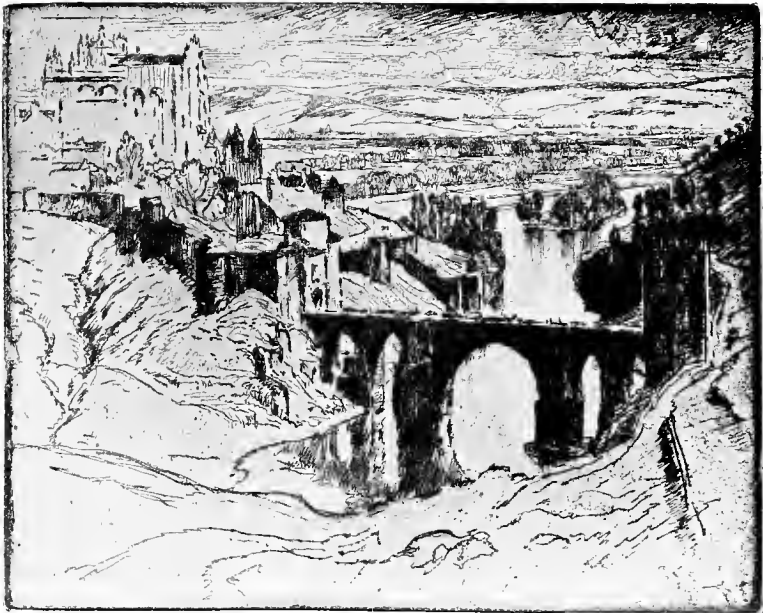
FORTY-SECOND STREET



"THE GOLDEN CORNICE"



HEMPSTEAD PONDS



ST. MARTIN'S BRIDGE, TOLEDO

ROUEN

The plates of the Rouen Series are destroyed.

THE WEST FRONT, ROUEN CATHEDRAL

The Cathedral is one of the most impressive existing. The wide front ranges in date from the Romanesque to the Flamboyant. The florid south tower (Tour de Beurre) is notable. The transepts possess fine rose-windows and admirable sculpture in profusion about their rich gabled portals. The length of the cathedral is 447 feet; the height of the nave 92.

Height 11, width $8\frac{1}{2}$

Signed artist's proofs.....\$12

THE CLOISTERS AND THE TRANSEPT TOWER, ROUEN CATHEDRAL

Height $10\frac{7}{8}$, width $8\frac{1}{2}$

Signed artist's proofs.....\$12

THE FLOWER MARKET AND THE BUTTER TOWER, ROUEN

Height $10\frac{7}{8}$, width $8\frac{1}{2}$

Signed artist's proofs.....\$12

GROSSE HORLOGE

Height $9\frac{7}{8}$, width 7

Signed artist's proofs.....\$12

MARKET PLACE, ROUEN

Height 11, width $7\frac{7}{8}$

Signed artist's proofs.....\$12

ROUEN, FROM BON SECOURS

Height $7\frac{3}{4}$, width $12\frac{1}{8}$

Signed artist's proofs.....\$12

PORCH OF ST. MACLOU, ROUEN

Height $9\frac{7}{8}$, width $7\frac{7}{8}$

Signed artist's proofs.....\$12

SAINT MARTIN'S BRIDGE, TOLEDO

Height 8, width 10

Signed artist's proofs.....\$18

(See Illustration)

LITHOGRAPHS
THE SPANISH SERIES

Of the Lithographs comprised in The Spanish Series there were issued fifteen signed artist's proofs of each subject.

“ . . . I have seen these fresh lithographs Mr. Pennell has brought back from Spain with him. They are charming.

“There is a crispness in their execution, and a lightness and gaiety in their arrangement as pictures, that belong to the artist alone; and he only could, with the restricted means of the lithographer—and restricted, indeed, I have found them—have completely put Sunny Spain in your frames.

“*Tout lasse—tout passe*”—and I am glad you manage this exhibition before others, persevering, have strained the limits of lithography beyond the ken of us beginners.’”

J. MCNEILL WHISTLER.

Extract from Mr. Whistler's letter to The Fine Art Society of London.

Average size: Height 7, width 5

Signed artist's proofs. \$5

GATE OF THE VINE

COURT OF LIONS

THE APARTMENTS OF WASHINGTON IRVING IN THE ALHAMBRA

DOORWAY: COURT OF THE FISH-POND

THE LITTLE INN YARD

THE GATE OF JUSTICE, ALHAMBRA (See Illustration)

THE HOUSE OF THE WEATHERCOCK: PASS OF LOPE

THE GATE OF IRON AND TOWER OF PICOS

THE MARKET-PLACE, GRANADA

COURT OF THE GENERALIFE

PARADOR DEL SOL

TOMB OF FERDINAND AND ISABELLA

THE COPPERSMITH

THE MOSQUE, CORDOVA

LIONS OF THE MOSQUE

THE GARDEN OF THE MOSQUE

THE COURT OF MYRTLES

THE HALL OF AMBASSADORS (See Illustration)

THE CYPRESS OF ZORIADA

THE BALCONY

THE GREEN SHOP

GARDEN OF THE GENERALIFE

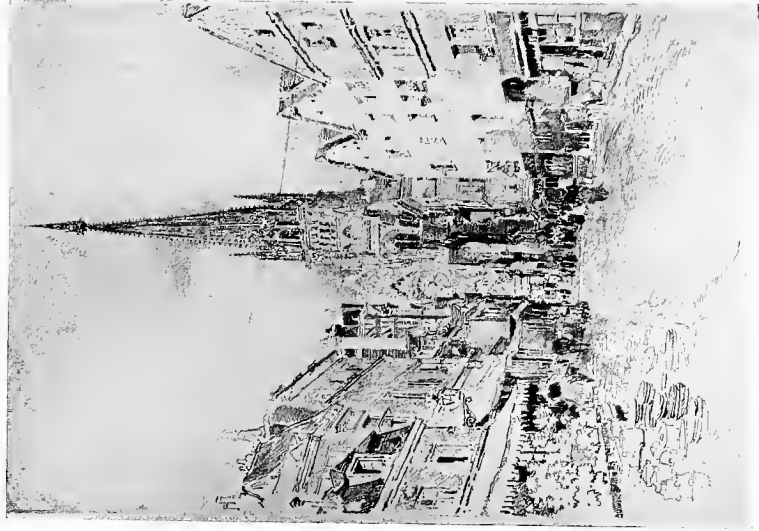
THE GREAT WINDOW

POSADA DE LAS TABLADAS

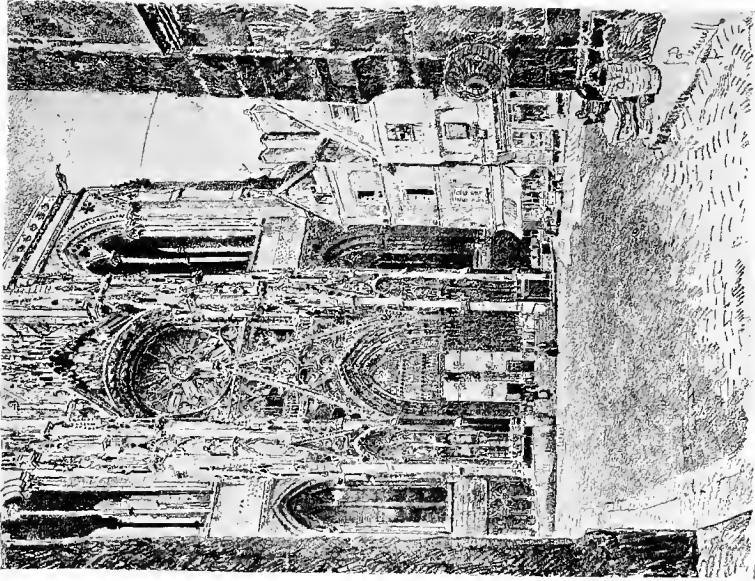
THE SHOP WITH THE BLUE TILES

IN THE ALHAMBRA WOOD

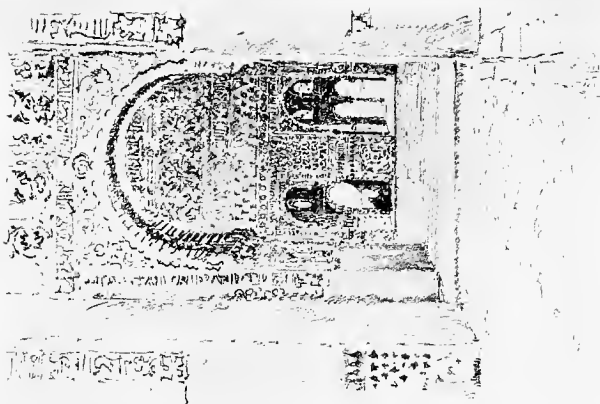
ON THE BANKS OF THE DARRO



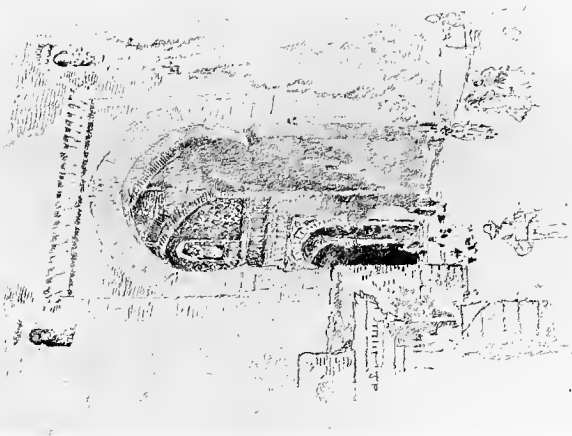
ROUEN (Lithograph)



ROUEN CATHEDRAL (Lithograph)



THE HALL OF AMBASSADORS (Lithograph)



THE GATE OF JUSTICE, ALHAMBRA (Lithograph)



ZAANDAM, No. 3 (Lithograph)



TIMBER MILLS, ZAANDAM (Lithograph)

THE BRIDGE ON THE DARRO
THE BRIDGE AT CORDOVA
THE INN YARD, GRANADA
THE SHOP OF THE LITTLE CAT
COURT OF THE HOUSE OF PEREGIL

THE HOLLAND SERIES

There were issued fifteen signed artist's proofs of each subject in The Holland Series.

Height 9, width 12
Signed artist's proofs.....\$10

OUTSIDE SCHIEDAM
A WINDMILL, SCHIEDAM
ZAANDAM. No. 1
ZAANDAM. No. 2
ZAANDAM. No. 3 (See Illustration)
TIMBER MILLS, ZAANDAM (See Illustration)

OTHER LITHOGRAPHS

ROUEN CATHEDRAL
Height 20, width 14½
Signed artist's proofs.....\$30
Five proofs only were printed, and the stone was then destroyed.
(See Illustration)

ROUEN
Height 19½, width 13
Signed artist's proofs.....\$30
Five proofs only were printed, and the stone was then destroyed.
(See Illustration)

ROUEN
Height 18, width 13
Signed artist's proofs.....\$30
Five proofs only were printed, and the stone was then destroyed.

BOOKS ON ETCHINGS AND ENGRAVINGS

N. B.—Any of these books will be sent, postpaid, on receipt of price.

ILLUSTRATED CATALOGUE OF ETCHINGS AND ENGRAVINGS PUBLISHED BY FREDERICK KEPPEL & CO.

“Frederick Keppel & Co. publish a valuable and instructive Catalogue of their prints. The book is profusely illustrated, with really capital pictures, and will be most valuable for reference.”—ARTHUR HOEBER, *The Globe and Commercial Advertiser*, March 29, 1908.

New edition. Printed at The De Vinne Press.

165 pages, 9½ x 6¼, 84 illustrations, flexible covers, 10 cents

ILLUSTRATED CATALOGUE OF ETCHINGS BY AMERICAN ARTISTS, FOR SALE BY FREDERICK KEPPEL & CO.

“The firm has just issued a handsomely illustrated Catalogue of the prints in their stock, and there is with the name of each artist a biography. The book is uniform with that recently issued of the men of Europe, and will be found valuable for the collector and the amateur generally.”—*The Globe*, May 20, 1908.

First edition. Printed at The De Vinne Press.

122 pages, 9½ x 6¼, 65 illustrations, flexible covers, 10 cents

THE KEPPEL BOOKLETS

The First and Second Series of The Keppel Booklets are now ready. Each series consists of five Booklets, described below, inclosed in a special slide case, and will be sent, postpaid, to any address, on receipt of twenty-five cents in stamps.

These Booklets measure 5¾ x 3½ inches. They are printed at The De Vinne Press, New York. Separate Booklets can be had at 5 cents each, postpaid.

FIRST SERIES

CONCERNING THE ETCHINGS OF MR. WHISTLER

CONTENTS

Proposition by Mr. Whistler. Reprinted from his book, “The Gentle Art of Making Enemies.”

Mr. Whistler’s Etchings. Reprinted from *The Daily Chronicle* (London), February 22, 1895. By Joseph Pennell.

Whistler’s Thames Etchings. Reprinted from the *Bulletin de l’Art Ancien et Moderne*, Paris, December, 1903. By Monsieur F. Courboin.

Sixth edition, 69 pages, 26 illustrations

SIR SEYMOUR HADEN, Painter-Etcher

By Frederick Keppel

Being a condensation of the lecture prepared for and delivered before the Grölier Club, and afterward repeated at the Metropolitan Museum of Art, Yale University, etc.

Fourth edition, 40 pages, 13 illustrations

JEAN-FRANÇOIS MILLET, Painter-Etcher

By Mrs. Schuyler van Rensselaer

Reprinted, by permission, from *The Independent*. To which is appended a sketch of the “Life of Millet” by Frederick Keppel.

Third edition, 43 pages, 11 illustrations

FIRST SERIES—*Continued.*

JOSEPH PENNELL,
Etcher, Illustrator, Author
By Frederick Keppel
Reprinted, by permission, from *The Outlook* of September 23, 1905.
First edition, 64 pages, 16 illustrations

DRY-POINTS BY PAUL HELLEU
By Frederick Wedmore
Reprinted from *Etching in England*, London, 1895. Introduction by the late Edmond de Goncourt.
Sixth edition, 17 pages, 4 illustrations
(1 in colors)

SECOND SERIES

AUGUSTE RAFFET
By Atherton Curtis
This review of Raffet's works has been revised and abridged by the author from his chapter on Raffet in "Some Masters of Lithography."
First edition, 40 pages, 14 illustrations

THE LATE FÉLIX BUHOT
Painter-Etcher
By M. Léonce Bénédite,
Curator of the
Luxembourg Gallery, Paris
Reprinted, by permission, from *La Revue de l'Art Ancien et Moderne*, Paris.

Written on the occasion of the public exhibition of Félix Buhot's works at the National Museum of the Luxembourg, and translated from the French by Madame Félix Buhot.
First edition, 37 pages, 11 illustrations

ONE DAY WITH WHISTLER
By Frederick Keppel
Reprinted, by permission, from *The Reader* of January, 1904.
Second edition, 23 pages, with a portrait of the artist, from the drawing by Paul Rajon, and a facsimile (in reduced size) of an autograph letter from Whistler to Mr. Keppel

MR. PENNELL'S ETCHINGS OF
NEW YORK "SKY SCRAPERS"
By Frederick Keppel
Second edition, 24 pages, 9 illustrations

CHARLES MERYON,
A Biographical Sketch
By Frederick Keppel
Second edition, 37 pages, 13 illustrations

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Of the Third Series there have been issued

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By Russell Sturgis
Third edition, 54 pages, 19 illustrations

MR. PENNELL'S
ETCHINGS OF LONDON
By Walter Conrad Arensberg
Reprinted, by permission, from *The Evening Post* of March 1, 1906, to which is added MR. PENNELL AS A PRINTER, by Frederick Keppel, written on the occasion of an exhibition of Mr. Pennell's etchings of London.
First edition, 43 pages, 14 illustrations

HOW PRINTS ARE MADE
By Atherton Curtis
A description of the various processes employed in the making of

Prints—Engraving, Etching, Aquatint, Dry-point, Mezzotint—together with Notes on Printing, and a chapter on Technical Terms.
Second edition, 28 pages

NOTE. This Booklet, being of unusual interest and importance to Collectors and to all lovers of fine prints, is also issued as a separate Pamphlet: size 7½ x 5 inches, 22 pages—price 10 cents.

DAUBIGNY
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Written on the occasion of an exhibition of Etchings and Drawings by Daubigny. (April-May, 1907.)
First edition, 44 pages, 15 illustrations

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Of THE PRINT COLLECTOR'S BULLETIN there have been issued

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Second Edition, 45 pages, 24 illustrations.

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First Edition, 52 pages, 24 illustrations.

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Mrs. van Rensselaer's pamphlet is specially recommended as giving a clear and concise view of the art of etching.

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THE BEST PORTRAITS IN ENGRAVING

By the Hon. Charles Sumner

The greater part of this article appeared in a New York magazine in January, 1872.

The completion, as now issued, was given to the publisher, in manuscript, by Mr. Sumner shortly before his death.

He gave his hearty approval to its publication in complete form, and expressed the hope that it would call the attention of many persons of artistic taste to the study of those early masterpieces of the engraver's art, the collection and possession of which afforded himself so much pleasure and instruction.

Fifth edition, 31 pages, 11 $\frac{3}{4}$ x 8, 13 illustrations, 25 cents

THE GOLDEN AGE OF ENGRAVING

By Frederick Keppel

Reprinted, by permission, from *Harper's Magazine*.

"To those who wish to gather, in a few minutes' reading, a fair, clear, and not inadequate conception of the Art of Engraving and its Great Masters, the perusal of Mr. Frederick Keppel's article on the subject will prove very satisfactory. Although the spirit of condensation rules in every line, it is surprising how little of the pith and essence of the theme are omitted. The paper is remarkably clear and compendious, and is admirably written."—STEPHEN ENGLISH.

"Combines rare artistic excellence with a high degree of literary merit."—*New York Tribune*.

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By Atherton Curtis

Reprinted, by permission, from "Some Masters of Lithography."

Second edition, 12 pages, 6 x 4 $\frac{1}{4}$

This Pamphlet will be mailed, free, on application to the publishers.

HOW PRINTS ARE MADE

By Atherton Curtis

A description of the various processes employed in the making of Prints—Engraving, Etching, Aquatint, Dry-point, Mezzotint—together with Notes on Printing, and a chapter on Technical Terms.

Second edition, 19 pages, 7 $\frac{3}{8}$ x 4 $\frac{7}{8}$, 10 cents

NOTE. This Pamphlet can also be had as Number Three of The Third Series of THE KEPPEL BOOKLETS.

CATALOGUE OF THE ETCHED WORK OF EVERT VAN MUYDEN

By Atherton Curtis

With a portrait of the artist and ten head pieces etched expressly for the catalogue and one unpublished plate (*Lion and Lioness*). The edition is limited to 230 numbered copies and is printed by The De Vinne Press.

Size 10 x 7 inches, 158 pages, cloth, paper label, \$10



THE PRINT-COLLECTOR'S BULLETIN
AN ILLUSTRATED CATALOGUE OF
PAINTER-ETCHINGS FOR SALE BY
FREDERICK KEPPEL & CO.
4 EAST 39TH STREET, NEW YORK

EVERT VAN MUYDEN

NOTE

ALTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

September 18, 1908



EVERT VAN MUYDEN, AT THE AGE OF 37

From his own etching from life

EVERT VAN MUYDEN

“**E**VERT VAN MUYDEN will surely be one of the elect in the collections of the future. His name has not yet passed the limits of a modest celebrity because he works for himself alone,—as do all whose productions are sincere and personal,—devoted to his art in which he is constantly striving to perfect himself, working quietly and peacefully, never trying, as so many do, to gain transitory fame by sensational work.

“Evert van Muyden, born at Albano, near Rome, in 1853, comes from a Dutch family who have lived in Switzerland since 1824. His youth was passed among artists, friends of his father, who is a well-known painter, and thus he developed early in life a love for rendering in rude sketches everything that presented itself to his quick observation. His first master in drawing was his father, and later in Paris he studied under Gérôme, who at once perceived the natural gifts and quick intelligence of his pupil.

“Between the ages of twenty-six and thirty-one, Evert van Muyden lived in Rome. There he gave further proof of his talents, and improved his style by unceasing study of the Roman Campagna with its herds of cattle. To my mind, he ranks among those who have rendered with greatest charm and with most modern feeling those extended plains, overflowing with recollections of the past, among whose enchanting ruins wander those Roman bulls, so proud, so beautiful, and so mighty in form. In his sketches and in his powerful etchings, Van Muyden has depicted these bulls, now in herds, now alone, outlined against the low horizon: foaming, bellowing, their fine heads crowned with crescent horns marked against the serene sky. He has drawn or etched them engaged in superb wild combat in the barren fields, with heads lowered to the ground, thighs extended, ready to strike together their giant forms with blows like those of the hammer upon the anvil.

“Every picturesque aspect of the Roman Campagna has been drawn by Van Muyden; the mounted herdsmen more expressive than picadors in the arena, the sunny little inns in front of which stop the curious old rickety wagons of the wandering Italians,—in fact, every aspect of life in the neighborhood of Rome has been rendered by him with a skill and a care that insure a constantly increasing reputation to his fascinating etchings.

“In etching and pen drawing the young artist triumphed because he sought the general characteristics and spirit of men and things rather than their effect. Above all, he was fascinated by the

action, the expression, and the nature of the animals that he saw; and it was for this reason that he began the study of them directly from life, throwing himself heart and soul into his work. In order to learn their habits and movements he made quantities of drawings, sketches, and annotations, all of which evince great sureness of eye. Alone before nature, with no guide but his own instinct, with no resources but his own talent and his dexterous skill in sketching, Van Muyden did a series of lions, leopards, tigers, elephants, horses, monkeys, and cats that do not in the least recall the works of his predecessors or of his rivals, because the quality and vigor of his drawing are truly incomparable.

“One of his plates, *Studies of Various Animals*, is exquisite in its style, and there is also a series of studies of young orang-outangs, all on the same copper, whose meditative attitudes and awkward infantile gestures show a delightful feeling for comic truth. With their long arms crossed on their dropsical bellies, their airs of wise old philosophers, their small dreamy eyes, these ancestors of man have been better rendered by the able and quick pencil of Van Muyden than they have ever been by any other delineator of animals.

“His *Bengal Tigers*,—one of them drinking,—his solitary lion, *King of the Desert*, his *Lioness and Cubs*, his *Monkey Seated*, his *White Mare and Black Colt*, his *Stubborn Donkey*, all form a series of plates impressions from which the most fastidious collectors and the best connoisseurs may well place by the side of the finest Bracquemonds and the remarkable lithographs of the great Delacroix.”

OCTAVE UZANNE.

Written on the occasion of an Exhibition of Water Colors, Sketches, Pen Drawings and Etchings by Evert Van Muyden, New York, 1893

CATALOGUE

NOTE: The reference numbers are those of Catalogue of the Etched Work of Evert van Muyden, by Atherton Curtis. (See page 28 of this Bulletin.)

SQUADRON OF CAVALRY; TIME OF FREDERICK THE GREAT (Curtis No. 10)

First state. Six proofs only were printed in this state.

Height $5\frac{1}{8}$, width $7\frac{1}{2}$

Signed artist's proof on Whatman paper.....\$7

HEAD OF A LION (Curtis No. 19)

Height $5\frac{3}{8}$, width $3\frac{5}{8}$

Signed artist's proof on Whatman paper.....\$4

ROMAN BULL (Curtis No. 26)

Third state, before the additional shading on the little cloud to the left. Four proofs only were printed in this state.

Height $5\frac{1}{2}$, width $7\frac{1}{2}$

Signed artist's proof on Whatman paper.....\$8

THE SAME

Fourth and finished state.

Signed artist's proof on Whatman paper.....\$6

GOATHERD, ASLEEP (Curtis No. 31)

First state. Four proofs only were printed in this state.

Height $5\frac{1}{4}$, width $7\frac{1}{8}$

Signed artist's proof on Holland paper.....\$9

THE SAME

Second and finished state.

Signed artist's proof on Holland paper.....\$4

TWO MONKEYS (Curtis No. 32)

Height $7\frac{1}{2}$, width $10\frac{1}{2}$

Signed artist's proof on Whatman paper.....\$6

TIGER IN HIS LAIR (Curtis No. 33)

Height $9\frac{7}{8}$, width 13

Signed artist's proof on Holland paper, first state\$18

LION ATTACKING A BUFFALO	(Curtis No. 38)
Height $10\frac{1}{4}$, width 13	
Signed artist's proof on Holland paper.....	\$6
HEAD OF A YOUNG LION (Sketch)	(Curtis No. 40)
Height $6\frac{1}{4}$, width $4\frac{1}{4}$	
Signed artist's proof on Whatman paper.....	\$4
SMALL TIGER, LYING DOWN	(Curtis No. 49)
Height $2\frac{3}{4}$, width 4	
Signed artist's proof on Holland paper, first state	\$4
COVER FOR A SET OF TEN ETCHINGS	(Curtis No. 50)
First state, four proofs only printed.	
Height $9\frac{7}{8}$, width $6\frac{5}{8}$	
Signed artist's proof on Holland paper.....	\$6
LION, OF THE JARDIN DES PLANTES	(Curtis No. 59)
First state, four proofs only printed.	
Height $9\frac{3}{4}$, width $13\frac{3}{4}$	
Signed artist's proof on Japan paper.....	\$10
AN ELEPHANT AND OTHER ANIMALS	(Curtis No. 67)
Height $16\frac{1}{2}$, width 12	
Signed artist's proof on Whatman paper.....	\$10
PORTRAIT OF THE ARTIST, AT THE AGE OF 35	(Curtis No. 69)
Height $4\frac{3}{4}$, width $3\frac{1}{4}$	
Signed artist's proof on Japan paper.....	\$5
PORTRAIT OF THE ARTIST, DRAWING	(Curtis No. 78)
Height $3\frac{3}{4}$, width $5\frac{1}{4}$	
Signed artist's proof on Whatman paper.....	\$6
CIRCULAR TO THE "BIBLIOPHILES CONTEMPORAINS"	(Curtis No. 94)
First state, before the inscriptions upon the book, etc. Two proofs only were printed in this state.	
Height $8\frac{3}{8}$, width $5\frac{3}{8}$	
Signed artist's proof on Whatman paper.....	\$9



BULL OF THE ROMAN CAMPAGNA

SIDE-CARRIAGE, ON AN OPEN ROAD

(Curtis No. 97)

Height $3\frac{3}{4}$, width $5\frac{3}{8}$

Signed artist's proof on Whatman paper, first state \$5

DALMATIAN DOG, "SULTAN"

(Curtis No. 103)

First state, the background above the dog's head is not shaded. Marked by the artist "unique."

Height $12\frac{5}{8}$, width 10

Signed artist's proof on Holland paper. \$20

THE SAME

Third and finished state.

Proof on Holland paper. \$5

PORTRAIT OF THE ARTIST (Study)

(Curtis No. 107)

Second state (of four states). Three proofs only were printed in this state.

Height $6\frac{3}{8}$, width 4

Signed artist's proof on Japan paper. \$8

TWO HEADS (Studies of Expression)

(Curtis No. 112)

Height $5\frac{3}{8}$, width $3\frac{3}{4}$

Signed artist's proof on Holland paper. \$5

HEAD OF A DOG, "SULTAN"

(Curtis No. 114)

Height $4\frac{1}{2}$, width 3

Signed artist's proof on Japan paper. \$5

OX, LYING DOWN (Sketch)

(Curtis No. 141)

Height $4\frac{1}{4}$, width $3\frac{1}{8}$

Signed artist's proof on Whatman paper. \$4

TIGERS FIGHTING

(Curtis No. 143)

Height $6\frac{1}{4}$, width $4\frac{5}{8}$

Signed artist's proof on Whatman paper. \$3

TIGRESS DEVOURING HER PREY

(Curtis No. 150)

Height $3\frac{3}{4}$, width $5\frac{1}{4}$

Signed artist's proof on Holland paper. \$4

BULL OF THE ROMAN CAMPAGNA

(Curtis No. 151)

"Van Muyden's fondness of animals is not confined to the wild species, but extends to domestic animals as well. He has always taken great interest in the Roman ox, whose sluggish nature he interprets with great truth. . . . In the same class with the Roman oxen may be placed the Roman bulls, of which

the best is undoubtedly the *Bull of the Roman Campagna*, a superb plate, full of feeling for the beauty of the animal, especially of the beautiful curve of its graceful horns, and one of the best examples of the artist's masterly draughtsmanship."—ATHERTON CURTIS.

Height $12\frac{1}{4}$, width $16\frac{1}{8}$

Signed artist's proof on Holland paper, second state (four proofs only printed in this state) . . \$15

Signed artist's proof on Holland paper, third state 12

Signed artist's proof on Holland paper, fourth state 10

(See Illustration)

SWISS INFANTRY ON THE MARCH

(Curtis No. 161)

Height $5\frac{3}{4}$, width $7\frac{3}{4}$

Signed artist's proof on Holland paper \$6

PORTRAIT OF THE ARTIST, AT THE AGE OF 37

(Curtis No. 165)

First state. The second proof taken from the plate. Six proofs only were printed in this state.

Height 6, width $4\frac{1}{4}$

Signed artist's proof on Whatman paper \$8

(See Illustration)

HEAD OF A YOUNG LION

(Curtis No. 168)

Height $12\frac{5}{8}$, width $9\frac{1}{2}$

Proof on Holland paper \$8

THREE DOGS

(Curtis No. 184)

First state. Four proofs only were printed in this state.

Height 8, width 11

Signed artist's proof on Holland paper \$8

TIGER DEVOURING AN ANTELOPE

(Curtis No. 186)

Height $10\frac{1}{2}$, width $13\frac{3}{4}$

Signed artist's proof on Holland paper \$10

EQUESTRIAN PORTRAIT OF COLONEL EMILE GAUTIER

(Curtis No. 188)

The fourth state (of seven states). Four proofs only were printed in this state.

Height $12\frac{1}{4}$, width $13\frac{3}{4}$

Signed artist's proof on Holland paper \$10

ITALIAN BEGGAR CHILDREN

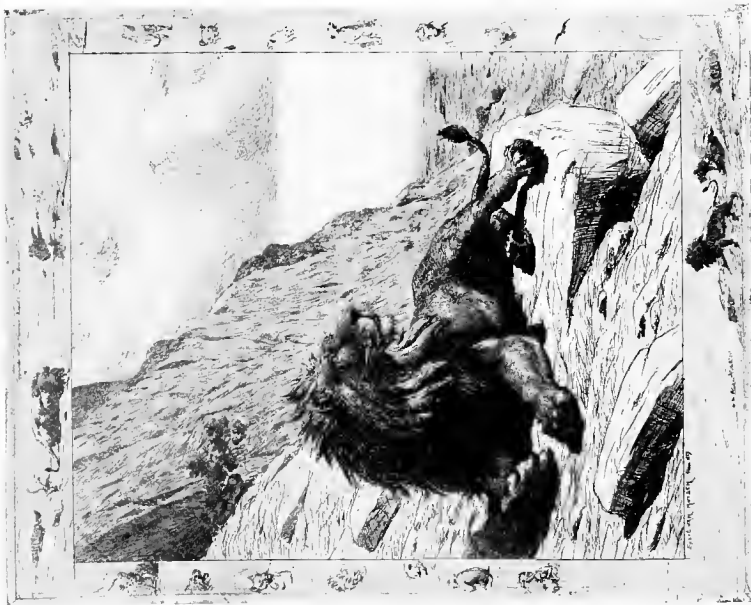
(Curtis No. 193)

Height $4\frac{1}{8}$, width $2\frac{5}{8}$

Signed artist's proof on Holland paper \$2



BENGAL TIGERS



THE KING OF THE DESERT

A CAT	(Curtis No. 198)
First state, the first proof printed. Four proofs only were printed in this state.	
Height $7\frac{3}{8}$, width $9\frac{1}{4}$	
Signed artist's proof on Holland paper.....	\$7
PANTHER IN A TREE	(Curtis No. 208)
Height $5\frac{3}{8}$, width $4\frac{3}{8}$	
Signed artist's proof on Holland paper.....	\$5
GOAT, LYING DOWN	(Curtis No. 211)
Height $6\frac{1}{4}$, width $4\frac{3}{8}$	
Proof on Holland paper.....	\$2
LANDSCAPE ("SEDIA DEL DIAVOLO")	(Curtis No. 213)
First state, the first proof printed. Four proofs only were printed in this state.	
Height $7\frac{1}{4}$, width $9\frac{3}{4}$	
Signed artist's proof on Holland paper.....	\$10
SKETCHES OF YOUNG ORANG-OUTANGS	(Curtis No. 214)
Height 12, width 16	
Signed artist's proof on Holland paper.....	\$6
HEAD OF A DOG (LURETTE)	(Curtis No. 228)
Height $7\frac{5}{8}$, width $5\frac{1}{2}$	
Signed artist's proof on Whatman paper.....	\$4
FIGHT BETWEEN ROMAN BULLS (No. 2)	(Curtis No. 230)
Height 12, width 17	
Signed artist's proof on Whatman paper, first state	\$15
SKETCH OF A YOUNG ITALIAN WOMAN	(Curtis No. 237)
Height $6\frac{1}{4}$, width $4\frac{1}{2}$	
First state, the first proof printed. Six proofs only were printed in this state.	
Signed artist's proof on Holland paper.....	\$8
THE SAME	
Second state (of three states).	
Signed artist's proofs on Holland paper.....	\$4
PORTRAIT OF THE ARTIST, IN AN OVAL	(Curtis No. 247)
Second state (of four states). Four proofs only were printed in this state.	
Height 9, width $5\frac{5}{8}$	
Signed artist's proof on Holland paper.....	\$9

TIGRESS AND CUBS (Curtis No. 253)

Height 11, width $15\frac{1}{8}$

Signed artist's proof on Holland paper.....\$6

VARIOUS ANIMALS (Curtis No. 254)

First state. Four proofs only were printed in this state.

Height $15\frac{1}{2}$, width $12\frac{7}{8}$

Signed artist's proof on Holland paper.....\$18

MARE AND DONKEY ("OLD SERVANTS") (Curtis No. 266)

Height $10\frac{7}{8}$, width $13\frac{7}{8}$

Signed artist's proof on Holland paper.....\$8

GOOD EXERCISE

Height $16\frac{1}{8}$, width $14\frac{3}{4}$

Signed artist's proof on vellum.....\$18

Signed artist's proof on Whatman paper..... 12

LION AND LIONESS

First state. Four proofs only were printed in this state.

Height $12\frac{1}{4}$, width $15\frac{5}{8}$

Signed artist's proof on Holland paper.....\$15

THE SAME

Second state.

Signed artist's proof on Holland paper.....\$7

THE KING OF THE DESERT

A great lion reposing on a crag. The margin of this fine plate is surrounded with light sketches of lions and other wild animals.

Height 15, width $12\frac{1}{2}$

Remarque proofs on vellum.....\$15

(See Illustration)

BENGAL TIGERS

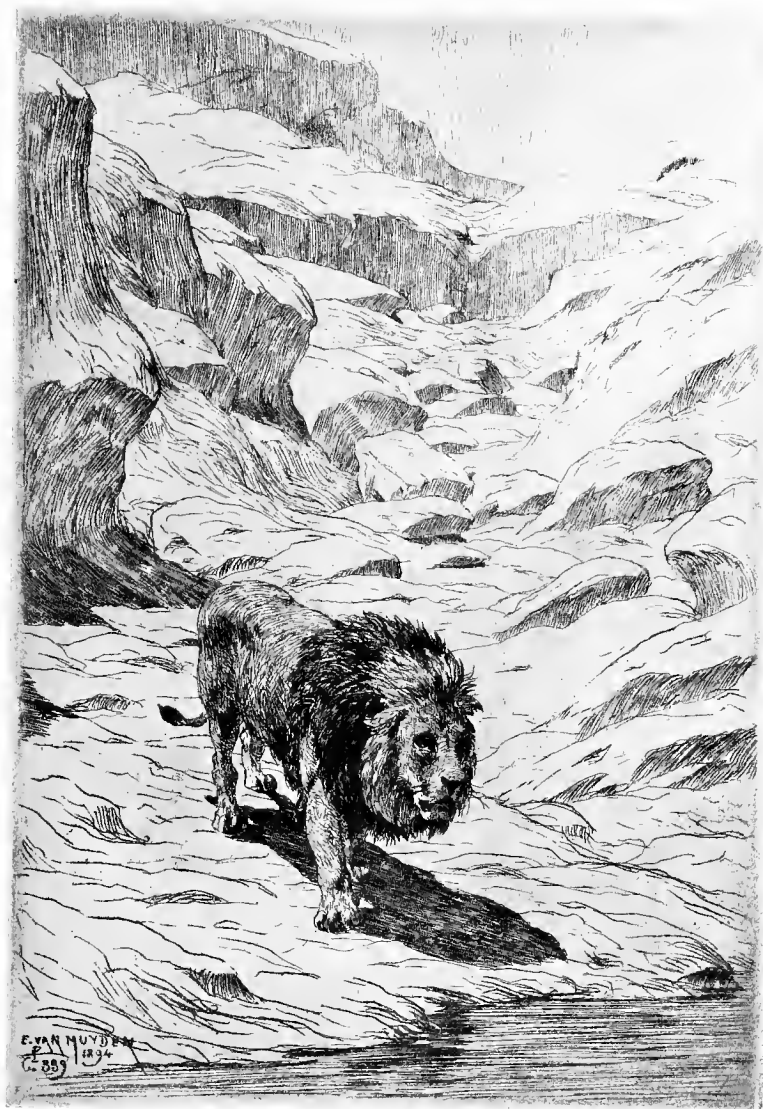
This fine etching is a model of admirable drawing. Two great tigers are in the foreground and in the distance a mysterious forest is seen.

"Again we see two great tigers outside a mysterious tropical forest. One mounts guard, alert and fierce, while the other drinks. The composition and drawing of this picture may be called masterly; the gloomy background is full of color, while the drawing of the drinking tiger is simply wonderful; the lithe and powerful beast is actually alive."—FREDERICK KEPPEL, *Every Van Muyden, Painter-Etcher*, p. 11.

Height $16\frac{3}{4}$, width $12\frac{1}{2}$

Remarque proofs on vellum.....\$15

(See Illustration)



LION ON A ROCK

LION

Early state. Three proofs only were printed in this state.

Height 12¾, width 15¾

Signed artist's proof on Whatman paper.....\$18

SKETCHES OF FACES

Height 4½, width 6

Signed artist's proof on Holland paper.....\$4

ELEPHANTS (A Study)

Height 8¾, width 11½

Signed artist's proof on Holland paper.....\$6

LION ON A ROCK

Height 6½, width 4¾

Signed artist's proof on Holland paper.....\$4

(See Illustration)

THE LAKE (LION WATCHING THE BIRDS)

First state. Three proofs only were printed in this state.

Height 7, width 9¼

Signed artist's proof on Whatman paper.....\$20

LIONESS AND CUBS SLEEPING

Height 12¼, width 15¾

Signed artist's proof on Holland paper.....\$5

ORIGINAL LITHOGRAPHS

SKETCHES OF ANIMALS

Twenty proofs only were printed and the drawing was then effaced.

Height 9¼, width 11

Signed artist's proof.....\$6

WHITE MARE AND BLACK COLT

Thirty proofs only were printed and the drawing was then effaced.

Height 13½, width 17⅝

Signed artist's proofs.....\$15

(See Illustration)

TIGER RESTING

Thirty proofs only were printed and the drawing was then effaced.

Height 12½, width 16½

Signed artist's proofs.....\$15

LION RESTING

Twenty proofs only were printed and the drawing was then effaced.

Height $12\frac{1}{2}$, width 17

Signed artist's proofs.....\$15

PACKHORSE AND COLT

This proof is drawn upon by the artist.

Height 14, width $17\frac{1}{8}$

Signed artist's proofs.....\$15

THE EDGE OF THE FOREST (LION AND LIONESS WATCHING FOR PREY)

Height 13, width $16\frac{1}{4}$

Signed artist's proofs.....\$6

LION WALKING

Thirty proofs only were printed and the drawing was then effaced.

Height $11\frac{3}{4}$, width $16\frac{1}{4}$

Signed artist's proofs.....\$15

NOTE: In addition to the Etchings and Lithographs listed above Messrs. Frederick Keppel & Co. have also, in their present stock, a number of Original Drawings and Sketches by Evert van Muyden. Titles and prices of these will be furnished on request.

BOOKS ON ETCHINGS AND ENGRAVINGS

N. B.—Any of these books will be sent, postpaid, on receipt of price.

ILLUSTRATED CATALOGUE OF ETCHINGS AND ENGRAVINGS PUBLISHED BY FREDERICK KEPPEL & CO.

“Frederick Keppel & Co. publish a valuable and instructive Catalogue of their prints. The book is profusely illustrated, with really capital pictures, and will be most valuable for reference.”—ARTHUR HOEBER, *The Globe and Commercial Advertiser*, March 29, 1908.

New edition. Printed at The De Vinne Press.

165 pages, 9½ x 6¼, 84 illustrations, flexible covers, 10 cents

ILLUSTRATED CATALOGUE OF ETCHINGS BY AMERICAN ARTISTS, FOR SALE BY FREDERICK KEPPEL & CO.

“The firm has just issued a handsomely illustrated Catalogue of the prints in their stock, and there is with the name of each artist a biography. The book is uniform with that recently issued of the men of Europe, and will be found valuable for the collector and the amateur generally.”—*The Globe*, May 20, 1908.

First edition. Printed at The De Vinne Press.

122 pages, 9½ x 6¼, 65 illustrations, flexible covers, 10 cents

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The First and Second Series of The Keppel Booklets are now ready. Each series consists of five Booklets, described below, inclosed in a special slide case, and will be sent, postpaid, to any address, on receipt of twenty-five cents in stamps.

These Booklets measure 5¾ x 3½ inches. They are printed at The De Vinne Press, New York. Separate Booklets can be had at 5 cents each, postpaid.

FIRST SERIES

CONCERNING THE ETCHINGS OF MR. WHISTLER

CONTENTS

Propositions by Mr. Whistler. Reprinted from his book, “The Gentle Art of Making Enemies.”

Mr. Whistler’s Etchings. Reprinted from *The Daily Chronicle* (London), February 22, 1895. By Joseph Pennell.

Whistler’s Thames Etchings. Reprinted from the *Bulletin de l’Art Ancien et Moderne*, Paris, December, 1903. By Monsieur F. Courboin.

Sixth edition, 69 pages, 26 illustrations

SIR SEYMOUR HADEN, Painter-Etcher

By Frederick Keppel

Being a condensation of the lecture prepared for and delivered before the Grolier Club, and afterward repeated at the Metropolitan Museum of Art, Yale University, etc.

Fourth edition, 40 pages, 13 illustrations

JEAN-FRANÇOIS MILLET, Painter-Etcher

By Mrs. Schuyler van Rensselaer

Reprinted, by permission, from *The Independent*. To which is appended a sketch of the “Life of Millet” by Frederick Keppel.

Third edition, 43 pages, 11 illustrations

FIRST SERIES—Continued.

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Etcher, Illustrator, Author
By Frederick Keppel
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First edition, 64 pages, 16 illustrations

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By Frederick Wedmore
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London, 1895. Introduction by the
late Edmond de Goncourt.
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(1 in colors)

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By Atherton Curtis
This review of Raffet's works has
been revised and abridged by the au-
thor from his chapter on Raffet in
Some Masters of Lithography.
First edition, 40 pages, 14 illustrations

THE LATE FÉLIX BUHOT
Painter-Etcher
By M. Léonce Bénédite,
Curator of the
Luxembourg Gallery, Paris

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A Biographical Sketch
By Frederick Keppel
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AN ILLUSTRATED CATALOGUE OF
PAINTER-ETCHINGS FOR SALE BY
FREDERICK KEPPEL & CO.
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NOTE

ALTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

October 20, 1908

CADWALLADER WASHBURN

CATALOGUE

CASA CECCHINO, VENICE

Height $9\frac{3}{4}$, width $6\frac{3}{4}$

Signed artist's proofs on Japan paper.....\$24
(See Illustration)

COURT OF THE DOGE'S PALACE

Height $9\frac{3}{4}$, width $6\frac{3}{4}$

Signed artist's proofs on Japan paper.....\$15

THE GRAND CANAL, VENICE

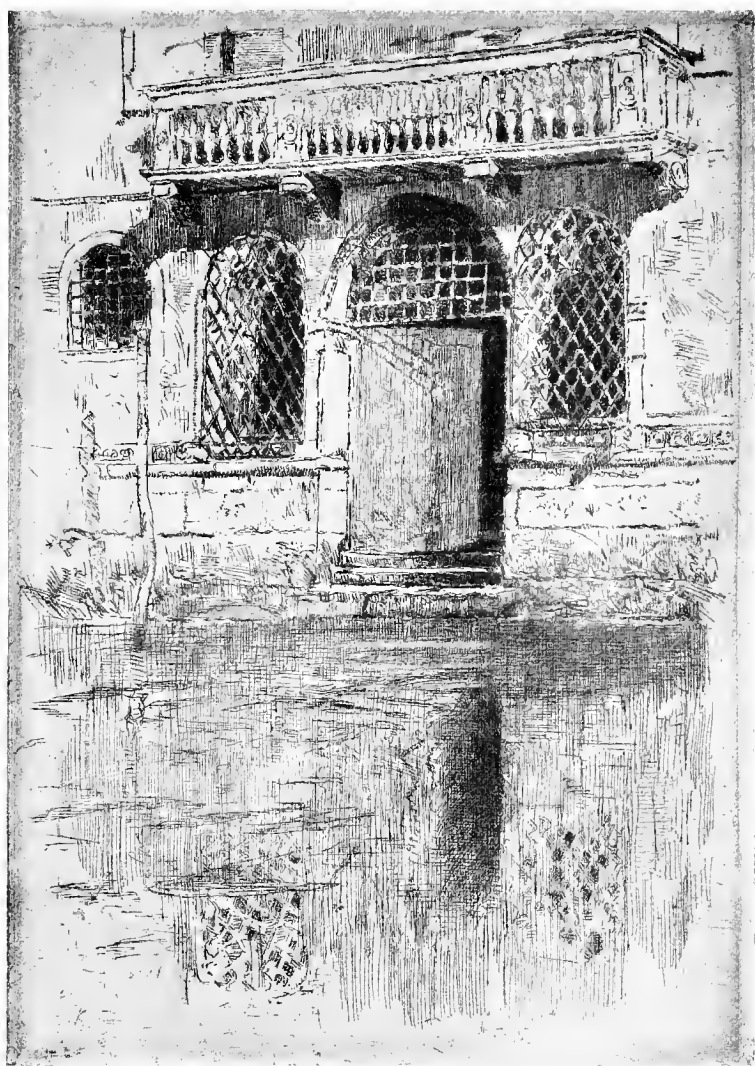
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Signed artist's proofs on Japan paper.....\$12
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CASA D'ORO, VENICE

Height $6\frac{3}{4}$, width $9\frac{3}{4}$

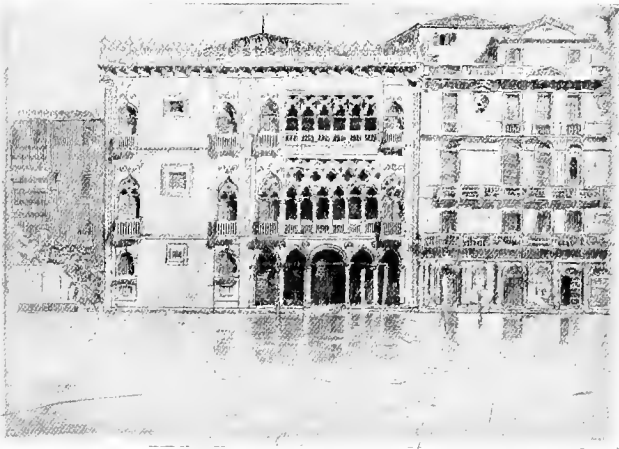
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(See Illustration)



CASA CECCHINO



GRAND CANAL, VENICE



CASA D'ORO, VENICE

HERMAN A. WEBSTER

HERMAN A. WEBSTER

“MR. WEBSTER has expressed his creed with great frankness. He believes in the pure etching without the use of any artifice, and that the etcher in mastering his technique should give rein to his individuality and attain his development through experience. Originality he must have, and that, with freedom, and the strength to work in his own way without yielding to the influence of others, alone can bring him to any success in his pursuit of art.

“Just as the writer of short stories arrives at the stage when he desires to make a book of his impressions, so the etcher comes to the place at which he sees a thread of continuity binding his etchings together and completing a set or series of especial interest on a single subject. In his wanderings about Paris to the haunts of Meryon, of Whistler, of Pennell and the score of lesser masters of the past and of to-day, Mr. Webster saw fresh material to his liking in the old Marais quarter. This historic neighborhood is fast becoming the prey of the modern feeling for improvement, and old houses, palaces dismantled for centuries, musty courtyards and ghostly lanes are disappearing to make way for the modern dwelling and the sunlight of the twentieth century.

“With this in mind, Mr. Webster has planned an historic document in etching of the ancient Quartier, its grimness and its picturesqueness, its romance and its tragedy. *La Rue Brise-Miche*, which was exhibited in the Royal Academy in London in the summer of 1907, is the first of a projected series of ten plates. . . .

“ . . . *La Rue de la Parcheminerie*, the second of the Quartier Marais series, is a glimpse of an old street which has disappeared since the making of the plate, and the third and most recent plate bears the title *Notre-Dame et le Quai aux Fleurs*. The view was taken from near the Hotel de Ville, and presents that side of Notre-Dame facing the Quartier Marais. Across the foreground flows the Seine crowded with river craft, and beyond are men at work upon the quay. Rows of tall houses turn their shuttered windows toward the river, and behind rises the stupendous mass of the cathedral, immortalized by Victor Hugo, by Meryon and by history. Yet the view is a far different one from those chosen by other etchers, who have rejoiced in the square towers of the west façade, the spire, or the fairy buttresses of the *Abside*; it is the view that has frowned for centuries in sombre majesty across the Seine upon the dwellers of the Marais and the rising sun. Seven more plates will complete this series, which will chronicle an interesting out of the way part of Paris little known to travelers, the haunt of the dreamer and the antiquarian. Another series is in

contemplation of Florence, and perhaps more plates will be added to the happy beginnings of pictures of Bruges.

"The proofs of all are limited, and as Mr. Webster does his own printing, none goes forth to the public that does not reach a certain standard. Fortune too has favored him, in that he has not been held back in his career by the necessity of executing hasty work in order to keep the pot boiling.

"Eloquent enough to need no comment is the announcement that in December, 1907, Mr. Webster's name was enrolled in the Associate Membership of the Royal Society of Painter-Etchers in London, of which Sir Francis Seymour Haden is president. He is one of less than a dozen other Americans who have been admitted to the Royal Society since its foundation in 1881.

"It is often said that a man unconsciously gives his own intellectual and artistic measure. The thirty-one plates of Mr. Webster tell their own story of the careful endeavor for technical mastery, and the passion for beauty and the picturesque. In these little pictures in black and white the connoisseur of prints may take his pleasure in unique material, in chaste lines, and in rare states, with suggestions of those qualities that point back to the ideals established by the masters, and the lover of etchings not so analytic in his criticism may find the expression of an individual feeling, the frank pursuit of beauty.

"Though the old world has claimed Mr. Webster's talent and his interest, yet its fascinations have not debarred him from an appreciation of beauty everywhere. He has studied many things, and takes a keen interest in the world about him. His enthusiasm for his art is pervaded by a deep sincerity and a desire to go beyond present achievement, and standing on the threshold of his career, his future is one which may be looked forward to with interest and expectation."

LENA M. McCAULAY.

CATALOGUE

LA CHAUMIÈRE

Height $4\frac{3}{4}$, width $6\frac{1}{4}$

Signed artist's proofs on Japan paper.....\$10

LES BLANCHISSEUSES

Height 5, width 7

Signed artist's proofs on Holland paper.....\$10

COUR NORMANDE

Height $5\frac{3}{4}$, width $7\frac{1}{4}$

Signed artist's proofs on Japan paper.....\$10

(See Illustration)

LA RUE DE LA PARCHEMINERIE, PARIS

Height 11, width 7

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NOTRE DAME ET LE QUAI AUX FLEURS

Height 8, width $11\frac{1}{2}$

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ROUEN CATHEDRAL

Height $8\frac{1}{4}$, width $4\frac{1}{4}$

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ST. OUEN, ROUEN

Height $5\frac{1}{2}$, width 4

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(See Illustration)

LA RUE HAUTE

Height 4, width $2\frac{1}{2}$

Signed artist's proofs on Japan paper.....\$10

RUE DU HALLAGE, ROUEN

Height $6\frac{5}{8}$, width $3\frac{7}{8}$

Signed artist's proofs on Holland paper.....\$10

BRUGES

Height $6\frac{5}{8}$, width 4

Signed artist's proofs on Japan paper.....\$10

BUTTER MARKET, BRUGES

Height $6\frac{1}{4}$, width $5\frac{3}{4}$

Signed artist's proofs on Holland paper.....\$10

(See Illustration)

ALHAMBRA

Height 6, width $4\frac{1}{4}$

Signed artist's proofs on Holland paper.....\$10

TOLEDO

Height $7\frac{1}{2}$, width $5\frac{1}{2}$

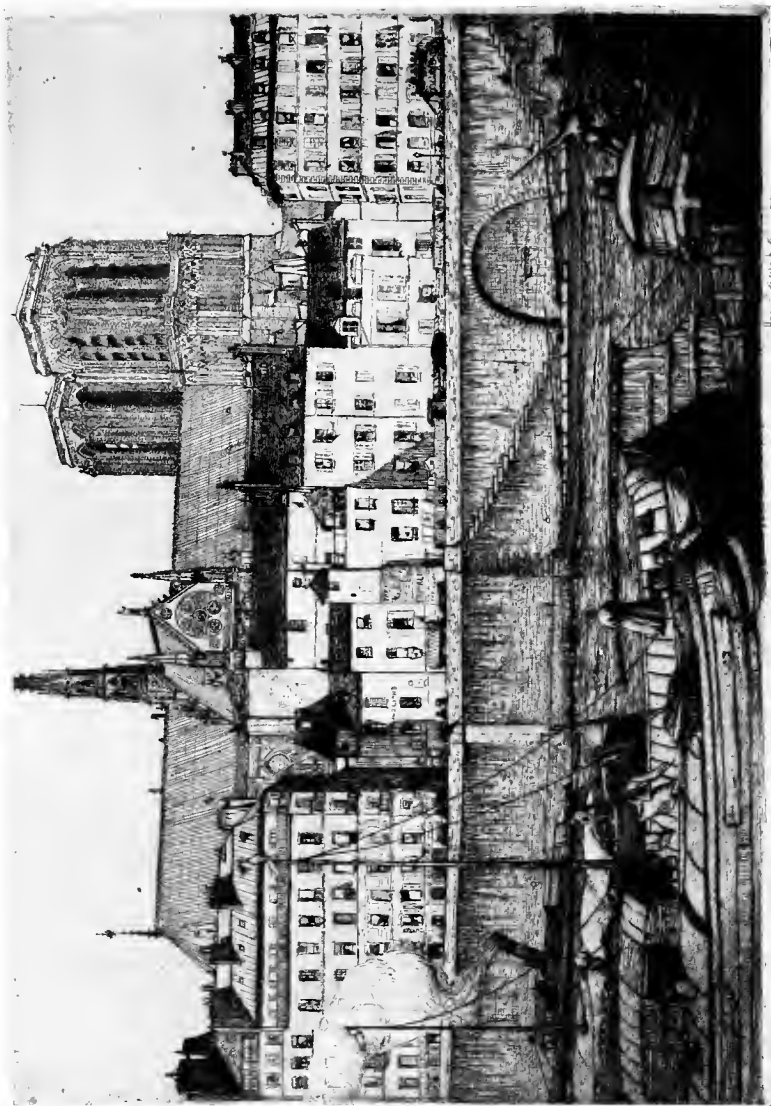
Signed artist's proofs on Holland paper.....\$10

(See Illustration)

PAYSANNE

Height 4, width 2

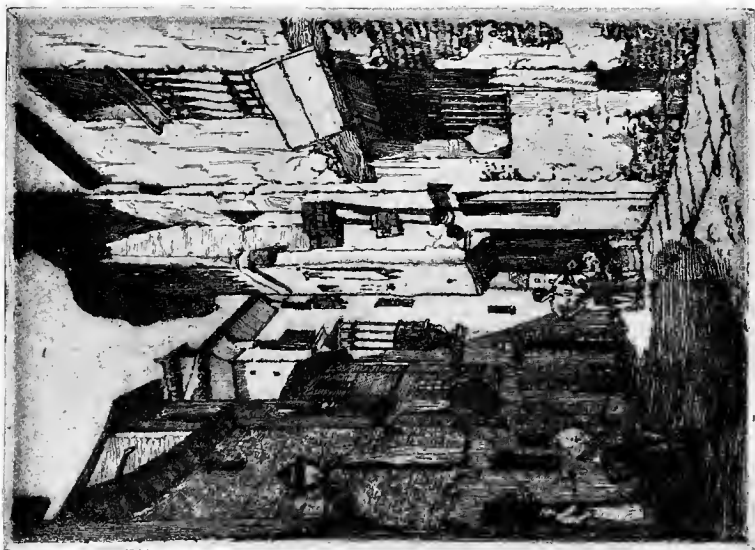
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NOTRE DAME ET LE QUAI AUX FLEURS



ST. OUEN, ROUEN



TOLEDO



COUR NORMANDE



BUTTER MARKET, BRUGES

HENRY WOLF

HENRY WOLF

“HENRY WOLF has been called ‘the last great American wood-engraver,’ and though it is not exactly the truth it is near enough, for he is, by birth an Alsatian, an American citizen, and his most distinguished contemporary, Timothy Cole, still lives, still works, though in Europe. Nevertheless, Mr. Wolf is a great master of a fast dying art. And if to do perfectly what you set out to do in a self-selected medium, to express your personality, may be accounted success in life, then Henry Wolf is a successful man. Furthermore, he is a recognized master in his art, and this recognition is steadily growing. One no longer asks ‘Who is Wolf?’ Wolf is the great—and we hope not the last—American wood-engraver. To write of him in the key of pathos were mere bathos. He ought to be a very happy man, for, to quote Henry James’s telling phrase, ‘he has mastered his intellectual instrument.’

“While the magazines have given him his first vogue and enabled him to practice a decidedly non-lucrative profession—wood-engraving has been beaten out of the field by a dozen reproductive processes—it is not in the magazines we must look for the greater Wolf. After all, printing is at least one third as a factor in the art of engraving, and no printing on the paper of commerce can do justice to the delicacy of Wolf’s touch. It is to his own Japan paper proofs we must go if we care to enjoy the tenderness of his tonal effects, the exquisite ductility of his interpretations. These prints are not numerous; the nature of the medium is against their multiplication. Boxwood swells under inkings. The almost microscopic lines and spirals broaden. Firmness and freshness vanish from the plates. Some idea may be gained of the artistic as well as technical heroisms involved by such comprehensive devotion to his art as Wolf displays. Not alone is he quite distanced by the omnipresent half-tone, but he has not even the consolation of the etcher or old-time copper engraver—the larger number of pulled proofs. Yet who would not be Henry Wolf? Unique in the land of his adoption, admired by those whose admiration is worth the winning, an artist, literally, to his finger tips, artist as well as supreme craftsman, why should this man be condoled as if he were a martyr on a bundle of fagots? To see under his patient burin the wood slowly take on forms of beauty and to know that he alone is the solitary master of his art, at least in America, are those not enough compensations for the labor involved? We are tempted to say, happy Henry Wolf!

“The Wolf engravings are not high priced, considering their consummate art; nor are they hidden away in remote corners by avaricious collectors. But they will become rarer because the ubiquitous amateur of fine prints has a keen scent for the beautiful. Museums are awakening to the fact that ‘a Wolf’ not so many years hence will be as uncommon as ‘a Whistler.’”

From “The Sun,”
December 1, 1907.

J. G. HUNEKER.

NOTE

MR. WOLF was accorded an Honorable Mention at the Salon, Paris, in 1888; a gold medal at the Salon in 1895; an Honorable Mention at the Exposition-Universelle, Paris, 1889; a medal at the World's Fair, Chicago, 1893; a silver medal at the Exposition-Universelle, Paris, 1900; a silver medal at the Exposition des Beaux Arts at Rouen in 1903, and a diploma and grand Medal of Honor at the Universal Exposition at St. Louis in 1904. "awarded by the International Superior Jury for his distinguished services for the advancement of the art of wood-engraving." He has served as a member of the American National Juries of Selection for the Paris Expositions of 1889 and 1900; of the juries of selection and recompense for the Pan-American Exposition, Buffalo, 1901, and similar juries for the Universal Exposition, St. Louis, 1904. He is the only wood-engraver who has been admitted to membership in the National Academy, New York.

Examples of the work of Mr. Wolf are in the Municipal Gallery at Strasburg; the Museum of Fine Arts, Boston; the Pennsylvania Academy of the Fine Arts, Philadelphia; the New York Public Library; the École du Livre, Paris; the Musée National des Beaux Arts, Budapest; the Congressional Library, Washington; the Buffalo Fine Arts Academy, and in many private collections.

CATALOGUE

ORIGINAL ENGRAVINGS

MORNING MISTS

Engraved from the artist's own design from nature.

"Some of his best woodscapes and water views are of his own selection, not from the canvas of another. Central Park, the Adirondaeks and bits from elsewhere he has engraved, and the results proclaim him a true landscape artist. Consider his *Morning Mists*. It evokes a memory of Corot, not because of the mood, but because Corot loved the mist. It is all Wolf's, with its sweet, evanescent touch, its mysterious cloudy envelope, its wet trees, ghostly in the smoky morning; its remote dells. If a man sees such pictures and then by his spiritual and veracious art makes us see them, may he not be called not only a great engraver but also an accomplished artist?"—J. G. HUNEKER in *The Sun*, December 1, 1907.

Height $6\frac{1}{8}$, width $9\frac{3}{8}$

Signed artist's proofs on Japan paper (only state) \$20

MORNING STAR

Engraved from the artist's own design from nature.

Height 6, width 8

Signed artist's proofs on Japan paper (only state) \$20

THE EVENING STAR

Engraved from the artist's own design from nature.

Height $4\frac{7}{8}$, width $7\frac{3}{8}$

Signed artist's proofs on Japan paper (only state) \$15

THE DUCK POND

Engraved from the artist's own design from nature.

Height $7\frac{3}{8}$, width 10

Signed artist's proofs on Japan paper (only state) \$20

THE METROPOLITAN MUSEUM SERIES

YOUNG WOMAN AT A WINDOW

From the original painting by Jan van der Meer of Delft in the Metropolitan Museum of Art, New York. Gift of Mr. Henry G. Marquand, 1888.

"Henry Wolf, the wood-engraver, needs no introduction at this late day. His artistic endowment is admitted without a protesting voice, and he is one of the very few remaining representatives of an art which, alas, has been relegated to desuetude by the advent of the mechanical processes of half-tones. Of recent years, happily, he has been kept busy with even more serious work than before, in the engraving of certain famous paintings, both in private and public collections, and these have been occasionally published in the magazines, or have been issued privately by collectors and owners of the originals. The latest work to come from Mr. Wolf's hand is a reproduction of the well-known picture by Jan van der Meer of Delft, at the Metropolitan Museum of Art, in the Mar-

quand collection, the *Young Woman at a Window*, which marks the highest point of excellence that Mr. Wolf has yet reached. It is little short of a masterpiece in its way, and a remarkable interpretation of the original, ranking with the best work of the engravers of any date.

“The Dutchman’s touch, his rendering of the pigment on the panel, the fine feeling of light and shade, all the delicate gradations, the drawing and modeling, are reproduced with rare skill and feeling, and the work is worthy of the most serious consideration. A copy of the print may be seen at the Keppel galleries. Surely here is a man whose talent and capacity are worthy the attention of the collector, and this reproduction of a masterpiece ought to bring him many commissions; for what better way could there be of emphasizing a cherished possession, of bringing it within reach of appreciative friends, than its reproduction in this form by a sympathetic interpreter? If the reproductive mechanical processes have superseded the art of wood-engraving, they have by no means replaced it, for the good wood-engraving remains to-day an art product of the highest order and the personal rendering of an artistically gifted man is still something beyond the reach of even the most astute and ingenious inventor.”—ARTHUR HOEBER in *The Globe* of June 6, 1907.

“Only recently he has engraved the Marquand Vermeer hanging in the Metropolitan Museum, a miracle of subdued luminosity and spacing when the medium into which it is transposed be considered. The line, as is always the case with Wolf, is clean and significant. He has the sense of tactile values. Vitality there is in his silhouettes, weight and resistance in his figures. Above all virility in company with poetic distinctions. It does approach the miraculons to study his backgrounds of minute parallel lines; to realize that they are the work of a human hand. The passages of light in the Vermeer engraving are a testimony to Wolf’s feeling for the rendering of atmosphere. Air encircles the figures of this plate, which is as suave and velvety as any he ever handled.”—J. G. HUNEKER in *The Sun*, December 1, 1907.

Height $8\frac{1}{4}$, width $7\frac{1}{4}$

Signed artist’s proofs on Japan paper (only state) \$18

(See Illustration)

BOY WITH A SWORD

From the original painting by Edouard Manet, in the Metropolitan Museum of Art, New York. Gift of Mr. Erwin Davis, 1889.

Height $8\frac{7}{8}$, width $6\frac{1}{4}$

Signed artist’s proofs on Japan paper (only state) \$18

(See Illustration)

BALTHAZAR CARLOS

From the original painting by Velasquez in the Metropolitan Museum of Art, New York. Gift of Mr. Henry G. Marquand, 1888.

The eldest son of Philip IV of Spain. This portrait was painted when Balthazar Carlos was about ten years of age.

Height $8\frac{1}{4}$, width $6\frac{1}{2}$

Signed artist’s proofs on Japan paper (only state)\$18

(See Illustration)

PORTRAIT OF A GIRL

From the original painting by Ambrogio de Predis (1450–1506?). School of Leonardo da Vinci, to whom it was long attributed. In the Metropolitan Museum of Art, New York. Gift of Mr. Henry G. Marquand, 1890.

Height $8\frac{1}{2}$, width $6\frac{1}{2}$

Signed artist’s proof on Japan paper (only state)\$18

(See Illustration)



BOY WITH A SWORD

From the painting by Edward Manet



YOUNG WOMAN AT A WINDOW

From the painting by Jan Van der Meert of Delft



BALTHAZAR CARLOS

From the painting by Velasquez



PORTRAIT OF A GIRL

From the painting by Ambrögio de Trechis

ENGRAVINGS AFTER PAINTINGS BY WHISTLER

WHISTLER'S MOTHER

After the painting by Whistler in the Luxembourg Gallery, Paris. This portrait was exhibited at the Royal Academy in 1872. The title then given to it by the painter was, *Arrangement in grey and black, Portrait of the Painter's Mother*.

"The composition of the picture is of the simplest. The old lady in a plain black dress is seen seated in profile, with her hands in her lap and her feet on a footstool. On the gray wall behind hangs a single print, and the edge of the frame of another is shown to the extreme right. On the left a dark gray Japanese curtain, with a white flowered pattern, hangs in straight folds. It is this absolute simplicity which lends such a sense of repose and dignity to the picture. As you look at it, you are at first held spell-bound by the fascination of the face, painted with infinite tenderness and marvellous delicacy of colour. Gradually the sense of stillness and peace and utter quiet takes hold of you, and it is some time before you begin to realize the mastery of painting which could produce such an effect. The white cap, the lace cuffs and handkerchief, the delicate, beautiful hands—they seem so inevitable, all trace of the labour which wrought them is so perfectly concealed that you take them for granted, and admiration of the painter is swallowed up by delight in the beauty of his work."—T. R. WAY, *The Art of J. McNeill Whistler*, pp. 41-42.

"His engravings of Whistler's portraits of Thomas Carlyle and *My Mother* are not only astonishingly beautiful, but are baffling in the delicacy and subtlety with which they give to black and white the indefinable color charm and quiet dignity of Whistler's gracious, yet authoritative manner. You seem to feel the color scheme and the sentiment of the easy, direct brushing through the lines and stipple of the engraving."—JAMES CREELMAN, *The Romance and Tragedy of Wood-Engraving*.

Height $7\frac{3}{4}$, width 9

Signed artist's proofs on Japan paper (only state) \$18

THOMAS CARLYLE

After the painting by Whistler. The painting was first seen at Mr. Whistler's exhibition, 1874, and was again exhibited in the first Grosvenor Gallery exhibition, 1887. It was bought, in 1891, by the Corporation of Glasgow.

"In the portrait of Carlyle the artist has certainly achieved his aim of 'painting the man, as well as his features.' It is a marvelous study of character, revealing to us the whole nature and intellect of the man, the weariness of the philosopher near the end of his long life musing upon the folly and futility of human life."—T. R. WAY, *The Art of J. McNeill Whistler*, pp. 42-43.

Height 9, width $7\frac{1}{2}$

Signed artist's proofs on Japan paper (only state) \$18

MISS ALEXANDER

After the painting by Whistler.

"We turn from these portraits of an old man and an old woman to consider that of a child—Miss Alexander. 'This little girl,' says Mr. George Moore, 'is the very finest flower and the culminating point of Whistler's art. The eye travels over the canvas seeking a fault. In vain; nothing has been omitted that might have been included, nothing has been included that might have been omitted. There is much in Velasquez that is stronger, but nothing in this world ever seemed to me so perfect as this picture.' Few will consider this eulogy exaggerated. As becomes the subject, there is more quiet in the setting of this picture than in the preceding. The girl stands facing to the left, with her foot advanced, against a gray-green background with black wainscoting below. She is dressed in white and holds a gray felt hat with a large feather in her hand.

Above her head flutter two orange butterflies, and there are some daisies on the right and a pile of draperies on the left. The figure is relieved from its background by an envelope of air which entirely surrounds it, and this is perhaps the most remarkable characteristic of the picture. You feel that you could pass behind the girl with ease, so perfect is the suggestion of atmosphere. The modeling of the face and of the legs and feet is perfect, and the picture is reminiscent of Velasquez, one of whose *Infantas* in the Louvre is recalled, as Mr. George Moore has pointed out, by the painting of the blonde hair. 'There is also,' adds the same critic, 'something of Velasquez in the black notes of the shoes. Those blacks—are they not perfectly observed? How light and dry the colour is! How heavy and shiny it would have become in other hands; notice, too, that in the frock nowhere is there a single touch of pure white, and yet it is all white—a rich, luminous white that makes every other white in the gallery seem either chalky or dirty. What an enchantment and a delight the handling is! how flowing, how supple, infinitely and beautifully sure, the music of perfect accomplishment?'—T. R. WAX, *The Art of J. McNeill Whistler*, pp. 43-45.

Height 10¾, width 5¾

Signed artist's proofs on Japan paper (only state) \$18

OTHER ENGRAVINGS

"BEATRICE D'ESTE"

After the painting attributed to Leonardo Da Vinci, in the Ambrosiana, Milan. This is now admitted to be, by the best authorities, not a portrait of Beatrice d'Este, but of Bianca Sforza, and to have been painted by Ambrogio de Predis. See also *Portrait of a Girl*, engraved by Mr. Wolf from the painting by Ambrogio de Predis; now in the Metropolitan Museum of Art, New York.

Height 10, width 6½

Signed artist's proofs (only state)\$18

A NEW ENGLAND PEDDLER

From the original painting by Eastman Johnson.

Height 9¾, width 6½

Signed artist's proofs on Japan paper, signed by
both painter and engraver.....\$36

THE SAME

Signed artist's proofs on Japan paper, signed by
the engraver\$20

THE ROADSIDE

From the original painting by R. Swain Gifford.

Height 6, width 10

Signed artist's proofs on Japan paper, signed by
both painter and engraver.....\$36

THE SAME

Signed artist's proofs on Japan paper, signed by
the engraver\$18

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lic exhibition of Félix Buhot's works
at the National Museum of the Lux-
embourg, and translated from the
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By Frederick Keppel
Reprinted, by permission, from *The Reader* of January, 1904.
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trait of the artist, from the drawing
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NEW YORK "SKY SCRAPERS"
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The greater part of this article appeared in a New York magazine in January, 1872.

The completion, as now issued, was given to the publisher, in manuscript, by Mr. Sumner shortly before his death.

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Fifth edition, 31 pages, $11\frac{3}{4} \times 8$, 13 illustrations, 25 cents

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By Atherton Curtis

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By Atherton Curtis

With a portrait of the artist and ten head pieces etched expressly for the catalogue and one unpublished plate (*Lion and Lioness*). The edition is limited to 230 numbered copies and is printed at The De Vinne Press.

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THE PRINT-COLLECTOR'S BULLETIN
AN ILLUSTRATED CATALOGUE OF
PAINTER-ETCHINGS FOR SALE BY
FREDERICK KEPPEL & CO.
4 EAST 39TH STREET, NEW YORK

JAMES A. McNEILL WHISTLER



PORTRAIT OF WHISTLER
From the drawing by Paul Rajon

WHISTLER AS AN ETCHER

WHISTLER was the greatest etcher and the most accomplished lithographer who ever lived. But to say so—to praise enthusiastically—is only to deery. To state things truly is only to overstate. For this is not the way of the eritic who analyses and dissects, who records and distorts, and who makes a great momentary notoriety for himself and has no real effect upon the one criticized. It is of him the Master said, “*Je n’en vois pas la nécessité.*”

I know it will be objected at once that Whistler did not produce such plates as the Hundred Guilder, the Three Trees, the Descent from the Cross, the Christ before Pilate. He did not, and the reason is simple. It is not the fashion nowadays to do so, and more than this, there is no reason why he should. When Rembrandt lived it was the fashion to illustrate biblical subjects, and he did so extraordinarily well. It was also the fashion to evolve classical compositions, and he did this amazingly. I probably should not say the fashion, but the tradition, a more appropriate word that expresses much better what I mean. Whistler was the faithful follower of some traditions, but not of others. He saw no necessity for doing large plates for the benefit of the collector, or of putting on his plates, whether large or small, Londoners performing Miracle Plays. For him, nature, the nature that was all about him, was beautiful enough, interesting enough, suggestive enough—finer far than any faked-up composition. On the other hand, if some of the scriptural prints are esteemed as Rembrandt’s greatest by collectors—they are his most important in size—they appeal less to artists, for they were really pot-boilers, though magnificent. Whether Whistler could have used his etching needle for the same ends I have no means of knowing: I only know that he did not, that he never made a pot-boiler—a composition if you like—and that he protested against the large plate, “the huge plate is an offence.” He may, therefore, be best compared with Rembrandt for his treatment of just those subjects which both artists etched because they loved to etch.

I am not a cataloguer: the clerk who sets down facts and figures wrongly in a book, so that another clerk may come along and make a still larger book by correcting the first clerk’s mistakes and filling up his omissions, just as they do in the City, from which he mostly

escapes; nor do I wish to pose as an historian of art. I do not pretend to know the order in which Rembrandt etched his plates, though with half an hour's cramming—and I have the materials round me—I could get these facts up. It is more interesting to compare, when comparison is possible, and to prove, as I stated at the beginning, that Whistler is the greatest etcher who ever lived. I have not compared him with Hollar, with Callot, or with Méryon, for they were not etchers as Rembrandt and Whistler were. But look at Rembrandt's prints made, I do not know whether with Amsterdam or Zaandam in the background, and then at Whistler's of the same subjects. Rembrandt drew and bit and printed these little plates as no one had up to his time. But Whistler is as much in advance of Rembrandt as that great artist was of his predecessors. In these little distant views of absolutely the same subject Whistler has triumphed. It is not necessary to explain how: you have only to see the prints to know it. Or take Rembrandt's Mill, his studies of old houses, and then turn to Whistler's Dutch series, or the Thames set, or the Venetian prints, if you can find them—only no museum has a complete collection—it becomes evident at once who was the greater artist. The older master is conservative and mannered; the modern master, respecting all the great art of the past, is gracious, and sensitive, and perfectly free. Some of Rembrandt's beggars are marvellous. But what of Whistler's tramps, the Soupe à Trois Sous, or the Mère Gérard, or fifty others? And when one comes to think of it, there are, as for instance in those dark alleyways of the Venetian set, or the Kitchen of the French series, passages of luminous shadow which Rembrandt never approached in the Burgo-master Six or in any similar subject. Compare the construction of the Mill of Rembrandt with the construction of the warehouses in the Black Lion Wharf, or the Unsafe Tenement, and it will soon be seen who was the greater craftsman. And so it goes all the way through.

And Whistler added a new scientific method to the art of etching, that of painting on the copper plate with the needle. Who before had ever shown the richness which a copper is capable of yielding without mechanical work, without stupid cross-hatching? Nobody. And yet he never transgressed a single one of the laws which the other great etchers and he himself had laid down. And this is where the marvel of it comes in. The whole of Whistler's art was a growth and a definite development, but it was, from the first, perfect in its own way. There are in the French set, prints, like the night scene in the Alsatian village, called Street at Saverne, which are as good as any that ever came after. And if looked at carefully—I confess I never saw this until Whistler showed it to me once, in a rage because I had not seen his intention—the same arrangement of lines, the same seeking for the same effects, will be found there as in the Venetian plates. Later, his work became simpler, and in his yet unpublished Parisian series of little shops, scenes on the Boulevards and in the Gardens, he carries on the same idea of painting with exquisite line. One of the most interesting, I think, of all his

coppers is the Adam and Eve Tavern, in which the earlier manner is being broken away from and his final method is taking its place; both the styles harmonizing perfectly. I know little, and can say less, of the states of his plates,—and I believe he himself knew little more about them,—how many were printed, whether they exist or not, or what has become of the coppers. All I do know is that in the case of the Thames set, long after Whistler or Delâtre—I am not sure which—had pulled a certain number of proofs, long after the plates had been steeled and regularly published, about 1871, and later still, after a Bond Street dealer had been selling them in endless numbers to artists for a few shillings each, the idea was suggested to another dealer that he should purchase the copper plates, remove the steel facing, and, if they were in condition, print as many as the plates would stand, or if they were not, destroy the plates and sell them, for even Whistler's destroyed coppers have a value. The experiment was tried, and extraordinarily fine proofs were obtained. I believe collectors resented this very much, but artists rejoiced, and the world is the richer by a number of splendid examples of the master.

It is scarcely necessary to refer in detail to the different series, beginning with the French set, then the Thames, the two Venetian; really the only ones that have been published. Yet there are also the plates done in Holland, which I think have never all been publicly seen in England or America. A few were exhibited in the second International in London, in 1899, where were also shown most of the prints of the Naval Review, 1887. There is also a Belgian set, but I do not think it, either, has been shown often. Then there is the series made in the French provinces, and, finally, a number were done in Paris and the suburbs in 1892 and 1893. But all his life Whistler was working on copper, and no man living, at the present time, has any idea how many etchings he made. All his work is alike perfect. It has only been produced under different circumstances, and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, the most perfect, as a whole, that any etcher has ever accomplished.

JOSEPH PENNELL.

NEW YORK, October, 1904.

NOTE

ALTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

May 14, 1908

CATALOGUE

LIVERDUN (Wedmore No. 4)

A farm-yard in the Village of Liverdun, near Toul in Lorraine.
One of the French set.

Proof on Old Dutch paper.....\$30

LA RÉTAMEUSE (Wedmore No. 5)

One of the French set.

Proof on India paper.....\$30

EN PLEIN SOLEIL (Wedmore No. 6)

One of the French set.

First edition, on white India paper.....\$36

THE UNSAFE TENEMENT (Wedmore No. 7)

One of the French set.

Proof on Japan paper.....\$30

LA MÈRE GÉRARD (Wedmore No. 9)

One of the French set.

Proof on Old Dutch paper.....\$36

THE SAME

From the collection of Queen Victoria. It bears the royal stamp at the back.

Proof on India paper.....\$62

STREET AT SAVERNE (Wedmore No. 11)

“There are in the French set prints, like the night scene in the Alsatian village, called *Street at Saverne*, which are as good as any that came after. And if looked at carefully . . . the same arrangement of lines, the same seeking for the same effects, will be found there as in the Venetian plates.”—From the Introduction by JOSEPH PENNELL.

One of the French set.

Proof on India paper.....\$30

LITTLE ARTHUR

(Wedmore No. 13)

One of the French set.

Proof on Japan paper.....\$20

LA VIEILLE AUX LOQUES

(Wedmore No. 14)

This plate, the *Kitchen*, *La Marchande de Moutarde*, the *Street at Saverne*, and the *Rag Gatherers* are the finest of the very early plates, and, as Mr. Pennell says in speaking of the *Street at Saverne*, they are "as good as any that came after."

One of the French set.

Proof on Old Dutch paper.....\$60

ANNIE

(Wedmore No. 15)

This little girl was Annie Haden, the daughter of Sir Seymour Haden. She later became the wife of Mr. Charles Thynne.

One of the French set.

Proof on India paper.....\$50

LA MARCHANDE DE MOUTARDE

(Wedmore No. 16)

The second state, with Delâtre's address effaced from the plate.

"In *La Marchande de Moutarde* and the *Kitchen* . . . are very beautiful chiaroseuro effects."—T. R. WAY, *The Art of J. McNeill Whistler*, p. 68.

One of the French set.

Proof on Japan paper.....\$24

(See Illustration)

THE SAME

First state before the address of Delâtre was effaced.

Proof on India paper.....\$55

THE RAG GATHERERS'

(Wedmore No. 17)

"A fine plate executed during the same period is *The Rag Gatherers*"—a squalid interior with two figures at the back, very suggestive and powerful in effect."—T. R. WAY, *The Art of J. McNeill Whistler*, p. 68.

Proof on Japan paper.....\$24

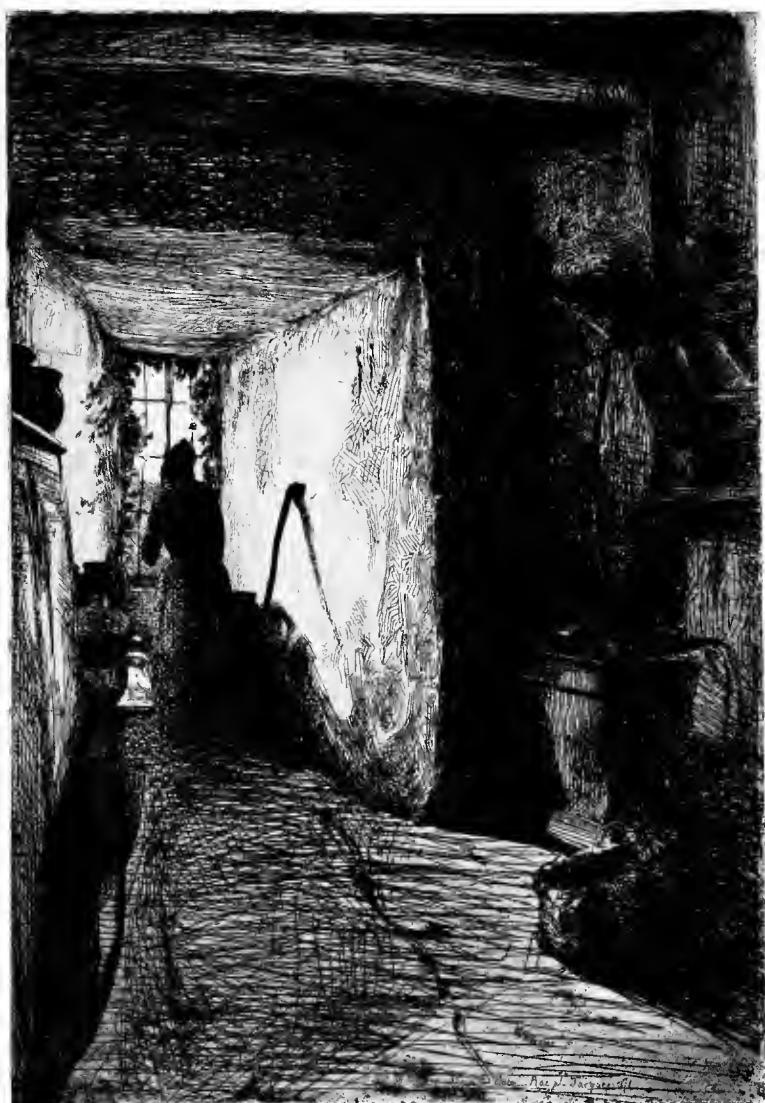
(See Illustration)

FUMETTE

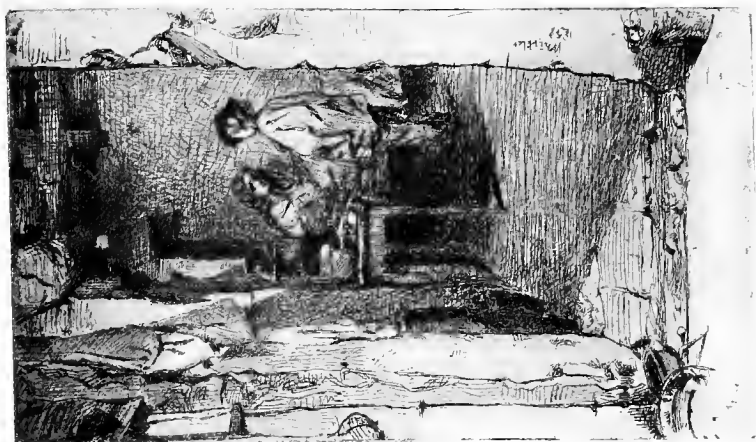
(Wedmore No. 18)

One of the French set.

Proof on Japan paper.....\$30



THE KITCHEN



THE RAG GATHERERS



LA MARCHANDE DE MOUTARDE

THE KITCHEN

(Wedmore No. 19)

“The kitchen is flooded with sunshine, like a chamber of De Hooch’s.”—
FREDERICK WEDMORE, *Whistler’s Etchings*, p. 26.

“There are, as, for instance, in those dark alleyways of the Venetian set, or the *Kitchen* of the French series, passages of luminous shadow which Rembrandt never approached in the *Burgomaster Six*, or in any similar subject.”—
From the Introduction by JOSEPH PENNELL.

One of the French set.

Superb impression of the first state, on warm
yellow India paper.....\$450

(See Illustration)

THE SAME

Another impression, also in the first state, with less tone on the plate.

Proof on Old Dutch paper.....\$425

THE TITLE TO THE FRENCH SET

(Wedmore No. 20)

Superb impression on India paper.....\$20

THE SAME

Impression on brown paper, original cover for
the French set.....\$20

A LITTLE BOY

(Wedmore No. 22)

Done as a portrait of Seymour Haden, Junior.

Proof on Japan paper.....\$36

THE SAME

From the collection of Queen Victoria. It bears the royal stamp at the back.

Proof on Old Dutch paper.....\$75

SEYMOUR

(Wedmore No. 23)

A portrait of Seymour Haden, Junior.

Proof on Japan paper.....\$24

ANNIE SEATED

(Wedmore No. 24)

“One of the most beautiful of the many portraits of Miss Annie Haden.”—
T. R. WAY, *The Art of J. McNeill Whistler*, p. 68.

Proof on Japan paper.....\$24

(See Illustration)

THE MUSIC ROOM

(Wedmore No. 26)

The three figures are portraits of Sir Seymour Haden (at the left), Lady Haden, and Mr. Freer. First state. There is no indication of fingers on Sir Seymour's right hand.

From the collection of Queen Victoria. It bears the royal stamp at the back.

Proof on Old Dutch paper.....\$130

SOUPE À TROIS SOUS

(Wedmore No. 27)

"Some of Rembrandt's beggars are marvellous. But what of Whistler's tramps, the *Soupe à Trois Sous*, or the *Mère Gérard*, or fifty others?"—From the Introduction by JOSEPH PENNELL.

Proof on Old Dutch paper.....\$36

BIBI VALENTIN

(Wedmore No. 28)

Proof on Old Dutch paper.....\$32

BIBI LALOUETTE

(Wedmore No. 30)

"A charming study of a boy sitting on a sloping bank."—T. R. WAY, *The Art of J. McNeill Whistler*, p. 68.

"He was the son of Lalouette, who kept a *pension* near the Rue Dauphine, at which Whistler, Legros, Fantin, and others used to take their meals in those early days."—FREDERICK WEDMORE, *Whistler's Etchings*, p. 30.

Proof on Japau paper.....\$34

(See Illustration)

THE WINE GLASS

(Wedmore No. 31)

"A marvellous little still-life study, entitled *The Wine Glass*, also done at this time, may be compared with Rembrandt's *Shell*."—T. R. WAY, *The Art of J. McNeill Whistler*, p. 68.

"This is the only still-life piece ever wrought by Mr. Whistler. It gleams like a De Heem or a Blaise Desjoffe."—FREDERICK WEDMORE, *Whistler's Etchings*, p. 30.

Proof on Japan paper.....\$20

GREENWICH PENSIONER

(Wedmore No. 32)

Proof on Old Dutch paper.....\$145

THE SAME

Proof on Old Dutch paper. From the Mac-George and Theobald Collections. Signed with Mr. Whistler's "butterfly" signature..\$165

GREENWICH PARK

(Wedmore No. 33)

This and the *Dam Wood* are almost the only landscapes to be found in Whistler's work. They are interesting as illustrating his earlier and later method of treating a class of subject which was so unusual with him.

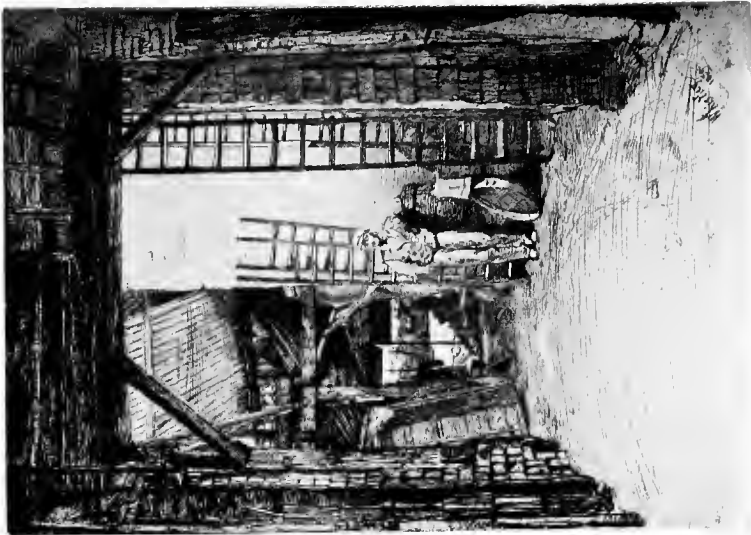
Proof on Old Dutch paper.....\$56



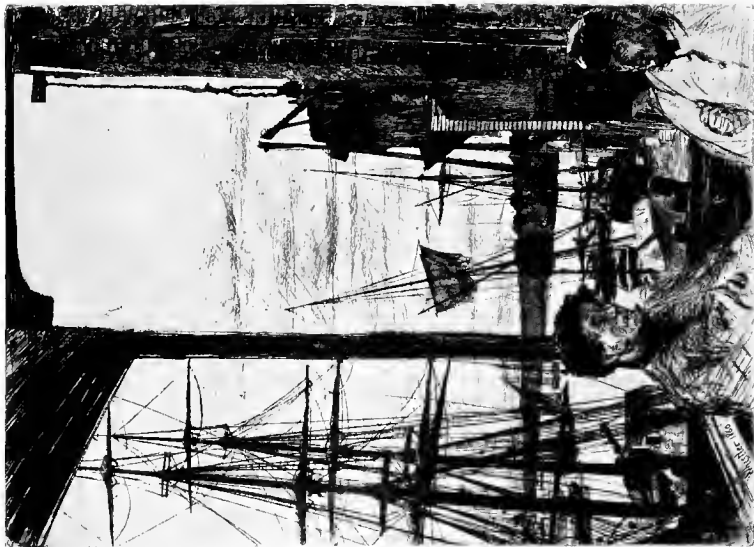
BIBI LALOUETTE



ANNIE SEATED



THE LIMEBURNER



ROTHERHITHE

NURSEMAID AND CHILD

(Wedmore No. 34)

The rare first state. The nursemaid has a *nez retroussé*. It is in this state that Mr. Wedmore says she is somehow "a pleasanter young woman." The first state of this plate has frequently been described as the second, and *vice versa*.

Proof on Old Dutch paper.....\$56

THE SAME

Second state.

Proof on Japan paper.....\$30

THAMES WAREHOUSES

(Wedmore No. 35)

One of the Thames set.

"To that Early Period, to that first time, belonged then these two sets: the second with its infinitely interesting *Pool, Thames Police, Thames Warehouses, and Black Lion Wharf.*"—FREDERICK WEDMORE, *Whistler and Others*, p. 22.

Proof on Old Dutch paper.....\$50

WESTMINSTER BRIDGE

(Wedmore No. 36)

One of the Thames set.

Proof on Japan paper.....\$50

LIMEHOUSE

(Wedmore No. 37)

One of the Thames set.

Proof on Old Dutch paper.....\$36

TYZAC, WHITELEY & CO. (Eagle Wharf)

(Wedmore No. 39)

One of the Thames set.

Proof on Old Dutch paper.....\$42

BLACK LION WHARF

(Wedmore No. 40)

"Mr. Whistler's plate, *Black Lion Wharf, or The Black Lion*, a reproduction of which is, I believe, to be published in to-day's *Chronicle*, is one of the greatest engraved plates that has been produced in modern times. I would even say that it is the greatest etching of modern times were it not for the fact that it is but one of a set known as *The Thames Series*, etched by the master some thirty-five years ago."—JOSEPH PENNELL, in a letter to the *London Daily Chronicle*, February 22, 1895.

One of the Thames set.

Proof on Old Dutch paper.....\$70

THE POOL

(Wedmore No. 41)

One of the Thames set. See note under *Thames Warehouses*.

Proof on Japan paper.....\$50

THAMES POLICE

(Wedmore No. 42)

One of the Thames set. See note under *Thames Warehouses*.

Proof on Old Dutch paper.....\$36

'LONGSHOREMEN

(Wedmore No. 43)

Proof on Japan paper.....\$36

THE LIMEBURNER

(Wedmore No. 44)

One of the most beautiful of Whistler's plates, and probably the earliest example of a system of composition which became very characteristic of him—that of a vista seen through a frame. Later examples of it are: *The Traghetto*, *The Beggars*, *Doorway and Vine*, *San Biagio*, and perhaps the last and frankest expression of all, *The Garden*. In these plates the foreground and middle distance are treated as an elaborate frame, for the most part in shadow, through which is seen a small and usually brilliantly lighted distance.

One of the Thames set.

Proof on Japan paper.....\$120

(See Illustration)

BILLINGSGATE

(Wedmore No. 45)

“The solidity of the buildings introduced into this plate—the clock tower and the houses upon the quay—are a rare achievement in etching. . . . The strength of their realization lends delicacy to the thin-masted fishing boats with their yet thinner lines of cordage, and to the distant bridge and the gray mist of London and to the faint clouds of the sky.”—FREDERICK WEDMORE, *Four Masters of Etching*, pp. 37–38.

Proof on Japan paper.....\$24

(See Illustration)

LANDSCAPE WITH A HORSE

(Wedmore No. 46)

The very rare first state; before the sky.

Proof on Old Dutch paper.....\$60

BECQUET

(Wedmore No. 48)

Sir Seymour Haden, who could certainly be trusted not to overpraise Whistler's work, said of this plate, “Rembrandt never did anything finer.”

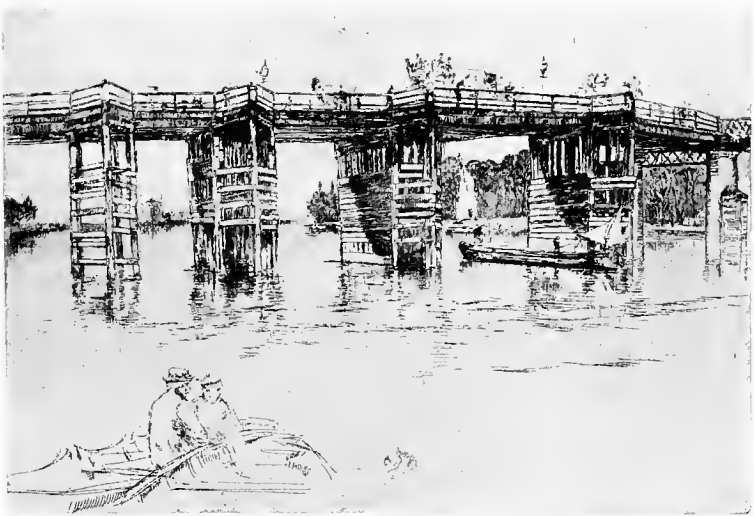
“The figure of the violoncellist is merely indicated with a few swift lines; but the head is fully elaborated with an incomparable minuteness and fineness of touch. The more closely it is examined the more complete and finished it appears and the more beautiful its workmanship.”—MRS. SCHUYLER VAN RENSSELAER, *Century Magazine*, August, 1893.

One of the Thames set.

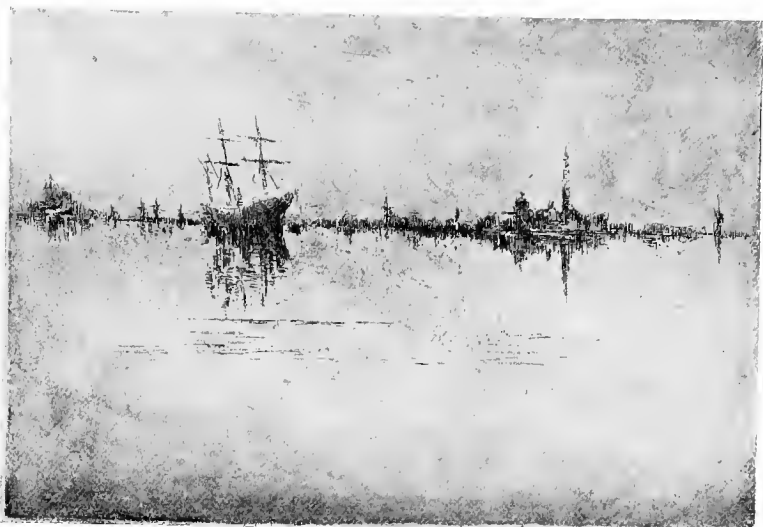
Proof on Japan paper.....\$120



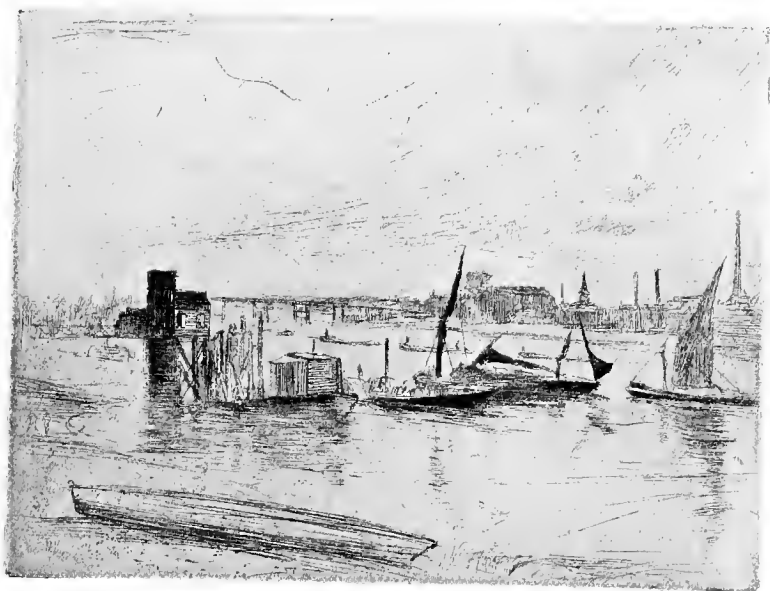
BILLINGSGATE



PUTNEY BRIDGE



NOCTURNE



CADOGAN PIER

ROTHERHITHE

(Wedmore No. 60)

“Every brick in the building on the right is carefully drawn, in order to produce the desired effect of color. This plate is one of the strongest and most vigorous of the series.”—T. R. WAX, *The Art of J. McNeill Whistler*, p. 69. One of the Thames set.

Proof on Old Dutch paper.....\$70

(See Illustration)

THE FORGE

(Wedmore No. 63)

“This audacious dry-point.”—FREDERICK WEDMORE, *Whistler's Etchings*, p. 44. One of the Thames set.

Proof on Old Dutch paper.....\$50

VAUXHALL BRIDGE

(Wedmore No. 66)

“The foreground is a spirited confusion of barge, sails, masts, and cordage.”—FREDERICK WEDMORE, *Whistler's Etchings*, p. 45.

Proof on Old Dutch paper.....\$24

MILLBANK

(Wedmore No. 67)

One of the Thames set.

Proof on Japan paper.....\$40

THE LITTLE POOL

(Wedmore No. 72)

Trial proof with writing at the bottom, but before the sky, and before the shading in the water.

Proof on Old Dutch paper.... \$55

THE SAME.

Published state. The writing is effaced.

One of the Thames set.

Proof on Old Dutch paper.....\$30

LITTLE SMITHFIELD

(Wedmore No. 78)

“On either side there recede into the distance the quaint timber houses of a narrow London lane, the woodwork wonderfully indicated. A most rare dry-point.”—FREDERICK WEDMORE, *Whistler's Etchings*, p. 49.

Proof on Old Dutch paper.....\$160

CADOGAN PIER

(Wedmore No. 79)

“*Cadogan Pier*, which may be compared with the lithograph entitled *Early Morning*, is a poetical etching of the river off Battersea in the morning mist, when ‘a common greyness silvers everything.’”—T. R. WAX, *The Art of J. McNeill Whistler*, pp. 73, 74.

One of the Thames set.

Proof on Old Dutch paper.....\$40

(See Illustration)

OLD HUNGERFORD BRIDGE

(Wedmore No. 80)

“The reflections in the water are exquisite, and in the far distance the buildings down the river are indicated with great subtlety of touch.”—T. R. WAY, *The Art of J. McNeill Whistler*, p. 71.

One of the Thames set.

Proof on Japan paper.....\$50

AMSTERDAM, ETCHED FROM THE TOLHUIS

(Wedmore No. 82)

State intermediate between the first and second. Undescribed by Wedmore. The sky has been changed from the first state, but the monogram has not yet been introduced.

Proof on Old Dutch paper.....\$285

(See Illustration)

CHELSEA BRIDGE AND CHURCH

(Wedmore No. 85)

One of the Thames set.

Proof on Japan paper.....\$30

THE MODEL RESTING

(Wedmore No. 87)

Trial proof, undescribed by Wedmore, with the monogram, but before the horizontal lines in the background, near the left shoulder of the figure.

“An elegant and rare dry-point.”—FREDERICK WEDMORE, *Whistler's Etchings*, p. 49.

From the Menpes collection.

Proof on Old Dutch paper.....\$385

(See Illustration)

THE VELVET DRESS

(Wedmore No. 91)

“The heavy folds into which velvet must fall are indicated by but a very few touches. Round the neck a ruff is seen, and that and the hair are drawn with Whistler's peculiar delicacy. . . . This scarce dry-point is a portrait of Mrs. F. R. Leyland.”—FREDERICK WEDMORE, *Whistler's Etchings*, p. 53.

From the Menpes collection.

Proof on Japan paper.....\$490

(See Illustration)

FLORENCE LEYLAND

(Wedmore No. 96)

Superb early impression, before the vertical shading on the butterfly. It is from the collection of Queen Victoria and bears the royal stamp at the back.

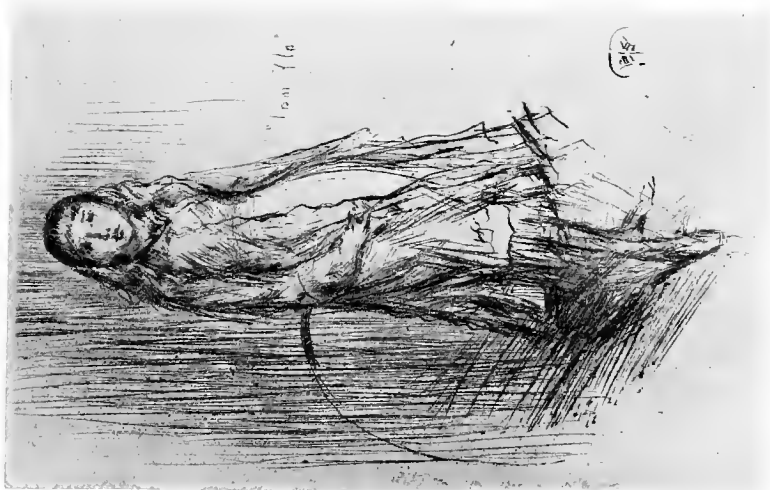
“Of all the portraits, however, that entitled *Weary*, a beautiful study of a girl lying back in a chair, every line expressing fatigue, and the portrait of Florence Leyland with its perfect grace of line and pose, are perhaps the most completely satisfying.”—T. R. WAY, *The Art of J. McNeill Whistler*, p. 72.

Proof on Old Dutch paper.....\$600

(See Illustration)



THE VELVET DRESS



FLORENCE LEYLAND



THE MODEL RESTING

TATTING

(Wedmore No. 98)

This is also a study of one of the Leylands.

Proof on Japan paper.....\$32

THE BOY

(Wedmore No. 109)

One of the rarest pieces of the "middle period." Trial proof before the arms were shaded.

Proof on Old Dutch paper.....\$265

THE LITTLE FORGE

(Wedmore No. 115)

The very rare early state. Before the trees (seen through the window) were finished, and before the additional shading under the window and on the rafters. This impression is enriched by additional wash-drawing by Whistler. It is from the collection of Queen Victoria and bears the royal stamp at the back.

Proof on Old Dutch paper.....\$450

TWO SHIPS

(Wedmore No. 116)

Proof on Old Dutch paper.....\$185

PRICE'S CANDLE-WORKS

(Wedmore No. 124)

Superb impression, in the first state, of "this always desirable dry-point."

"They are at Battersea, and are seen from across the water. One or two barges in the middle distance. Behind these, the low-arched sheds and chimneys of the Candle-works—expressed simply and broadly in the rare early impressions."—FREDERICK WEDMORE, *Whistler's Etchings*, p. 62.

Proof on Old Dutch paper.....\$285

(See Illustration)

FREE-TRADE WHARF

(Wedmore No. 134)

Proof on Old Dutch paper.....\$18

THE THAMES TOWARDS ERITH

(Wedmore No. 135)

"It is a rare dry-point."—FREDERICK WEDMORE, *Whistler's Etchings*, p. 66.

Proof on Old Dutch paper.....\$365

(See Illustration)

THE 'ADAM AND EVE' TAVERN, OLD CHELSEA

(Wedmore No. 144)

"One of the most interesting, I think, of all his coppers is the *Adam and Eve Tavern*, in which the earlier manner is being broken away from and his final method is taking its place, both the styles harmonizing perfectly."—From the Introduction by JOSEPH PENNELL.

Proof on Japan paper.....\$34

(See Illustration)

PUTNEY BRIDGE

(Wedmore No. 145)

Superb impression, printed by Mr. Whistler and signed with his "butterfly" signature.

Proof on Old Dutch paper.....\$430

(See Illustration)

FULHAM

(Wedmore No. 148)

First Edition.

Proof on Old Dutch paper.....\$42

THE SAME

Second Edition.

Proof on Japan paper.....\$24

NOCTURNE

(Wedmore No. 150)

Very rare. Trial proof, undescribed by Wedmore.

One of the Venice set.

Proof on Old Dutch paper.....\$765

(See Illustration)

THE LITTLE MAST

(Wedmore No. 151)

"Take such etchings as the *Little Mast*, the *Piazzetta*, the *Riva*, *San Giorgio*, the *Balcony*, etc. In each the strokes are almost to be counted, yet how they assist the eye to complete the picture for itself!"—HANS WOLFGANG SINGER, *James McNeill Whistler*, p. 48.

Early proof before additional shading on the sail.

One of the Venice set.

Printed by Whistler and signed with his "butterfly" signature.....\$350

(See Illustration)

THE SAME

Extremely fine impression with the additional shading on the sail.

Printed by Whistler and signed with his "butterfly" signature.....\$350

THE PIAZZETTA

(Wedmore No. 155)

Early proof, before the man's hat was changed. Extremely fine proof.

From the Ellingwood collection.

Printed by Whistler and signed with his "butterfly" signature.....\$320

(See Illustration)



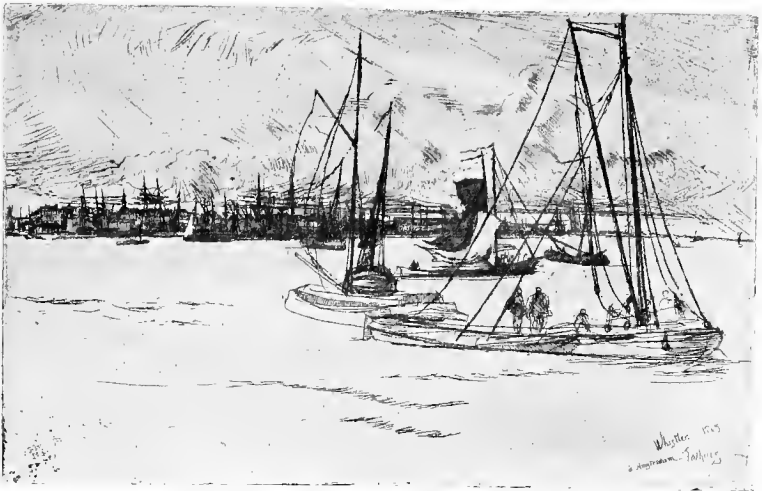
PRICE'S CANDLE-WORKS



THE THAMES TOWARD ERITH



DORDRECHT



AMSTERDAM, ETCHED FROM THE TOLHUIS

THE RIVA—NUMBER ONE

(Wedmore No. 157)

Early proof from the Menpes and Ellingwood collections, of a light golden tone.

One of the Venice set.

Proof on Old Dutch paper.....\$425

(See Illustration)

THE MAST

(Wedmore No. 160)

One of the Venice set.

Fine impression from the Ellingwood collection.

Printed by Whistler and signed with his "butterfly" signature.....\$200

DOORWAY AND VINE

(Wedmore No. 161)

Early trial proof, "à l'eau forte pure." That is to say, the plate at this stage contains practically no dry-point work.

From the Menpes collection.

One of Messrs. Dowdeswell's rare set of "Twenty-six Etchings." Thirty sets only, issued in 1886.

Proof on Old Dutch paper.....\$235

THE SAME

Extremely fine impression from the Ellingwood collection.

Proof printed by Whistler and signed with his "butterfly" signature.....\$225

THE WHEELWRIGHT

(Wedmore No. 162)

One of the "Twenty-six Etchings."

Proof printed by Whistler and signed with his "butterfly" signature.....\$90

SAN BIAGIO

(Wedmore No. 163)

Early trial proof from the Menpes collection, before the additional shading at the left and before the shadow under the archway was reworked.

One of the "Twenty-six Etchings."

Proof on Old Dutch paper.....\$320

TURKEYS

(Wedmore No. 165)

One of the "Twenty-six Etchings."

Very fine and early proof, printed by Whistler and signed with his "butterfly" signature...\$285

SAN GIORGIO

(Wedmore No. 167)

Trial proof before the monogram. From the Otto Bacher collection.

One of the "Twenty-six Etchings."

Proof on Old Dutch paper.....\$360

SAN GIORGIO

(Undescribed by Wedmore)

The upright plate, trial proof believed to be unique. From the Otto Bacher collection.

Proof on Japan paper.....\$340

UPRIGHT VENICE

(Wedmore No. 172)

Early trial proof before the foreground. From the Otto Bacher collection.

One of the "Twenty-six Etchings."

"The same amazing effect of distance" (already noticed in the *Little Venice*) "is produced in many others of the Venice etchings, such as the *Little Lagoon*, *San Giorgio*, the *Upright Venice* and the *Long Venice*."—T. R. WAX, *The Art of J. McNeill Whistler*, p. 73.

Proof on Old Dutch paper.....\$387

THE BALCONY

(Wedmore No. 177)

Trial proof before the shading back of the seated figure in the balcony. From the Menpes collection.

"The chiaroscuro is as effective, the draughtsmanship as fine, the detail quite as beautiful as the *Palaces* or the *Doorway*."—FREDERICK WEDMORE, *Whistler's Etchings*, p. 80.

"In this Set the entrancing freedom and inexhaustible suggestiveness of the *Balcony* and the *Garden* demand note."—FREDERICK WEDMORE, *Etching in England*, p. 38.

Proof on Old Dutch paper.....\$420

THE SAME

Another impression in the same trial state as the preceding.

One of the "Twenty-six Etchings."

Proof on Old Dutch paper.....\$385

THE GARDEN

(Wedmore No. 180)

Early trial proof, of a very beautiful golden tone, before the additional shading on the lintel of the door.

One of the "Twenty-six Etchings."

Proof on Old Dutch paper.....\$400

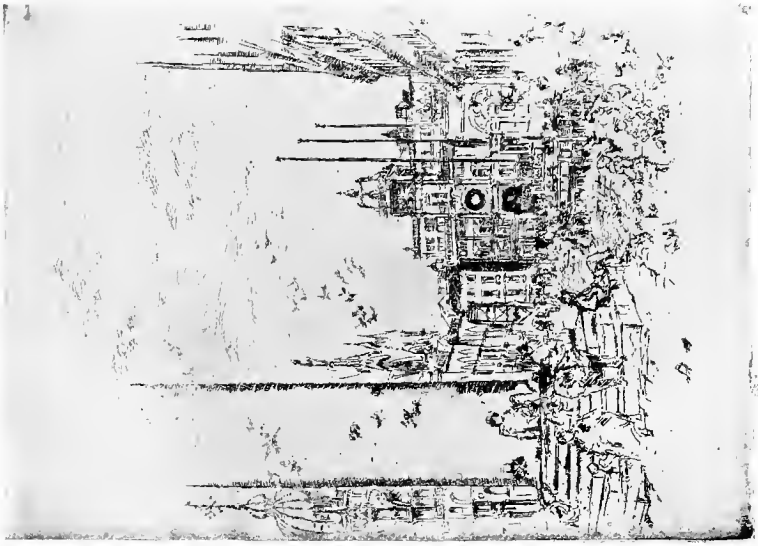
LONG VENICE

(Wedmore No. 182)

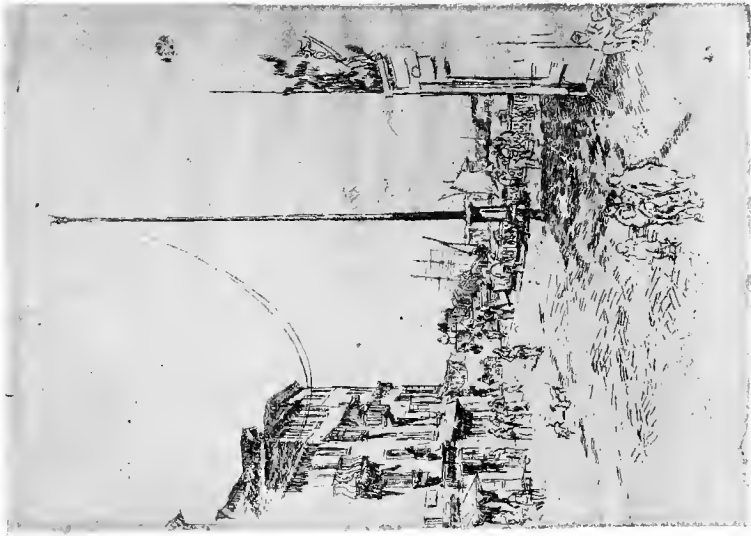
Fine early impression.

One of the "Twenty-six Etchings."

Proof printed by Whistler and signed with his "butterfly" signature.....\$350



THE PIAZZETTA



THE LITTLE MAST



THE ADAM AND EVE TAVERN, OLD CHELSEA



THE RIVA—NUMBER ONE

A QUIET CANAL

(Wedmore No. 184)

Extremely fine and early impression.

“The *Quiet Canal*, a beautiful view of a canal curving between two rows of buildings, with very delicate reflections in the water.”—T. R. WAX, *The Art of J. McNeill Whistler*, p. 74.

Proof printed by Whistler and signed with his
“butterfly” signature.....\$350

SALUTE: DAWN

(Wedmore No. 185)

Very delicate early impression from the Lawrence W. Hodgson collection.
One of the “Twenty-six Etchings.”

“*Salute: Dawn*, a marvelous dry-point, which shows the sun rising over a group of buildings and domes, across a wide expanse of water. The qualities of this plate, which has but the slightest dry-point skeleton, depend upon the most wonderful printing, each impression being really a painting by Mr. Whistler on the copper.”—T. R. WAX, *The Art of J. McNeill Whistler*, p. 75.

Proof printed by Whistler and signed with his
“butterfly” signature.....\$290

THE SMITHY

(Wedmore No. 197)

From the collection of Queen Victoria. It bears the royal stamp at the back.

Proof printed by Whistler and signed with his
“butterfly” signature.....\$185

DORDRECHT

(Wedmore No. 200)

From the Menpes collection.

Proof on Old Dutch paper.....\$225
(See Illustration)

FRUIT-SHOP

(Wedmore No. 210)

Early trial proof.

Proof on Old Dutch paper.....\$56

A SKETCH ON THE EMBANKMENT

(Wedmore No. 211)

From the Menpes collection.

Proof on Old Dutch paper.....\$55

LITHOGRAPHS

CHELSEA RAGS

(Way 22)

Proof on Old Dutch paper.....\$45

GABLED ROOFS

(Way 41)

Proof on Old Dutch paper.....\$52

NUDE MODEL RECLINING

(Way 47)

Proof on Old Dutch paper.....\$50

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Proof on Old Dutch paper.....	\$55
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Proof on Old Dutch paper.....	\$45
LA ROBE ROUGE	(Way 68)
Proof on Old Dutch paper.....	\$50
FIRELIGHT, JOSEPH PENNELL	(Way 104)
Proof on Old Dutch paper.....	\$30
NEEDLEWORK	(Way 113)
Proof on Old Dutch paper.....	\$50
THE MANAGER'S WINDOW	(Way 114)
Proof on Old Dutch paper.....	\$42
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Proof on Old Dutch paper.....	\$55
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Proof on Old Dutch paper.....	\$45

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STUDY OF A LADY'S HEAD

Crayon drawing, with touches of white. On
brown paper.....\$145

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Crayon drawing, with touches of white. On
brown paper.....\$200

Height 9 $\frac{3}{4}$, width 7 $\frac{1}{4}$

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October 20, 1908



ZORN AND HIS MODEL IN THE STUDIO

ANDERS L. ZORN

FROM the very beginning Zorn has been an individualist. That which interested him he would paint or etch,—that only, and in his own way. To do this it was necessary to create a technique of his own. This he has done,—a technique entirely personal to himself, unlike that of any other etcher, but admirably fitted to convey everything which he wishes to express. Frans Hals, had he chosen to etch, would have done so in much this way. There are portraits by him which show the same joyousness, the same sheer physical delight in painting, which astound us in the work of the Swedish master. We cannot conceive him etching in a manner more magnificently adequate or more skilful or artistic in the highest sense.

In looking at the work of Zorn, it is the consummate art, not the mere boldness of his method, that arrests us. A few score lines scrawled on the surface of the copper, seemingly at random, deeply and simply bitten, and the result?—a masterpiece, such as *Renan*, done in one brief sitting, of which Mrs. Schuyler van Rensselaer so truly writes: "It is not a sketch, simple though its language is. It is a thorough study. It portrays the man in soul and body as fully and forcibly as any portrait without color could." Or of Wieselgren, "saisi" (to quote M. Henri Marcel), "avec son rude rire et sa barbe humide de Viking, dans l'expansive cordialité d'un toast"—and, wonderful to relate, *The Toast* is etched, not from life, but from Zorn's painting! Then study the portrait of *Faure*, among the earlier, and *Miss Anna Burnett*, among the later plates. What beauty of lighting, what subtlety of modeling and simplicity of means! Or *Miss Emma Rassmussen*, or *Kesti*, whose glad, mischief-loving eyes smile out upon us.

But it is not in portraiture alone that Zorn has produced plates that entitle him to rank with the world's greatest etchers. *The Waltz*, *The Interior of a Parisian Omnibus*, *Effet de Nuit*, *St. Ives*, *Zorn in a Storm*, and others, are already classic; but among more recent work there are etchings showing a group of Dalecarlian peasants in the subdued light of a cottage interior, such as *A New Ballad*, *The Bridesmaid*, and *A Musical Family*, which convinces us that his hand, far from having lost its cunning, has but gained in mastery.

Last to be mentioned, but in some ways his greatest achievement in etching, are his masterly nudes. More numerous in some years than in others, they are freely scattered through the early period of his work; and of late he has again turned his hand to the interpreta-

tion of this theme,—a theme which, if we are to judge by an almost entire absence of any satisfactory treatment of the figure, in etching, by even the greatest artists, presents well-nigh insuperable difficulties. Here Zorn stands not only unsurpassed, but unequalled. In the whole range of etching, during the four centuries that stretch from the time of Albert Dürer to our own, no one, not even Rembrandt, can approach Zorn. Here are seen in their highest perfection the qualities which proclaim him a master in that field, which he has made peculiarly his own—the play of light on the firm but satin-like texture of the flesh of his favorite Dalecarlian peasants, superb animals, as in *My Model and My Boat* and *Summer*, abounding in health, the framework strong, built up by generations of peasants living the simple, healthy life of the fields and woods, overlaid not with the flaccid tissue and flesh of the studio model, but with a covering firm as that of an athlete, combined with the undulations, the quivering curves of the woman.

In May and June, 1906, at the Durand-Ruel Galleries, in Paris, Zorn's collected work in painting, etching and sculpture was shown, under the direction of a committee presided over by M. Alfred Beurdeley, and numbering among its members MM. Besnard, Bracquemond, Larsson, Marcel, and that enthusiastic art amateur, Mr. Atherton Curtis of New York. Paris, the artistic center of the world, set the seal of her supreme authority on Zorn's work,—he was hailed as a Master,—and although, in America, we had greeted him as such fourteen years ago, we cannot now do better than quote what M. Henri Marcel says in his admirable introduction to the catalogue of the Paris Exhibition.

“But it is in his etchings that the art of Anders Zorn is seen in its highest vigor, creativeness and sureness of hand, whether these etchings be done directly from nature or are transcriptions of his masterly paintings. Lines apparently scribbled at random and which might seem to harshly gash the copper plate, result in a whole which is strong, clear and vivid, and the etchings present pictures expressing the most delicate and fleeting phases of expression and gesture. This extreme refinement, although couched in a disguise of affected roughness, cannot be described in words. Let us only say that these etchings—paradoxical in their coarseness of means and fineness of effect—manifest the master at his best.”

FITZROY CARRINGTON.

Written on the occasion of an exhibition of etchings
by Zorn, New York, March 15th—April 13th, 1907

CATALOGUE

NOTE. The reference numbers are those of the Catalogue of the Etchings of Anders Zorn, compiled by Fortunat von Schubert-Soldern (Dresden, 1905).

Of the Etchings catalogued below in many cases but a single proof remains unsold. The plates are destroyed.

THE SINGER FAURE (F. von S. 35)

Height 8, width $5\frac{3}{4}$

Signed artist's proof\$60

THE SCULPTOR HASSELBERG AT WORK (F. von S. 40)

Height $3\frac{7}{8}$, width $5\frac{1}{2}$

Signed artist's proof\$40

INTERIOR OF A PARISIAN OMNIBUS (F. von S. 51)

Height $10\frac{1}{2}$, width $7\frac{3}{8}$

Signed artist's proof\$100

ERNEST RENAN (F. von S. 52)

“One should not admire Zorn's *Renan* because the facts it gives were so swiftly set down and so vigorously emphasized, but because, with this bold brevity of speech, he has managed to tell us so much in so clear and convincing a way. His portrait of *Renan* is not a sketch, simple though its language is. It is a thorough study. It portrays the man, in soul and body, as fully and forcibly as any portrait without color could.”—MRS. SCHUYLER VAN RENSELAER: *A Swedish Etcher*.

Height $8\frac{7}{8}$, width 13

Signed artist's proof\$100

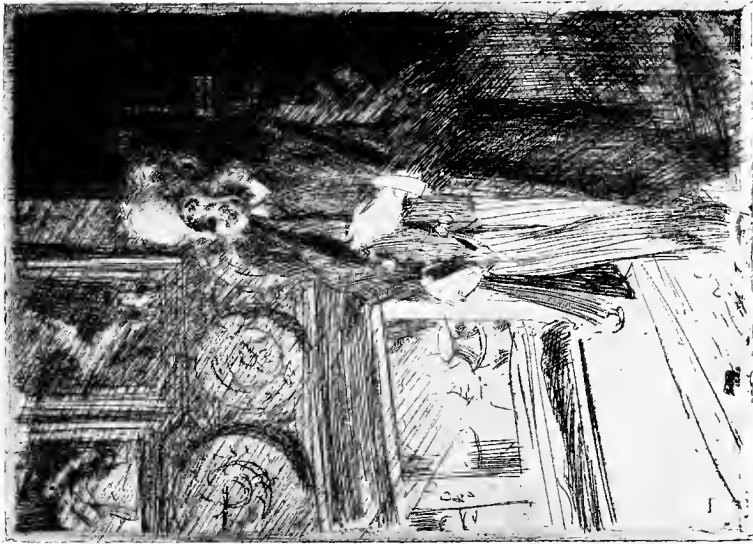
(See Illustration)

COUNT G. VON ROSEN (F. von S. 56)

Height $8\frac{3}{4}$, width $6\frac{1}{2}$

Signed artist's proof\$60

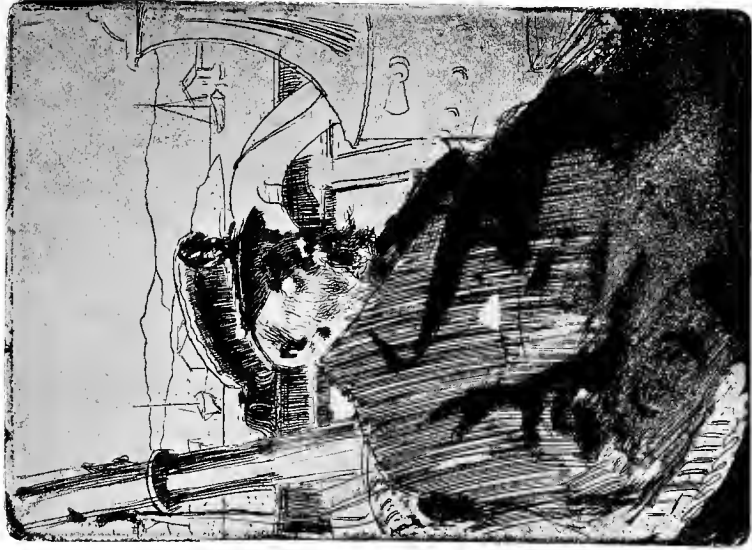
HENRY G. MARQUAND .	(F. von S. 59)
Height $10\frac{7}{8}$, width $7\frac{7}{8}$	
Signed artist's proofs.....	\$50
(See Illustration)	
SUNDAY MORNING IN DALECARLIA	(F. von S. 62)
Height $10\frac{7}{8}$, width $7\frac{3}{4}$	
Signed artist's proof.....	\$150
A VENUS OF MONTMARTRE	(F. von S. 63)
Height $5\frac{1}{2}$, width 4	
Signed artist's proof	\$100
FRAU LAMM	(F. von S. 65)
Height $9\frac{3}{8}$, width $6\frac{1}{4}$	
Signed artist's proofs.....	\$40
MY MODEL AND MY BOAT	(F. von S. 68)
Height $9\frac{3}{8}$, width $6\frac{1}{4}$	
Signed artist's proof	\$150
PAUL VERLAINE	(F. von S. 70)
Height $9\frac{3}{8}$, width $6\frac{3}{8}$	
Signed artist's proof	\$60
Trial proof	
THE SAME:	
Height $9\frac{3}{8}$, width $6\frac{3}{8}$	
Signed artist's proofs.....	\$40
Finished state	
MR. AND MRS. PONTUS FÜRSTENBERG	(F. von S. 74)
Height $10\frac{7}{8}$, width $7\frac{7}{8}$	
Signed artist's proof	\$35
BESNARD AND HIS MODEL	(F. von S. 78)
Height $9\frac{1}{4}$, width $6\frac{1}{4}$	
Signed artist's proofs.....	\$20
NIGHT EFFECT: PARIS	(F. von S. 83)
Height $11\frac{7}{8}$, width $7\frac{7}{8}$	
Signed artist's proofs.....	\$60
The first plate	
(See Illustration)	



HENRY G. MARQUAND



NIGHT EFFECT: PARIS



OSCAR II, KING OF SWEDEN



AT THE PIANO: MISS ANNA BURNETT



A SWEDISH MADONNA

ST. GAUDENS AND HIS MODEL	(F. von S. 85)
Height $5\frac{1}{2}$, width $7\frac{7}{8}$	
Signed artist's proof	\$60
MR. EDWARD BACON	(F. von S. 88)
Height $9\frac{3}{4}$, width $6\frac{1}{8}$	
Signed artist's proof	\$50
AN OLD BALLAD	(F. von S. 97)
Height 7, width $5\frac{1}{4}$	
Signed artist's proofs.....	\$30
OSCAR II, KING OF SWEDEN	(F. von S. 102)
Height $9\frac{3}{4}$, width 7	
Signed artist's proofs.....	\$70
(See Illustration)	
SKATING	(F. von S. 110)
Height 5, width 7	
Signed artist's proof.....	\$30
NIGHT EFFECT: PARIS	(F. von S. 112)
Height $9\frac{1}{2}$, width $6\frac{7}{8}$	
Signed artist's proofs.....	\$60
(See Illustration)	
THE HONORABLE GROVER CLEVELAND	(F. von S. 113)
Height $8\frac{7}{8}$, width 7	
Signed artist's proofs.....	\$30
The first plate	
THE HONORABLE GROVER CLEVELAND	(F. von S. 114)
Height $8\frac{3}{4}$, width $6\frac{7}{8}$	
Signed artist's proofs.....	\$30
The second plate	
Impression in black ink on white paper.	
THE SAME:	
Height $8\frac{3}{4}$, width $6\frac{7}{8}$	
Signed artist's proof	\$30
Impression in rich brown ink, on paper of a warmer tone.	

MRS. GROVER CLEVELAND	(F. von S. 115)
Height $9\frac{7}{8}$, width $6\frac{1}{4}$	
Signed artist's proofs.....	\$50
First state	
THE SAME:	
Height $9\frac{7}{8}$, width $6\frac{1}{4}$	
Signed artist's proofs.....	\$30
Second state	
ZORN AND HIS MODEL IN THE STUDIO	(F. von S. 119)
Height $9\frac{3}{4}$, width $7\frac{1}{8}$	
Signed artist's proofs.....	\$40
(See Illustration)	
A SWEDISH MADONNA	(F. von S. 121)
Height $9\frac{5}{8}$, width $7\frac{3}{4}$	
Signed artist's proofs.....	\$40
(See Illustration)	
PRINCESS INGEBORG OF SWEDEN: Facing to the left	(F. von S. 123)
Height $11\frac{3}{4}$, width $9\frac{5}{8}$	
Signed artist's proofs.....	\$60
PRINCESS INGEBORG OF SWEDEN: Facing to the right	(F. von S. 124)
Height $10\frac{7}{8}$, width $8\frac{1}{2}$	
Signed artist's proofs.....	\$60
FRAU RONEBERG	(F. von S. 125)
Height $7\frac{7}{8}$, width $5\frac{3}{8}$	
Signed artist's proof	\$30
THE GUITAR PLAYER	(F. von S. 126)
Height $9\frac{3}{8}$, width $6\frac{1}{4}$	
Signed artist's proof	\$50
SENATOR "BILLY" MASON	(F. von S. 129)
Height $7\frac{3}{4}$, width $5\frac{3}{8}$	
Signed artist's proofs.....	\$30
AT THE PIANO: MISS ANNA BURNETT	(F. von S. 130)
Height $7\frac{7}{8}$, width $5\frac{7}{8}$	
Signed artist's proofs.....	\$60
(See Illustration)	



ERNEST RENAN



A NEW BALLAD



KESTI



MISS EMMA RASSMUSSEN

MISS LURMAN	(F. von S. 136)
Height $8\frac{7}{8}$, width $5\frac{7}{8}$	
Signed artist's proofs.....	\$40
A WOMAN TENDERFOOT: MRS. THOMPSON-SETON	(F. von S. 138)
Height $8\frac{7}{8}$, width 6	
Signed artist's proofs.....	\$40
A DALECARLIAN WARDROBE	(F. von S. 139)
Height $7\frac{7}{8}$, width $5\frac{1}{2}$	
Signed artist's proof	\$40
A NEW BALLAD	(F. von S. 140)
Height 6, width $8\frac{7}{8}$	
Signed artist's proofs.....	\$60
(See Illustration)	
ANNA: A MORA GIRL	(F. von S. 141)
Height $6\frac{1}{4}$, width $4\frac{3}{4}$	
Signed artist's proofs.....	\$40
(See Illustration)	
BY THE OVEN: STUDY OF A MODEL	(F. von S. 143)
Height 7, width $4\frac{3}{4}$	
Signed artist's proof	\$40
NANETTE	(F. von S. 144)
Height $7\frac{7}{8}$, width 6	
Signed artist's proof	\$40
NUDE STUDY	(F. von S. 145)
Height $7\frac{7}{8}$, width 6	
Signed artist's proof	\$40
OLANDINE	(F. von S. 146)
Height $6\frac{7}{8}$, width 5	
Signed artist's proof	\$40
THE HONORABLE JOHN HAY	(F. von S. 149)
Height $7\frac{7}{8}$, width 6	
Signed artist's proof	\$50

<p> PORTRAIT OF THE ARTIST Height $6\frac{7}{8}$, width 5 Signed artist's proofs.....\$40 </p>	<p>(F. von S. 151)</p>
<p> MISS EMMA RASSMUSSEN Height $7\frac{7}{8}$, width $5\frac{7}{8}$ Signed artist's proofs.....\$40 (See Illustration) </p>	<p>(F. von S. 153)</p>
<p> MRS. KIP Height $7\frac{7}{8}$, width $5\frac{7}{8}$ Signed artist's proof\$40 </p>	<p>(F. von S. 154)</p>
<p> THE VILLAGE MUSICIAN Height $6\frac{1}{4}$, width $4\frac{3}{4}$ Signed artist's proofs.....\$30 </p>	
<p> THE HONORABLE THEODORE ROOSEVELT Height $5\frac{1}{8}$, width $3\frac{1}{2}$ Signed artist's proof\$30 </p>	
<p> MISS BETTY NANSEN Height $9\frac{3}{4}$, width 7 Signed artist's proof\$40 </p>	
<p> IDA Height $9\frac{3}{8}$, width $6\frac{1}{4}$ Signed artist's proofs.....\$40 (See Illustration) </p>	
<p> THE BRIDESMAID Height $5\frac{7}{8}$, width $7\frac{3}{4}$ Signed artist's proofs.....\$30 </p>	
<p> BERIT Height $7\frac{7}{8}$, width $5\frac{7}{8}$ Signed artist's proofs.....\$40 (See Illustration) </p>	
<p> THE BROOK Height 6, width $4\frac{7}{8}$ Signed artist's proofs.....\$40 </p>	



ANNA: A MORA GIRL



AUGUSTE RODIN



BERIT



IDA

KESTI

Height $6\frac{1}{4}$, width $4\frac{3}{4}$
Signed artist's proofs.....\$40
(See Illustration)

A MUSICAL FAMILY: MORA

Height $9\frac{3}{4}$, width 7
Signed artist's proofs.....\$40

MR. AND MRS. ATHERTON CURTIS

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COIFFURE

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Signed artist's proof\$50

THE NOVICE

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Signed artist's proof\$60

UNE BAIGNEUSE

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AUGUSTE RODIN

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(See Illustration)

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